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"Coloring Outside Of The Lines"

An Art Teacher's Personal Practical Knowledge

by

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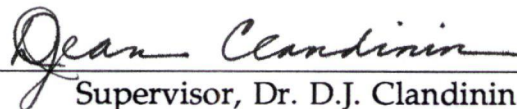
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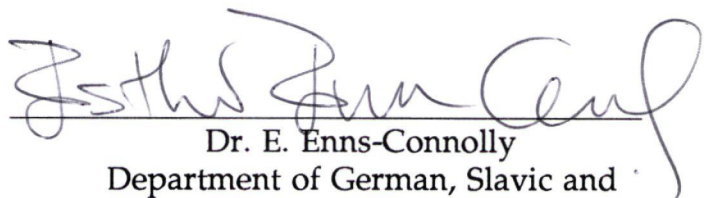
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Abstract

The focus of this inquiry is on a teacher's place within the curriculum.

Maureen Hampshire, an artist and art teacher, agreed to engage in weekly conversations with me about her beginning teaching experiences during two consecutive three-dimensional design courses at a college level.

I knew teaching to be complex and individual. This was evidenced throughout Maureen's teaching experiences also. I saw theory living within Maureen continually being reformed and revised through her practice. The notion of "personal practical knowledge" (Connelly and Clandinin, 1985) was a key construct in the study. Personal practical knowledge is conceptualized as knowledge that is embodied in us as persons, is moral, is emotional, and is expressed in our teaching practices.

Our inquiry was a discourse that dwelt in the situation. This discourse took a narrative form. Narrative offered to us a means of representing most fully the relations, connections, and interactions of time, place, experience, and personal knowledge. We came to see this narrative inquiry as an expression of Maureen's and my personal practical knowledge. It is our finding that such inquiry is inherently and necessarily collaborative.

The construct of image (Clandinin, 1986) emerged as a means of making Maureen's personal practical knowledge visible. The image of the artist melds together the threads of Maureen's experiences. The "artist" image is a way of knowing that is constantly being revised and reconstructed. It is an emergent process that made visible and served as a guide to understand the complexity of Maureen's practice as a teacher.

Maureen and I came to see this "artist" image in a Deweyan (1934) sense, as a knowing of art as experience. We became aware that our findings about narrative inquiry paralleled Dewey's and Maureen's story of the art making experience. Experience so primary to art is the connecting link to narrative inquiry. The arts offer a language and a way of seeing that addresses experience from experience. As such, Maureen and I came to the conclusion that the arts experience has much to say and to offer to all forms of inquiry and learning.

Maureen and I see the teacher's place within curriculum as pivotal. The prescribed curriculum is a departure point from which the teacher mediates self-experience, particular contexts, and specific students. Dewey's notion of experience (1938) addresses these considerations. Experience as central to teaching, learning, and inquiry calls for a rethinking of what is educationally important.

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CHAPTER I

INTRODUCTION

I write this introduction to the inquiry midway through the writing process. It is now that I feel I can best put into perspective the journey that led me to this search. This inquiry centers on a teacher and her teaching practice. Maureen Hampshire¹ is a close friend, an artist, a teacher, who agreed to talk about her teaching experience with me. Our inquiry became a collaborative effort, a search for meaning in Maureen's practice as a teacher. We both acknowledged from the onset that past and present experiences make up what we are and value as persons. We strongly believed that teachers take much of themselves to the classroom. Maureen and I saw teaching as a job in which one's work is wrapped up in one's being. It demands that you share a lot of who you are with your students. Finding a way to portray Maureen the artist/teacher allowed us to honor one teacher's artistry of practice. By honor, I refer to a rare opportunity to be in the limelight, significant, for a time — a time to critically reflect, to gain insight, to see possibilities, and to derive pleasure and pride in the art and craft of teaching.

¹ Maureen requested that she be identified as herself, Maureen Hampshire. All other references, by Maureen, to names are pseudonyms.

Most definitely, this inquiry informed and continues to inform both of our practices as teachers. This ongoing reflection throughout the inquiry underlies Maureen's and my philosophy that knowledge grows from and is a reflection of lived experience. We became increasingly aware that "to know situations, one's context in the world, is to be continuously engaged in the art of autobiography" (Willis and Schubert, 1991, p. 350). It is necessary, therefore, that this inquiry be linked to the social context from which each of us grew. As our inquiry is an attempt to portray Maureen's teaching practice, I believe we tell Maureen's story in a way which links or connects this rootedness in experience to a complex web of knowledge, constantly being respun. Thus, the importance of the social context is evidenced in Maureen's story. But the inquiry process demanded that both of us participate and involve ourselves throughout. As such, our inquiry is intimately related to my life as well. I can not deny the impact of the search on myself. I, too, have found myself engaged in critical reflection on my practice as a teacher.

I acknowledge that I make sense of things based on my own experiences. Maureen accepts and agrees with this. The presence of subjectivity is crucial to our inquiry. Subjectivity demands intimate involvement. Maureen and I are involved in a search process. Our subjectivity is evolving and reforming throughout. Maureen speaks of this in a reflective conversation about our inquiry, "You can not be an observer. You

are already so involved and have been involved throughout the process" (Transcripts, Nov. 29, 1991, p. 40). So, I feel compelled to reflect for a time on myself — for myself, for Maureen, for the reader. What follows is a personal, autobiographical account of what brought me to such inquiry.

Autobiographical Threads

I have wonderful memories of my childhood. The oldest of three sisters, I always saw myself as very responsible, caring, quiet, and sensitive. There was a strong sense of family togetherness. As far back as I can remember my parents always asked my sisters and me to watch out for each other, take care of each other. I took this to heart and have not forgotten it. I feel lucky to have close relationships with my sisters today. They are very special friends. My parents are my friends now, too. I always felt (and continue to feel) that my parents were there for me — no matter what. I felt very secure and content.

My mother exemplifies everything a mother should be to me. I hope I can be half as wise a mother as she was and is. As children we were encouraged to be very imaginative in our play. My mom was not very concerned or interested in house cleaning and keeping. She was a source of tremendous play ideas and our house and yard were popular neighborhood

gathering places. Birthdays, Christmas, and other holidays stand out as truly magic moments. A great deal of effort went into their creation. I have always admired my father's strength and conviction when standing up for principles. He is a quiet, hardworking man.— but very caring for his family and for the community. I know he often wrestled with decisions but always took a firm stance after much deliberation. I was very much aware of this as a child. Both of my parents created a very safe, protected, loving and fun environment for the family.

School was exceedingly important to me. From the beginning, I worked extremely hard at my school work. But this seemed to me to be an inward desire or need. I do not recall any incident of parental pressure to achieve. I loved any recognition I received from school, peers, or my parents in regards to my academic work or conduct and these times stand out in my mind with feelings of self-satisfaction and an increased desire to work even harder. I can name every teacher I had from kindergarten through to grade twelve. I respected and admired most of them very much. When I recall my teachers I remember, for the most part, very warm, caring individuals. There are a few that stand out because of what I perceived as a very cold, almost hateful attitude. I know I did not achieve or feel any desire to work beyond the minimum expectations for these teachers. Praise continues to be a great motivator for me. The tiniest amount of praise resulted in tremendous efforts

on my part. I loved to learn new things at school and then to run home to teach my sisters and the neighborhood children. I also loved the friendships that developed at school. Despite the large size of my elementary, junior high and senior high schools, I attended grades one through twelve with a significant number of the same children. Thus, I developed friendships that lasted for an extended period of time and some of which continue to this day.

While adolescence brought with it the usual amount of strife, I do not have any strong memories that are bad. It was essentially a time for me to begin to formulate my feelings about myself and life. My family continued to be a very important influence and support for me. School continued to be very important too. I took pride in my school work. I saw it as a serious endeavor.

I have a love and appreciation for all of the arts. They were an important part of my childhood. I was exposed to dance, piano, and singing lessons as a child and I absolutely loved these times. In school, my art classes were very important to me. I met with success in all subject areas, but I especially enjoyed my art courses and my art teachers. I was very privileged to have art teachers that became quite prominent Canadian artists and spokespeople for the arts. I also feel privileged to have attended a high school in which the arts had a large and important place in the school.

In high school I took tremendous pride in the school itself. Basketball was of paramount importance and I fondly recall the abundant enthusiasm and competitive spirit surrounding such an event. I never missed a basketball game and screamed my loyalty till I was blue in the face. I loved the camaraderie. To this day, I feel extremely loyal to this school.

I went to the University of Victoria because I did not know what else to do. I would have been very happy to continue going to high school. University, initially, was a time when I temporarily lost a passion to learn and achieve. I felt somewhat displaced, overwhelmed and noncommitted. At this point, social considerations were more important to me. When I moved to the University of Lethbridge I regained a passion for learning and achieving. I loved my art classes and felt very privileged to have Dr. D. Boughton as a teacher. His passion for art education was catching. I learned so much from him. I knew the process involved in the creation of an art work to be a totally consuming experience — a passion. The process took on more and more meaning as I studied art education. As I created an art form I very much saw my artistic action as a mode of intelligence. To organize visual qualities — color, line, shape, and so forth, is a consequence of intelligent decision making. I came to define an artist as one who creates art forms which express something by virtue of the way in which these qualities have been created and organized, has an aesthetic perception, and has an ability to understand art as

a cultural phenomenon. My definition of an artist is taken from Eisner's (1972) view: When I was introduced to Eisner's vision by Dr. D. Boughton, it connected with my feelings and attitudes about art as I had come to know it as a child, as a high school art student, and as a university art student. Reading Eisner's writings affirmed all that I knew the art experience to be, legitimized my thinking at that time, and motivated me to continue to read and explore further. I graduated a very enthusiastic, energetic, and dedicated teacher who truly thought I would have some impact on the field of art education.

I was twenty years old when I met and married my husband, Bill. Both of our parents never questioned or opposed our marriage in any way. On the contrary, we have always felt a great deal of support from them. I marvel at this tremendous trust now, as I know we were both so young, naive, and just — in love. We had no considerations for the future at all. Careers, family and money did not even occur to us. Bill and I lived in a tent in Waterton National Park for the first three months of married life. There we worked and saved enough money to continue our university studies and rent for an apartment. Our love for each other has continued to grow and develop. I need him very much.

My first teaching experience in a small, rural town of was a successful and confidence building experience. I was hired to teach junior high language

arts. I was the only junior high language arts teacher and so there was no one to turn to for suggestions or resources. I spent the summer preparing for these courses. By fall, I felt quite confident in regards to the subject matter. I also felt quite familiar with the school building and the classroom as I had spent a great deal of time there over the summer. I can remember writing every word I was going to say for every class and working through in my mind every move on my part and the students' parts for well into the fall term. I know I did not refer to my meticulous notes very often, but I would have felt uneasy without them. Close to Christmas time I recall one boy, saying in regard to me, "Hey, she can actually smile". It was then I realized that I should try to loosen up somewhat. A much more comfortable, warm classroom atmosphere developed over the next two years. However, I continued to operate a very traditionally structured classroom.

I worked extremely hard for these two years. Teaching language arts was a lot of work for me. I felt confident I was doing a good job and I received community and administrative recognition for my work. I did not receive any real support from staff members or school administrators as a new and beginning teacher. I felt for the most part on my own to "make it". The number of evaluations completed for a permanent teaching contract and certificate had a strong threatening dimension to them. I never felt I could ask

for assistance without appearing weak. Basically, I felt lucky things were going well.

The next four years I spent at a Junior/Senior high school in a larger centre as the art teacher. I was extremely excited about the opportunity to teach high school art. My vision did not measure up to reality at all. It was a very long, discouraging and frustrating initial year for a number of reasons. To begin with, on the first day of classes I was handed a new timetable which revealed that I was teaching several courses other than art. This was the first I had heard of that expanded teaching load. Secondly, the class sizes were much larger and the students more boisterous and disrespectful than I had previously experienced. Thirdly, it was a large staff and I was the only new high school teacher. I did not feel welcomed. I felt like I was being watched very closely by my colleagues to see if I was going to make it. And, I nearly did not! I kept my frustration to myself and Bill of course. Until that point I had felt a very confident, successful teacher. My image was quickly being shattered. I struggled through most of the year but I did feel a sense of accomplishment and some success by year end. I know I did not feel proud of my programs but I did feel proud I had survived. I remember quite vividly another new teacher on staff in the junior high that year. She was a teacher of many years experience who had a horrible teaching ordeal the first semester.

She was often in tears. I recall being so angry on numerous occasions at the lack of support shown her. She left for a new position by second semester.

By the end of my second year as a high school teacher I felt I was developing an art program that was representative of my philosophy of art education. I tried to educate students as consumers rather than just producers of art. Art history, art criticism and aesthetics were introduced through the art making experience. I was very serious about my art program and I believe this was reflected in my students' attitudes and in the school's and community's attitudes. I worked hard to gain everyone's respect. The staff began to respond to me and I came to thoroughly enjoy my working relationships.

I also enjoyed the atmosphere that developed in my art classes. A sense of community began to emerge. I worked towards this end. I thought about my class as a group who came together for a common purpose to actively, seriously, pursue learning. I sometimes worked on class assignments right along with the students. When I was able to do this in the classroom, I knew I had achieved a community of learners. A closeness developed between my students and myself that I did not see happen to the same extent in my other non-art classes. It seems there is something implicit in the nature of art and the arts in general that allows me to more easily establish a sense of

community. The process and product are very visible for those involved from start to finish. I was forced to share a part of myself with everyone. This results in a closeness. The nature of an art class more easily provides opportunities to see diverse solutions to the same problem or assignment. Art seeks individual interpretation, values individual knowledge and experience. A tremendous opportunity exists for dialogue in an art classroom. Dialogue is ongoing on a one to one basis between the teacher and student and on a group basis. I knew talking about art in a classroom situation was crucial to making art. This generally took a lot of effort on my part. It began with a great deal of circulating around the classroom — assisting, confidence building, redirecting, on an individual or small group basis. I really got a wonderful chance to know my students. There were very few students that I did not feel closer to by the end of a semester. So much of each person's self goes on the line in working on an art assignment because it is visible for everyone to see that often a closeness developed among an entire class. I took great effort to write comments to each person on every assignment, partly to continue to portray my serious attitude and partly to acknowledge their time and effort. With each assignment, then, I could see a dialogue growing. Ever changing art exhibits of student work throughout the school and the community increased the dialogue and extended it beyond the confines of the art room. It took varying amounts of effort to work towards a community of learners with each class. I see in retrospect, however, that it got significantly easier the

longer I taught. An established reputation and familiarity helped in moving towards this goal.

In the non-art classes, I continued to teach in a more traditionally structured format. I genuinely enjoyed many of these classes but found them a strain because of the unfamiliarity of subject matter and resources. I believe, firstly, the strain was related to my need for security. It took all my time to familiarize myself with the subject matter and that left no time to restructure the learning material. I felt more at ease shifting my role as teacher from director-instigator to fellow learner in my art classes. I was secure in subject knowledge and skill. I did not feel the same ease in other subject areas. Secondly the role of the stakeholders came into play here. I always felt nobody really cared what I did in my art room as long as there were no complaints registered. I was left on my own. This had its advantages. I could take risks without feeling very threatened. Teaching English, people often challenged me on novel choice, selected topics for writing, inclusion/exclusion of grammar, spelling, etc. — the stakeholders cared. Art is not valued as making an important difference, thus, the indifference.

After six years of teaching I was ready to do something just for myself. I had found teaching to be an all-consuming experience. I left my teaching position with mixed feelings. While I had made the decision to do this earlier

in the school year, making the formal announcement was very difficult. As September approached, I decided to do things that I had always wanted to do, but so far had only dreamed of doing. It was a very self-indulgent time. I took a course at the Alberta College of Art and I shared studio space with a group of four women — all print makers. I loved the access to the equipment and necessary supplies and to be able to work as an artist with fellow artists on a daily basis.

One self-indulgent experience was not enough for me. Finally pregnant, I revelled in, marvelled at, and thoroughly enjoyed every moment of my first pregnancy. Reading every book, following every stage week by week, monitoring every change, being pregnant was a totally consuming experience for me. Not working, I immersed myself in my pregnancy and have wonderfully fond memories of this time.

Parenthood came as a shock to both Bill and me. Once again, my vision did not match reality. It was a tremendous lifestyle change for us; a time to reevaluate what was important to us. It took me a year to become comfortable with being at home full time and to learn to enjoy mothering. I take this role very seriously and see my family as my first priority. I have found parenting to be very demanding physically and psychologically. It is important that Bill or I are with the children most of the time. I would have a hard time trusting

an outsider to be responsible for them for long periods of time. I especially feel lucky to be there for those many special moments. Despite the demands and lifestyle change, I genuinely love mothering.

The extreme importance of teaching has been a revelation to me upon becoming a parent. I have always felt strongly that teachers lacked the support and credit they deserved. As a parent I now see more fully the responsibility that is entrusted to teachers. This heightens the importance of teaching for me and it has changed how I would now teach. If I were to return to the classroom today I would have a much stronger sense of each child as someone's special 'baby' and I would be a much more nurturing/caring teacher with increased awareness for individuality. While most people would agree that the hope for the human race lies chiefly in education, little attention or support is given to the people who provide this service. I do not understand this public persistence in undervaluing teaching.

I returned to university searching for answers. I certainly did not get any answers. I now know I have more questions than ever before. I do know so much more about myself, what I bring to a teaching/learning situation, and the ways I would foster learning in a classroom today. I have been encouraged to reflect on my teaching in the past, my stories as a mother, wife, and student at present, and the interactions and connections that arose. To

have had this time is invaluable. I appreciated the acceptance of myself; the valuing of my experiences. I feel recommitted and reconnected to teaching and, in particular, to the importance of the arts in education.

One of the first courses I took upon my return to university was with Dr. J. Clandinin. I believe this excerpt from an initial letter in an ongoing journal for this course sums up my strong feelings about teaching and learning at that time and points to the direction my university experience and my inquiry would take.

. . . I read your book, *Teachers as Curriculum Planners*, and was thrilled to see teachers as central figures in this process. When I was a classroom teacher, I felt very strongly that teachers lacked recognition and were undervalued as curriculum planners.

Wonderfully creative ideas operated and existed in a vacuum.

Very few, if anybody, knew about these exciting programs, or often they were just ignored. Only complaints about a program led to attention. I have often observed, and been a part of a group of teachers bragging excitedly about an idea or program that they initiated and had success with. Teachers desperately need recognition and opportunities to share their experiences.

Schools do not allow for this. Teachers, for the most part, operate alone, to the extent that in some situations one clearly has the

feeling that it is each person out for him/herself. An 'only the strong survive' attitude permeates. A teacher's "personal practical knowledge" (Connelly and Clandinin, 1985) is rarely shared. What a waste! Your book allowed me a rare opportunity to feel important as a teacher. And, although that is a sad comment on teacher esteem, I know that it is not an uncommon feeling . . . (M. Latta, personal communication, Sept. 18, 1989)

Summary

I returned to university feeling that a teacher's knowing as expressed in his/her practice is largely unvalued. It was my experience that the education community and society in general devalued teachers as agents and knowers. Reading research that assumed teachers held, used, and developed their personal, practical knowledge was exciting and affirming for me. "The conception of personal, practical knowledge is of knowledge as experiential, value laden, purposeful, and oriented to practice" (Clandinin, 1986, p. 19, 20).

I used this time also to reflect on the significance of the art experience to me. I found that what I valued was not so much 'art' but the experience of art making: an experience that valued my knowings, interpretations, and expressions; an experience that involved me in constructing meaning for

myself; an experience that relied on dialogue and participation as a means to this sense making; an experience that had to be felt and lived through as a whole.

Further readings allowed me to confront these and other issues I had experienced and expressed as a teacher.

1. What is knowledge? (The conceptualization of teacher knowledge).
2. How do teachers teach? (Theory/practice relationship).
3. Why is art education so important to me? (Eisner's influence).
4. How does one find answers?

This thesis inquiry into the personal, practical knowledge of an art teacher is an attempt to search for these elusive answers to the questions raised. In order to do this Maureen and I explored together her personal, practical knowledge focusing on the construct of "image" in detail — the origin and expression of image, the personal/professional, the emotional, and the moral dimensions in her practice (Clandinin, 1986, p. 147 - 149). An image is "something within our experience, embodied in us as persons and expressed and enacted in our practices and actions" (Connelly and Clandinin, 1988, p. 60).

CHAPTER II

LITERATURE REVIEW

This thesis is concerned with understanding a teacher's personal practical knowledge and the place of the teacher within curriculum. In the review of the literature I explore the view of the teacher, the curriculum, knowledge, the relationship between theory and practice, and the methodology. The form that this review took is one of theorizing. Theorizing was a part of this inquiry throughout, the continuous questioning, the continuous striving to understand thoughtfully the lived experience of this inquiry. The inquiry engaged Maureen and me in a form of theorizing that is unique and fits our situation. This literature review, then, is a story of process, a search process that engaged me in seeking out and discovering research literature that caused Maureen and me to confront issues and construct meaning together.

Pinar (1975) intentionally uses the verb form "theorizing" rather than the noun "theory". Schubert (1986) likes this sense of it and describes it as

a continuous process of questioning and interpretation that gives the person who theorizes increased capacity to deal with

problems and dilemmas of life. Thus, theorizing (unlike theory construction) is a populist notion. It is to be done by everyone who has an inclination to look deeply within themselves in an effort to gather and create greater meaning and purpose. (p. 420)

Bowers (1974) sees theorizing as a process that gives direction to educators.

"For educators, this means developing their own critical theory of education that enables them to see the leverage points within that part of the educational system where they find themselves" (p. 184). These notions of theorizing aptly describe how I have approached this chapter. Theorizing, the process of sense making by constant reference to one's own perspective, is personal and contextual.

Theorizing About the View of Teacher in the Research

Clandinin's and Connelly's (1992) discussion of "the teacher framed by the conduit metaphor" in which the teacher is viewed as a "manager", "machine", or "worker" which the curriculum is funneled through, epitomized how I felt I was conceived of as a classroom teacher by most stakeholders in education (p. 370). The teacher in no way mediated the curriculum from this perspective. When I began my graduate work in curriculum I assumed this would be the view in the literature. Yet, my teaching experience told me that

teachers were central to curriculum making. I felt I actively influenced and participated in the teaching/learning situation.

Theorizing About the View of Curriculum in the Research

I saw the planned (mandated) curriculum not as a prescribed guide but as a point of departure. In my classroom experience, my curricular view was one that considered the teacher, the student, the subject matter, and the milieu in the making of curriculum. Schwab's (1962) commonplaces or "desiderata" were a starting place for me to think about the place of the teacher, the student, the subject matter, and the milieu in this way. These four commonplaces equally contribute to curriculum decisions. In noting that there are occasional times and places where this may not be possible or wise, Schwab repeatedly insists on the "intrinsic" value of each in curriculum planning (1983, p. 241).

As I began my work with Maureen I saw evidence of interrelating and connecting dimensions as she constructed curriculum in a teaching/learning situation. King's (1986) notion of curriculum as a "situated event . . . an event to which all elements of the physical environment and the social context contribute" typified Maureen's experience (p. 36). "The content, materials, equipment, teaching strategies, and personal interactions became the

curriculum as activities occur in the classroom" (p. 37). Similar to Schwab's commonplaces, King refers to various contexts — the "classroom context", the "personal and social context", the "historical context", and the "political context" (p. 37). She saw curriculum as situated in these interrelated contexts. Therefore the event, the curriculum, emerges as it happens in the classroom. King notes that this conception of curriculum implies that the teacher is the main curriculum developer.

Putting Schwab's ideas together with King's thoughts on curriculum, in conjunction with my reflections on Maureen's and my experiences, I began to see the teacher as one part of the curriculum — the part that orchestrates or composes these "situated events" (p. 36).

The children of the school are learners . . . what they disdain and what they see as relevant to their present or future lives, are better known by no one than the teacher. It is he who tries to teach them. It is she who lives with them for the better part of the day and the better part of the year. (Schwab, 1983, p. 245)

The commonplaces or contexts are considered by the teacher in a manner that Schon (1983) talks of as an artistry of practice. He describes how reflective

practitioners employ tacit knowings of process and context as they dwell in and live through situations.

Theorizing About the View of Knowledge in the Research

I found myself intrigued with the place of the teacher and his/her relationship with the other commonplaces or contexts. Thus, my research focus was on the teacher as curriculum maker, dwelling in the context. This was the appeal to me of a teacher's "personal practical knowledge" (Connelly and Clandinin, 1988, p. 25). Personal practical knowledge rejects the empirical/analytic notions of rationality and objectivity. Knowledge should be aimed at the emancipation of participants. Additionally it depends upon the experiences and interpretations of the knower. Knowledge utilizes self reflection. As such it is practical. The construction and reconstruction of teacher knowledge is an ongoing process that occurs within experience. It is information gained from one's past, informing and interacting with the present, with implications for one's future. Thus personal practical knowledge views knowledge as being experiential and embodied. "Personal practical knowledge is a moral, affective, and aesthetic way of knowing life's educational situations" (Connelly and Clandinin, 1988, p. 59). The focus is on a teacher's knowing in practice. Cole (1990) aptly describes this practice as "an expression of a personal and professional way of knowing that is shaped and

informed by personal and professional background, experience, perception, attitudes, beliefs, and goals" (p. 203). A teacher's knowing in practice is an expression of his/her being. These notions were ones that resonated for Maureen and me as we worked together to search for meaning in her practice.

Thinking about understanding or knowing as a mode of being was made clearer to me through Paley's (1986) writings. Paley's findings, listening to children, made me confront how we come to know and make sense for ourselves. As a new mother her writings particularly struck a chord as I watched my daughter learn about her world and begin to make sense of it for herself based on her limited experiences. How each being experiences the world is unique. Though I probably would have agreed with this when I was teaching, it was making far more sense to me now as a parent watching this lived out.

Reading Pinar's (1976) notion of curriculum which focuses on the ways in which the individual student confronts the curriculum, I found that his concepts resonated with my thoughts. Pinar felt that within their responses to the curriculum, students continually experience themselves. It was to that experience of self that I then turned.

I sought other writers who looked at this sense-making process. Bruner (1990) describes how an infant enters into meaning by "the grasp of context" (p. 72). This is socially motivated, but seemingly spontaneous or innate. Each human being comes to comprehend the world and a place in it by the personal construction of meaning; a construction that is both socially motivated and socially embedded. Berman (1989) speaks of cultural history being "encoded" in our bodies. "Let yourself move back and forth, then, between your own bodily history and an examination of larger cultural processes and assumptions. It is in this back-and-forth movement, I am convinced, that real understanding takes place" (p. 23). Similarly, Bruner refers to "situated action" — action situated in a cultural setting (p. 19). Bruner believes that the starting place for "the proper study of man" is culture — specifically the connecting and constructive role that culture plays in meaning making. He emphasizes this "constitutive" role of culture (p. 11) as does Greene (1978) as she refers to living "within the contexts of our own self-understanding, within the context of what we have constituted as our world" (p. 180). Geertz (1973) shares this notion. "There is no such thing as human nature independent of culture" (p. 49). The embodied nature of this bodily knowing is central to these notions. Dewey (1934) and Merleau-Ponty (1962) believed vehemently that embodied experience of self and context constitutes knowing. This knowing is not static, but necessarily changes and evolves. Johnson (1989) speaks to this in the following quotation.

Knowledge grows out of one's personal experience and is the very means of transformation of that experience. It both emerges from and restructures our world, and it has meaning and value only within the context of that experiential process of growth and change. (p. 364)

Considering the embodied nature of our being led me to the "primacy of experience". "It is the qualities we experience that provide the content through which meaning is secured" (Eisner, 1988, p.16). Eisner (1991) was greatly influenced by Dewey's philosophy (p. 39). Certainly the most important concept in Dewey's philosophy is experience. I, too, found Dewey's writings to be very helpful as Maureen and I ventured to make sense of her practice as a teacher. Dewey's (1938) notion of an "organic connection between education and personal experience" (p. 12) suggested to me that experience is inherent in the constitution of human beings — bodily and mentally. Experience is the web that comprises the organized whole — the human being. There is a vital connection within experience to the past, present, and future. Dewey pictures people living both in ("interaction") and through an environment ("continuity"). "Different situations succeed one another, but because of the principle of continuity something is carried over from the earlier to the later one" (p. 44). The conceptions of situation and interaction are inseparable. "An experience is always what it is because of a transaction

taking place between an individual and what, at the time, constitutes his environment" (p. 41). The two principles of continuity and interaction "intercept and unite" (p. 42). To acknowledge this and use this as the starting point for learning is Dewey's premise. Connections are facilitated through dialogue, reflection, and involvement. Dewey's philosophy assumes a high regard for individual freedom and human relations. Key to this view, then, is community — relations and connections. This assumes participation, a sharing, and a common responsibility within and towards learning. The educator needs to come to view teaching and learning as a continuous process of reconstruction of experience (p. 111). Thus, experience is a living and moving force (p. 31).

Knowing, then, is rooted in experience. Experience as outlined is qualitative, personal, and value laden. Knowledge is a process of constructing and reconstructing this experience. This sense of knowledge was what I began to use to describe my work with Maureen. It was as I worked with Maureen that I really understood the important place of past and present experiences making up what she is and values as a person.

As I read *Woman's Ways of Knowing*, the term "connected knowing" (Belenky, Clinchy, Goldberger and Tarule, 1986, p. 101-103) also helped me to describe Maureen's way of knowing. Connected knowing is a view of

knowledge as constructed with the knower as an intimate part of the known. This is distinguished from "separate knowing" (Belenky et al., p. 103) which values personal detachment and distance. "In opposition to this static view of an unchanging, fixed knowledge of an unchanging fixed world, our concern is with knowledge as affecting and transforming our ongoing experience" (Johnson, 1989, p. 364). To know is to experience. To experience is to acknowledge and value the embodiment of the personal, and the contextual. Thus, one's being evolves as knowledge is constructed. If one accepts this premise then it follows that there are multiple ways in which the world can be known (Eisner, 1991; Greene, 1978; Gardner, 1983).

Maureen and I have come to see knowledge as growing from, and as a reflection of, lived experience. We increasingly saw teaching as a complex and individual practice that took place in a highly complex milieu. One's being, therefore, is inherently tied to knowledge. This suggested to us that the relationship of the knower to the known must be intimate. Dewey's (1934) work was helpful on this point. He refers to this relationship between the knower and the known as necessitating participation and involvement in sense making. In distinguishing between appreciation and understanding he explains that it is similar to flowering plants — one can enjoy them without understanding. To understand means commitment to finding out something about the interactions of soil, air, water, and sunlight that condition the growth

of plants (p. 4 - 17). This assumes commitment and subjectivity. Grumet (1990) reiterates this claiming that we can not detach ourselves from the world we study . . . we are a part of what we study. Polanyi (1958) claims objectivity is a "false ideal" (p. 18). All knowing has some bearing on experience. Polanyi's notion of "personal knowledge" refers to personal participation in establishing this bearing on experience. The assumption is that we all construct meaning based on our embodied experiences. Polanyi has a holistic view of people. A person is the mesh of experiences brought to a given situation. Thus, there is an interdependence with context. A conception is neither subjective nor objective, but the integral relation of both. A part of this knowledge is a "tacit knowing." Tacit knowledge recognizes that knowing involves more than can be told in words, indeed, more than individuals are conscious of. Without tacit knowledge one would have difficulty making sense of explicit information. Personal knowledge values individual liberty and higher levels of consciousness. It is a constant search for meaning that achieves a balance between "a free working mind" (Dewey, 1962, p. 73) and social responsibility. This search for meaning necessitates commitment. "The personal participation of the knower in the knowledge he believes himself to possess takes place within a flow of passion" (Polanyi, 1958, p. 300).

Theorizing About the Personal in Knowledge

Knowing, as conceptualized, is a process of inquiring, a process of creating meaning for oneself. This implies an exchange between self (the personal) and the situation (the contextual). "The knower and the known are co-present, each modifying and shaping the other" (Gowin, 1988, p. x).

Knowledge is very much an emergent process, organizing and restructuring it as he/she constructs meaning. "Engagement" (Eisner, 1991) in this process is paramount.

Maureen valued this personal construction of meaning in her classroom. Greene (1978) helped us think about this in terms of teacher knowledge.

Greene talks of teachers' "landscapes . . . grounded in their personal histories, their lived lives" (p. 2). A teacher who remains in touch with his/her "lived world", their "pre-understandings", their "perceptual landscapes" is going to acknowledge this in his/her students (p. 102). A teacher needs to come to view teaching and learning as a continuous process of reconstruction of self-experience. Every individual has their own pattern of experience.

"Consequently, whatever the level of experience, we have no choice but either to operate in accord with the pattern it provides or else to neglect the place of intelligence in the development and control of a living and moving experience" (Dewey, 1938, p. 112). I like Dewey's vision of a teacher as a facilitator — very

knowing of him/herself, his/her students, and about subject matter. Purpose for learning becomes a "cooperative enterprise" between teacher and learner. "The essential point is that the purpose grow and take shape through the process of social intelligence" (p. 85). "Connectedness" is discussed as the necessary thread that precludes meaningful learning (p. 90). A teacher facilitates his/her students to make personal connections. Knowledge then evolves, but is always personal and contextual. Maureen permitted and encouraged individual interpretation, expression, and acknowledged many ways of knowing. She viewed the knower and the known as being inseparable; "responsive" and "reactive" (Noddings, 1984, p. 19) to each other, thus, dialectically related.

Theorizing About the Relationship Between Theory and Practice

The concept of a teacher's personal practical knowledge embodies a dialectical view of theory and practice. In this view theory and practice are viewed as informing one another; practice is theory in action (McKeon, 1952). An excerpt from a conversation between two educational philosophers, Freire and Horton, exemplifies this dialectical relationship.

Freire: I started also recognizing the fantastic importance of the way the people think, speak, act — the design of it all. Then I

have to understand the experience, the practice of the people.

But I also know that without practice there's no knowledge; at least it is difficult to know without practice. We have to have a certain theoretical kind of practice in order to know also. But practice in itself is not its theory. It creates knowledge, but it is not its own theory.

... theory is always becoming. For example, you started this morning talking about how you are constantly changing. Nevertheless you are the same. This is precisely —

Horton: Dialectical.

Freire: Yes, Yes, Yes! This is precise because knowledge always is becoming. That is, if the act of knowing has historicity, then today's knowledge about something is not necessarily the same tomorrow. Knowledge is changed to the extent that reality also moves and changes. Then theory also does the same. It's not something stabilized, immobilized. You are right. (1991, p. 98 - 101)

Yinger (1987) also speaks of practice as grounded in a "close relationship, a conversation between the practitioner and his place". He sees practice breaking down when "the particulars of place and context" are ignored

(p. 9). Yinger sees a responsive dialectical relationship between theory and practice and argues for "a healthy conversation of practice" (p. 3). This responsive nature is described by Schon (1983) as well. He looks to the design professions for examples of reflective conversations with the situation.

A designer makes things. Sometimes he makes the final product; more often, he makes a representation — a plan, program, or image — of an artifact to be constructed by others. He works in particular situations, uses particular materials, and employs a distinctive medium and language. Typically, his making process is complex. There are more variables — kinds of possible moves, norms, and interrelationships of these — than can be represented in a finite model. Because of this complexity, the designer's moves tend, happily or unhappily, to produce consequences other than those intended. When this happens, the designer may take account of the unintended changes he has made in the situation by forming new appreciations and understandings and by making new moves. He shapes the situation in accordance with his initial appreciation of it, the situation "talks back" and he responds to the situation's back-talk. (p. 78, 79)

Seemingly, active participation in learning precipitates reflection. Schon speaks of "reflection in action" (p. 49) and "reflection on action" (p. 278). Reflection in action refers to a knowing in practice that grows and develops with time and involvement. Reflection on action is a more conscious deliberate effort to understand. Schon is interested in this reflective dimension as a means to learning a practice. It intrigued Maureen and me that, as educators, we have lost sight of the importance of self-involvement and the ongoing reflection facilitated in learning/teaching situations. Responsive relationships between the knower and the known were encouraged by Maureen. Similarly, a responsive relationship between Maureen and myself was deemed necessary to this collaborative inquiry into her practice as a teacher.

Working within the perspective of a teacher's personal practical knowledge, one assumes theory lives within each teacher. And this theory is continually being reformed and revised through practice. Thus, knowledge evolves as one strives to maintain and nurture one's own growth. "The process of coming to know ourselves as practicing teachers is difficult. So much of our personal practical knowledge is tacit, unnamed, and, because it is embodied in our practice, difficult for us to make explicit" (Connelly and Clandinin, 1988, p. 33). As Maureen and I worked together, we both saw that time for reflection is paramount. Greene (1978) suggests that encouraging self-reflection through active participation in learning has ramifications for teachers

and learners. "To bring teachers in touch with their own landscapes" seems the appropriate starting place (p. 39). It was here that Maureen and I began. The "theory within persons" as Schubert (1986, p. 421) refers to it should be the starting place for all learning. It makes sense to me that if a teacher acknowledges and values his/her own theory/practice relationship, then the personal theories of learners would be seen as the focus of developing "a course of experience (curriculum) that helps to meet their needs and enrich their growth" (Schubert, 1986, p. 421).

Maureen and I have come to see knowledge as embodied in experience which is personal, contextual, and temporal. It is a process of coming to know and understand that is constantly evolving. The ongoing mutual responsiveness between self as knower and situation is viewed as crucial to this growth.

Theorizing About the Methodology in the Research

Maureen and I found ourselves immersed in this search for meaning in Maureen's practice as we worked together. A methodology had emerged as the inquiry progressed. I was forced to come to terms with 'what' had led us down a particular road.

Empirical methodologies are unsuitable for this inquiry because they tend to place less emphasis on the importance of human feeling, cognition, emotion, and perceptions, and thus, they may disregard a teacher's being in the world. If we ignore a teacher's being, how can we seek an understanding and construct meaning out of what the experience is like for that person? (Stark, 1991, p. 295, 296)

Similarly, Pinar (1976) called for a new focus in educational research. He sees research often focusing on external realities — instructional design, materials, teaching styles and techniques, objectives, evaluation, etc. It is not that he sees these as unimportant, but Pinar feels educational research has stagnated here. Pinar loves stream of consciousness writers' abilities to portray internal realities. At the beginning of the book *Toward a Poor Curriculum* (1976) he refers to Virginia Woolf's essay "Mr. Bennet and Mrs. Brown" describing a train ride.

With all his powers of observation, which are marvelous, with all his sympathy and humanity, which are great, Mr. Bennet has never once looked at Mrs. Brown in her corner. There she sits in the corner of the carriage — that carriage which is travelling, not from Richmond to Waterloo, but from one age of English

literature to the next, for Mrs. Brown is external, Mrs. Brown is human nature. Mrs. Brown changes only on the surface, it is the novelists who get in and out — there she sits and not one of the Edwardian writers has so much as looked at her. They have looked very powerfully, searchingly, and sympathetically out of the window; at factories, at Utopias, even at the decoration and upholstery of the carriage; but never at her, never at life, never at human nature. (p. 2,3)

Pinar suggests that to further understand the role of external realities in the educational process we should turn our attention to our inner experience. And so, returning to Woolf's essay, we must turn our gaze from out of the window to Mrs. Brown. "To bring our gaze back to the carriage is to look past words like curriculum and instruction and even ones like the individual and humanization. It is to look inside ourselves as well as outside, and begin to describe, as honestly and personally as we can, what our internal experience is" (p.3).

Personal practical knowledge studies view all teacher thought "as imbued with experience" (Clandinin, 1986, p. 17). Johnson (1989) sees personal practical knowledge studies focusing on "how the teacher has a world and engages knowingly in the ongoing task of reconstructing that world". He

urges "greater attention to the structures of our embodied experience as crucial to meaning, understanding, knowing, and communicating" (p. 371, 375). Talk of teacher experience acknowledges these inner realities and complexities. The methodology is dialectical. It must evidence the connecting and interrelating relationships of the commonplaces or the contexts. Maureen and I saw this happening through dialogue, reflection, deliberation, and participation.

Theorizing About Narrative Inquiry

Maureen's talk of her teaching experiences were stories of values, beliefs, and feelings. The dialogue was deeply felt by both of us.

The story is the very stuff of teaching, the landscape within which we live as teachers and researchers, and within which the work of teachers can be seen as making sense. This is not merely a claim about the aesthetic or emotional sense of fit of the notion of story with our intuitive understanding of teaching, but an epistemological claim that teachers' knowledge in its own terms is ordered by story and can best be understood in this way.

(Elbaz, 1988, p. 3)

Knowledge resides in the narrative of personal experience. Storied reconstructions acknowledge the past, present and future. "Reflection and deliberation" (the dialogic process) emerge as the means to this sense making (Clandinin and Connelly, 1989, p. 5). They are the necessary link to learning. Elbow's (1986) dialectic of growth portrays this involving and evolving process. It is a process that respects and values an individual's thinking (context, time, experience) coming to bear on a given situation. The multidimensional makeup of this thinking is noted by Elbaz (1988) as she claims that teachers' knowledge is non-linear, tacit in part and embodied, complex, and invested with personal meaning (p. 11 - 13). The story or narrative gives voice to this knowledge in a way that retains and values the importance of the experiential whole. Personal practical knowledge studies are concerned with these dimensions and the dialectical relationships involved.

Theorizing About the Research Relationship

Not only is the conception of personal practical knowledge dialectical, a dialectical research relationship is key to this present inquiry. There is an "interdependence" (Clandinin, 1986, p. 20) between Maureen and me. Maureen's narratives of experience became interpretive accounts shared with her throughout the inquiry. "The meaning created in the process of working together in the classroom, of offering interpretations and of talking together is

a shared meaning" (Clandinin, 1986, p. 20). Neither of us has emerged unchanged. The relationship is nurtured through dialogue. "The interests of both parties are mutually inclusive and supportive in dialogue" (Tandon, 1981, p. 299).

The ideas that realities are negotiable, that they can be informed and transformed, that they can be democratically arrived at, and that the process whereby this can be done are dialogic in nature make very good sense indeed. (Guba, 1990, p. 89)

The above description emphasizes the importance of mutuality throughout the inquiry. The participants are engaged in a mutually constructive and reconstructive process which is founded on a mutual relationship "in which both practitioners and researchers feel cared for and have a voice with which to tell their stories" (Connelly and Clandinin, 1990, p. 4).

It is Maureen's and my experience that this sense of mutuality necessitates a collaborative relationship. Our collaborative relationship was facilitated by some shared commonalities, that is, a knowing of the art experience, an art language, and the teaching experience. But, at the heart of our experience is a friendship. "In everyday life, the idea of friendship implies

a sharing, an interpenetration of two or more person's spheres of experience" (Clandinin and Connelly, 1988, p. 281). A collaborative relationship has to have this friendship base.

The ease and speed with which this present inquiry into a teacher's personal practical knowledge became a narrative inquiry closely aligns this kind of inquiry with the narrative. Connelly and Clandinin (1990) speak of narrative inquiry and its increasing use in studies of educational experience. It would seem that stories of experience are narrative inquiry. And, based on my experience, narrative inquiry is inherently and necessarily dialogic and collaborative. These notions are central to this type of inquiry. I have explored them in depth in the following methodology chapter.

Summary

The theorizing so engaged in frames this inquiry. Narrative inquiry is seen as an expression of a teacher's personal practical knowledge. Personal and professional experiences are evidenced in a teacher's practice. Thus, teacher knowledge is viewed "as experiential, embodied and based on the narrative of experience" (Clandinin, 1986, p. 19). I came to see Dewey's (1934, 1938) notion of experience as an encompassing word that comprised the following interrelating and interconnecting threads in Maureen and her

practice. Constructing meaning for oneself acknowledges that one brings prior experiences to bear on any given situation. Maureen makes sense of things based on her knowing. Knowledge for Maureen, then, is experience based. The thinking involved is an existential process — the interaction and exchange of self with the infinite complexities of the situation. Dialogue and participation are key to this meaning making. This conception of experience is neither subjective nor objective, but the integral relation of both. This contextual vision is what qualitative means. Qualitative thought requires the willing immersion of self in a phenomenological situation, a situation that is cognizable by the senses. It is an experience; an experience that acknowledges an interrelationship between the cognitive, affective, somatic and conative dimensions. Teaching for Maureen is a lived experience, a process of coming to know and understand that is constantly evolving.

We have admittedly approached this inquiry from a particular conceptualization of teacher knowledge. Clark and Lampert (1986) address this for us.

This work challenges the image of the teacher as a technician and the image of research as a source of empirically proven and generalizable prescriptions . . . Our view is that the role of

research on teacher thinking is to help teachers understand practice rather than to dictate practice to them. (p. 30)

In so doing, though, we also acknowledge that "all methods and all forms of representations are partial and because they are partial, they limit, as well as illuminate what through them we are able to experience" (Eisner, 1988, p. 19).

CHAPTER III

METHODOLOGY

In order to discuss the design of this study, its organization, the research relationship and the form that it took, it is necessary for me to reflect on our lived experience of the study. Maureen and I naively embarked on a journey together which demanded the mutuality of a collaborative relationship. This realization evolved over time and with involvement. It is still evolving. It is a very personal experience. Our knowing and learning of collaboration is the result of the "reconstruction" of our experiences (Dewey, 1916, p. 76). It is necessary for me, then, that our experience is the focus and reference for my discussion of methodology.

Maureen and I worked together from February, 1990 to March, 1992. We engaged in a process of conversations, written narrative accounts, letters, and response. In this section I share two narrative accounts, a letter, and reflections on the research methodology. In order to reconstruct our experience I begin by looking back to the origins of this study.

The Research Process

Origins

Thinking about a thesis research interest brought me to thinking about a good friend, Maureen, who was experiencing significant change in her life, that of, artist to art teacher. Maureen graduated from a college of art in the late 1970's and has been a practicing artist and mother since her graduation. Her passion is sculpture, but her works also include drawings, watercolors, and air brush techniques. A job offer as a teacher of three dimensional design at this college of art was met with a mixture of excitement, satisfaction at being recognized as an artist, and trepidation by Maureen. She felt excited to return to an institution that was familiar, comfortable, and had nurtured her artistic perception. It felt good to have her former teachers feel she had something to offer the college students. But she also felt very fearful of 'how' and 'what' to teach and of not being perceived as an 'expert' by the students.

It was interesting and exciting for me to hear Maureen talk about how she saw artistic learning occurring and how she worked at fostering this growth. As an artist she possesses a way of knowing that is difficult for her to articulate. Eisner's term, "connoisseurship", that is, the art of appreciation defines what I mean here (Eisner, 1977, p. 345). But, as Eisner points out,

connoisseurship is essentially a private experience. To teach art seems somehow different, more synonymous with artistic criticism. "What the critic strives for is to articulate or render those ineffable qualities constituting art in a language that makes them vivid" (Eisner, 1977, p. 350). Eisner terms this criticism, critical disclosure. Critical disclosure requires the use of connoisseurship, but connoisseurship does not require the use of critical disclosure. Thus, Maureen's situation was first as an artist/connoisseur and now as an artist/connoisseur/art teacher/critic.

I saw Maureen on a journey exploring and searching within herself and with and through her students for a way to have a "conversation" (as Yinger, 1987, perceives this) with them about three dimensional form.

I approached Maureen to ask her if she would describe her journey to me. At this early point, I pictured myself as an observer-interviewer describing and interpreting Maureen's teaching practice.

Approach

Maureen's talk of her teaching experience in weekly taped conversations (Feb. 9 - Mar. 30, 1990) became the prime means of data collection. They were her stories of experience. This seemed a very natural, comfortable way for

Maureen to relay her experiences. Our conversations were mostly of Maureen's voice restorying her classes. The oral story or conversation seemed the appropriate starting place for a study of a teacher's personal practical knowledge. I wanted Maureen's voice to be heard. Beyond the first few minutes of our initial conversation, I knew I did not need a structured interview format. The story being told was an expression of her personal practical knowledge. The story was also taking directions I had not anticipated and was engaging me in ways I had not anticipated. I was eager to participate. My mind was full of questions and reflections. I had quickly moved beyond interviewing and observing and yet participant-observer did not adequately describe my role as a researcher either. Very early on in the research process, I knew that I did not think of myself in a role as a researcher. It was very clearly a relationship. Relationship implies mutuality. We both felt a sense of mutuality growing and evolving throughout the inquiry. As to the terms or specifics of it, we were not clear about what was involved at this point. We only knew that its presence was an important part of our work together.

To enhance our conversations, written interpretive narrative accounts became the next vehicle towards sense-making. Trying to construct a written narrative to capture the lived story of the conversation drew me deeply into this research process. I had to go beyond listening and reflecting, and actively

involve myself in telling Maureen's story. In so doing, I began to realize how our conversations had made an impact on both of us. We had shared ideas and pursued directions because of the dialogue. The narratives of Maureen's teaching experience that I wrote at this point in the inquiry allowed me to offer some interpretations, analyses, and synthesize the data for myself, Maureen and the reader. The narrative accounts provided me with an opportunity to begin to search for ways to construct meaning from Maureen's experience. They are interpretive because the accounts are based, in part, on my own experience. The first is an interpretative narrative account of Maureen's teaching experience in the Winter of 1990. The resulting narrative was shared with Maureen during the inquiry so the account sustained and generated more conversation. The account was written through the months of March and April, 1990.

Interpretive Narrative Account #1 - April, 1990

Prior to Day One of the three-dimensional design class, Maureen spent time organizing a course outline and thinking about how she would operate the class. The course outline served as a reference for herself and forced her to deliberately think about the selection and organization of the three dimensional art projects or problems. She notes that the use of a building block approach was very much in mind. Maureen does not see the outline as being carved in

stone, however. The completion of this task made her feel that she was not just "winging it". The outline was intended to be flexible; flexible for her students and herself. The use of the course outline, once the course began, was mainly as a reference for her students.

Maureen is insecure about herself as a teacher of art: "I am still thinking, 'should I be doing this'? I just want to do a really good job" (Transcripts, Feb. 9, p. 3). At the same time she is very confident about how this role should operate. Maureen pictures herself directing her students and putting together situations and projects so they can discover meaning. She notes that she will not provide recipe answers. She will redirect questions to individual considerations. Maureen views the dialogue as being crucial to learning about art with the one-on-one interactions being best. This image of teaching was based on the "very good" memories of her learning at the college of art.

The very good instructors would give you a project; it would list the parameters — but a lot of freedom to interpret it the way you thought — not the way you thought the instructor wanted it but your own interpretation . . . A lot of one on one — small classes. I can remember five people in a sculpture class with one instructor that could spend nearly an hour with each of us each

day. Individual dialogue is the mainstay. (Transcripts, Feb. 9, 1990, p. 2,3)

"I would rather be doing it" (Transcripts, Feb. 9, 1990, p. 4) was Maureen's immediate reaction to her first class. Maureen realized this . . .

very early; part of it was to, the panic of the first class, forgetting things, even though I had written them down — I went blank; and that is inexperience — I've never taught it before. But, I missed feeling the excitement — there is a beginning — there is a start — upset, frustration — those processes never change. Away over my head feeling — a struggle; but I really like that part of art. And that's what I mean by I would rather be doing it than talking about it. Because you are involved directly in the process. It is a lot more fun being involved in the actual process. If art was easy for me — it would be boring. It is not easy for me.

(Transcripts, Feb. 9, 1990, p.4)

Most of this first class felt awkward for everybody. Maureen began with a welcome, an introduction and the presentation of the course outline, followed by the first project (a cardboard plant sculpture). This was met with silence and blank stares — "Shock; could not see the point of it maybe" (Transcripts,

Feb. 9, 1990, p.4). Maureen felt a lot more comfortable once she began working on a one to one basis. She acknowledges personal experiences as being very important. Art is personal to Maureen.

I could find out exactly what they wanted to get out of the course — what they wanted to accomplish and had a chance to get to know them a bit. They opened up a lot more on an individual basis . . . a little bit about their experiences and how they were bringing their experiences to this class. (Transcripts, Feb. 9, 1990, p.4)

There was class confusion and frustration but Maureen remained very relaxed and confident about her approach.

I kind of sat back for a while — I went and got a coffee and I watched these people with varying approaches and you just know it is how they approach life generally. Some people were drawing it out and planning it and some attacked the materials right away — started by doing it. And, then there were differences in where they started on the actual three dimensional project. Then there were those that seemed lost. Just sitting

there — very uneasy . . . wanting the formula. (Transcripts, Feb. 9, 1990, p. 5)

Maureen met one student's very strong verbal/nonverbal opposition by stepping the conversation away from the art class / art project and asking the student about her life away from there.

The student commented that she wanted to know what to do. Well, I said, I do not have the answers. The way I would approach it is very different from your approach. She did not understand this. I tried to slow things down — tried to find out why she was there — and it turns out — she has all these preconceived ideas about sculpture. She works on some at home and this is exactly what she wants to do here — instead of broadening. Stay very tight — no other directions. (Transcripts, Feb. 9, 1990, p.5)

By the end of the first class Maureen admittedly felt challenged.

I could have quit on the spot, really. But, that's my own problem — I forgot that these people have never had any experience in this before and I have to be patient. And I must not let myself

get frustrated. I must keep plugging away; do not be too hard on myself. I am not sure how I was being read. (Transcripts, Feb. 9, 1990, p.5)

Maureen's husband acts as a sounding board for these feelings and offers her the necessary encouragement and support to press on.

The second class was to be predominantly a work period for the first project allowing for lots of one on one interaction. Maureen decided to write down some of the concepts — to help define the problem for her students. She chose to have a discussion of the concepts relevant to this art project. She felt some unease as not much dialogue was happening. "One on one — some *nice* things were happening though" (Transcripts, Feb. 9, 1990, p. 6). Maureen felt that some were beginning to see sculpture as a construction to be viewed from all angles. It is important to Maureen to try to encourage sensitive observation. She points out that she sees learning taking place though the students may not be aware of it yet.

They have a whole new respect for cardboard. Initially I heard the comment, — we can not make this two dimensional thing into a three dimensional thing — but, they learned a tremendous

amount. Though, I am not sure they know it — maybe five years from now. (Transcripts, Feb. 9, 1990, p. 6)

And this thought triggered a memory of her learning and knowing of art.

And that is something I liked about the college as a student. There was this one instructor, Dennis — so sensitive, so perceptive — he could see exactly where you were and five years down the road you caught up. And that's nice. The learning goes on and on. (Transcripts, Feb. 9, 1990, p. 6)

Maureen felt more comfortable about this class as the one on one interaction is easier for her. But, she continues to feel some unease about her role as a teacher. She wants everyone to learn but knows that a lot of that responsibility is left with each learner. They have to be willing.

Really still wondering how it is going to work out. Can not help but think their ability to learn something is a reflection on the teacher — and I think — I will not be teaching next year. I still feel that way, though I know that I can really just put things out

there and they have to do something with it. (Transcripts, Feb. 9, 1990, p. 6)

She comments that peculiarly enough many still need "coddling".
Maureen did not expect this of adult students.

These guys are still saying now, what do you want? And I say, it is not what I want but what you think about it. And that is where I want you to start. (Transcripts, Feb. 9, 1990, p. 2,3)

The first project critique became the focus of the third class. Maureen used a familiar critique format, the format of her experience at the college of art. She made a concerted effort to acknowledge each piece as significant. Each piece is given a tremendous amount of respect by Maureen. She feels that a part of each person is visibly on display and this needs a trusting, respectful milieu. I see Maureen modelling the kind of behavior she expects of her students during critiques.

First we got each sculpture placed on a table away from the reference plant. And then we talked about how you should go look at a sculpture. There is time in sculpture — you move people through time, because you have to walk around the piece.

So we looked at each person's work — a walking tour making mental observations that you would be willing to talk about. Then we set the large pedestal up. If you have spent all this time and energy on something then it deserves some time in a place of honor. I insisted that they look at these as a piece of art. I tried to encourage each person to talk about their difficulties; what they were doing; their solutions, etc. And they had a chance to see everyone else's approaches to these same concerns. Surprise was evident. The realization of the many varied approaches. They all arrived at different conclusions. (Transcripts, Feb. 16, 1990, p. 7)

Maureen found herself doing the talking mostly. She felt that she really had to prod. It was not a really comfortable time, but, as she says, "Thankfully I can talk" (Transcripts, Feb. 16, 1990, p. 7). She did feel some disappointment because the students were not voluntarily contributing. One observation by a student lifted her hopes though. It was something that had not occurred to Maureen and she expressed her excitement over this comment to the rest of the class.

One lady that works at a theatrical company in prop design was saying that some of these start to take on a weight of their own.

Two pieces in particular — a nice observation. (Transcripts, Feb. 16, 1990, p. 7)

Following the critique, talking one to one, Maureen realized that most lack the confidence to contribute to the critique and that this is something that she is going to have to really work on. She views the critique as a powerful learning time and she must foster this in her students.

But afterwards — one on one, they opened up a lot. They do not believe they have valid observations. And, I do not know why. They look at you — well, I am not sure how they look at me. So, I am trying to encourage, one on one, that all these comments are valid. A comment might seem incredibly simple but you would be amazed at how many people are not aware of it. Like the weight — it never occurred to me. (Transcripts, Feb. 16, 1990, p. 8)

The remainder of the third class was spent introducing the second project (a wire sculpture). Maureen describes it as being "more free" (Transcripts, Feb. 16, 1990, p. 8) in that they would not be copying something — there would not be that reference for this project. She felt the class reaction was very much the same — puzzled. Maureen is adamant about not

providing examples but she does try to explain her position on this to her students.

Foreign and overwhelming; that is it was difficult for many to comprehend the total meaning. They asked for examples. And I refused to give them examples . . . explaining why. It will influence how you see this project and I do not want to do that. It will alter things, whether you want it to or not. Besides there is not a right or wrong way. If I show you an example, — it is like a sliver, — it is one tiny approach and there are so many that it is kind of stupid to show a way and besides an example might be a way that someone would solve the project but might not want to after seeing the example. (Transcripts, Feb. 16, 1990, p. 8)

The kind of struggle at the beginning of an art project that Maureen described earlier as exciting and challenging for herself — her students find frustrating.

She decides to have them complete this second assignment for the next class which I thought was an interesting move. This meant another critique next class.

Maureen was very pleased with the wire sculptures in class four. She felt pushing them (time wise) seemed to have worked in this instance.

They had a good start on it last class — and it was a much easier material to work with — not as involved. They worked on it at home and brought the finished work in. I was glad I had pushed them. I gave them a very short space of time to work that piece so I am sure some of the neat results were due to time restrictions. No procrastination. They really had to work on it at home. Beautiful, beautiful sculptures. (Transcripts, Feb. 23, 1990, p. 9)

She repeated the same critique ethics and format and insisted that a closeness in the seating arrangement would be more appropriate for the discussion.

'Cause it is just more comfortable to sit in a smaller group in the middle of the room, than everyone in their own space.

(Transcripts, Feb. 23, 1990, p. 9)

Maureen felt that the conversation was still very dependent on her but she did feel better about it. There was more involvement by some. The interesting

thing to Maureen was that the students were starting to talk about art at coffee break.

The really funny part was — at coffee break — I am looking at the sculptures again and a few would wander over at a time and the conversation was fantastic about the works. It worked well — and a lot of nice things came up. I was really excited.

(Transcripts, Feb. 23, 1990, p. 9)

It seemed that the students needed some time to let their thoughts and ideas come together and that confidence building was a job that Maureen had to continue to work on.

The class then toured a sculpture exhibit at the college. This promoted a lot of debate and discussion amongst class members. There was a feeling of fun and excitement in this experience. A lot of talking about art happened in this class.

The last part of this fourth class was spent on the introduction of the third project. Maureen deliberately defined the terms on paper but also deliberately did not discuss the project much.

You can interpret this however you want — there it is. It is all here — go ahead . . . They are still hung up on doing what you want. (Transcripts, Feb. 23, 1990, p. 10)

This led to a discussion on different approaches. Maureen decided to share how she approached her work as an artist.

I think about it and then I make notes, just jot things down, and then these notes start to come together — drawings; everything is worked out before I cut the plastic (Maureen's medium); it has to be for me — but you guys might want to just start hacking — or make a model or . . . (Transcripts, Feb. 23, 1990, p. 10)

Perhaps this sharing of a part of herself was helpful to her students. The remainder of the class was one on one — defining and exploring the problem for each person. Maureen again acknowledges the bringing of personal experience(s) to the work. She felt very positive about this class and excited about the projects and her students. She sees a few lights going on and this is encouraging.

This one girl that works at a theatrical company — she is familiar with making costumes with cuffs. In making this one shape for

her sculpture she was able to use this skill. A life experience that she was able to adapt to a new situation. (Transcripts, Feb. 23, 1990, p. 10)

There are about five people who do not seem to be coming to class, and this bothers Maureen slightly. Tony (Maureen's husband) is encouraging to her here — saying it is not your fault. "It helps to be married to a teacher" (Transcripts, Feb. 23, 1990, p. 10).

The fifth class felt initially disappointing to Maureen. The projects were poor, but the critique raised lots of questions, defining of terms and considerations that most had not considered. There was also a moment when everyone was laughing and Maureen felt the group was developing some rapport and warmth. Towards the end of the critique Maureen felt that the discussion generated had been very good and hopefully productive. She used a framework of three questions for this critique.

How did you see the problem?" "How did you decide you were going to solve it" "Do you think your solution is successful — based on your interpretation of the problem? (Transcripts, Mar. 2, 1990, p. 11)

The questions reflect Maureen's emphasis on the personal and self appraisal.

Maureen admits feeling frustration with a few students who really do not think about the problems — no time or effort seems to be involved. This bothers Maureen more so during critiques because it really is a sharing time.

The next project (plaster carving) was introduced and Maureen operated in the one on one mode for the rest of the class. She is developing a special relationship with a handful of students based on a respect and an interest in each other. Maureen is drawn to those who are really giving of themselves to each project.

I had a nice talk with Jane. She commented that she found this course really challenging — fun — but very hard. *I do not know how else to teach it.* (Transcripts, Mar. 2, 1990, p. 12)

Maureen ended this class by talking about some of her experiences during the process of working on a problem.

You can use accidents. Some of my best works were accidents. I can remember working so hard on a lump of clay. The other clay gets thrown into a clump. And the clump looks far more

interesting, so it becomes my form. They thought that was hilarious. (Transcripts, Mar. 2, 1990, p. 12)

The sixth class was a work period for the plaster carvings. She describes the carving process as very scary for most. Maureen uses the terms "sincere" versus "contrived" art (Transcripts, Mar. 9, 1990, p. 17). I really like these terms. Sincere for Maureen means her honest feelings. Each art work is a part of herself. She tried to convey the importance of this to her students one on one.

There were a few neat things happening. There was this one girl — she had a plan and she was methodically trying to work it out in the plaster. And, all of a sudden she realized that it was not going to work. I do not know how she came to that, but, she started noticing the nice marks that she was getting in the plaster; they were not marks that she was deliberately trying to make.

Beautiful marks in the surface — and she said, is this what you mean by sincere marks and I said yes! — those are honest marks. So, she decided she would leave them. (Transcripts, Mar. 9, 1990, p. 17)

Maureen goes on to explain that she is starting to see the students make decisions and they really cannot explain why these decisions are being made, but they know they are right. A tacit knowing is developing. She observes the intensity of involvement in the process — the stopping and thinking time, evaluating time, the many decisions involved. The students cannot express them but they acknowledge them. Maureen feels she has about four students that are working at this level.

Maureen talks and expresses tremendous excitement as she recalls some of the one-on-one conversations with "special students".

She is miles ahead of anyone in the class. A real ability to grasp concepts quickly and really willing to make the attempt to apply them. And to let herself be creative. A very special person. I like her a lot. (Transcripts, Mar. 9, 1990, p. 18)

The plaster critique comprised most of the seventh class. Maureen talks about each piece knowledgeably and with honest interest. Each person is participating in the critiques more and more. Many are coming to see this time as a valuable learning time.

Some were not finished — but they wanted to see what other people were doing and with the techniques and process being new, they wanted other people's advice — that was fine.

(Transcripts, Mar. 16, 1990, p. 19)

The three questions form the framework for the discussion. Perhaps this consistency for critiques encourages the students to think about these questions as they are working on the pieces themselves and therefore at critique time they have formulated some answers.

Maureen relays with excitement some of the conversations about each piece as it had its time of "honor". She is amazed at the diverse solutions and, as she describes them to me, I can picture her visible excitement in class.

Intuitively she left a little bit of smoothness on each side. I do not know how she decided to do that — and she could not tell me but she knew it was important. It was a very tactile thing and the contrast was very important to it. Exciting! (Transcripts, Mar. 16, 1990, p. 20)

Maureen goes on to talk about another piece that looks like a dance. Maureen is very excited about this piece and talks about the time and effort

this piece must have taken. Maureen likes Jane (the creator of this piece) a lot. She is in similar circumstances to herself, a mother with young children at home. Maureen conveys that Jane has always been interested in art but put it off for a number of reasons. Her most recent reason was her children. Jane feels she can no longer set it aside. She is going to get all she can out of this course.

Maureen relays how she approached talking about a project that did not work.

There was a piece there. And we were gentle. Someone got excited about the marks their tool was making — but, it was overused. You could not see past the surface. Then we talked about — well, if you are doing that then maybe you are working on one side at a time. And that is exactly what happened.

Trying to save something — and the minute one does this — the whole piece revolves around one section that is just right — but the rest does not work. You should consciously try to work all the way around the piece so it finishes *all* at the same time. And they started to see that by doing this it involved the viewer in looking all the way around the piece. You are sharing this

project with them. And some said, this is getting a little too intellectual. (Transcripts , Mar. 16, 1990, p. 20)

Maureen goes on to highlight some facets of other conversations which she felt were important insights.

We talked about when you stop working on a piece. Well, nobody knows unless you push a work beyond — to the point where it is wrecked. And I do not think that is a bad thing. Because if you do not push it that far you will not know when to stop another time. (Transcripts, Mar. 16, 1990, p. 21)

Flexibility was acknowledged by the group as important in the process.

They were really willing to make a change. Go with what the material can do. Be sensitive to what the material can do. You tried doing something to it — and it said NO. You have to persuade something — you are not there beating it over the head — but you are there seducing it. (Transcripts, Mar. 16, 1990, p. 21)

Maureen continues by talking about two students who come very sporadically and are not participating. I believe she feels let down — especially at critique time and as this is by now a familiar tradition in the class, she is angered by their complete disregard for it.

Somebody worked hard at this — you give them your attention — look at the piece carefully. Golden Rule — be careful what you say and how you look at something — so they will do the same for your piece — it goes both ways. And, one girl, was laughing at something. I was angry and asked what was funny. The response was, I was just laughing with everyone else. And I said, the rest of the group is not laughing — so, I do not know whether she will be back or not, or, what she will say on teacher evaluation. This is someone who wants to be a full time art student at the college. I do not know! (Transcripts, Mar. 16, 1990, p. 22)

Despite this incident, Maureen did feel like it had been a terrific critique. It went much longer than the others, a testimony to the amount of involvement and conversation by most of the class. There is a good rapport with a lot of people now and it feels fun to Maureen.

The following classes were work periods for the final project (a clay relief). Maureen enjoyed working one to one with the students and looked forward to these classes. A real sense of togetherness and warmth seemed to have developed among most of the group. They all seemed to enjoy working with the clay and really had fun with the project. Many worked, reworked and started again; some up to twelve times. The plastic quality of the clay allows for this experimentation. On the final critique day the results were disappointing. Maureen comments that "this project did not seem to be the right one for this time" (Transcripts, Mar. 30, 1990, p 24). She needs to think more about why. There was a lot of learning evidenced in the critique though. The students themselves came to the consensus that, "they all took on too many things" (Transcripts, Mar. 30, 1990, p. 24). Maureen felt really good about this group decision adding that "If you limit it to a few things — it will always expand" (Transcripts, Mar. 30, 1990, p. 24).

As a surprise Maureen brought a multilayered cheesecake with chocolate drizzled across the top which she produced as an art work to be critiqued.

All the same criteria applied — plus texture and taste. I was very serious. They thought it was hilarious. (Transcripts, Mar. 30, 1990, p. 24)

Maureen began the conversation about the cake. And soon all were involved. She was acknowledging that anything can be looked at aesthetically. It showed a sense of humor, deviating from the seriousness to date.

And they laughed. A good ending. (Transcripts, Mar. 30, 1990, p. 24)

Summary

Writing this initial narrative further evolved the process towards meaning making for Maureen and myself. Maureen had relayed her teaching experience to me in tape recorded conversations. In listening to the tapes I retold her story based on my interpretations and understandings. I shared the account with Maureen April 2, 1990. Maureen felt that it was a fair representation of her experience though she commented that the art process sounded more "special", more "elevated" than she felt it really was (Transcripts, Apr. 2, 1990, p. 24). She shuddered at seeing her words transcribed. The uneasiness she felt was a realization to both of us as to the very personal nature of our inquiry. The personal nature needed to be explored further. The dialogue generated out of this interpretive narrative account necessitated that we come to some understanding as to the roots of Maureen's thinking and approach to art making. We spent two conversations (April 9 and April 30, 1990) focusing on Maureen's art experiences, her recollections of learning about art, the value and importance she places on art,

and what the art making process/product means to her. A second interpretative narrative account tells this story.

Interpretive Narrative Account #2 - May, 1990

Maureen and I prefaced this taped conversation with another conversation about mothering, a priority in Maureen's life at present. A struggle exists for her between her mothering and what she perceives as her selfish pursuit of art. The artist is a part of herself she can not ignore. Thus, the title of her most recent show, *Pressing On*; a sculpture exhibit that Maureen feels pushed personal boundaries — colored outside of the lines.

I asked Maureen to recall her art experiences as a child. As a starting point I wondered if her home was inclined that way.

No, we never had paper and pencil for drawing. We had *Coloring Books* — color inside the lines, and so on. And, always really afraid to try to draw. I never did much — and still, I feel at best, I am a copier. I copy a hill, a landscape, etc.

(Transcripts, Apr. 9, 1990, p. 25)

Maureen continues this reflection by zeroing in on her junior high school experience. It was obviously an important and exciting time for her.

I had a terrific art teacher; then I started to get excited about drawing — but still really inhibited and afraid. Years of coloring inside the lines really took its toll . . . (Transcripts, Apr. 9, 1990, p. 25)

Maureen remembers this art teacher as being very encouraging. Her ideas were supported and she realized that there were different ways to copy. These years are remembered very fondly and with a feeling of excitement. Art class was an avenue to many other exciting projects — drama props, for example. An art award felt good to receive. She enjoyed the freedom of choice that an art problem provided. There was not one right answer. Maureen recalls her art teacher's enthusiasm and excitement as transferring to her. All of the encouragement came from her teachers. There was no support from home for her work in art.

Maureen goes on to talk about her high school and college experiences. High school was not an enjoyable time for Maureen. Art class was an escape — the only class that she enjoyed.

Lunch time — I was there — a comfortable place. The teacher was very encouraging and up on everything. — college, university, info., etc. And, encouraged me to apply. And, then I decided I would not, because I was afraid I would not get in. A

friend gave me a good kick — which was nice. I was glad that he did, and I gave it a try. I was so excited, when I was accepted to the a college of art. (Transcripts, Apr. 9, 1990, p. 26)

In retrospect in some ways Maureen feels that she was too young to go to the college. She recalls fooling around a lot. But she also comments, in relating this to her present teaching situation, that . . .

Most of my students are not young — more our age. They have a real idea of what they want and that can be good and bad because you are not so much of a sponge — you are not so willing to absorb and try other things. But, you are less likely to fool around. (Transcripts, Apr. 9, 1990, p. 26)

She goes on to emphasize that her student learning experiences at the college have been accumulative.

I am still learning from these experiences, now! Things that I did not catch then; I am catching now. Partly because of teaching. I did not always understand what they were trying to teach, but, now I am saying, I get it. I hope that I can explain it as a teacher. You are so saturated as a student — that I really could not take it all in. (Transcripts, Apr. 9, 1990, p. 27)

Increasingly, at the college level, Maureen found that the responsibility for learning was hers. There is a sense of satisfaction as she describes designing many of her own problems to solve as a fourth year sculpture student. The one on one interactions are recalled as being very crucial to her learning and knowing of art. She recalled lots of questions redirected at herself that she was forced to answer because of the one on one. Maureen speaks with respect and fondness of her sculpture instructors in particular.

A wonderful relationship. Really wonderful! So good — I still keep in touch. They know so much. I can learn so much. And, I find I am more willing, now, to listen to what they say. Or, there is less clutter. I really respect their opinions. The last show I had, I sent slides to Dennis who is now teaching at a university. We spent every day of the week together in my last year at college and as a group we would go out together and still be talking; so, — a good friend, and I really, really respect him. He is one of those rare individuals who is really perceptive and really sensitive. If I wanted to be an instructor, that is who I would model myself after. (Transcripts, Apr. 9, 1990, p. 26, 27)

And that is who I see Maureen modelling herself after now; but she has been doing this for some time. Following her studies at college she did some

graduate work in South Carolina with an instructor who was a former teacher of Dennis's. Maureen went to South Carolina mainly because of this influence.

In South Carolina I saw a tremendous influence on Dennis' whole perspective of art and his teaching — my whole perspective of art. Little things that transfer and you can not really put your finger on it — the way we think about it and the way we look at it — can not really describe it. Interesting. (Transcripts, Apr. 9, 1990, p. 27)

I felt like I was developing a feel for how Maureen saw art and its place and value in her life, through our many conversations, but, in concluding this conversation I pursued these with Maureen directly. She describes art as being a . . .

Personal struggle. When I want to draw — I want to be a good drawer. What I mean by that — draw what I see. Not in the realistic sense, — a living, breathing, individual — a life to it. My impression of what I see. Realistic in the sense that it is what I see. Working towards that goal. The process is what is so important — more important than the finished product. (Transcripts, Apr. 9, 1990, p. 28)

Maureen had commented in an earlier conversation that it was really hard for her to free up as an artist. In fact, she feels she has only been able to do this in the last four years. "Not stay in the lines anymore" (Transcripts, Apr. 9, 1990, p. 28). Talking about how she sees art seemed an apt time to discuss with her what "coloring outside of the lines" (Transcripts, Apr. 30, 1990, p. 28) means to her and what she feels caused her to do this.

Not being afraid to make mistakes. Finally able to take a risk — and who cares if it does not work out. Coloring inside the lines is safe. It was not safe all of a sudden — and that was fun.

When I think about what caused me to take this risk, I believe it was because of a different way to look at commitment. Goal setting — just being able to do that. A purpose for the drawing — I did not really know why I did it before. It took an incredibly long time to come to that. Realizing how precious time is and not having the time to waste any time.

MOTHERHOOD — I look at everything differently. You have to take advantage of short little spaces of time. Really use them.

Maybe it has something to do with age. It is self-indulgent. I want to be really, really sincere; really try. (Transcripts, Apr. 30, 1990, p. 29)

Maureen talks about art as being an extension of herself. It is so much a part of her life — her way of thinking and knowing the world that she can not really separate the artist from her many roles.

Summary

Through the writing of this second interpretive narrative account the rootedness in self-experience was evidenced. Commonalities and themes began to surface. I shared the narrative account with Maureen on May 6, 1990. We were anxious to continue our conversations, to pursue them.

At this time I began to read some of Dewey's writings, in particular, *Art As Experience* (1934). Dewey's emphasis on the process and the individual reminded me so much of Maureen's approach to art making and thinking. I enjoyed quoting Dewey's words to Maureen as I marvelled at the similarities in thought. Our formal weekly conversations resumed in the fall of 1990 (Sept. 13 to Nov. 15, 1990) associated with her teaching of a second three-dimensional design course. The process of working together towards sense making seemed at ease this time. Our weekly conversations were focused immediately on Maureen's telling of her experience. There seemed to be less anxiety about our work together. Now a real sense of collaborative effort and excitement was happening. Maureen was sharing ownership. An example follows.

Search Versus Re-search

The title of this subsection is the name of a book written by Albers (1965). Maureen brought this book to my attention because it was a book her former instructor at the college of art had suggested to her as a philosophy for teaching art. Maureen really enjoyed looking at this book now because she saw so much of herself and her teacher in these writings.

I loved the title. Albers speaks of seeing meaning as search, a search for a relatedness of elements within a whole. In so doing, Albers seems to equate searching with involvement. Re-search is looking without really seeing, in Albers's view. This discussion reminded Maureen of the distinction made in *Art As Experience* (Dewey, 1934) between seeing and recognizing. Seeing requires sustained attention to the qualities of an object or situation; it is exploratory in character. Recognition is the act of assigning a label to an object. Once assigned and classification has occurred, exploration ceases. When Maureen brought this book to my attention, I began to see many parallels between the art experience and the inquiry in which Maureen and I were engaged. I was aware of the complexity in Maureen and her practice as a teacher from our very first conversation. It would seem that human inquiries are messy. In order to portray this complexity, involvement is necessary. It becomes a search as Albers suggests for "visual empathy" — the ability to read the meaning of form and order (p. 10). The heuristic search for

the meaning of form and order in Maureen's practice required both of us to acknowledge the many interactions, connections, and interrelationships that were evidenced through dialogue and the interpretive narrative accounts about Maureen's teaching experience.

This sense of involvement and participation on both our parts characterized our conversations in the fall of 1990. We were immersed in a process together. This immersion seemed necessary but so did some periodic distancing from the closeness of the situation. Letter writing offered us this opportunity to step back from the data periodically and to reflect on our experience to date. Letter writing was also a further means to offer tentative interpretations and promote the continuing dialogue. Connelly and Clandinin note that it is "valuable in aiding reflection in the ongoing dialogue between two teachers" (1988, p. 48). I found myself eager for a response. Beck and Black (1991) talk of this in suggesting that

a letter entails a mutual obligation and encapsulates the collaborative stance we chose to adopt. A letter is not descriptive and public oriented. It is directed to a particular person whose genuine reaction to the content the writer seeks, for it concerns the writer and addressee intimately, and the warrants and truths established in it have to be confirmed, validated, or at least

addressed. A letter's asset then, lies also in the response it triggers. (p. 136)

The responses and reactions from Maureen and myself then fuelled our conversations:

The following letter addressed to Maureen, describes my sense of our collaborative research relationship towards the end of our weekly conversations in the fall of 1990.

October 29, 1990

Dear Maureen,

It is now the end of October and we are more than half way through our taped conversations. In this letter I would like to share with you my sense of our developing collaborative research relationship. As our October 25th conversation came to a close, you commented that though our taped conversations were coming to an end, you hoped we could still find a reason to get together once a week and talk. It felt wonderful to affirm the value of our weekly conversations. But, also, I certainly do not intend for your part in the research to come to an end as the time

to make further sense of the data arrives. Firstly, your voice on tape is a constant reminder to me of your experience(s), your thoughts, your feelings. During our conversations I listen and participate as I see and hear connections and make interpretations. This process continues as I listen and relisten to the tapes and as I transcribe the conversations. I know our conversations will not end with the termination of your class. I need and want your responses to tentative interpretations. I want you to feel that this thesis research is a mutually constructed attempt to portray your personal practical knowledge.

To talk about our collaboration, it is important to think back to the beginnings of this relationship. A strong friendship, a caring and trust, existed between us prior to this project. The art experience was common to both of us and as such we shared a language and a knowing of this experience. Our taped conversations began in the Winter of 1990. The word 'collaboration' was not mentioned or even in my mind at this point. To be honest, though I could have provided a dictionary definition of the word, I had no real sense of what collaboration really involved. There was no clear plan in either of our minds at the onset of this research. I was excited and interested to hear about your new experience as an art teacher, how you saw

artistic learning occurring and how you were working at fostering this growth. And you seemed to welcome the opportunity to talk about this new experience.. For our first conversation I had a few questions noted which provided a starting point, but found that the conversations took many directions, and I let that happen. You relayed your experience like a story. A story of feelings and values.

I realized very early that this project was evolving into an intensely personal portrayal of you. Your knowings of art are intertwined and connected to your past, present, and future. This personal story of you acknowledges that there is very much an emotional, moral, and aesthetic dimension to these experiences. The emphasis on the personal came as a real revelation to me. Though I thought I was aware of and acknowledged this in my own practice as a teacher and in others', I felt it was only now that I was truly coming to understand the term, personal practical knowledge. Your willingness to share so much of yourself so openly with me makes your story so very, very precious. There have been many times I felt I could not do justice to your words. It became clear that I could only think of this project as a collaboration. To think otherwise would be wrong. I

increasingly felt compelled to make sure this project reflected you.

At the completion of the Winter, 1990 research, I felt we had begun something extremely special. Your honest and heart felt portrayal of your teaching experience informed both of us. Our friendship and trust in each other facilitated the ease and sincerity of the reflective conversations. It was very pleasing to me to feel that you valued our sharing time together. Your enthusiasm and dedication to this study confirmed this value. I came to know you so much more fully. I also came to fully appreciate the importance of viewing and treating such studies as collaborations. Your words and actions are most representative of your personal practical knowledge. As such, I wanted you to feel very visible in the study. I struggled with this as I made sense of the data. I did not feel, though, that we achieved the level of mutuality I felt the study demanded.

Familiarity and comfort come to mind as I think of our taped conversations this Fall. We have a better sense of what a collaborative relationship entails. In calling this research a collaboration from the onset I intentionally asked you to participate as an equal partner. You have agreed to this

partnership and I sense within you a feeling of ownership and confidence that I did not see or hear before. This excites me. I want your voice, a teacher's voice, to be heard. This is very important to me as it was my experience that the teacher's voice was often silenced. I value your knowing of your practice. I listen intently to your story at our weekly meetings. Your voice captures the enthusiasm and involvement I see evidenced in your story. I do not take notes during these conversations to maintain a natural and relaxed format and in order to give you my full attention. I commented earlier that the conversations take many directions. Restorying your classes for me seemingly causes you to reflect on and think about your practice as a teacher. The tapes and transcriptions reflect your experiences most accurately. Your voice is dominant here. I too find, that as I listen to your story, I make personal connections, and reflections; aspects from previous conversations come to mind. The transcripts and comments allow me to note my personal responses plus descriptive aspects of your experiences; connections, analyses, and interpretations surface. I acknowledge that I make sense of what I am hearing based on my own experiences. Listening to the tapes and transcribing the conversations was a powerful, insightful experience previously. The interpretations and narratives grew out of this experience because I felt it necessary

to document our feelings, reactions, and findings. In a very real sense the conversation extends far beyond the tapes as the dialogue is promoted and further encouraged through written interpretations. The tapes, transcriptions, and interpretations become the working ground for the creation of the next interpretive narrative account. It will be a shared construction of your teaching experience. It will offer some interpretation, analyses, and synthesize the data for ourselves. The working ground is the place that I do not want to lose you. I want you to continue to be visible in the study. It is at this point in our collaborative effort that our voices meet and begin to operate together. Kennard describes this collaborative relationship as "a mutual research, revisioning and restorying, a way of achieving voice within the exigencies of our narrative impulse" (1989, p. 31). I firmly believe that this does not imply a oneness or a compromise. Neither of us should feel silenced. Dewey's (1916) conception of education as "a constant reorganizing or reconstruction of experience" (p. 76) fits my conception of this narrative account. A reorganizing and reconstructing of experience is exactly what a story is. The narrative account becomes such a story. A story that acknowledges both of our voices. A story that is mutually constructed.

Some dominant themes seem to be emerging as I listen to our taped conversations, transcribe, and translate. There is a significance here that I want to pay close attention to as we construct the next interpretive narrative account. To do this I would like to suggest looking at the construct of "image" in detail — the origin and expression of image, the personal/professional, the emotional, and the moral dimension in your practice (Clandinin, 1986, p. 187 - 189).

In no way do I want you to feel that once the taped conversations are finished that your part in this experience is over. I need your responses. The conversation must continue. I do not want this equality that I am after to be a pretence. Continue to share ownership. I do feel that it is up to me to formally initiate this continued dialogue as the weekly taped conversations come to an end. You really forced me to confront this with your comment that I noted at the beginning of this letter. This letter describes my sense of our collaborative relationship to date. I hope it is a starting point for this continued dialogue.

The end product is "no separate and independent thing; it is the consummation of a movement" (Dewey, 1934, p. 38). A

movement that describes our shared experience. I would not pretend that it will be complete or perfect. It will document our 'lived' experience of this collaborative effort.

Sincerely,

Margaret

Maureen responded to interpretations, narratives, and letters predominantly orally and by some writing in the margins on the documents shared. Writing is not a comfortable way for her to relay her impressions and reactions. Maureen comments that she feels "cheated if not talking face to face" (Transcripts, Sept. 20, 1991, p. 28). Body language, facial expressions, eye contact, and so on are very important to Maureen as a means of reading and making sense of things to her satisfaction. Her oral response to the above letter centred on how valuable the conversations had been for her. She genuinely looked forward to the conversations.

It is so good to come and bounce these things off you. I never would have thought of doing so many things if I had not had you to talk to . . . you just really need that feedback. And you are perfect. You know what I am talking about. I do not have to explain the whole process. (Transcripts, Oct. 1, 1990, p. 34)

This sharing of ideas is definitely a benefit we both experienced. Additionally, Maureen agreed that she did feel increasingly a partner in this inquiry. I sensed within her a feeling of co-ownership. This is exciting for me because I feel we are now involving ourselves in a truly collaborative relationship. It is a relationship that needed to develop and change to get to this level of mutuality. It is the "negotiation" of narrative (Clandinin and Connelly, 1988, p. 281) and it is very much an "emergent" process (Reason, 1988, p. 19).

Reflections

The methodology for this inquiry emerged from the research experience itself. Through the research process we gained an understanding of what collaborative research meant in the context of our work together, that is, what it meant for our research relationship's design, organization, and form. Our research was a search for a form that best represented and made some sense of Maureen and her teaching practice. This search placed value and credence on our lived experience. We turned to theory during the search process for insight, direction, and validation. In this way theory and practice are inseparable; both inform one another. There are four narrative themes that seem to capture the essence of our research relationship. I speak of our discoveries now.

Design: A Discourse By Nature

Maureen comments that she feels very "exposed", very vulnerable as she reads through the account of our inquiry (Transcripts, Nov. 29, 1991, p. 40). The story being told is a very personal account. Our conversations are shaped by both our beliefs and experiences but it is Maureen's beliefs and experience that come through most strongly. Maureen's teaching is shaped by who she is, and what she sees, feels, and experiences. This inquiry recognizes this very unique, personal, human practice of teaching. It also recognizes the very complex, contextual, subjective milieu that she dwells within as a teacher. Maureen's knowledge is embodied within her and evidences itself in her words, actions and feelings as a teacher. The research intent was to describe and interpret this complex and personal teaching experience.

Personal practical knowledge (as developed by Connelly and Clandinin, 1985) conceives of teacher knowledge in this way. It is "experiential, value-laden, purposeful and oriented to practice" (Clandinin, 1986, p. 19, 20). To portray Maureen's personal practical knowledge is to talk of experience. Elbaz (1988) states that "the story most accurately constitutes and presents teachers' knowledge" (p. 32). Elbaz's ideas are informed by Dewey's powerful notions of education, and I believe Dewey would have agreed with Elbaz's notions of teacher knowledge. Dewey's (1916) conception of education as "a reorganizing or reconstruction of experience" (p. 76) is what a story involves. Dialogue was

the process through which meaning was reorganized or reconstructed. This discourse, entered into, became the research design.

The Latin root of discourse is 'discursus', a running about. I like the implied sense of motion and the ensuing unique experience of this. It is interesting to me that curriculum and discourse derive from a similar Latin root, meaning to run. If you think of curriculum as inquiry, perhaps educational inquiry and discourse go hand in hand. This is certainly evidenced in Maureen's and my work together. Pinar and Grumet (1976) envision curriculum as inquiry and use an analogy of running, stemming from the Latin root of curriculum 'currere', to run, to exemplify their vision.

It is active. And it is not. The track around which I run may be inalterably forced, but the rate at which I run, the quality of my running, my sensual — intellectual — emotional experience of moving bodily through space and time; all these are my creation; they are my responsibilities. (p. vii)

A starting point for Pinar and Grumet is a bare curriculum with the individual at center; such a view recognizes the journey each person is on. The running is the experience of our lives. This vision of educational inquiry is the basis of our discourse. It resides in self experience. Conversations focused on Maureen's teaching experience on a weekly basis during a Winter, 1990 and

Fall, 1990 three dimensional design course. Our discourse is grounded in context and self report, both oral and written, reflective and visionary. The reorganizing or reconstructing of meaning through this discourse is best exemplified by Elbow's (1986) discussion of a "dialectic of growth". He talks of a pattern of thought acknowledging context, time, and experience. This complexity is evidenced throughout our discourse. An interrelationship of cognitive, affective, somatic and conative dimensions surfaced. Elbow suggests cooking as a metaphor for dialogue. He defines cooking as "bubbling, percolating, fermenting, chemical interaction, atomic fission" (p. 40). Ideas definitely bubbled, interacted and changed through our discourse. The value of this dialectic of growth can not be over stated. The discourse we entered into became the necessary link to our sense making and engaged us throughout. It suggested an organization and a form for our inquiry.

Organization: Inquiry Guided

Our oral discourse, on a weekly basis for two terms, was the prime means of data collection. Maureen described each class from beginning to end, her feelings, observations, the one on one dialogues with students, and so on. Additional taped conversations focused on how Maureen came to know and experience art, the value she places on art making/thinking, her preparations for teaching these courses, and finally her reflections on this collaborative

inquiry. Yinger's (1987) discussion of a "conversation of practice" took on lived meaning for us.

One of the Latin roots of the word is 'conversari', meaning to dwell with. This suggests that conversation suggests an entering into and living with a context and its participants. As such, conversation is not only a means of interaction and a way of thinking but also a type of relationship with one's surroundings.
(p.11)

The frequency of the conversations and the duration of the inquiry contributed to the familiar and comfortable atmosphere that was conducive to a discourse that dwelt in the situation. I did not take notes during these conversations in an effort to make it as natural and relaxed a time as possible and in order to give Maureen my full attention. I did find that as I listened and took part in the conversations I was making connections and reflecting on previous conversations. Thus the conversations flowed in various directions and, in reflection, permitting this flow is essential to rich and extensive data. Greene (1988) speaks of a "dialectic of freedom" in which "one's reality rather than being fixed and predefined, is a perpetual emergent, becoming increasingly multiplex, as more perspectives are taken, more texts are opened, more friendships are made" (p. 23). This emergent nature characterized our discourse throughout.

Transcribing our conversations was a powerful, insightful experience. Re-listening to Maureen's voice; the intonations, the excitement, and so on, was very important to my analyses and interpretations. Throughout the transcribing process connections surfaced and resurfaced. Listening to the tapes and examining the transcripts over and over was the best way for me to synthesize the data. As such, both were very useful, reflective tools. Tentative written interpretations which we named "interpretive narrative accounts" were shared with Maureen throughout the inquiry. Her responses were crucial to the ongoing dialectic. The inquiry process itself seemed to dictate when it was time to put down in written form a sense of our work together. And, though this may seem too unstructured and informal to some, this exploring and wandering is essential to a search for meaning. It is inquiry guided, thus allowing for variance among similar research studies. Though commonalities exist, the uniqueness of each study is then appropriately upheld. The weekly conversations were enriched by tentative written interpretations of Maureen's practice.

The discourse that Maureen and I entered into was a continual dialectic between the data, analyses, interpretations, and theory. The reflective nature of this discourse is a catalyst in this involving, emerging, distinct process. This reflective nature is termed a "springboard" for thinking of narrative and story as a method of inquiry by Clandinin and Connelly (1989, p. 5). Elbow's "believing game" is an essential ingredient in such an inquiry. "An act of self-

insertion" (1973, p. 149) involves a willingness on all the participants' parts to immerse themselves in the process; to see the inquiry as a search for intentionality; very much precipitated by a mutual commitment and trust. The inquiry itself then determines a particular organization or manner of representation as it evolves.

Form: A Narrative Way of Knowing

Bruner (1990) points to the role of narrative in the constructions people make in understanding their lives. He describes how an infant enters into meaning by "the grasp of context" (p. 72). Involvement, self participation, in meaning making is natural. To deny this would be unnatural. We come to participate in culture by using language and its narrative discourse. Bruner emphasizes the ongoing personal construction of meaning; a construction that is both socially motivated and socially embedded. He views human beings as story makers. Through narrative accounts the world is made meaningful. Similarly, Berman (1989) and Crites (1971) premise their writings on the embodied nature of cultural history within each individual. Berman speaks of lessons learned in our bodies in a daily and repetitive way. Crites speaks of "style" — the personal nature of this. Both refer to the complexities of this and Crites notes how "it has a unity of form through time, a form revealed only in the action as a whole" (p. 292). Crites and Berman arrive at the narrative as the form that inherently reveals this wholeness of experience. Dewey (1938)

speaks of this in his discussion of the criteria of experience. Identifying "continuity of experience" and "interaction" as the criteria, Dewey views these as intercepting and uniting. He pictures people living both in (interaction) and through an environment (continuity). "Different situations succeed one another. But, because of the principle of continuity, something is carried over from the earlier to the later one" (p. 44). To talk of experience is to describe this multiplicity of knowing and the dialectical relationships involved.

The narrative or story is rooted in experience. Crites and Berman see the lived experience as evidence of a connection between mind and senses. They both make the case for the crucial importance of somatic analysis. Berman feels that "regardless of what a person visibly presents to the world, they have a secret life, one that is grounded in their emotions, their bodily relationship to the world and to themselves" (p. 110). The narrative or story acknowledges the many interactions and interconnections that comprise experience.

Story tellers make an assumption that historians rarely do, namely that human beings are not rational, that they can not be understood in terms of objective analysis, and that their deepest and most significant experiences are lived on a level that is largely invisible, a shadowy region where the mind and the body move in and out of each other in an infinite number of elusive

combinations and that can only be evoked through allusion, feeling, tone, rhetoric, and resonance (Berman, 1989, p. 118, 119).

Grumet (1990) comes to a similar conclusion. She speaks of the truth hiding in what it reveals (p. 101). She sees the narrative as a place where time, place, experience, and personal knowledge can be represented most fully. The relations, connections, and interactions are parts of the whole.

This discussion of narrative portrays it as a powerful means for attaining some understanding of human experience. It assumes knowledge is personal, embodied, constructed, and extremely complex. Clandinin and Connelly (1988) found narrative to be a successful way of conceptualizing teachers' knowledge of classrooms.

The sources of evidence for understanding knowledge, and the places knowledge may be said to reside, exist not only in the mind but in the narrative of personal experience, which are studied biographically and in the details and forms of classroom practice. (p. 269)

Maureen's stories of experience are personal, contextual, and temporal. The telling of the story precipitated reflection on both our parts. Tappan's and Brown's (1989) notion of "authoring", the appropriation for one's own learning

is facilitated through the narrative process (p. 190). Elbaz (1988) looks to the story as a form for the teacher's voice.

First of all the told story can be elliptical and rambling and relies on much tacit knowledge to be understood; second, storytelling takes place in a context which gives meaning to what is said; third, it calls on traditions of telling which make possible certain kinds of stories with accepted structures for beginning and end, and so on; fourth, it very often involves a moral or a lesson to be learned; fifth, it is often a way of voicing severe criticism in a form that is socially acceptable or at least not dangerous to the teller; and sixth, the telling of a story reflects the inseparability of thought and action because it is simultaneously the making public of someone's thinking and also a performance in the real world. The story affects those who listen and possibly also the teller through the dialogue that may take place between the storyteller and the audience, sometimes even changing the story. For all these reasons, then, story seems to be particularly fitting to make public the teacher's voice. (p. 33, 34)

Elbaz's discussion of the importance of story as a form for teachers' voices resonates with what I see and hear in Maureen's voice. It seems to me that a

teacher's knowledge of teaching is best served by the story or narrative inquiry.

To explore the embodied nature of personal practical knowledge necessitates narrative inquiry. Johnson (1989) suggests that it is just such a focus that distinguishes the personal practical knowledge movement (p. 371). Our conversations immediately took on a storied quality. I feel this was precipitated by three factors. Firstly, a friendship already existed between Maureen and myself that helped to make the conversations comfortable and safe. Secondly, Maureen understood my intention to reconstruct meaning rather than judging her practice. A trust existed between us that facilitated the sincerity of the conversations. Thirdly, I demonstrated from the beginning an honest interest in Maureen's experience and valued her knowing of this experience. These factors are crucial to successful narrative inquiry. Given that this ground is laid, personal practical knowledge studies become narrative inquiry because this knowledge is rooted in experience. "Keeping this sense of the experiential whole is part of the study of narrative" (Clandinin and Connelly, 1989, p. 3).

Maureen's stories are a narrative way of knowing that seemingly is common to the ways we all make sense of the world we live in. The stories are also a way of communicating that understanding to others. Tappan (1990) claims that a lived experience can never be totally captured through language,

thus a narrative becomes a representation of the original experience. The representation is very personal and contextual. Tappan refers to the hermeneutic circle as a means of interpreting narrative representations. "An interpreter understands by constant reference to her own perspective . . . " (p. 248). This was true of both Maureen and myself. The narrative process that we both involved ourselves in was one of negotiation. Mishler (1990) refers to this as he speaks of "a potential warrant for the validity of his interpretive account is whether it makes sense to the respondent" (p. 427). Resonance seems to evolve as a mandatory aim in the writing of a narrative of experience. And, I think it is this capacity for resonance that takes the story beyond the lived experience of an individual or individuals to stand alone, to speak to various people in various ways.

Research Relationship: Inherently and Necessarily Collaborative

Maureen and I both came to value the discourse generated throughout our inquiry. "Discourse requires people to enter into a side-by-side relationship that develops a we-ness" (Stark, 1991, p. 298). This relationship is nurtured through the dialogue. The process of narrative inquiry demanded my thoughts, feelings, and interpretations of Maureen's experience. I could not help but relay connections to my personal experience. The reflective nature of the story, already mentioned, facilitated this need to make sense of the findings together. So, as the research proceeded narrative inquiry became

a collaborative endeavor. The research became a collaborative effort because so much sharing was involved in narrative inquiry. It is a very personal story. A trust, and caring for each other was necessary. The sharing of interpretations with Maureen was something I felt compelled to do. I valued and needed her responses.

The interpretive narrative account was a place where our voices met and we mutually constructed Maureen's teaching experiences. There is an importance in this mutual construction. "The story that is eventually told becomes the story of both teacher and researcher" (Clandinin and Connelly, 1992, p. 386). Such studies demand this mutuality. Tandon (1981) talks of this dialogue as "inquiry and "intervention" having mutual impact. "Both the researcher and the subjects learn from each other; they also learn together from the very situation they are a part of and engaged in analysis of. The interests of both parties are mutually inclusive and supportive in dialogue" (p. 299). It therefore follows that the narrative account fully acknowledges and is representative of this mutuality. It is very much "a shared narrative construction and reconstruction through the inquiry" (Connelly and Clandinin, 1990, p. 8).

Our inquiry was based on a collaborative research relationship of "caring and being cared for" (Stark, 1991, p. 311). I use caring as meaning a way of relating with and meeting others, rather than something one does to

someone. This is Nodding's (1986) ethic of caring — "an ethic that has fidelity to persons and the quality of relationships at its heart" (p. 498). The sharing, the emphasis on the personal, the study's demand for mutuality and the ongoing negotiation aimed at this, takes time and energy. A caring relationship is central to this. Thus, this kind of inquiry involves a commitment and trust because it engages the participants in a personally involving and evolving process. The intensity of personal participation necessitates this important ethical base.

Through the inquiry I became increasingly aware of a "co-presence" in our work (Gowin, 1988, p. X). This acknowledges for me our lived experience of collaboration. Collaboration is not compromising one's own views. Collaboration is a "dynamic process . . . a powerful and instrumental device in uncovering and tackling individual values and beliefs, biases, and preconceived notions" (Beck and Black, 1991, p. 138). One's subjectivity is crucial to such inquiry. It evolves and reforms. We found ourselves challenged by this process — knowledge was constructed and generated.

Finally, time and belief was an important element for this collaborative relationship and, thus, for the inquiry. Time is needed for a strong successful working relationship to develop. In order to make this time as valuable as possible it demanded that we both believe in the process in which we were

engaged. Maureen and I looked forward to our conversations. It was a time that informed and reformed ourselves and our practices as teachers.

I found that I came to know Maureen so much more fully. Her story shared so freely with me, placed a trust in our relationship. Our relationship changed and is changing through the course of our inquiry. The process of narrative inquiry carries the participants to this level of mutuality. It is our first experience of collaborative research; the excitement, intensity and involvement that we feel is powerful. Collaboration is inherent in such inquiry into a teacher's personal practical knowledge. The ethics and elements discussed above can not be breached. Entertaining the possibility of breaching them, even for a moment, would destroy the relationship and the ensuing narrative account. Not only is collaboration inherent to such inquiry, it is necessary to develop, maintain, and nurture inquiries of this kind.

CHAPTER IV

ARTIST AS IMAGE

"Coloring Outside of the Lines"

During our Fall, 1990 taped conversations, I began to think about how to continue to write and make sense of our experience. Readings in art theory, research and teacher thinking were catalysts here. Where linear interpretive narratives of Maureen's teaching experience seemed very important initially, they seemed inadequate now. They did not capture the wholeness of Maureen's teaching practice. We had found ourselves reflecting, making connections, and wondering. Themes had surfaced that provided a means to look at Maureen's practice more as a whole. The following interpretive narrative account centers on such a theme that I believe better captures a wholistic sense of Maureen's practice.

The data gathered reflect a strength and a commitment in Maureen that were evidenced from our very first conversation. The artistic conviction she expresses, her commitment to a teaching approach, and the amount of reflection she seems to have given to her practice as a teacher surfaced throughout our collaborative effort as her knowings of art intertwined and connected to her past, present, and future experiences. These connecting and

intertwining experiences are very personal. Emotional, moral, and aesthetic dimensions exist. "To know something is to feel something. To know something is to value something. To know something is to respond aesthetically" (Connelly and Clandinin, 1988, p. 26).

"The body is the hidden ground of history" (Berman, 1989, p. 158). The complexity of this can not be overstated. Our bodily history is grounded in emotions, relationships to the world and to other human beings. One's present is constructed on the basis of having a significant past; one's past is reconstructed on the basis of the present. An ongoing dialectic between the past and the present evidences itself in a particular way of knowing, seeing, and acting in the world. In Maureen, I became increasingly aware of this interaction and exchange of herself with the infinite complexities of given situations. I was struck by the deeply embodied nature of her knowledge. Yinger (1987) stresses the importance of embodiment in the teachers' knowledge. "A language of practice is a set of integrated patterns of thought and action. These patterns themselves constitute a kind of syntax and semantics for action" (p. 295). Maureen's "hidden ground of history" or "syntax and semantics for action" is embodied within her and evidences itself in her words, actions, and feelings. How Maureen works with her classes and the meanings she places and derives from situations are very much a part of her embodied knowledge. I came to see a web of interactions and

interconnections of the personal, contextual, and temporal. Personal practical knowledge (as developed by Connelly and Clandinin, 1985) acknowledges this multiplicity of knowing and the dialectical relationships involved.

Thinking and feeling, knowing and seeing, understanding and doing, seem to happen together for Maureen. The very involved and evolving nature of this is best encompassed for me by the term "image" used by Clandinin in describing the practice of teachers. Clandinin (1986) found image to be a central construct for understanding personal practical knowledge.

Image draws both the present and the future into a personally meaningful nexus of experience focused on the immediate situation which called it forth. It reaches into the past, gathering up experiential threads meaningfully connected to the present. And it reaches intentionally into the future and creates new meaningfully connected threads as situations are experienced, and new situations anticipated from the perspective of the image. Image is the glue that melds together a person's diverse experiences, both personal and professional. (Connelly and Clandinin, 1988, p. 60)

The glue that melds together the threads of Maureen's experiences is the image of the artist — an artist/teacher's image in action.

'In action' is vital to my understanding of image. In no way is this meant to be a label, a static term. Johnson (1990) found that images are continually modified as a result of experiences and this set up a dynamic interrelationship between past, present, and future, with images providing a link. Images are then understood as a way of knowing which "features a creative or constructive capacity" (p. 470). This evolving nature is very much present in Maureen's image of the artist. This image has changed through our work together and will continue to evolve. I am describing a process and, as in any process, movement is imperative.

The artist image "mediates between thought and action, expresses her purpose, embodies her values and beliefs about teaching, guides her intuitively, determines her actions, and extends her knowledge and that of her students" (Grant, 1991, p. 398). Firstly, then, image emerged from the data, as an expression of Maureen's knowledge — an expressive image. The artist image is a metaphorical expression of Maureen's practice as a teacher. Metaphor viewed in this way is not simply a figure of speech but as Lakoff and Johnson (1980) argue, a process by which we encounter the world (p. 6). The artist image is a means through which Maureen makes sense of her

practice as a teacher. Its expression is in her words, thoughts, feelings, and actions. Expression to me implies subjectivity. I like to think of the Expressionist painters (late 1800s to early 1900s). Their commitment was to depict a strong sense of character — a highly subjective statement. The use of color, line, shape, and texture was purposely chosen to convey a message. The embodied personal and subjective nature of this is very much alive in Maureen's image of artist.

Secondly, image emerged as a way of understanding Maureen's practice as a teacher. I will call it an impressionist image. It became a means to portray and reach some understanding of Maureen the artist/teacher. Kennard (1991) talks of "windows to ourselves" (p. 6). The image of artist is a window through which we see an impression of Maureen. I like Clark's (1991) reference to Monet's series of paintings one hundred years ago to explain what I mean here.

The Impressionists' commitment to immediacy and the transience of a crystal moment is most dramatically alive in Monet's multiple renderings of grain stacks, river views, and garden scenes. Within each of these scenes, the subject is recognizably constant. But it is the differences in light and shadow, in warmth

and tone, in texture and color that move us and educate our vision. (p. 430, 431)

The artist image has provided for much sense making for both of us. It is a way of knowing Maureen the artist/teacher. But, it is also a way of not knowing Maureen. Our portrayal would not pretend it could convey all. The evolving and involving nature associated with an image makes this impossible. "Ways of seeing are ways of knowing and not knowing" (Gudmundsdotter, 1991, p. 409). However, at this moment the image of artist seems to capture what I came to see as Maureen's knowing in practice most fully.

The Impressionists' and Expressionists' landscapes are what I thought of when I read Greene's *Landscapes of Learning* (1978). Landscapes are ever changing — sunrise, high noon, sunset, the different seasons, weather conditions, and so on. All of these factors affect how one given landscape appears at any given time. The notion of "landscapes of learning" implies to me that there are many ways of looking at and understanding the world. Like an artist who interprets a landscape into a painting, a painting that is unique and captures a moment, knowing is personal, contextual, multifaceted, and complex. This implies a sense of movement to me. Similarly, image refers to an evolving process that is always grounded in personal history and dependent on the situation. Thus, as a painting depicts a way of seeing and

knowing so the image of artist provides a way of seeing and knowing, Maureen. Each is open to many interpretations. Maureen and my work together is not intended to be a complete picture. As Maureen herself commented to her students, "you will never have the final answer to a problem or situation" (Transcripts, Sept. 25, 1990, p. 31). In a similar way, I see that this work is not a complete, nor a final picture of Maureen's knowing nor of our work together. Greene (1978) reiterates this as she speaks of "existing beings in pursuit of meanings" (p. 180). The artist image best expresses and provides an impression of, the constructing and reconstructing, the involving and evolving relationships evidenced in this study of Maureen and her practice.

Maureen knows herself to be an artist. The art-making process is very significant to her. There is a pressing need within Maureen to create and work on her drawings and sculptures. The artist image draws on Maureen's experiences of art making and thinking. She talks about striving through the art making process for a representation that is truly an extension of herself.

Art is a personal struggle. When I draw — I want to be a good drawer. What I mean by that is to draw what I see and feel. Not in the realistic sense — but a living, breathing, individual — a life

to it. My impression of what I see. Realistic in the sense that it is what I see. (Transcripts, Apr. 9, 1990, p. 28)

Similarly Dewey (1934) speaks of how "an artist observes the scene with meanings and values brought to his perception by prior experiences" (p. 89). "Drawing is drawing out; it is extraction of what the subject matter has to say in particular to the painter in his integrated experiences" (p. 92). But, the artist image has also moved beyond art making and permeated Maureen's entire life. From planting flowers in her garden to planning and building their family home, everything involves aesthetic decisions. It is always foremost personal expression.

"Being-in-the-world" is a Heideggerian phrase that refers to the way human beings exist, act, or are involved in the world (Heidegger, 1962). Maureen's "being" is Maureen the artist. And so, Maureen came to teaching as she came to her work as an artist. Teaching was part of her being. The artist image was alive in Maureen's classroom. I came to see this image in a very Deweyan sense, as a knowing of art as experience (1934). Experience refers to involvement, inquiry, context, and time. The personal experience of these is primary to Dewey's conception. Teaching then, for Maureen, was a personal experience between self and others.

The image of artist for Maureen is the art experience. This image is made particularly strong because of the years of involvement with art making and thinking. "Coloring outside of the lines" (Transcripts, Apr. 30, 1990, p. 29), taking artistic risks, is the experience that Maureen is after for herself and for her students. She knows art as experience to engage one in a thinking, working, constructing, adapting, changing, communicating, building process. It is a search process that demands a high intensity of involvement. It is a search for qualities that show how experience is lived, felt, and understood by the individual. Maureen is aware at an articulated level of some ways her knowing is expressed. Other expressions of her knowing remain tacit. "We can know more than we can tell and we can tell nothing without relying on an awareness of things we may not be able to tell" (Polanyi, 1958, p. x). I like Polanyi's portrayal of complex thought patterns with a tacit component at base. I believe this is what Yinger (1987) meant by "a set of integrated patterns of thought and action" (p. 10). He speaks of these patterns becoming the syntax and semantics for action. The integrated patterns are the experiential threads. These threads weave a complex pattern. The artist image attempts to identify these threads that evidence themselves repeatedly in Maureen's practice as the syntax and semantics for action. They overlap, intertwine, and surface as various situations arise. To discuss them distinctly would not fit with Maureen's artist image in action. The connectiveness of this image speaks out to me from every page of the transcripts. The interrelatedness is

fundamental to this notion of image. Inherent in image then is time, place, personal experiences, and the embodied and subjective nature of these; the interrelationships of these threads and the evolving process that ensues. I hope I am portraying image as an emergent process that has served as a "window" and a guide to understanding the complexity of Maureen's practice as a teacher.

I am struggling with how best to convey the artist image. "There is no thing apart from anything else and all that we see is a dynamic web of relatedness. In order to touch this web of relatedness" (Witkin, 1974, p. 5), that artist as image creates, I long for the medium of the visual artist — a painting, drawing, or sculpture would better convey the wholeness of this image. I fear dissecting the strength of this image by distinguishing each thread. The confines of thesis research leave me with the written word. Writing is a process of sorting out, reflecting, and sense making for me that evolves over time. But, I fear that the final written outcome will appear linear (at least more linear than is my intent). The relational nature of the artist image is in no way linear. Please keep in mind that my intent is for the reader to be immersed in this image — because the artist image is very much a 'medium', an agency of transmission and transformation.

Origins

The origins of this image can be traced to Maureen's early experiences as a child at home. "Coloring inside the lines" (Transcripts, Apr. 9, 1990, p. 26) became a contrary view to her image of artist. Her art experiences in junior and senior high school and later in college increasingly gave meaning to this image. Today, Maureen still struggles to color outside the lines. This image has developed and grown over the years. As such it is firmly grounded and embodied in the person of Maureen.

The personal and the process are intertwined in this image. Both are mentioned by Maureen as ways to know and experience art. Beginning in junior high, she recalls the importance to her of the teacher's encouragement and support for individual interpretation. The studio art experience became a familiar and meaningful way to learn. This refers to the setting of a specific art problem, one on one and/or small group interaction during the process of problem-solving, and individual and/or group critique. Her college years formalized her approach to an art problem. She talks of the initial excitement and frustration. She describes it as a personal struggle — a struggle that she enjoys working through. The process was the way one learned about art. It was a "refining" process — "each art problem being part of this process" (Transcripts, Mar. 16, 1990, p. 19). The one on one interactions between herself

and her teachers were key to Maureen's learning about art. In this way she learned to define and explore the art problems for herself, and to gradually develop insights. Personal contact and interest were remembered fondly by her and were a catalyst to learning.

Expressions

The origins of this image drew on years of working at art making, with the personal aspect — defining and exploring the problem for herself based on her experiences and knowings, and the process — thinking, feeling, perceiving — the ongoing decision making with the facilitation of the teacher and others, both intertwined and synthesized in this image of artist. Art as experience is significant to Maureen. She wants it to be so for others. She knows the art experience to be both immediate and meditative. Maureen knew involvement in the art making process had to be immediate and only slowly would an understanding develop so both teacher and student could begin to communicate about art. She knows the time before the dialogue begins is awkward for everyone, but, the dialogue will not happen unless there is this immersion in the process. Schon (1983) writes about this in his observations of an architectural design teaching situation.

Drawing and talking are parallel ways of designing, and together make up what I will call the language of designing. The verbal and non-verbal dimensions are closely connected. Quist's lines are unclear in their reference except insofar as he says what they mean. His words are obscure except insofar as Petra can connect them with the lines of the drawing . . . whether Quist and Petra speak in words or drawings, their utterances refer to spatial images which they try to make congruent with one another. As they become more confident that they have achieved congruence of meaning, their dialogue tends to become elliptical and inscrutable to outsiders. (p. 80 - 81)

Maureen's commitment to this approach reflects her strength of knowing art in this way, but it is a constant challenge throughout her teaching. There is a sense of urgency here. Maureen prepares for and organizes her classes so students can get absorbed into the art making/thinking process right away — "no excuses; no chance to get scared" (Transcripts, Sept. 13, 1990, p. 26). Involvement with the media and the process is the best way Maureen knows for herself to begin to make sense. She enjoys the tension that the start of an art work brings. "The disparities and conflicts that give rise to problems are not something to be dreaded, something to be endured with whatever hardihood one can command; they are things to be grappled with" (Dewey,

1962, p. 162). So, she encourages each of her students to confront boldly the artistic inquiry ahead. Working predominantly one on one Maureen emphasizes that playing is important.

Find out what the material is capable of . . . ; it is important to experiment, to find out what the material will do before commitment . . . be sensitive to what the material will do. You tried doing something to it and it said no. You have to persuade something — you are not there beating it over the head — but you are there seducing it . . . that is what artists do. They are sensitive to the medium they are working with. If they are not they are really abusing the material. (Transcripts, Sept. 13-25, 1990, p. 26-32; Mar. 16, 1990, p. 21)

As Maureen emphasizes the individual nature of a medium, so too she values and demands the individual nature of each person in the class. From the very first class, Maureen sought to find out on a one to one basis why each person was taking the course and what they hoped to get out of it. She places a lot of importance on getting to know a little bit about each person and how they bring their experiences to the class. This one on one time is a vital part of each class. It is a comfortable and enjoyable time for Maureen. On reflecting on the course mid-term, she comments that "we bounced all over the place in

dialogue to find a starting place for each person" (Transcripts, Oct. 1, 1990, p. 33). Each person's struggles and sense making throughout the course is valued by Maureen and she fosters this in the format of the classroom and by her words and actions. The students sit closely together, their work visible to one another, thus generating dialogue. Maureen talks about the "advantages of everyone else's knowledge and struggles" (Transcripts, Sept. 13, 1990, p. 27). Maureen commented to a new student that "rather than being behind she was at a real advantage. She could learn from the struggles of the others" (Transcripts, Sept. 20, 1990, p. 29). So, Maureen encourages her students to be the inquirers, the creators of self-made meaning, as she herself learned. The importance of the individual throughout the art making process is central. Maureen comments to her students that, "You could not try to make something the same — personal interpretation is always there" (Transcripts, Oct. 11, 1990, p. 35).

The artist image, then, for Maureen is a heuristic search grounded in personal history. She wants the searching to be an engaging experience for her students. The importance of the process is paramount in Maureen's mind. "Getting away from the preciousness helps — you are not working in marble — the process is most important — experiment and change. Do not get caught up in what the work will look like in the end — involvement is key" (Transcripts, Sept. 25, 1990, p. 33). Along the same lines, Maureen explains

how she felt during one class where the end product had become the focus of some of the students as they worked on their sculptures. "Some were trying too hard to get the perfect piece" (Transcripts, Oct. 11, 1990, p. 35). She describes how this focus narrows the vision and, thus, the learning that can take place. Maureen wants her students to value the art making process more than the final outcome. The art making, thinking process should always have an element of discovery as the maker attends to the process of construction. It is because of this that the artist can never know exactly what she/he will make before she/he makes it. Eisner (1972) reiterates this stating that "the experience that constitutes art does not begin when the inquiry is over — it is not something at the end of the journey, it is part of the journey itself" (p. 280).

Maureen's stories of art learning are strong and meaningful. The art classroom (junior high through college) was a safe, comfortable, challenging atmosphere that offered to Maureen a place to call her own. The art classroom was a place that valued who she was; a place that insisted she make meaning for herself; a place that necessarily developed a sense of community to foster these notions; and a place that provided space to take risks. Years of working and thinking as an artist made this sense of a classroom stronger in Maureen's knowing. When she thought about teaching, there was no question in her mind as to how she would teach. The way she had come to know the art experience was what she wanted to express in her practice as a teacher. Her

teachers came quickly to mind as she thought about art learning. Modelling is part of her artist image. Reflecting on her college studies, Maureen commented that

The very good instructors would give you a project; it would list the parameters — but a lot of freedom to interpret it the way you thought — not the way you thought the instructor wanted it but your own interpretation. And that we learnt very quickly.

(Transcripts, Feb. 9, 1990, p. 2)

One instructor, in particular holds a strong memory of 'good teaching' for Maureen.

There was this one instructor, Dennis — so sensitive, so perceptive — he could see exactly where you were and five years down the road you caught up. And that's nice. The learning goes on and on. (Transcripts, Feb. 9, 1990, p. 6)

These aspects of the artist image became part of how the image found expression in her practice.

The immediate involvement in the process was necessary and then the time for searching, that is for the meditative aspect. Dialogue and ongoing reflection were critical. The one on one interactions were remembered by Maureen as being key to her learning about art. Maureen described with excitement the one to one learning about art that she saw and experienced in this class. She saw some students stopping and thinking, evaluating, and making decisions, and they really could not explain why those decisions were being made, but they did know it was right — a tacit knowing was developing.

I talked with one student about the surface of her piece. It was wonderfully tactile and sensuous. I asked her how she felt about it. Her response was — it feels right. (Transcripts, Oct. 1, 1990, p. 34).

Another student commented that she had planned to add another shape but now felt it would be too much; a distraction.
(Transcripts, Oct. 11, 1990, p. 35)

A lot of hard thinking going on last night — you could almost hear it. Really intense; really, really trying. (Transcripts, Oct. 1, 1990, p. 34)

These "nice" observations, as Maureen calls them, were reassurance to her that there was sense making occurring. She saw her aim of developing more sensitive observation being realized. She recollected a story of one of her instructors redirecting questions at her during the one on one. She appreciates now what was involved in this questioning and realizes that more crucial than the types of questions are the teacher's responses and reactions. She knows it is an art in itself to be able to accept, reflect, and clarify student responses in order to foster individual growth.

There is a mothering dimension to this one on one time. At times Maureen describes "coddling" her students and at other times "pushing" (Transcripts, Feb. 9, 1990, p. 1). She notes that she witnesses these tensions everyday as a mother.

You want to encourage, support; but you do not want to overprotect. It is a fine line. You do not always want to rescue.
(Transcripts, Mar. 30, 1990, p. 23)

She goes with her feelings as to when to "coddle" and when to "push" both as a mother and a teacher. She initially coddles her students, seeing encouragement and confidence building as being crucial to the dialogue.

One on one they opened up a lot. They do not believe they have valid observations. And I do not know why . . . So, I am trying to encourage one on one that all these comments are valid. A comment might seem incredibly simple but you would be amazed at how many people are not aware of it . . . (Transcripts, Feb. 16, 1990, p. 8)

Maureen describes how pushing her students time wise on the wire sculpture seemed to be a successful move.

I was glad I had pushed them. I gave them a very short space of time to work that piece so some of the results were due to the time restrictions. No procrastination . . . (Transcripts, Feb. 23, 1990, p. 9)

When she recalled her art learning experiences she noted that this coddling/pushing tension was present. Her instructors were very perceptive as to when to coddle and when to push. There was a knowing of each student that seemed to dictate this.

Dialogue is very much encouraged among the entire class as well. It seems to me that creating a community of inquiry is one of Maureen's aims —

learning from each other, sharing tools and ideas. "There is a tremendous amount of teaching going on between themselves . . . they were interested to see and hear how each was working it out" (Transcripts, Sept. 20, 1990, p. 20; Oct. 11, 1990, p. 35). She likes and encourages this development of a class rapport and warmth. Maureen, also, willingly shares her approaches to art making. With some projects she participated in the process along side of her students. She related personal experiences to her students.

Maureen's students were anxious to see her art work and to know more about her art background and life. They were so pleased that Maureen willingly shares her work. Maureen showed me an art piece she is working on. I could see how her excitement and enthusiasm would be catching. This community of inquiry is important for Maureen to achieve. The ease that this created in the class facilitated the dialogue. Maureen noted though "that we do not always discuss just art. We all think quite differently about all sorts of matters. Everyone is really willing to listen and learn from others" (Transcripts, Nov. 1, 1990, p. 38). She described how her class was so willing to talk and how she found herself many times "just listening to the conversations" (Transcripts, Sept. 25, 1990, p. 32). Listening to each voice, respecting each person's interpretation is modelled by Maureen in her classroom. There is a mutuality here that is precipitated by Maureen's keen interest and valuing of each member of the class. This focus on the individual

and the need for community confirms the artist image as paralleling Dewey's (1934, 1938) philosophy.

This parallel is further confirmed as Maureen talks of the importance of dialogue in the sense making process and the place of community in the process. The value of this dialogue, listening, and the ongoing reflection spiral are critical beyond the process to the completed art work and the critique and beyond again. I believe Elbow (1986) is referring to this in speaking of a "dialectic of growth" (p. 98). Maureen talks about how her students at critique time each have "hindsight insights — I should have seen this — I did not look close enough here, and so on" (Transcripts, Sept. 25, 1990, p. 31). Critique time is an opportunity to reflect and pull together the learning that has occurred and it is also a time where seeds are sewn to develop and grow at a later date. During one critique the dialogue generated was so plentiful and multidirectional Maureen had mixed feelings about bringing the critique to a close. Time constraints forced her to do so, but not without reiterating to her students the value of this dialogue and suggesting a possible avenue to pursue it later.

I got a few of them started on journals — jotting down ideas as they came, whether or not they connect at the time. It makes perfect sense to me; that is what I do. When I see something I

like — I know one day it will connect to something else — it is good reference material. (Transcripts, Oct. 11, 1990, p. 35)

Maureen sees the critiques as powerful learning times. But they are successful only in a very trusting, accepting environment. Thus, she made a concerted effort to develop such an atmosphere throughout the course. Maureen knows the courage it takes to share an art piece (a part of yourself) with a group. The students' art work was very visible most of the time but even more so at critique time. There was a vulnerability inherent here that demands that Maureen be very sensitive and caring. The artist image calls for a respect given unconditionally to all art pieces. A concerted effort is made to acknowledge each piece as significant.

After all the effort each piece deserves its own time to honor and celebrate the learning. (Transcripts, Nov. 15, 1990, p. 40)

"Consideration" (Transcripts, Sept. 25, 1990, p. 30) was given to each piece. The formal dialogue began with each artist sharing how they saw the art problem, their approach to it, what they liked, what they did not like, what worked, and did not work. Each shared their search process. The emphasis was always on what was learned. Caring did not mean that works were not

looked at critically. On the contrary, critical viewing was encouraged by Maureen.

Perhaps the result is very poor, but, I have watched that person struggle, I know learning has taken place. I begin there. I usually find something I like or liked about it at some point in the process. We then explore what happened. (Transcripts, Nov. 15, 1990, p. 40)

As the students became more familiar with the critique format, she hoped they would come to see it as a powerful learning time. She wants students to feel they can share works that they themselves know are disastrous. At one critique Maureen talked about how you know when to stop working on a piece. "Well, nobody knows unless you push a work beyond — to the point where it is wrecked. And I do not think that is a bad thing. Because if you do not push it that far you will not know when to stop another time" (Transcripts, Mar. 16, 1990, p. 21). She wants the students to feel free to discuss these frustrations and difficulties. Conflicts and tensions are inevitable and healthy. It is a time to look forward to. Each piece generates dialogue and collectively Maureen hopes connections are made to each artist's own sense making that will carry forth into the next art work and into the future. I like this sense of

the artist as a person who is living through an experience. "The past absorbed into the present carries on; it presses forward" (Dewey, 1934, p. 19).

Themes Within the Artist Image: The Web of Self

The artist image, then, is a web of interrelating and connecting threads. These threads are storied and restoried throughout Maureen's teaching experience. As we looked at these threads that composed the web at different times, we made sense of the image threads as narrative themes. As such, there are reoccurring themes that color the web. Before discussing these themes I remind the reader that for the purposes of analysis I discuss these themes independently. However, the connectiveness and relatedness of these themes is the real picture. There is a wholeness of experience that is lost when experience is discussed in terms of its constituent separate entities. The themes overlap and intertwine and, thus, the stories told evolve with new possibilities and new insights.

Self As Knower

The themes all value the personal. Maureen likes the importance placed on the individual and the art making process. Her own art work is a semblance of her experiences. Each piece tells a story of who Maureen is;

what she feels; what she knows and sees; what she values. As an art teacher Maureen acknowledges and respects the personal from the beginning of the art making process, throughout the process, and during the critique time. The embodied nature of this is recognized and encouraged to surface as individual interpretation is desired and sought always. Langer (1942) contends that when the artist works in empathy with the artistic process the very fibers of the body are affected (p. 216 - 239). Maureen knows art making to be this highly personal experience. The significance of the art making process absorbs her attention and makes emotional and intellectual demands on her. She wants this sense of personal involvement for her students.

Self as Inquirer

The themes all value the constructing of meaning through searching. Active participation is necessary to this meaning making. Elbow's "believing game" (1986, p. 273 - 276) is necessary here. This involves a willingness to immerse oneself, a search for intentionality, and a commitment. Emmerly (1989) speaks of this as well.

When belief was present, the child showed such qualities as curiosity, interest, and a commitment to search for forms and to arouse associations which could be used expressively. When the

child showed belief in the artistic process, she also focused on the task and attended closely to the work at hand. It is in attending to the search for a resolution between social interaction, transformation, and representation that the child becomes emphatically attuned to the artistic process. When the child's total attention is engaged in this working process, the child believes in the process and thus the product has personal value.

(p. 248)

Belief and commitment are, thus, a necessary catalyst to this sense making process. I saw this very clearly in a dimension of Maureen and her practice — a very serious dimension evidenced in her approach to art making and in her responses to art.

If you are going to be in this course then it should be a serious attempt. If it is not, then you are not going to get much out of it.

(Transcripts, Feb. 9, 1990, p. 3)

She was ecstatic at one critique during the course where she commented that "all the results showed tremendous commitment" (Transcripts, Sept 25, 1990, p. 31). Maureen knows that belief in artistic making and thinking involves a willingness to engage in the imaginings of the making process. The artist has

to enter into "a dialogue of faith" (Lloyd, Sept. 23, 1990). In this sense, belief involved faith that artistic purpose is something to be worked towards, rather than something that is necessarily present at the beginning of the making process. The search for intentionality is an engaging, emerging process. In order to facilitate this as a teacher, Maureen organizes her classes to force students to immerse themselves in the art experience. She herself knows this to be both frightening and challenging. She is careful to provide the necessary supports as needed. Maureen also knows that it is crucial. She wants every student to come to value the search for self made meaning.

Social Responsibility and Commitment

The themes all have a strong moral dimension. Maureen feels dishonest if her art work is not truly an extension of herself. She relays this to her students repeatedly. She speaks of "sincere" versus "contrived" art (Transcripts, Mar. 16, 1990, p. 20). Maureen sees honest expression as a search for qualities which show how experience is lived, felt, and understood by the artist.

Respect is given to each student in the class. Similarly Maureen encourages that respect be given to each medium with which they work.

Maureen feels that she has a moral responsibility to provide appropriate learning experiences and facilitate learning to the best of her ability. In turn she feels that the students have a moral responsibility to be open and willing to try. She struggles with this throughout her teaching experience.

The moral dimension is particularly black and white during the critiques. From the very first critique Maureen models the ethics and ritual she expects her students to respect for all critiques. Each piece is given a tremendous amount of respect by Maureen. A place of honor and time is given to each piece. It angers Maureen if these are not upheld. Maureen knows critiques to be a particularly vulnerable time. A part of each person is very visible to all and subject to scrutiny. She refers to the "Golden Rule".

Somebody worked hard at this — you give them your attention
— look at the piece carefully. Golden Rule — be careful . . . how
you look at something — so they will do the same for your piece
— it goes both ways . . . (Transcripts, Mar. 16, 1990, p. 22)

The Place of Dialogue and the Need for Community

The themes all rely on talking, listening, and ongoing reflection as the necessary link to learning. Maureen's experience tells her this is best

facilitated within a community of learners. Maureen's insistence on an honest caring for each individual and a valuing of every interpretation builds this atmosphere of trust and acceptance. Nodding's (1984) notion of caring and being cared for is at the base of this notion of community (p. 7). Maureen sees a common responsibility on the part of all concerned to help each other learn. She fosters this by establishing an atmosphere in the classroom that is conducive to dialogue and sharing. Maureen does not describe this as an easy process. It takes a lot of energy and effort on her part. Attentiveness to each person, confidence building, and a willingness to tell her stories are key here. She comments that she only really became aware of the importance of these factors during the teaching process. Maureen's demand for personal interpretation from her students caused her students to demand to see Maureen's own art work. She discovered that a lack of dialogue was not disinterest but insecurity. In order to encourage dialogue, Maureen made a concerted effort to work on a one on one basis to affirm and validate individual ideas and comments.

Personal Liberty

Centering the web that comprises the artist image is freedom. Learning to "color outside of the lines", taking artistic risks is an emancipatory experience for Maureen. As a child her art experiences were very confined.

"We never had paper and pencils for drawing. We had coloring books — color inside the lines and so on. And, always really afraid to draw"

(Transcripts, Apr. 9, 1990, p. 25). Maureen zeroes in on her junior high school experience as an important and exciting time for her.

I had a terrific art teacher; then I started to get excited about drawing — but still really inhibited and afraid. Years of coloring inside the lines really took its toll. My ideas were supported and encouraged. I learnt there were a variety of interpretations and they did not have to be literal — and that was kind of nice.

Really hard to free up. Only able to do this in the last four years — not stay in the lines anymore. (Transcripts, Apr. 9, 1990, p. 25)

Maureen desires and encourages each student to try to "color outside of the lines". For Maureen this means "not being afraid to make mistakes. Finally able to take a risk — and who cares if it does not work out. Coloring inside the lines is safe. It was not safe all of a sudden — and that was fun"

(Transcripts, Apr. 30, 1990, p. 29). And so, Maureen tries to create a trusting and supportive atmosphere where it will be safe for her students to take risks.

Freedom is necessary within the image of artist. Without its existence it would be impossible for Maureen to gain any knowledge of the individuals

with whom she is concerned. This notion of freedom parallels Greene's (1988) thoughts on freedom. Greene does not associate freedom with autonomy and independence but rather with interdependence. Her vision for education seeks to bring together the need for "wide-awakeness" (a knowing of oneself which acknowledges the contextual character of thought and interpretation), with the "hunger for community", discovering what it signifies to be free (p.23).

Freedom is providing the space to learn, a space that allows for appropriation of one's own learning meshed with social responsibility and awareness.

Maureen tries to create such a space for each student. The teacher's own claim to rank as an artist is measured by his/her ability to foster the artistic in the students (Dewey, 1910, p. 220). Maureen's artist image finds such expression in action. Her teaching practice embodies a sense of this interconnection of herself as an artist and her fostering of the artistic in her students.

In Conclusion

Maureen's artist image is alive. It is changing and evolving. Tension serves as a "moving force" (Dewey, 1938, p. 31) which propels the evolving and involving relationships that make up the artist image. "Tension occurs on any level of experience only when perceptions are forced out of their accustomed ruts, ideas beyond the range of routine implications, beliefs outside the contexts of habitual affirmation, and affection beyond the limits of

conventional antipathy and sympathy" (Aiken, 1962, p. 338). Maureen seems to acknowledge that tension is necessary to growth and rather than avoiding it, seeks it, and grapples with it.

Her language throughout the transcripts points to the existence, and importance of, tension in her experience. Maureen firstly describes the art process as "a personal struggle" (Transcripts, Apr. 9, 1990, p. 28). This searching requires her to face conflicts and disparities. The search process is a challenge to her. It is both exciting and frustrating. Maureen speaks of being intensely involved with art making at one moment and then distanced and reflective at the next moment. The tension that this creates is stimulating. Secondly, Maureen speaks of "coloring inside the lines" (Transcripts, Mar. 9, 1990, p. 13) as a contrary view to her image of artist. "Coloring outside of the lines", taking artistic risks is an aim of Maureen's known in part to her from the existence of this tension. She no longer wants to color inside the lines. The challenge and exhilaration of taking personal artistic risks is satisfying and worthwhile. The uncertainty involved in this is welcomed rather than feared. Thirdly, Maureen reflects on her initial surprise when she first realized that there were numerous interpretations to an art problem. She sees this same surprise in her students now. Maureen tries to explain and model how different interpretations challenge our horizons of knowing. Fourthly, Maureen describes how mothering has changed how she thinks, feels, and acts.

It is a priority in her life. She has learned a lot about herself through mothering. Maureen further describes how she relies on her personal knowledge as to when to "coddle" and "push" her children. She now sees this tension in her classroom. As an art teacher she feels that it is wise to sometimes figuratively push or kick her students to force them to confront a situation. She wants her students to experience tension, the uncertainty, as a catalyst for personal growth. She points to her mothering experience as perhaps being the point of departure causing her to finally "color outside of the lines". Even as she recognizes the value and importance of mothering to herself, she also acknowledges that mothering creates a tension for her. The tension exists between her inner need to create and work on her art pieces and the time required to mother.

Realizing how precious time is and not having the time to waste any time. MOTHERHOOD — I look at everything differently. You have to take advantage of short little spaces of time. Really use them. Maybe it has something to do with age. It is self indulgent. I want to be really, really, sincere; really try.

(Transcripts, Apr. 30, 1990, p. 29)

Art making for Maureen is self indulgent and at the same time demanding and rigorous. I believe Maureen sees all of these conflicts and tensions as inevitable and necessary to her growth.

Connelly and Clandinin's (1991) discussion of Britzman's notion of "prisons" comes to mind here. Connelly and Clandinin talk of school experience, cultural myths and stories of education, and personal biography as prisons that can limit our possibilities or be sources of freedom (p. 10 - 12). The tension that this creates is the tension that Maureen describes as she speaks of coloring inside the lines — playing it safe — or coloring outside of the lines — taking risks. I know Maureen would say that constantly confronting tensions, working through them, gradually knocking down prison walls, is what learning is about. This learning is life long.

CHAPTER V

PARALLEL STORIES

The Art Making Experience and Narrative Inquiry

In art, in doing art, the work of making or creating, there is a sense of being completely involved with the work. There is a personal ebb and flow, a rhythmic quality to time that is not determined by external timetables. Art is a way of capturing an experience, of holding it still. It requires a relationship between the artist and the material. It is a sensitive relationship, a dialogue, a listening and responding.

It requires an openness in what is heard and what is said. It is not a picture nor a pot that is formed through this relationship, but oneself. Art is a window into which one can look to see oneself. Art is a way of seeing.

(Kennard, 1991, p. 8)

The Art Making Experience

The art making experience described above, captures wonderfully the engaging search process that Maureen spoke of and desired for her students. Maureen understood that the art making experience demanded a high intensity of involvement. Kennard's words captured how Maureen saw the search as beginning with the self — each individual's personal and historical context. "An artist observes the scene with meanings and values brought to his perception by prior experiences" (Dewey, 1934, p. 89). Thus, the art experience acknowledges and values individual interpretation and expression.

But, the art making experience is also reliant on a sense of community, especially in a classroom; a teaching/learning situation. So much of one's self is exposed because the emerging products are very visible to all. As such, it is imperative that a trust and a caring for each other is evident in the atmosphere and structure of the studio environment. Key here is the type of relationship that is established between teacher and student; in Maureen's case, between herself and each student. The development of the type of relationship that cultivates this caring and trust enhances the teacher's understanding of the student and the student's understanding of the teacher. Such a relationship puts the teacher in a better position, by virtue of the increased understanding

that such a relationship affords, to provide those conditions that will make the student's experience in school an educational one.

Most importantly this is just a starting point. The trusting and supporting atmosphere makes it safe to take risks. The art experience can be an 'emancipatory' one. Greene (1988) calls this a "consciousness of freedom" (p.22) that involves the interaction and interrelationship of self, time, communication, and situation. She argues for "situated freedom" which acknowledges obligations, responsibilities, and caring — an extension of relationships (p.7). It is a freedom that occurs in the "spaces" created between personal choice and within the context of culture, multiple transactions, and relationships. I believe this is what Dewey (1938) describes when he stated that freedom comprises an external and internal activity that are inseparable. This sense of freedom is necessary in order for a teacher to gain knowledge of the individual with whom he/she is concerned and it is another part of the process of learning — making individual choices. Maureen encouraged her students to interpret the art problems from their own perspectives, and at the same time learn to value other interpretations and to learn from them. Freedom, then, can find a place. Key to the art experience, then, is community, that is, relations and connections. This notion of community assumes involvement, a sharing, and a common responsibility within and towards learning. Greene and Dewey identify freedom and human relations

as prerequisites to the learning experience. Both promote a better quality of human experience. Dewey notes that it is not enough to insist upon the necessity of experience nor even of activity in experience. For him the quality of the experience is the key. This is achieved through connections. Connections are made through the dialogic process.

The importance of dialogue throughout this process can not be overstated. A large part of the search process is the ongoing dialogue (both verbal and non-verbal) generated between the emerging art work and the artist. "The artist embodies in himself the attitude of the perceiver while he works" (Dewey, 1934, p. 48). This is facilitated by teacher and/or student conversations. The dialogic sense making process is dependent on involvement, community, and dialogue. They are inseparable. They are intertwined and dependent on each other as the art form is created.

The art experience encourages one to see the interrelationships of things. It demands attention to the relatedness of elements within a whole — a heightened sensitivity. Special demands are made of the maker — the perception, selection, and organization of qualities and a responsiveness to them. It is within these demands that the value and unique contributions of the art experience are found. The art experience is an involving, emerging, evolving process that is always personal and contextual. "Art as experience"

(Dewey, 1934) stresses the totality of the experience — the many interacting and interconnecting elements that come into play in the creation of and response to art. There is a wholeness in experience. My feeling that the complexity and richness of such an experience loses too much in translation if the experience is at all dissected, is echoed in Eisner's words.

Aesthetic experience is a process emerging out of the act itself.

Unlike so many other types of human activities the experience that constitutes art does not begin when the inquiry is over — it is not something at the end of a journey, it is part of the journey itself. (Eisner, 1972, p. 280)

Maureen asked each student to do just this; to immerse themselves in a search. Personal commitment and belief in the art making and thinking process was important. Maureen believed there was a significance in the art making process that she desired each student to experience. Greene (1987) calls this "wide-awakeness", referring to involvement in learning; active participation. Art as experience demands this. I think art teaches each of us how to be alive. Dewey (1934) spoke of this when he referred to art as being a "live creature" — art as a living experience (p. 4). The art experience is both immediate and meditative. "Art is the living and concrete proof that man is capable of restoring consciously, and thus on the plane of meaning, the union of sense,

need, impulse and action — characteristic of the live creature" (p. 25). I like this sense of the artist living through an experience. "The past absorbed into the present carries on, it presses forward" (p. 19). The artistic search process very much involves, encourages, and respects this coming together of past, present and information for the future. The art experience values the personal, the contextual, and the temporal threads.

Summary

Dewey's philosophy centers on experience. His writings best capture the totality of the art experience just described. In *Art As Experience* (1934), Dewey conceives of art as an experience having special and valuable characteristics. The art making process is the learning experience. "A conclusion is no separate and independent thing; it is the consummation of a movement" (p. 38). Seemingly, intrinsic within the nature of art is involvement, a valuing of individual interpretation and expression and the dialogic process as a means to this sense making. It is an emancipatory experience. Experiencing involves a high regard for individual freedom and human relations. The thinking, feeling, reflecting, and talking, throughout the process of selecting and organizing qualities is termed "qualitative intelligence" by Eisner (1972). He suggests that

what is mediated through thought are qualities, what is managed in process are qualities, and what terminates at the end is a qualitative whole; an art form that expresses something by virtue of the way in which those qualities have been created and organized. (p. 114)

Parallels Between the Art Making Experience and Narrative Inquiry

During the research process I was aware that our narrative inquiry could be understood as a parallel to the art making experience that Maureen lived out in her art classes. Experience, so primary to art, is the connecting link to narrative inquiry. Both are concerned with qualities that can be experienced through our senses. Dewey (1934) speaks of art materials undergoing change towards the formation of a work of art (p. 74). Similarly, we saw inner materials or qualities — observations, memories, emotions, images — being progressively re-formed through narrative inquiry. These evolving processes constitute Dewey's (1938) notion of experience. Eisner (1991), drawing on Dewey's notion of experience, offers a helpful definition. "Experience is what we achieve as those qualities come to be known. It is through qualitative inquiry, the intelligent apprehension of the qualitative world, that we make sense" (p. 21).

In the methodology chapter I spoke of four themes that collectively framed narrative inquiry. Maureen and I found narrative inquiry to be a discourse by nature, inquiry guided, narrative in form, and inherently and necessarily collaborative. This parallels the art making process closely.

"Transaction" (derived from Dewey, 1938) is discussed by Eisner (1991) as being the locus of experience (p. 52). The mediating of objective and subjective entities results in interpretive description. The narrative inquiry in Maureen and I engaged in can be seen as a transactive account or expression of our lived experience. The art products which Maureen and her students created can also be thought of as transactive expressions. Expression in Langer's (1976) terms involves the artists' feelings or intuiting about experience, so that the art product is a manifestation of the way things seem to the artist; a semblance of experience. Implicit in transaction, to me, is the dialogic process that results in these semblances of experience. The reliance on the dialogic process for sense making is the main parallel between the art making experience and narrative inquiry. Both are searches that rely on dialogue, reflection, listening, questioning, and participation. Value is placed on the personal construction of this meaning.

Also implicit in transaction, to my understanding, is the relationship base. Maureen and I found narrative inquiry to be inherently and necessarily

collaborative. Our narrative account would not have been possible without a responsive, mutual relationship between Maureen and myself. This is true of the art making process as well. This process involves an artist and a medium that necessitates a responsive, mutual relationship in order to create an honest expressive interpretation. Respect for the medium, that is, listening and responding to what the medium tells you throughout the process is inherent to the art making process. This is extended beyond, in an art classroom, to a sense of community. The community members share ideas and contribute to this sense making process. The art making process is inquiry guided. Belief in this process is essential. The notion of transaction necessitates this search for intentionality. Transaction recognizes contributing elements towards the creation of meaning. Narrative inquiry recognizes these elements; the interactions and interconnections of the personal, contextual, and temporal. Maureen's and my experience of our work together tells us it was very much inquiry guided. Both the art making experience and narrative inquiry involve the participants in a creation of their own making.

The art experience and narrative inquiry both value the wholeness of experience. Dewey's (1916) conception of education as a "constant reorganizing or reconstruction of experience" (p. 76) is true of both the art making process and narrative inquiry. The art work can be conceptualized as a narrative account or expression. Both are reshaped and reformed constructions

that speak to others in various ways, depending on each life story . . .

"meaning, substance, content — from what is embedded in the self from the past" (Dewey, 1934, p. 71).

Why Draw These Parallels?

Maureen and I saw these parallels over and over again as our inquiry progressed. We wondered if it was worth paying attention to initially. But, the parallels were so strong we decided there must be a significance in this. I knew we were not alone in drawing such parallels.

Rubin (1991) described analogies between his experience of musical performance, composing, and the kinds of performing and composing done in creating curricula and in teaching (p. 49 - 59).

Donmoyer (1991) related his experience as an actor, seeing many similarities to educational inquiry (p. 90 - 106).

Greene (1991) suggested that experience with the arts inspires and holds possibilities for looking at educational inquiry in new ways (p. 107 - 122).

Eisner's (1988) notion of educational connoisseurship rooted in an artistic/aesthetic tradition reflected a connection between the art experience and his conception for portraying classroom life.

This is a very partial list of some who see an important connection between the arts experience and educational inquiry. Obviously we are in good company. The parallels exist. So, what value is there in drawing these parallels?

I am drawn to the rootedness of experience and to the intrinsic nature of experience which dwells in situational understanding. Dewey (1938) felt that inherent within experience is a learning approach and direction. Dewey (1934) called aesthetic experience, "experience in its integrity... experience freed from the forces that impede and confuse its development as experience" (p. 274). Intrinsic to the arts' very nature is experience. It is an exemplary form that values individual experiences and interpretations; a form that asks one to construct meaning through dialogue and participation; a form that sees learning happening throughout the process. It offers a language and a way of seeing that addresses experience from experience. As such, the arts experience has much to say and to offer to all forms of inquiry and learning. Eisner (1988) suggests just this, as he calls on art educators to take a leadership role in educational inquiries because of their familiarity with the art experience.

Perhaps, Maureen's and my inquiry is an exemplar offering validation, insight, and directions for further searches.

The writers mentioned throughout are but a few that are calling for a rethinking and revaluing of what is educationally important. Experience in education addresses this rethinking and revaluing. The initial premise is that knowledge is experience based and constructed. This implies an exchange between the learner (personal) and the situation (contextual). Knowledge is very much an emergent process, organizing and structuring it as he/she makes meaning within a community of learners. All change in the process.

Experience, as outlined, is qualitative, personal, and value laden and does not fit well into existing educational frameworks. Perhaps it holds possibilities for new frameworks. The parallels drawn conceive of the participants as living in situations, engrossed in caring relationships; and of inquiries as searches that acknowledge complexity and comprehensiveness. The implications for inquiry, and curriculum are real.

CHAPTER VI

REFLECTIONS

Considerations and Implications

I feel a certain inadequacy in all that I do because it is all uncharted ground. This is very true of drawing for me, and in teaching a similar kind of thing came through. How do you stop and take a slice of something and say this is where somebody is right now; and this is where they will be ten years from now. So, I find this account terribly personal - it is like having a drawing that you did for your mother when you were in first year college and she loved it and now, you look at it and you have come such a long way. Hopefully you will do the same thing ten years hence again. I sincerely hope I am always moving beyond in every walk of my life.

(Transcripts, Nov. 29, 91, p. 40)

Maureen and I met for a 'final' reflective conversation in regards to our inquiry on Nov. 29, 1991. An excerpt of her thoughts are transcribed above as it seems important to give voice and attention to her reflections explicitly as a beginning, or starting place, for reflecting on our journey.

Maureen's comments draw attention to three central themes in this inquiry. Firstly, her notion of "uncharted ground" captures the searching, the emphasis on the process, and the continuing nature of the inquiry. We both agree that this written account is far less important to us than the experience in which we engaged. We both changed and grew in the process. We continue to do so. Secondly, the attention to private experience is expressed by Maureen. Thirdly, the importance of this experience begins to make sense when grasped reflectively. I will explore these three themes separately for discussion purposes but the most authentic story is one of overlapping and relatedness.

"Uncharted Ground" - The Search for Meaning

Inquiry rather than research better describes our work together. Inquiry captures the involvement and mutuality that precipitated our search for meaning. Research sounds more distant or removed. Our inquiry demanded our participation. It impacted on Maureen and I significantly. Our conversations were the ground for creating meaning. "It is a conversation because you have a certain understanding of the drawing process, and I have a certain understanding, and then things miss, and things - CLICK!" (Transcripts, Nov. 29, 91, p. 40). Our conversations became a mode of action that grew

through experience. Our conversations led us down various paths as the search progressed. The inquiry itself guided us.

Throughout the inquiry process, dichotomies, that is, entities that traditionally have been thought of as being at opposing poles surfaced. But these dichotomies surfaced not in opposition but as interactive relationships. To borrow Elbow's (1986) words, our inquiry "embraced contraries." We think it is worth noting that so many contraries surfaced as responsive, mutual relations.

My own knowing of the art making experience meshed with Maureen's knowing and how she approached teaching art, told us that both the creation and appreciation of art can be properly conceived as a product of intelligence. Because the ability to do this depends on the visualization and control of qualities, it may be conceived as an act of qualitative thought. When intelligence is considered in this way it becomes not simply a capacity given at birth . . . it becomes a mode of human action that can grow through experience (Eisner, 1972, p. 115). Art making and intellect are often conceived as work of the hand and work of the head. The dichotomies that have been established between them are manifested in the role the arts are assigned in schools and in society at large. Yet, our art making experiences tell us this dichotomy is mistaken. We view artists, art makers, as thoughtful people who feel deeply

and who are able to transform their private thoughts, feelings, and images into some public form.

Witkins (1974) believes that the art process allows for an education in seeing and understanding.

Seeing and acting are really grounded in one another. They are two sides of the same coin. Acting accordingly is thus implicit in seeing the world as it is. The tacit seeing of the artist is explicitly realized in the forms he makes. His personality and his culture serve him as a vehicle through which he has his tacit understanding and from which he builds explicit realization in form. (p. 6)

Witkins sees all knowledge as grounded in seeing and understanding. He notes that all too often the world divorces seeing and understanding from knowledge; facts, formulas, and technique are stressed. Witkin's notion of "tacit seeing" is similar to Polyani's (1958) identification of a "tacit knowing". "We can know more than we can tell and we can tell nothing without relying on our awareness of things we may not be able to tell" (p. x). A number of art theorists like this notion of Polyani's. Langer (1976) speaks of an intuitive quality similar to tacit knowing in art making. She contends that the quality of

expressiveness is not only found within the qualities possessed by the artistic form, but also lives within the artist's interpretation of experience. Thus an art work shows how things seem or appear in the artist's experience of it. In representing how things seem, Langer holds that it is the quality of intuition which enables the artist to apprehend how experience seems. A tacit seeing, a tacit knowing, an intuition implies a meeting of mind and senses. Eisner (1985) speaks of this.

The eye is a part of the mind and the ability to read the qualitative world in which we live is the major avenue through which those forms we call thoughts are constructed. All thinking requires a content and that content emanates from our contact with the world. It is our sensory system that first provides the material we experience, reflect upon, and eventually manipulate. It is our capacity to create images from the world we are able to experience that feeds our imagination . . . Learning to see and hear are therefore the avenues through which our awareness is raised. To learn to see and to hear is to achieve a realization of some aspect of the world. And it is the ability to achieve this realization to which the arts have such an important contribution to make. (p. 68)

Feeling and thinking, the head and the hand, the mind and the body, private and public, seeing and acting, non-verbal and verbal, are all interactive and interconnecting relationships that are alive and vital to the art experience. Maureen and I have found this is also true of the experience of qualitative inquiry. The parallels were suggested in the previous chapter, with Dewey's (1938) notion of experience serving as the bridge or link. Dewey's notion is that all knowledge is experiential. Thus, an intimate relationship between the knower and the known must exist. This assumes and acknowledges the presence of cognitive, affective, somatic, and conative relationships in the sense making processes of art making and qualitative inquiry.

It follows then that the presence of subjectivity has to be addressed by artists and qualitative inquirers. Both are searches that demand involvement, individual interpretation, expression, and dialogue. The processes are highly subjective, a personal statement. Objectivity in the positivistic sense of the word has no place here. However, if we think of objective as being a periodic distancing from the closeness of a situation, it is necessary. Polanyi (1958) talks of a conception as neither subjective nor objective but the integral relation of both (p. 65). McCutcheon (1981) refers to "intersubjectivity" - the recognition of contributing entities (p. 9). Eisner (1991) refers to "transaction" - the individual's experience of the interaction of the objective and subjective (p. 52). These are ways of thinking that avoid the dichotomy

that objective and subjective cause. The meeting place of these entities is a part of the dialogic process in these forms of sense making. It is very similar to Elbow's (1986) notions of doubting and believing. "We need both methods not only for their own individual fruits but also for their dialectical reinforcement of each other" (p. 300). Doubting/believing, subjective/objective relationships facilitate the evolving process towards meaning making. I do not picture this as a back and forth or linear movement. Dilthey's (1976) "hermeneutic circle", that is, understanding gained through constant reference to one's own perspective, is more representative of this mediating process (p. 259). Certain contraries of the cognitive, affective, somatic, and conative relationships come to bear on given situations depending on the circumstances. A web best represents for me the connectedness and interrelatedness of the threads that are constantly being respun as new meaning is constructed and generated.

Thus far I have conceptualized knowing in the art experience and qualitative inquiry as a mediating process of many contraries. I came to see all knowing in this sense, and in particular, teacher knowing. This became very evident to me as Maureen spoke of her teaching relationship with her students. Maureen did not see herself as having the right answers or the best method. She explored along with her students diverse solutions to artistic problems. She was always aware of the greater context that contributed to these diverse

solutions. Her place, the teacher's place, was one of fostering artistic learning from within each student. Curriculum rather than being a single blanket guide for all, with the teacher as a "conduit" that passed on this information, was instead very much mediated by the teacher. This assumes a dialectical relationship between theory and practice. Both inform one another and mediate the curriculum practices of teachers.

A view of the individual and the community as an interactive relationship was alive in Maureen's and my work together. From Maureen's perspective, I heard her to say she valued individual interpretation and expression but encouraged these diverse solutions within a community of learners. There was a lot to be gained from everyone's experiences. She wanted the students to come to appreciate and value a supportive community. Each student was given the individual freedom of the art experience but learned to balance this with social responsibility and awareness. This Deweyan (1938) notion of freedom as being a consideration within the context of culture, the context of multiple transactions and relationships, is the meeting place of mediation between the individual and the community. As we thought about our inquiry, we found the search itself to necessitate a collaborative research relationship. Had I, as researcher, assumed the role of a distanced observer I would not have been party to the intricacies and complexity that my

relationship with Maureen afforded me. This, of course, necessitates ethical conduct and ethical concern.

I hope I have portrayed these interactive relationships, so often conceptualized as being in opposition, as being a catalyst to the art experience and qualitative inquiry processes of meaning making. As such, I believe collectively they embrace the valuing of multiple ways of knowing and experiencing the world; diversity and difference are encouraged. They embrace human relations and connections. They embrace the contextual makeup of all thought and interpretation. The self as knower, as inquirer, as creator of meaning, is celebrated within this web of interacting and connecting relationships.

Attention to Private Experience.

The focus of this inquiry on private experience rejects the line of thought that sees knowledge as being acquired through mastery of relevant information and methodology, and as such, objective and logical. In this view, knowledge is seen as having a purely instrumental value in solving educational problems. Everything is seen as being explanatory and predictive. The view throughout this inquiry rejects these empirical/analytic notions of rationality and objectivity. Knowledge construction is aimed at the

emancipation of participants. It depends upon the experiences and interpretations of the knower. Thus knowledge is personal, contextual, and temporal. Knowledge utilizes self-reflection and as such, is practical. Knowledge is information gained from one's past, informing and interacting with the present, with ramifications for one's future.

Maureen and I like Polanyi's (1958) notion of all knowing bearing on experience. "Personal knowledge" refers to personal participation in establishing this bearing on experience. It is very involving. The comprehensive whole is the totality of all interacting and connecting entities. As this inquiry focuses on a teacher's place within curriculum the term "personal practical knowledge" (Connelly and Clandinin, 1985) was very helpful because it situated us in the context. Polanyi's notions of the personal are implicit in personal practical knowledge. Clandinin and Connelly (1992) talk of personal knowledge made practical. Throughout this inquiry into Maureen's personal practical knowledge we both developed a much greater appreciation and understanding of the highly personal nature of knowledge and the ensuing complexity of this. As mothers, artists, and teachers we have a much greater understanding of ourselves as knowers.

This account of our narrative inquiry documents this rootedness in self experience and is conceptualized as a web of relationships. "Keeping this

sense of the experiential whole is part of the study of narrative" (Clandinin and Connelly, 1989, p. 3). It is our finding in this study that narrative inquiry provided "an important avenue for conceptualizing the work of teachers as curriculum makers" (Clandinin and Connelly, 1992, p. 386). Maureen as knower constantly worked towards mediating a situational understanding for herself and her students through interactions with situations and their complex contexts.

Reflection - A Key Part of The Dialogic Process

Reflection is necessary to deeper understanding and better meaning. This necessitates involvement, participation by relating and questioning. Greene (1978) suggests that encouraging self-reflection through active participation in learning has ramifications for teachers and learners. "To bring teachers in touch with their own landscapes" (p. 39) seems the appropriate starting place. Personal practical knowledge studies, teachers' stories, narrative accounts and collaborative efforts all hold tremendous value in this regard. We came to see teaching as a sharing of yourself with your students. Who Maureen is as a person is very evident in her classroom. It follows then that Maureen should be very aware of what has contributed to her knowing. She then will value the personal in others and will be better able to encourage this self-involvement in learning in others. It intrigues me that as educators we

often lose sight of the importance of self-involvement/reflection in learning. I think perhaps it has become simpler in a very complex world to dispense information rather than search. Dewey (1938) saw this as the challenge facing educators. He believed that student reflection was best stimulated by experience and that education needed to be redefined as the fostering of skillful thinking within disciplines rather than the mere transmission of knowledge.

Elbow (1986) states, however, that experiential learning by itself is not enough. He speaks of a problem with "the lack of interpenetration of formally-learned and experientially-learned concepts" (p. 22). "The interaction of conflicting elements" (p. 40) through dialogue is the necessary link. The dialogic process of our inquiry engaged Maureen and me in listening "carefully, reflectively, emphatically, and compassionately to the experience of others" (Schubert, 1986, p. 419-420). We both came to understand ourselves and our practices as teachers much more fully. We were aware of an inner dialogue with ourselves as personal contradictions, ideas, perspectives, and feelings were confronted and challenged throughout. Dialogue with Maureen further challenged and confronted these thoughts, generating new ways of thinking.

We came to value this dialogic process. The inquiry's need for collaboration necessitated genuine dialogue; the impact was shared; the relationship mutual. Yinger (1987) views the world of practice as a world in crisis, a crisis he depicts as deriving from a problem with communication and relationship. He sees practice breaking down when it becomes specialized and isolated. He draws on the metaphor of a conversation and argues "for a healthy conversation of practice" (p. 3). I see tremendous benefits for teachers and learners by participation in such conversations. Teaching is often a lonely job, a job in which support and encouragement is rare. Teaching does suffer from a problem with communication and relationship. Collaborative research relationships would greatly benefit all participants involved. Such relationships provide a support system for fellow teachers through a non-judgmental stance and collaborative efforts. I feel it provides teachers with a sense of worth. Such research values a teacher's experiences and personal practical knowledge. It views teaching as a "serious, professional enterprise. This leads to praxis and improvement because it allows teachers to question their own practice and to formulate actions and a theory of action upon which they have deliberated carefully" (McCutheon, 1988, p. 201, 202). Such research "develops and sustains critical reflection" (Smyth, 1989, p. 1). Reflection on practice is a real strength of this approach. As teachers we aim to encourage critical thought in others. If we hope to encourage teachers as reflective practitioners we must do so ourselves. "Throughout our teaching careers we

must participate in an ongoing, collaborative process of reevaluation of and liberation from our taken for granted views" (Berlak and Berlak, 1987, p. 170). Trip (1987) emphasizes two major strengths of the dialogic process which we experienced and felt held future possibilities.

First, for teachers it facilitates active involvement in the generation of a more systematic and shared understanding of their own practice, the effects of which not only indicate improvements to it, but also tend to enhance the professional standing of teaching and teachers. Second, for researchers it ought to lead to a better theoretical understanding of the culture, site and person-specific nature of classrooms in particular and schooling in general. (p. 190)

The dialogic process that I have described as beneficial for teachers and teaching holds tremendous ramifications for teacher education as well. It is premised on a view of the teacher as an agent and knower. It follows that teacher education should operate from this view as well. The learning is in the doing. "The conversation of practice can be learned but not taught" (Yinger, 1987, p. 21). I like Johnson's (1991) view of student teaching as a "process of reconstructing visions of practice" (p. 14). She suggests that dialogue enhances the development of practical knowledge during practice teaching (p. 10). Both

Maureen, a beginning teacher, and I, an experienced teacher, found our dialogue to be supportive and a catalyst to new ideas and ways of thinking.

"Reconstructing visions of practice" should be an ongoing process valued by all educators. Ardra Cole (drawing on Fullan and Connelly, 1987) expresses well my desire for rethinking teacher education. It is my hope that teacher education can be reconceptualized and restructured

to more appropriately reflect the continuing and developmental nature of becoming a teacher and to more fully acknowledge the complexity and individuality of teaching practice . . . this means going beyond the preservice program to the classrooms and schools that receive new teachers. We need to begin to focus our attention on preparing a school context that is conducive to growth not endurance . . . (1990, p. 219)

If teacher education is to be considered a lifelong evolving process, preservice teacher education is the "official starting but not ending point of personal and professional inquiry" (Cole, 1990, p. 220). It is this continuous engagement in reflection and deliberation, through dialogue, that I see as being so important to teacher education over the continuum.

The Dilemmas of Inquiry: "The Web of Self, Craft, Relationship, Values, and Ways of Knowing" (Lyons, 1990, p. 167)

Lyons uses the heading in quotations above to discuss dilemmas of teaching. I borrow it because the web of self is a metaphor I have used throughout this inquiry. Interrelated dilemmas emerge in qualitative inquiry from this complex and evolving web. I propose that some of these dilemmas require a rethinking. Lincoln (1990) points out that different philosophical systems give rise to very different concerns. Qualitative inquiry is premised on a reality that is "a socially constructed entity. The collection of these intact realities (or constructions) and the interpretation of how these realities got constructed (the understanding of meaning making) is the main point" of this kind of inquiry (p. 290). The shift not only represents an attempt to find out about the world in a different way; it involves those participating in the inquiry in new ways. "The transformation of the researched from object needing protection to person empowered to determine the direction and focus of participation requires a transformation in axiology" (p. 290).

Maureen's and my inquiry engaged us as participants in a mutually constructive and reconstructive process which is founded on a mutual relationship. A mutual trust has to be built. Greene (1988) talks of "communities grounded in trust" (p. 134). This is the starting place.

Relationships are key and take time and considerable effort. Dialogue nourishes relationships. There is a commitment to each other. The intensity of involvement that this demands precipitates the presence of subjectivity.

Polanyi (1958) speaks of "intellectual commitment" as a "responsible decision" to portray a true picture (p. 65). This implies a distancing from the situation periodically, thus, the inquiry is not "merely subjective" (p. 65). I think it is important to be conscious of the presence of subjectivity throughout the research process. But, subjectivity is valued more than a detached attempt to be objective in such inquiry. Peshkin (1988) holds that "subjectivity operates during the entire research process" (p. 17). We chose to be aware of this and conscious of it as we wrote, acknowledging subjectivity as a part of the process. "By this consciousness, I can possibly escape the thwarting biases that subjectivity engenders, while attaining the singular perspective its special persuasions promise" (p. 21). Wolcott (1990) comments similarly, "objectivity is not my criteria as much as what might be termed rigorous subjectivity" (p. 133). He goes on to portray how he came to terms with the issue of validity. After questioning the appropriateness of validity to qualitative inquiry, he ultimately rejects it. To ask about validity in qualitative research is to ask the wrong question. Wolcott's own personal narrative account is written with sincerity, honesty - an authenticity that is undeniably real. In his search for understanding, he establishes criteria (talk little, listen a lot, record accurately, begin writing early, include primary data in the final account, report fully, be

candid, seek feedback, try for balance, write accurately) for qualitative research that are far more pressing and of immediate concern to such inquiry than validity (p. 127-134). Resonance, as determined by the participants, seems to evolve as a mandatory aim in such inquiry. It is checked throughout the research process as the data is shared on an ongoing basis. The prime interest is not in generalizing to other settings, but in understanding and changing specific situations. Strangely though, the most personal and particular can sometimes be the most general (Reason and Rowan, 1981, p. 490). This was my experience as I resonated with many of Maureen's stories of her art teaching experiences

I see these notions as connected with Nodding's (1984) ethic of caring because of their relationship base. Her work was very helpful to Maureen and me. She refers to an ethics rooted in receptivity, relatedness, and responsiveness. I believe an ethic of caring should guide these qualitative inquiries. Such an ethic acknowledges broad operating principles at the same time as space is made for each inquiry to be handled on an individual basis. The dilemmas that "self as instrument" (Eisner, 1991, p. 49) raise are mediated through this ethic of caring. I do not intend in any way to imply that this is simple and straight forward. There is no order or predictability. "The web of self, craft, relationships, values, and ways of knowing" is both complex beyond my imaginings and unique to the individual(s). I see an ethic of caring acting

as an umbrella appropriately upholding the distinct nature and circumstances of human inquiry.

Cautions

Maureen's and my collaborative experience to date has been very positive and successful for both of us. We feel we have gained much through our collaborative relationship. We are very much "consumers" of our own findings (Colin, 1981, p. 385). Nevertheless there are cautions and concerns to which I would like to draw attention. I feel it is exceedingly important that the researcher be well versed in classroom life. Eisner (1984) also stated that "those engaged in educational research should have an intimate acquaintance with life in classrooms" (p. 450). Maureen and I shared much - a knowing of the art experience, a common art language and teaching experience. This facilitated our inquiry greatly. The search would have been impossible without this commonality of experience.

This research involves commitments, a commitment of time, of energy, and of fidelity to each other. There are ethics operating here that cannot be breached. Entertaining the possibility of breaching the ethics, even for a moment, would destroy the relationship and the narrative inquiry. The relationship is key. As such, mandating collaborative research relationships

would not work. A system that allows time and takes effort to encourage and promote such relationships is crucial. It has to be seen as important by all participants.

I have written about my desire to have Maureen increasingly visible in the research. Though this has posed no concern for us, it does raise the caution that, as teachers ask to be recognized in such studies, they could become "vulnerable to the disapproval and recrimination of their peers and administrators" (Shulman, 1990, p. 14). There are ramifications that pose many ethical questions that may place others at risk. Shulman suggests that they are "best handled on a case-by-case basis, through negotiation and deliberation among all the relevant stakeholders" (p. 15). I have to agree that this is the only way to uphold the uniqueness and complexity of human inquiry.

The cautions raised are real and, quite possibly, dangerous. Those that enter into such research should be aware of these concerns. It is my experience that these concerns become very evident and more real with involvement in such research. Eisner (1990) raises the question, "Can consent be informed?" (p. 214). I do not know if it is possible or even appropriate to speak of informed consent when the conduct of qualitative research involves so many ambiguities.

To me the benefits of narrative inquiry to education far outweigh the concerns in my mind. It firstly and primarily benefits those directly involved. This is the strength of this research approach. The basis of our relationship; friendship, mothering, teaching, and the art experience facilitated our inquiry. Each of our lives and this evolving inquiry generated ideas and expanded our horizons of knowing further informing our individual work and our lives. Our collaboration is not only an important expression, it is also a catalyst of change in our personal lives and our work. In Maureen's words,

it has been a while. It is so wonderful to get together — it gets you thinking about it again; instead of shelving some ideas - perhaps I should go do some drawings again. I find our conversations so encouraging and supportive. It is too, too easy to get caught up in activity.

(Transcripts, Nov. 29, 1991, p. 42)

Perhaps, as others read our story, they will "examine their stories' plots, scenes, and characters closely. With this we see the potential for change and growth as other teachers work in their classrooms" (Clandinin and Connelly, 1992, p. 399).

In Conclusion

This inquiry led Maureen and me to think in new ways, and points us in directions for further exploration. Our collaborative study, for the thesis research purpose, ends here, but our individual questioning and searching in Maureen's words "presses on" (Transcripts, Nov. 29, 1991, p. 42). There is a sadness and awkwardness in this ending, a sadness because of the pleasure we both derived from this experience and an awkwardness because it is very difficult if not impossible to end what began so simply and naively through conversation. Our friendship has deepened and changed. Our conversations will continue, albeit, not so regularly or intentionally. The need and desire to talk about our distinct work within our distinct lives with each other has been awakened and come to be highly valued. So, in a sense, this is an ending and the beginning of a different relationship between Maureen and myself.

Where Am I Headed? "Pressing On"

I hope that I have an opportunity in some capacity to continue to explore several implications that follow directly from this inquiry.

I was truly amazed at the wealth of data that this inquiry generated. Studies of this kind confirm the complexity of teaching, aid in understanding

this complexity, and serve to recognize the very unique personal human practice of teaching and learning. I think of this inquiry as an exemplar.

Mishler (1990) talks of exemplars as resources for inquiry. He refers to Kuhn's (1970) notion of "knowledge embedded in shared exemplars" (p. 192).

Knowledge is, thus, validated within a community and studies are often springboards for other work. The study's ability to resonate with the actual lived experience of all involved is an aim throughout such inquiry. It is this capacity for resonance that is the springboard for further searches.

Maureen's stories of her experiences of teaching and her experiences of teachers when she was a student are powerful memories in her mind. They are still very much with her. Teachers had a profound influence on Maureen's life. Her child's image of teaching was her adult's image of teaching in a matter of a few years. It would seem coming to understand this connection holds ramifications for the importance of the teacher's place and approach to practice.

Maureen loves art and is very knowledgeable about art. It is a very personal knowing derived from many art experiences. There appears to be a knowing in her love that provides more avenues for her to use to convey meaning to her students. There is also an excitement and caring for the subject matter that can inform students' knowing. Perhaps a thorough subject

matter knowledge base should be an important component of teacher education.

Maureen's approach to teaching promotes an aspect which I believe is crucial to meaningful learning. She exhibits a real concern for each individual learner, a focus I feel should embrace all learning/teaching relationships. The relationship established between teacher and student is key. Maureen worked at building rapport and honest relationships in order to understand how each student was experiencing an art problem. She wanted to hear and encouraged every voice in her classroom, the feelings and the ideas of each of her students. It is the development of these relationships that breeds trust and openness and enhances the teacher's understanding of the student and vice versa. Eisner's words help me capture a sense of what I mean.

The development of the type of relationship between students and teacher that I am describing - one of trust and warmth - takes time to cultivate . . . This is simply to say the establishment of warm, honest, and supportive relationships between student and teacher is a starting point in education - not an end. It provides the soil for the plant to take root. (Eisner, 1972, p. 181)

A balance has to be achieved between student experiences, feelings and ideas, and the maturity and professional skill of the teacher. Both must be used in their proper measure. What this measure is — no one can answer. It is part of the artistry of practice that I saw evidenced in Maureen's experience.

The studio art experience that Maureen experienced as a student and used as a teacher is based on learning by doing. I feel it is an intrinsic part of all of the arts. It is impossible to learn dance, to play an instrument, to create a sculpture — without the doing of it. Understanding about these art forms develops and grows with each attempt. Interaction between student and teacher is key to these insights. One on one and group discussions focus on student self-exploration and problem solving. I surmise that this intrinsic nature limits the use of this approach to teaching in other forms of learning because to many teachers it is foreign. Their experiences of learning and teaching may not have led them to construct such knowledge. I further surmise that this unknown entity conjures up negative images in many teachers' minds when they think of arts classrooms as places where children have unstructured, non-focussed, unmanageable learning experiences. Contrary to this image, however, Maureen and I know that to establish such teaching/learning situations, requires tremendous organization, foresight, forethought, and thorough preparation. We believe students who are actively involved in learning, develop deeper understanding and better meaning. The

arts may well hold a key to teaching and learning to which many have not yet opened the door.

Dewey (1938) felt that inherent within experience is a learning approach and direction. This is what I see as being of so much value in the studio art experience. The studio art experience has much to say and to offer to all forms of learning or inquiring. Any teaching/learning situation that centers on experience as the vehicle to sense making should be described fully. Perhaps through many, many such descriptions the basis of a new structure will emerge.

In *Experience and Education* (1938) Dewey titled his final chapter "Experience - The Means and Goal of Education". This is where my thoughts have evolved to at present. Our inquiry suggests future directions for curriculum and research.

Directions for Curriculum

A prescribed curriculum is a departure point for the teacher to mediate in order to provide experiences that are educationally worthwhile considering "whatever conditions interact with personal needs, desires, purposes, and capacities to create the experience" (Dewey, 1938, p. 48). The curriculum then

is constructed by the teacher and the students. They are interdependent as knowers and learners, each influences the other in learning. Both are actively involved in the learning process. The teacher's place is pivotal within this conception as it is he/she who arranges the learning environment. "They should know how to utilize the surroundings, physical and social, that exist so as to extract from them all that they have to contribute to building up experiences that are worthwhile" (Dewey, 1938, p.40). The teacher understands him/herself to be a knower and assesses students as knowers. Thus, a teacher mediates the preschool curriculum given her knowledge, her particular context, and particular students.

Directions for Research

Teaching stories are stories of experience. Narrative inquiry is premised on a valuing of the wholeness of this experience. The embodiment of personal, contextual, and temporal interactions and interconnections are recognized and valued. Human inquiry is complex. This complexity is a richness of experience(s) that needs to be explored as a whole. Maureen and I found this exploration to be inherently and necessarily collaborative. And it is our experience that collaboration is supportive, motivating, and challenging. As such we feel strongly that teachers should be continually involved in collaborative efforts as part of their day to day practice. This has to be seen as

important to all involved. Teacher education has a very crucial place in beginning to change the experiences of teachers.

Summary

Experience as central to teaching, learning and inquiring calls for a rethinking of what is educationally important. This leads us to ask questions about the nature of knowledge. The consensus of many writers, philosophers, educators, psychologists, and others, seems to be that it is time to reconsider what knowledge is, that is, to reconsider the importance placed on separation, autonomy, and objectivity. In our inquiry our view is that all knowledge is constructed with the knower as an intimate part of the known. It is time to reevaluate teaching, learning, and inquiry to address these considerations and implications.

Where Is Maureen Headed? "Pressing On"

I asked Maureen to share in writing the direction she is now embarking upon as an artist and the passion she displays to me as she talks about this.

I am trying to write about something that is not clear. Nothing is concrete yet. I am talking about concepts and ideas that are very much in process. There are two different languages going on here. The visual art and the written language. The written language is inadequate at present. I can talk a little about the intent. But, how it comes together is yet to be determined.

The focus of this show will be on the family unit and the various stresses and pressures attempting to unravel its fabric. As a Christian wife and mother I desire to reaffirm the importance of this woven fabric put in place by God. The family unit woven together by God is constantly being pulled at and torn. Ragged edges are exposed from time to time. But the threads are always being mended, made whole again by God's hand.

Working with Margaret over the past two years has been an extremely worthwhile experience. Her encouragement along with others has led me to seek out an exhibition. Now, I am *forced* to get ready for a show in January, 1993.

I hope to have seven small sculptures and seven to ten drawings. They will be mixed media pieces including sheet acrylic, cast

resin, handmade paper, mylar, cotton and silk. I have chosen these materials to purposely contrast their relationships and to contribute to the relational theme of my visual image. (M. Hampshire, personal communication, March 17, 1992)

A New Beginning

This has been an intensely personal experience for Maureen and me. It has deepened our understanding of ourselves, each other, the art experience, and the teaching experience. It has developed and renewed our strength. Over the course of our conversations we shared a respect and caring for each other in a way that gave each of us a new sense of possibility and hope.

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