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EDUCATING TEACHERS IN AN INTEGRATED ARTS
CURRICULUM: A RATIONALE AND PILOT STUDY.

The University of North Carolina at Greensboro,
Ed.D., 1974
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EDUCATING TEACHERS IN AN INTEGRATED
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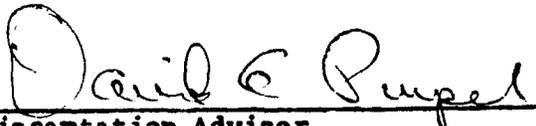
by

Annie V. Bell

A Thesis Submitted to
the Faculty of the Graduate School at
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of the Requirements for the Degree
Doctor of Education

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Approved by


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APPROVAL PAGE

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BELL, ANNIE VAN ZANDT. Educating Teachers in an Integrated Arts Curriculum: A Rationale and Pilot Study. (1974)
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The major purpose of this study was to develop a rationale for a teacher training program and design a curriculum for student teachers compatible with a specific school curriculum. The study was designed to provide experiential learning in a context analogous to a classroom situation so student teachers could learn as they expect their students to learn. An assumption was made that teachers who experience self-directed learning will be more likely to integrate the insights gained from their own learning into their classroom teaching. The investigation was made to examine issues and gain insight into some of the problems and practices common in teacher education programs.

The sample of subjects consisted of twelve student teachers beginning their final semester of professional block courses culminating in practice teaching. All of the subjects were assigned randomly to the writer as student teacher advisees. A workshop format was designed and adopted in place of the traditional student teaching seminar. The curriculum was designed on the basis of research into the ideas of Dewey, Piaget, Hunt, and others whose educational philosophies accept education as a cognitive-developmental ideology. This program was an attempt to make optimal use of interaction processes to make the cognitive and affective modes of assimilating and responding to experiences mutually supportive.

Existing teacher education programs and curriculum theory were discussed as the background and framework for developing and designing the specific workshop curriculum. The workshop was designed to implement

the rationale for an arts-language integrated curriculum for prospective teachers to explore individual potential and to interact with materials. The curriculum included structured human relations exercises, lectures, art projects, and self-assessment experiences.

The workshop consisted of ten weekly three-hour sessions plus additional outside work necessary for completion of a self-portrait and other art projects. Plans, goals, activities and results for each session are presented in the third chapter of the thesis. The fourth chapter presents case studies of six participants based on their self-reports and behavior in the workshop sessions. Two showed specific and important changes related to the program; two showed some change, and two showed little or no change. The changes or lack of change seemed related to the personal characteristics of participants as each entered the workshop at different stages of growth in their understanding and grasp of teaching behavior and the learning processes.

Principles for the design and implementation of the program activities were as follows: (1) the workshop served as an analog of the classroom; (2) the instructor served as a model for the participants; and (3) participants were expected to select and direct their own learning through art and language activities after an initial starting-point was provided. Particular types of activities were noted as having more impact on participants but their effectiveness could be attributed to the particular situation rather than the activity itself. The program described here was not meant to be transferred or translated to another group by another instructor but could be useful as a guide to developing and implementing a similar program or as a beginning step toward more varied kinds of experiences for teachers in training.

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CHAPTER I

INTRODUCTION AND BACKGROUND

Introduction

This thesis is concerned with the problem of developing a strategy for teacher education that is compatible with a specific school curriculum. The main reason for attempting such a task is my belief that school programs and teaching are largely irrelevant to the stated objectives of formal education; that theories of school curriculum and teacher education are too far apart and must be more closely related; and that teacher education institutions should take more responsibility for providing the necessary leadership to effect changes than they have in the past.

Pervasive reform in teacher education has been widely proposed but for a number of reasons has not been vigorously pursued, on a large scale, by the teacher education institutions. The problems central to such reform and revision interrelate public school education and teacher education so completely that both should be dealt with at once to effect significant change. But this does not mean that changes cannot be made. It is appropriate to begin change at the college and university level as that is where the responsibility for and control of teacher education now rest. Given the conditions we now face--a new technology, new knowledge in the behavioral sciences, and greatly increased demand upon schools for a diversified education--a variety of options must be offered so there is room for choice among alternatives. This thesis proposes one alternative, and illustration, of relating school curriculum and the professional segment of the teacher education program.

Curriculum Theory and Teacher Education

Why is it necessary to link teacher education programs and curriculum theory? The main reason is because most teacher education programs participate, if at all, in a haphazard manner with respect to curriculum development as a means of improving the performance of teachers. The various divisions of the prospective teacher's curriculum are so segmented and walled off from one another that synthesis of knowledge pertaining to teaching is unlikely to take place. As a consequence, chaotic or cook-book approaches to teaching continue. Some curriculum components must be built into the teacher education program which will assist the prospective teacher to reach the personal synthesis of subject matter knowledge, education theory, and practice that we call "professional" education. The student planning to teach should perceive rather clearly the nature of the tasks for which he is preparing. Practice, the test of professional behavior, should provide for protected innovation and "try out" conditions as a means of reaching the professional synthesis desired. Instead, student teaching is often no more than socialization into the existing pattern and practice.

Conflicting viewpoints about what is most useful for the professional curriculum exist and practices stemming from them are evident in many teacher education programs. One notion is that little can or should be done to assure personal synthesis; the student completes a collection of courses, cafeteria-style, and discovers the inter-relationships where he can. Methods generally do no more than present techniques of classroom management; the philosophical-historical courses are group guidance courses on teaching and its demands. The content of such courses is entirely legitimate subject matter for the field of education but unless

perceived in relationship to curriculum, is of limited usefulness to prospective teachers. Another notion is that of planning and fusing teaching acts with the subject matter from education. This often results in the prescriptive and restrictive cook-book approach to lesson planning and curriculum in terms of specified behavioral objectives and desired achievements. Neither of these seems satisfactory to me as they present no coherent view of curriculum in a way that teachers can use it as a point of departure for their teaching.

According to Beauchamp¹ the curriculum becomes a working tool for teachers when the curriculum system merges with the instructional system producing the teaching strategies used by the teacher. This is the point where the message of the curriculum designer is communicated to and interpreted by the teacher for a specific group of children. Without such basic knowledge of the relationship between curriculum and instruction, teachers are not sure what concepts are pertinent to teaching or how to relate them to teaching acts. They are confused as to what to teach to what children, as to why to teach certain concepts, facts, and skills, and what curriculum is relevant to which classroom. Teacher training programs should offer some concrete examples of teaching in an organized curriculum so prospective teachers can experience, and thus, understand a curriculum-based approach to teaching.

A newer model of education, applicable to the elementary school curriculum and to teacher education curriculum views education as a means of enriching living for children and young people during a specified

¹George Beauchamp, Curriculum Theory, 2nd Edition (Wilmette: The Kaggs Press, 1968), p. 132.

time in their lives. Goodlad, among others who take this position, believes this will be the dominant one for the school in the future. He adds:

A reasonable interpretation of this position views schooling as helping children live more effectively now but in such a way that they will be more effective, also in meeting the personal and social demands of later periods. Such schooling takes its cues from the development period of the learner and the demands thus placed upon young people, not from a prescribed series of tasks to be mastered.²

What kind of learning environment would this curriculum demand?

One possibility is a curriculum where children have a chance to see genuine accomplishment as a result of their efforts. A range of interest centers (organizing centers) inside and outside the classroom will offer greater chances for development and nurture of more self-directed and individualized learning experiences. The same kind of learning environment would benefit prospective teachers as well.

One of the intentions of this proposed experiment in teacher education is to arrange a learning environment for teachers similar to one desired for children, the purpose being to acquaint teachers with a different perspective towards learning and creative activities. The so-called "informal" education procedures found in many British Infant Schools have developed some usable approaches toward more experience-oriented teaching. One of these is the ability to teach powers of observation, of learning from things available in one's own surroundings. For example, art and poetry may be taught early as a way to sharpen observation and "imagery." Experience is used as the stepping stone to teach descriptive powers. Reading and writing are not taught as separate

²John I. Goodlad, School Curriculum and the Individual (Waltham: Blaisdell Publishing Company, 1966), p. 238.

subjects but are developed after a child's interest in a specific area has been initiated. By observing, children get involved in language, arts, aesthetics, science, and math. Experience oriented teaching is a "choice within limits" program. It is not a laissez-faire freedom. One of the teacher's greatest jobs is determining what the limits should be, a real decision-making act. Student teachers, generally, have no college courses that give them such experiences and when attempting to teach in our "open classrooms" have difficulty with this approach because of a basic misunderstanding of the role of the teacher. The teacher education curriculum proposed here will place emphasis on this aspect of the teacher's role.

In a similar teacher education experiment, Sybil Marshall, working with a group of teachers and headmasters in a British college attempted to: (1) place the teacher in the position of the child; (2) ask the teacher to attempt as many creative activities as possible; and (3) give them a taste of learning as an integrated whole.³ This experiment in education was an attempt to put into practice a theory that a teaching method used with children could be used to advantage with adults. It sought to replace traditional in-service short courses with a different program. The theory is based on a learning-through-experience curriculum expanded through creative work. Expressed diagrammatically it appears as:

(a) Observation and Discovery = Experience
 Environmental Studies

(b) Creative Work⁴

³Sybil Marshall, Adventure in Creative Education (London: Press, 1968), p. 63.

⁴Ibid., p. 48.

Subjects, per se, were not taught to avoid getting into a "project" method oriented towards a specific interest chosen by the teacher. The aim was towards an entirely integrated curriculum centered around a basic, but broad, theme.⁵ This is more likely to cut across subject matter and be less restrictive as the work progresses. Another point of discrimination is the difference between integration and correlation. They are not the same thing as she points out in describing integration as "compound" rather than a simple mixture.⁶

Zirbes proposed experiential learning, or "trying and doing" as a developmental approach to teacher education. Student teachers, instructor, and the course material were intended to be used as the basis for integrating practice and vicarious experiences to broaden and clarify concepts.⁷ In an experimental curriculum implemented at Costa Mesa High School joining English and Art in a workshop setting, experiential learning was emphasized and integrated with personal experiences in an attempt to provide a more meaningful and relevant curriculum to a group of students.⁸ The curriculum proposed in this thesis could be used in the same way: that is, to integrate the experiences of participants and to use the workshop activities and resource ideas to enrich and clarify insights gained.

⁵Her theme was a seventeenth century poem, Upon Nun Appleton House by Andrew Marvell, chosen for its obscurity to the participants and as a challenge to them on their academic level. (Ibid., p. 58).

⁶Ibid., p. 187.

⁷Laura Zirbes, Guidelines to Developmental Teaching (Columbus: Bureau of Educational Research and Service, The Ohio State University, 1961), pp. 1-3.

⁸Ellen More, "An Interdisciplinary Approach to the Humanities: The Box" (paper presented at The University of California at Santa Barbara, 1967).

This proposed curriculum is modeled after the Marshall experiment in teacher education and the workshop strategy will be used to implement it. If the materials selected can be regarded as tools which are relevant to independent education and can be used by somebody to learn something, the theme will fulfill the requirements. Rather than choosing a specific poem or painting as a theme, the curriculum context will focus on the development of a self-portrait by each of the participants as the final activity of the workshop. Actions leading up to this assignment will consist of the following visual arts experiences: tempera painting, drawing, collage, and the design and execution of the self-portrait. Other experiences will include exercises in sensory learning, human relations, lectures, films, and a visit to Garden Studio to look at the self-portraits of one painter, Max Beckmann, done over a fifty-year period. My reasons for this choice of subject matter as the starting point are as follows:

1. Students, whether children or adults, need a starting point before they can go their own divergent ways. This point or theme should be commensurate with the age, ability, and aptitudes of the group, yet sufficiently challenging and complex to catch and hold their interest. The trip to the studio is a sensory experience, involving the whole person, and offers many possibilities for visual arts and language explorations.

2. The critical viewing of original paintings, in the studio, may generate further areas and topics for study and investigation. It is doubtful if this group has had much experience in such activities or exposure to courses in art history. Discipline, form and content can all be observed in these paintings, and in the Beckmann self-portraits as well as the notion of varying treatments of the same subject. Some of the

portraits are neither "pretty" nor "appealing" though each has intrinsic aesthetic quality. The value, for the workshop, is in seeing things from a new perspective and discovering that right/wrong answers restrict thinking and learning.

3. The Beckmann self-portraits illustrate one artist's approach to self-examination, an important concept for prospective teachers and one that will be stressed in the workshop. Jourard, in writing on self-understanding, says ". . . we turn out more graduates from our training institutes than has ever before been true in human history. But we are discovering that something is missing. The something is ourselves."⁹ Perhaps the most meaningful insight to be gained by students preparing to be teachers is a personal "who am I" response which enables them to see themselves as students in a learning situation; to see how they react and how they respond to materials and learning environments. Beckmann is continually asking this question of himself through his paintings in the sixty-odd self-portraits.

4. The use of direct materials instead of the usual textbook approach has a greater chance of freeing students to ask their own questions rather than trying to pick up cues from the teacher on how they are "supposed" to define and solve the proposed problems. One of the basic principles of creativity is the ability to use one idea, in the learning environment, as a stepping stone to others. Another is to be open to influences in the surroundings which may seem to have no connection with the work at hand. Both of these conditions could be met in an environment offering more open possibilities than textbooks, readings, or discussions.

⁹Sidney Jourard, Disclosing Man to Himself (Princeton: Van Nostrand, 1968), p. 110.

Summary

One of the purposes implicit in this study is that of conducting inquiry into the educative environment and the kinds of instruction carried on by teachers in the classroom. Much of our thinking about instructional experiences assumes that they are stimuli from outside. But the internal and external environments are interacting, and to instruct, we must help students develop a dialogue or mix between their external and internal inputs. Thoreau, concerned with the fit between his inner and outer environment, said, "I went to the woods because I wished to live deliberately, to front only the essential facts of life, and to see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived."¹⁰ Our aim in education is to learn to live by thinking, by facing the essentials, and by learning to look at the internal environment as well as perceive the external one.

One purpose of this proposed investigation is to consciously place students in a position where they can do this. Another is to look at a program of study (a curriculum) in a specific contextual setting or learning environment and find out how this design relates to teacher education and school practice. Professional performance rests on ideas, insight, and a synthesis of understandings effected by the individual. Teaching, a professional behavior, involves science, technology, and, at times, art. Teacher education involves preparation for all of these. This thesis is concerned with the question of how this is done and in what habitat for learning. Before offering the proposed strategy, a description of the typical pre-service teacher education program is presented as relevant background to the problem under consideration. This will be followed with a discussion of general curriculum design proposed in this thesis.

¹⁰Henry David Thoreau, Walden (Boston: Houghton-Mifflin Company, 1927), p. 78.

Background

Existing Teacher Education. No uniformity of standards for what comprises pre-service teacher education exists. Almost every teacher education program operates within curricular and administrative structures that separate the liberal arts courses from the professional requirements. Typically, the courses in both categories are completed before the student teaching practicum. The general courses often take a foundational approach while the professional are usually oriented toward theory and classroom teaching techniques. The student is expected to generalize, then particularize, and finally, to apply his or her knowledge to the practical situation.

Despite the great number of hours spent in the teacher education program this synthesis seldom occurs with much success. The traditional teaching method, centered around the lecture approach, does not promote the kind of involvement and responsibility needed. Students are at the receiving end of the learning process, required to be passive, and seldom initiators. This educational pattern begins in the elementary school and persists through secondary levels and, for some, on into the college years. Often unable to implement other instructional modes, student teachers copy the prevailing pattern and thus perpetuate it or they are unable to switch roles and become initiators. Many reasons for the inadequacies of pre-service education have been advanced. Among them are: dependence on a single exposure, namely, student teaching, as sufficient professional preparation; lack of well-supervised induction into teaching; and continued division of authority and conflict of interest between the teacher education institution and the public school. Other reasons are:

1. Most undergraduate study is in the context of prevailing classroom curriculum and is oriented to standard academic subjects. The program in the elementary school is based on textbooks and a few other materials. Lecture, the basic mode of instruction in colleges and elementary schools, creates an overemphasis on the value of dispensing knowledge. Teacher educators continue to perpetuate the myth that knowledge in a few disciplines is equal to an education and enables one to teach others.

2. Methods of teaching have not changed much; helping neophytes learn to teach is done mostly through telling and showing rather than through supervision or rigorous analysis of teaching. Teaching performance is defined as the behavior of the teacher in carrying out his or her professional duties but few college courses are designed to improve this performance. Most courses are separate, distinct packages which detract from wholistic goals and approaches to developing more integration in teaching behavior. There is no suggestion in most programs that growing to greatness as a teacher is a long and continuous process.

3. Few opportunities are offered in public schools for experimental curricula, training, or staffing patterns. Learning expectations suffer as well as instructional programs. Intended philosophical and pedagogical changes misfire and turn out, in practice, to be superficial and not clearly understood by teachers. Examples are team teaching, open classrooms, individualization, grouping, and modular scheduling.

4. Little has been done about defining and demonstrating new teaching roles and almost nothing exists on different orders of teaching as desirable without necessarily being more prestigious or responsible

than others. The idea of a variety of teaching roles, available and useful to one person, seems absent in most teacher education programs.

A descriptive view of college expectations of their prospective teachers illustrates the problems and contradictions in teacher education. Miller, in terms of student-oriented goals, outlines these as follows:

. . . a broadly literate person--one who has a broad and liberal education; a scientific person--one who understands mathematics and computer programming; a compassionate person--one who understands human frailty and is slow to censor; a technically competent person--one who is fully modern in the skills of a chosen content area; a pedagogically competent person--one who is knowledgeable and relatively experienced in techniques of teaching and ways of learning; an organizational person--one who understands the institutional bureaucracy known as the school and who knows about processes and strategies for bringing about improvements; an inquiring person--one who is able to analyze problems and evaluate his contribution as a teacher; a communicating person--one who has learned how to talk and work with colleagues and students; and a dedicated person--one who believes education is very important.¹¹

Obviously, this is an ideal and no one existing program could expect to attain all these objectives. A very large percentage of teacher education programs, if evaluated in this context, would be found deficient because: (1) teacher approval and institutional grading requirements, forms of extrinsic motivation, thwart freedom; (2) student teachers are often evaluated on the basis of mastering the recipes provided by the classroom teacher or the institutional supervisor at the expense of their own styles; and (3) the classroom environment in which the student field experience occurs is more likely to reflect rigidity than flexibility.

These problems present difficult roadblocks for teacher educators seeking to implement changes but they are not insurmountable ones.

¹¹Richard I. Miller, "Teacher Education and Preparation for the 21st Century," School and Society, Vol. 98, No. 2326, (Summer, 1970), p. 278.

Appropriately, changes should begin at the college level since that is where the responsibility for teacher education now rests. The professional component, defined as the pre-student teaching period and the student teaching period, seems a good place to begin. This thesis is a proposal for one such change in this phase of the teacher education program. This study is an attempt to integrate some of the separate strands of professional preparation by relating them to a specific curriculum and to curriculum theory. The most pressing reason for doing this is to offer prospective teachers a chance to develop their own thoughts and views about curriculum and take some stand towards it in terms of their own personal values regarding the educational process.

It seems to me that many of the problems arise from weaknesses in the curriculum itself, from the irrelevance of the basic school program to the requisites of our time. There is a need to direct attention to those forces that shape teacher behavior: the organization of the school, the perpetuation of the status quo, the political forces within the profession, and most of all, the exigencies of the classroom.

A program for the preparation of teachers that is itself a model for teaching seems more effective than many of the present prototypes. Such a program is inherently an example of what it purports to teach, and can embody, within its own curriculum and procedures, the qualities of teaching sought in its students. This is one of the issues to be examined in this study.

Curriculum Design

I am using as a framework for this art-language curriculum the construct developed by Miel and Lewis. They describe curriculum and instruction as interrelated constructs, each with these components: content,

environment, and teaching.¹² From these components a coherent and valuable set of opportunities for engagement and a fruitful, supportive environment can be created within which instruction can proceed. In order to accomplish this, I will use the process and criteria of design to organize and relate the three components. Therefore, "designing" as opposed to "formulating" or "planning" a curriculum must be discussed; the language of design must be examined; the criteria of design explained; and all of these then applied to curriculum.

Artists and craftsmen generally regard the basic principles of design as emphasis, continuity, and balance. Emphasis is linked with focus, delimitation, figure-ground, white spaces, scale, economy, contrast, texture, and other such descriptors. In connection with continuity, these phrases come to mind: basic theme, pattern, rhythm, sequence, fluidity, progression, and closure. Balance implies tension-resolution, harmony-dissonance, and closure. Any act of designing means that some elements are combined and ordered into a whole to serve some purpose. The field of curriculum may gain fresh perspective by thinking in terms of design rather than "planning," which may be viewed as part of designing. In 1947, Rugg, a curriculum planner, looked to the arts for ideas relevant to the educator and derived three principles useful to curriculum designing. The first pointed out the necessity of defining the purpose of the structure or piece. The second specified the need for assembling and organizing all known data relevant to the design of the piece. And the third is what the designer himself perceives in "imaged outline" as the

¹²Alice Miel and Arthur Lewis, Supervision for Improved Instruction (Belmont: Wadsworth Publishing Company, Inc., 1972), p. 139.

content and form of his structure.¹³

These terms and descriptions are appropriate to the arts, and when reordered and supplemented, can be applied to curriculum. When so applied, it is possible to arrive at a curriculum structure that has the quality of "organic unity" mentioned by Herrick.¹⁴ Such a structure differs from the prevailing linear model of curricular planning in which curriculum is equated with the experiences planned for persons called "learners."

The three elements of curriculum--content, environment, and teaching--are consonant with Rugg's three principles: purpose, organization, and content-form. Design criteria can be applied to all of these elements to describe a curriculum that departs from the commonly used linear model. Miel and Lewis supplemented and reordered these criteria to provide a framework suitable to the kind of curriculum I am proposing as an illustration of how a teacher education program can be related to curriculum theory. Since Miel did not use the terms "values" or "purpose" they will be described apart from the design criteria incorporated into her design framework. The design criteria applied to curriculum by Miel are given, with her interpretation and description, as follows:

1. Integrity. The design must have integrity with respect to intent; it must convey a meaning with the purpose to be achieved. The intent will be governed basically by the view of man and values regarding human beings held by the curriculum designers. If they believe human beings are capable of creating imaginative approaches and solutions, they will seek conditions that foster such development.

¹³Harold Rugg, Foundations for American Education (New York: World Book Company, 1947), pp. 651-653.

¹⁴James B. Macdonald, Dan W. Anderson, and Frank B. May, eds., Strategies of Curriculum Development: Selected Writings of the late Virgil E. Herrick (Columbus: Charles E. Merrick, 1965), p. 17.

2. Craftsmanship. A high quality of craftsmanship means there will be emphasis, continuity, and balance in the use of the curriculum elements. The craftsmanship in ordering and selecting elements will determine the quality of the environment which will include human beings, materials, and media, space and time. To consider each of these qualities in turn is important: emphasis is secured through comparison and contrast; inclusion and omission, delimitation for better focus, and general point of view. Continuity, in a design context, is an organizing factor, and can be threads, order and recurring major themes that go through the design. Open-endedness, with closure as only a temporary stage in an on-going process is another feature of continuity in curriculum design. Balance as applied to curriculum, is an equilibrium achieved so the design holds together and retains its unity. Provision must be made for different amounts of time, attention, and materials to be used according to needs and purposes of the moment.

3. Eloquence. This criterion embodies the aesthetic and creative principles of good design: simplicity, elegance, and completeness. For curriculum, this means eliminating the remnants or traces of something formerly useful but now non-functional; it also means there is no cluttering with time fillers that serve no other purpose.

4. Functionality. An accepted criterion since the Bauhaus days, it can be applied to curriculum to mean utility for those who will use it or be served by it. Because there are many different kinds of children and teachers, curriculum must be complex so there is something for everybody. Yet the opportunities do not have to be required or programmed; the curriculum can have flexible provisions that fit many different kinds of children. The same is true for the instructional environment. If the curriculum is adaptable and capable of responding to changes in clientele and conditions, the design, as a set of intentions, may be useful for a long time.¹⁵

The arts-language curriculum that I envision can be described using the same set of criteria to sketch in the structure. I believe it is in harmony with the values and purposes already outlined. This curriculum is appropriate for student teachers and at the same time compatible with conditions that can be created in the classroom. A description of it follows.

¹⁵Miel, op. cit., pp. 143-146.

1. Integrity. Since I believe that human beings are capable of creative approaches and solutions to problems, my curriculum seeks to foster such development through providing opportunities to play around with ideas and objects; to participate, to some degree, in self-directed learning experiences; and to gain independence with respect to learning. Present experience has intrinsic worth, it does not have to be valued because it produces something or goes somewhere. As Huebner commented, "educational experiences are more than means to ends. They are a slice of life itself." One purpose of education is to make people more fully human and I believe this kind of curriculum can do that more easily than traditional ones of the past. As long as goals are prescribed and the student (child) has no self-selection of purposes, he cannot develop fully as a person. For these reasons, not everything in this curriculum can be predetermined and planned for the "learner." Education and learning do not have to be equated, although generations of curriculum workers have conceptualized educational values only as goals to be reached or behaviors to be learned. This is the result of the assumption of linear relationships between objectives, experiences within schools, and outcomes. The recent trend toward writing curricula in terms of behavioral objectives makes this linear quality even more noticeable than former curriculum planning did.

2. Craftsmanship. The quality of craftsmanship in this curriculum design is achieved in these ways: Emphasis is given through designing the curriculum as a learning center for student teachers. The message conveyed is that prescribed learning as the only goal is detrimental to the development of persons and limits opportunities for broader experiencing of the integration of many "learning experiences" into an educational

system appropriate to the individual.

The focus, in this environment, is on the "person-oriented" curriculum as opposed to present curriculum expectations whereby students go through a sequence toward predetermined ends. The educational environment is created so that each person is permitted to make order, pattern, and meaning for himself. The teacher acts as mediator, guide, and counselor as well as resource person. He or she teaches, by helping, either through his or her perceptions of students' needs or at students' requests for help and direction. Further emphasis is given to the curriculum design by placing student teachers in a context similar to one that can be created in the elementary school classroom. If a portion of their own training is compatible with a classroom curriculum, student teachers will have a chance to learn an alternative teaching system where they may reverse the process of adapting to, accepting, and coping with the prevailing routine common to classroom practice.

3. Eloquence. This is the term used by Miel, but I prefer her synonym, elegance. By this, I mean a design that is focused on process yet does not totally ignore product. Experimental may be an even better term as it can be defined as encounter or the confrontation of teacher and students, in a specific situation, that permits each person, through inner experiences, to move toward greater understanding, self-realization, and creative development. From these encounters, both teacher and students expand their concepts and perceptions to effect learning and change. Of the various characteristics of encounter, openness is probably the most important as it facilitates creativeness, permits freedom and softens rigidity.

4. Functionality. This is Miel's term but I prefer the term flexibility. Applied to curriculum, it means that classroom techniques will include both fixed procedures and improvisations necessary for handling unique events or unexpected transactions. What happens in the classroom and between students and their learning resources will be continuously modified by the insights growing out of the ongoing state of affairs.

One point of this curriculum is to introduce meaning through art into a world dominated by technology and to enrich life in classrooms, which has become increasingly mechanistic and programmed. An assumption is made that teaching will, or can, possess a "qualitative aspect" so that learning will be enhanced. This characteristic is defined by Eisner as a dimension of teaching that enables teachers to respond to classroom climate and interaction in such a way that their sensitivity and intuition help them perceive the qualities that emerge from their ongoing activities. He suggests it is the ability to "play it by ear," to carry on a qualitative dialectic between students and themselves much as a good nightclub comedian does with his audience, capturing the attention and interest of those to whom their message is directed.¹⁶

Jackson makes a similar point in his description of "interactive" teaching that is spontaneous rather than based on theoretical knowledge or conscious decision-making procedures while standing in front of the class.¹⁷ Neither Eisner nor Jackson implies that the teacher only "plays it by ear"

¹⁶Elliot W. Eisner, "Qualitative Intelligence and the Act of Teaching," Teaching: Vantage Points for Study, ed. Ronald T. Hyman (Philadelphia: J. B. Lippincott Company, 1968), pp. 361-362.

¹⁷Phillip W. Jackson and others, The Way Teaching Is (Washington: Association for Supervision and Curriculum Development and the National Education Association, 1966), pp. 13-15.

without regard to other kinds of teacher behavior thought to be important to teaching effectiveness.

It has been suggested that this type of intelligence cannot be taught, that persons are either sensitive or responsive to such qualities, or they are not. This seems to say that talent or abilities are a matter of all-or-nothing. However, it seems possible that students preparing to teach could try to acquire such control along with more accepted techniques for effective teaching such as subject-matter competence, personality disposition, or knowledge of theory in the behavioral sciences.

Theory

If learning is considered to be a wholistic process and not a function merely of intelligence or of the growth of the self, but that self, mind and world belong together as one unit, we can perceive education in an entirely different way. Buckminster Fuller said:

It is possible to design environments within which the child will be neither frustrated nor hurt, yet free to develop spontaneously and fully without trespassing on others. I have learned to undertake reform of the environment and not try to reform Man. If we design the environment properly, it will permit child and man to develop safely and to behave logically.¹⁸

How do we do this? Environment means all the surrounding conditions and influences that affect personal development. The educational environment cannot be limited or determined exactly by material surroundings. It is the interaction of self, mind, and materials that counts. The continuity of experience and the relating of experience are what is important.

¹⁸Buckminster Fuller, "What I Have Learned," Saturday Review, Vol. XLIX, No. 46. November 12, 1966, p. 70.

Educators must be concerned with the Deweyan idea that we educate indirectly by means of the environment. A child learns from other children and from the materials he works with as he finds ways of taking part in what is going on. The teacher structures and delimits the learner's environment as necessary, using such devices and materials as he can invent or discover to provide useful references and resources so children are enabled to develop a set of experiences appropriate to them.

This is the kind of personal and individual learning situation much sought after and seldom found. Teacher education programs should aim at fostering this spirit of individualization among the teachers it prepares, both experienced and prospective. Learning activities in children are different from those of college students though the nature of the learning process may be parallel in many cases. Learning can be conceptualized as occurring through three basic modes: discipline, problem, and experience. Schooling has emphasized the first at the expense of the other two. In developing the kind of learning environment I want, all of these strategies will be used. The format for the implementation of the curriculum design will be a workshop organized as a learning center. The intention is to encourage continuous progress without regard to rate, achievement, or aptitudes as participants, instructor, and resource people work together with the problem and the materials. The learning center format can be considered as an analogue of the elementary school classroom furnishing teachers with a direct experience in this type of organizational plan and teaching strategy. It is flexible enough to permit large blocks of time to be scheduled, structured and unstructured; directed or free as the activity dictates.

A primary goal of this project is to help participants, through their own experiences, learn how to direct their own learning, develop a deeper awareness of human growth as an open system of behavior, and to consider alternatives to existing educational practices.

According to Dewey's theory of experience, an individual first becomes cognizant of the qualities of an experience in a non-cognitive way; the qualities are felt before they are intellectualized; it is an active-passive affair. But reflection is a natural trait and once the quality becomes felt, it is then subject for analysis and scrutiny. This cognitive aspect of an experience is what adds depth and meaning to the experience, transforming the situation from a mere occurrence and laying the foundation for an increased quality when a new but similar experience occurs. After reflection, analysis, comparison, and repeated experiences, new meaning is infused into the original experience. Educationally, this means there is no end to education itself, no purpose to growth other than more growth, and every end itself becomes a means to a further end.¹⁹ Dewey sees such learning as a natural and important by-product of human activity; as such it is the activity, not the learning, that provides the basic framework. If the human is naturally inquisitive, reflective, and organizing then the emphasis in education should be on the patterns of inquiry, reflection, and organization, not on the products. Since these are by-products of the active process of inquiry, and this process of inquiry is "natural, it cannot efficiently,

¹⁹John Dewey, Democracy and Education (New York: The Free Press, 1916 and 1966), p. 100.

and should not morally be determined by one for another."²⁰

Practice

In practice, a system of education based on an individual's personal experience must be developed within a social context; experiences do not receive meaning in isolation from other people. The individual learns, not merely by planning, but by checking the plans with the results produced. A variety of alternatives gives a better base for comparison and makes unexpected, but often needed, readjustments possible. To illustrate, the teaching of reading and writing is usually done by choosing a particular way, either by the teacher or textbook writer, and then having the pupil exposed to and drilled in as many examples as possible. It is possible, however, for the pupil to devise his own method and then test it in a variety of ways. Since no one method has been found to be universally satisfactory, the pupil would not only gain specific facility with reading and writing but probable further insight into the complexities of language development through his own experiences with it. In place of theoretical "taxonomies" and "global principles" forming the bases for study, the active and particular problems at hand would be centers of inquiry. One limitation of experiential learning is the possibility of experiences without follow-up development. Inquiry for inquiry's sake is not worth much to the student who wants to learn something so that he can make personal and practical use of it. Hence, the curriculum must provide opportunities for further developing the insights gained.

²⁰John Dewey, "Experience, Knowledge and Value: A Rejoinder," The Philosophy of John Dewey, ed. P. A. Schilpp (Wisconsin: George Banta Publishing Company, 1939), p. 546.

Further, although conditions for learning are met, the expectations implicit in the workshop may fail to materialize because each participant will arrive with different sets of intellectual and emotional concerns. Some will be initially concerned with merely coping with and meeting the demands of the student teaching semester, others will be looking for specific formulas and recipes for successful teaching, while some will be unable to define their concerns. The workshop may or may not serve as a catalyst for crystallizing these diverse concerns. Outcomes will be different for each participant. But I hope that questions and issues raised by the experience itself will result in greater insight into some of the problems related to teacher preparation and educating children.

Metaphor

In educational thought, the structure of metaphorical thinking has a strong resemblance to argument from analogy. Its main virtue is that it calls attention to certain similarities between two things. The disadvantage lies in the way the metaphor makes it possible to jump from thinking of two things to thinking of them as one thing. It "carries over" the mind to all sorts of relations without making the inferential bridge in those relations clear. Argument from analogy, or metaphor, cannot be construed as a way of demonstrating anything. It can be used to suggest new relations and new hypotheses for reflection and analysis. Green refers to these constructive metaphors and sees their purpose as one of "inventing a set of statements which might subsequently be studied and confirmed or rejected"²¹ rather than for the purpose of explaining

²¹Thomas F. Green, The Activities of Teaching (New York: McGraw-Hill, 1971), p. 61.

some general principle. In the context of invention, the purpose is not only to formulate new ideas, but to revise old and unnoticed assumptions as though they were fresh and new. In this sense, the proposed teacher education curriculum is metaphorical rather than standing alone entirely separated from a total teacher education program. What is contained in it can be thought of as belonging to a larger teacher education program as well. Although it bears some similarities to a whole teacher education program and has elements alike in some respects, this does not mean they are alike in all respects. What happens in one may not transfer to the other with similar results. Though curriculum and instructional programs share certain common structural elements, they carry different messages and include a variety of materials and strategies.

It is entirely possible to design an entire teacher education program compatible and consistent with the design and underlying values of the proposed curriculum. The conditions necessary to this curriculum are relevant to a teacher education program as well. Some of these conditions are: the use of different kinds of teaching methods and materials not found in traditional programs, active participation in the program, and the workshop format. Participation is critical because the responsibility for getting involved in a learning experience is shared by teacher and students alike. The workshop tends to minimize competitiveness and grades for common cause and solutions to problems, provides a psychologically "safe" ground for mistakes and risk taking, and for receptiveness to the ideas of others.

Though this program may not be congruent with current classroom practices, it has merit in its own right because its central concern is with inquiry into the learning of children, the major concern of education.

One difficulty is that this has not been the central concern of the school. The problem is one of realigning the institution and the teaching as a support rather than a hindrance to learning. How such change can be effected remains a question. But the two possible agents of change reside in either the school system itself or in the teacher training institutions. If teacher educators can produce teachers who are truly concerned with learning, who have attempted to experience and analyze the learning process themselves, they will have made a giant step towards focusing the school upon its primary task. It may also be a step to transforming teaching into a real profession.

The following questions are framed as inquiries into issues relative to the problem. Their purpose is to seek clarification and to gain insight into the issues and problems rather than searching for specific answers. New concerns and questions raised are considered of more importance in this study.

Issues to be Examined

1. Does an integrated curriculum-based, experiential setting offer special learning opportunities for prospective teachers? What teaching competencies may be acquired by working in such a setting? How relevant are they to the student teacher?

2. Will teachers who experience learning in an open situation analogous to a classroom setting create the same kind of classroom learning environment for children? If so, to what extent will they be able to do this and "survive" in the typical school system? What impact or influence will their own learning experience have on their teaching style or attitude toward teaching?

3. Will participants be able to handle the open and unstructured aspects of the workshop program? Will they be effective in assuming responsibility for planning and directing their own learning experience in the workshop?

4. Does experience in self-directed learning enable participants to observe, identify, and analyze problems related to learning? Will the workshop experience make them more sensitive to the issue of teacher intervention in children's learning or responsive to children's needs?

5. Will participation in the workshop enable participants to actively consider the role of the teacher as facilitator, helper, or guide as being of value to them?

6. When options are given to participants concerning curriculum choices, what kinds of persons make what kinds of choices? Will participants become more sensitive and tolerant of choices made by children, as a result of the program?

7. What specific changes can participants identify or attribute to the workshop experience? Will they show changes in attitudes toward self, toward teaching, and toward learning?

8. How can specific effects of the workshop on participants be isolated or identified?

9. Can the ideas and practices, implicit and explicit, in the workshop curriculum be successfully introduced into an elementary school classroom?

Basic Assumptions

Every curriculum is accompanied by a set of values and judgments which help clarify the ultimate purposes and views toward education held

by the curriculum maker. These values may be stated as assumptions underlying the selection and construction of the elements in a curriculum.

They explain, to some extent, why certain elements are included and others excluded. The following are presented as basic to the proposed curriculum presented in this thesis.

1. The acceptance of education as a cognitive-developmental ideology, as described by Kohlberg and supported by the work of Dewey and Piaget, is basic to the proposed curriculum. This position advances the notion of education as attainment of higher stages of development through a thinking process enhanced by inquiry into problems, issues, and questions in situations provoking thought and reflection, proceeding through a sequence of stages. The concept of "stages as natural" does not mean they are inevitable; many individuals fail to attain the higher stages of logical and moral reasoning. Accordingly, the aim of the developmental educator is not the acceleration of development but the eventual adult attainment of the highest stages.²²

2. An individual's motives for learning come from his own nature and his innate impulse to achieve. Hunt calls this drive to bridge the gap between inner expectations or abilities and the outer circumstances the "problem of the match." When the situation is sufficiently challenging to evoke constructive responses the solution to the match is reached and becomes the motivational basis for continuous cognitive growth.²³ The instructional procedures and materials in the workshop are

²²Lawrence Kohlberg and Rochelle Mayer, "Development as the Aim of Education," Harvard Educational Review, Vol. 42 No. 4 (November, 1972), 494.

²³McVicker Hunt, "Revisiting Montessori," The Montessori Method (New York: Schocken, 1964), pp. xi-xxxix.

attempts to provide the match for the participants. Piaget characterizes this cognitive striving of the organism to find equilibrium between himself and his environment as adaptation consisting of "assimilation and accomodation."²⁴

3. An experientially based curriculum offers an alternative to the traditional teacher education program concerned chiefly with the transmission of facts as knowledge. This curriculum, integrating art and language, is an attempt to pull together some ideas of Dewey, Kohlberg, and Piaget, experiments in learning from some British and American schools, and creative approaches to learning tried out by various teachers. The implication is that students are not merely recipients of education but participants in and active directors of the educational process as it concerns them. The problem given the student, or those he generates himself, should be significant in terms of his interests, concerns with life, or requirements of his chosen profession. In trying to solve these problems, he should be developing the skills and understandings he will need to solve other similar, or more complex, problems now or later, working alone or with others.

4. The perceptual field theory of learning is basic to the rationale developed in this thesis. Implications for curricular development relative to this theory are: the learner becomes aware of a need or goal, the achievement of which will enable him to satisfy his purpose; he attacks the problem (attempts to reach the goal) in a way that is most appropriate to his perception of the situation. If the result is the achievement of the goal and the satisfaction of the need the process is

²⁴Henry W. Maier, Three Theories of Child Development (New York: Harper and Row, 1969), p. 95.

complete, his perception remains unchanged and he has, therefore, learned little that is new. If, however, the result is not the one he sought and expected, a reinterpretation of the situation takes place. The process continues until the learner reaches his goal or perceives another goal as a more practical means of satisfying his need.²⁵ In terms of curriculum, this requires a classroom setting in which the student is free to explore and express his own perception of the situation without fear of humiliation or reprisal so that the teacher can see the consequences of his teaching. The teacher then uses this knowledge to arrange a situation in which the student will have a better opportunity to solve his problem without direct instruction.

5. Many opportunities for the student to put his ideas to the test of action so that he will discover and correct his misconceptions as soon as possible must be provided. This can be translated to mean "I hear, and I forget; I see and I remember; I do and I understand." The student must be able to test his perceptions of reality by acting on them so he will gain confidence to act on the concepts that are confirmed and make them the basis of his further thinking.

6. Preparation for teaching should be more than merely learning to perform behaviors, employing particular techniques, or having knowledge about certain facts or concepts. Relating content to method is the most difficult task teachers face, yet it is given the least attention in teacher education programs. The problem is not one of showing teachers how to produce curriculum materials, but how to generate ideas about the

²⁵Donald Snygg, "A Learning Theory for Curricular Change," Using Current Curriculum Developments (Washington: Association for Supervision and Development, NEA, 1963), pp. 110-111.

creative use of the wealth of materials already available. Practice and experience, set within a curriculum framework compatible with an elementary school curriculum, should have greater specific meaning for beginning teachers.

7. Teaching is dynamic, changing and constantly evolving. Assumptions dealing with teaching strategies suggest that many and varied approaches to methodology should be used. Prospective teachers need to look at a number of distinct and different ways of reaching the same goal. An initial "one time only" training period will not be sufficient to prepare teachers. On-going inservice support must be provided and prospective teachers need to know this is part of their job. It is simplistic to expect a single prescriptive program to educate teachers. A wide range of ideas and practices must be introduced along the preservice-inservice continuum. Teachers should expect to continually analyze their teaching behavior with measurements made along the way but viewed in perspective and not considered as final degrees of competence.

8. Since no two teachers are alike, teacher education programs should provide for and take advantage of whatever diversity exists among students. Instructional objectives should not be so firmly set that students remain passive with respect to their preparation for teaching or to building their own conceptions about teaching. They should be encouraged to identify teaching-learning conditions that work best for them and capitalize on their unique abilities to form a personal teaching style. New teachers, as well as more experienced ones, should be involved in the formulation of curricula so they may become more familiar with concepts of curriculum. Without constant engagements with the basic rationales of educational programs, teachers remain aloof from what has been developed

before, or they express or feel hostility. As a result of curriculum participation, teachers may avoid the mindlessness of following custom and habit no longer appropriate in their teaching practices.

9. Student teachers should experience the same kinds of support, respect, and trust that we expect them to accord children. By experiencing a curriculum that provides this, students can validate the process for themselves and find out what benefits it may offer. Changes in attitudes, toward others and toward teaching, can be achieved through both intellectual exploration and experiential learning, and new behaviors may be acquired. Teachers are practitioners as well as theorists and need experience at both levels.

10. The view of teaching basic to the program explored in this thesis is psychologically oriented and focused on the processes used by the learner and the catalytic role of the instructor. Teaching is to facilitate learning but not to become a part of it. The purpose is to provide students with conditions that offer a maximum ceiling for initiative on the part of the learner with minimum intrusion of either the teacher or the means of instruction.

Overview

This chapter presented an introduction to the problem and background relative to the need for the study. A curriculum framework for developing a strategy for teacher education was suggested. Issues to be examined for purposes of clarification and to gain insight into some of the problems of teacher education were formulated.

The second chapter will present the problem: the design and implementation of a curriculum wherein students can explore, experiment,

inquire, and interact with ideas, environment, materials, and other people in a personal learning experience designed to increase their insights and competency as teachers.

Chapter three will describe the strategy for implementing the suggested curriculum, namely, a workshop program designed to present participants with a curriculum compatible with a specific elementary school curriculum. A running account and description of each of the ten weekly workshop meetings will be given including considerations for planning the goals of each session, participants' interactions, and my observations of the outcomes.

The fourth chapter will consist of six case studies of individual participants based primarily on their own self-reports. The selection was made as follows: two who showed change as a result of the program, two who did not show change and two who seemed to benefit from part of the program. Characteristics of the participants will be related to their change or lack of change; it is expected that some will show a greater degree of change than others though no attempt will be made to measure the degree. The second part of this chapter will be devoted to an evaluation of the workshop and the program noting particular aspects as being especially effective or having little or no impact.

Chapter five will present conclusions and a summary of insights gained, further questions raised, and implications for teacher education.

CHAPTER II

STRATEGY: RATIONALE AND IMPLEMENTATION

Rationale

Many student teachers have expressed a desire for a more open classroom and teaching approaches that allow children greater opportunity to work independently and to learn through a variety of modes. There is a gap between what is seen in classroom practices and what is learned in the college courses regarding instructional methods and teaching practices. Student teachers see, and abhor, the extensive use of dittoed study materials, often used as busy work or so poorly designed they provide neither good skills practice nor motivation toward personal learning experiences. They see classroom interaction following a pattern of teacher to student communication with only the teacher dispensing information, a mad scramble to cover the textbook material, and other closed response kinds of instruction. At the same time, they are anxious about taking a different approach though they fear the loss of prestige with colleagues or of classroom control if things should get out of hand, as may initially happen. Teachers and student teachers, then, usually adjust to conditions and may adopt short-term repressive, though subtle, techniques for control with some danger that these may become habitual. In such a case, both teacher and student lose the opportunity to learn from each other. One way to deal with this problem is for teachers to become aware of the emotional dynamics in the learning process itself, and learn how to clear up these problems in non-defensive ways. This is

difficult to do, as Gorman points out, because teachers today are experiencing "the stresses of a permissively brought up generation on a field of traditional teacher authoritarianism" which results in emotional dissonance.¹

Teachers are beginning to understand that any group setting is packed with human relations needs that have to be met, at least partially, before people can get on with the business of learning subject matter. Gorman continues by commenting that "students have intercommunication, but this facet of teacher education has been almost totally ignored until recently."²

Children's attitudes toward subject matter and toward learning itself are strongly influenced by their self-perception which, in turn, is shaped by interaction with authority figures who have control over the learning process.

Teaching is accomplished only when learners learn, retain what they learn, and develop their desire to use their learning in later situations as well as some methodology for putting learnings to work. On the basis of these criteria, what may seem to be successful learning can be questioned. For example, a student teacher may learn the psychology of open classroom teaching, but if he or she does not try to adopt some of the practices associated with it, the course will not be of much help. What is needed is a way of trying out or learning through experience how to bridge the gap between theory and practice.

¹Alfred H. Gorman, Teachers and Learners (Boston: Allyn and Bacon, 1964), p. 3.

²Ibid., p. 12.

Bentov recommends the use of a Creative Dramatics curriculum as the context for providing "the kind of experiences for teachers that will help them become more aware of both the value and the possibility of working with students by guiding them to greater autonomy and responsibility for their own learning and interaction."³ I believe a similarly effective learning experience can be provided in the context of an arts-language curriculum that parallels the language learning experiences in the open school curriculum. A workshop format designed to encourage maximum interaction among participants, a less authoritative teacher model, and an open-ended problem-solving approach seemed the best way to achieve this goal. By integrating art experiences with the personal knowledge of students, an introductory level of experience of the freedom and discipline of the artistic process can be provided. Until teachers have experienced this process themselves, it is unlikely they will try it in the classroom. Thus, this aspect of the curriculum, which goes beyond human relations or group dynamics training, adds value to its application in teacher training. It can form the basis for developing an integrated learning experience as best exemplified in the pupil's integrated day in many informal schools.

There is agreement in many places that skill in human relations is the most important learning one can experience. The only way to learn these skills so the learning will function and will modify behavior is through having experiences in working, playing and interacting with other people. These methods are useful to others besides

³Marilyn Bentov, "Creative Dramatics in Education: Rationale, Curriculum Application, and Teacher Training" (unpublished Doctor's dissertation, Harvard University, 1974), p. 173.

teachers and many of the techniques are borrowed from industry, labor relations, adult education and management courses. The workshop way of learning is suggested as one approach to learning these skills.

Kelley and his associates conducted a ten-year series of Education Workshops for preservice and inservice teachers. One result of this program was the development of a set of principles, beliefs and purposes relative to workshop teaching and learning. The set of guiding principles are as follows:

1. The most important thing about any person is his attitude toward other people. The attitudes of teachers toward other people are perhaps even more important and crucial than those of others, as teachers specifically engage in the building of people.

2. The primary need in the building of people is to learn better human relations. Misunderstanding leads to blameful attitudes, and eventually to the desire to destroy others.

3. Every individual has worth, and has a contribution to make to the common good. We see this more clearly in other walks of life than in school. It is only in school that we seem to think the leader, or a few of the "more able" are the only ones who can produce.

4. Learning leads to more learning, and the human organism is infinitely curious. Human beings are not lazy, except in the pursuit of the purposes of other people, purposes which they have not accepted as their own. The human being will seek knowledge if left to his own purposes, and the building of new knowledge into his own experiences will lead him on to other activities. Because he is more competent with each addition of experience, he will upgrade himself, since not to do so would lead to repetition and boredom.

5. The most crucial learning at any given time has to do with the individual's current problems. This furnishes the logical point of attack for the teacher's problems as well as in any other situations.

6. Cooperation as a technique and as a way of life is superior to competition. When people cooperate, they learn about each other, depend upon each other, and develop confidence in each other. The process throws people into situations where it is possible for better human relations to emerge, an improvement essential to living in our complex society.

In the light of these principles, the following purposes evolved.

1. We want to put teachers in situations that will break down the barriers between them so they can more readily communicate. We cannot learn from each other until isolation is mitigated and communication improved.

2. We want to give teachers an opportunity for personal growth through accepting and working toward a goal held in common with others. The development of a climate where growth will take place is probably the primary function of teaching. This is recognition of the fact that people are not taught, but learn. The function of the teacher is to arrange situations such that the student will learn--will be self-taught. It can best be achieved by working with others toward a common goal.

3. We want to give teachers an opportunity to work on the problems that are of direct, current concern to them. This is where learning can best begin. Further, current problems are the most practical and functional ones for anyone to be concerned about. A great impetus is given to learning when the learner can see that what he learns is immediately going to make his own life better or easier, or more fruitful; when he sees that tomorrow will be better for what he learns today. Motivation as applied in the classroom usually means getting someone to do something he would not do if he followed his own needs and purposes. When the learner works on his own current problems, expanding outward as new questions arise, he is motivated.

4. We want to place teachers in a position of responsibility for their own learning. In the traditional pattern of assignments and examinations, the teacher assumes the responsibility, while the learner follows instructions. It is the essence of learning to have to make decisions and assume responsibility. Assuming the responsibility for one's own acts would seem to be near the center of the educative process.

5. We want to give teachers experience in a cooperative undertaking. When we consider the interdependent nature of human society and the closeness with which people must live together, the ability to do things with others, to accept a common goal and strive for it with others, becomes paramount.

6. We want teachers to learn methods and techniques which they can use in their own classrooms. What constitutes a good learning situation for teachers applies as well to children. As teachers are now trained, they are loaded down with a heavy baggage that is of very little use to them when they face children who need to learn in accordance with their purposes. The problem is that of putting a group of growing individuals into a setting where growth can take place. By

experiencing methods which permit teachers to grow in keeping with their own needs and purposes, teachers may learn how to arrange like learnings in their own classes.

7. We want teachers to have an opportunity, in collaboration with others, to produce materials that will be useful in their teaching. Many textbooks are found wanting when children begin to learn about those things that are nearest to them and of most concern to them. Classrooms need to be filled with materials that will help children achieve their present purposes.

8. We want teachers to be put in a situation where they will evaluate their own efforts. This is closely related to the assumption of responsibility. When an individual assumes the responsibility for a course of action, he automatically judges how well his decision worked out. Goals can never be achieved unless people are put in a position where they can see how they are doing, and can make changes in direction and procedures in the light of this evaluation.

9. We want to give teachers an opportunity to improve their own morale. Much of present teaching has been routinized to the point of boredom. This is especially true when the student is never given the opportunity to help in the planning; when he does not feel that he is a factor in what is going on, but is merely expected to carry out the decisions of others. When work is routinized and ritualized, the creative aspects of teaching disappear and morale declines.⁴

Although the experimental workshops conducted by Kelley were organized and put into operation over twenty years ago, the basic guidelines are appropriate and applicable to teacher education programs today. Many teachers, new to the ranks, are only now discovering this way of teaching and learning as evidenced by new emphasis on Teacher Centers, workshops and learning centers. The Rasmussen's Teacher Center, an in-service program of the Durham School in Philadelphia, is a current example. It provides a laboratory center and experiential learning for teachers that enables them to convert "pencil and paper" style classrooms into a similar laboratory for children where teachers are guides

⁴Earl Kelley, The Workshop Way of Learning (New York: Harper and Brothers, 1951), pp. 4-11.

and children become active explorers of learning.⁵

Bentov makes the same observation about the importance of teacher-student interaction in a teacher training workshop in Creative Dramatics.⁶ Weeks emphasizes this aspect as well and points out the desirability of participant-participant interaction in an experimental teacher training workshop.⁷

In the three examples cited, a second principle basic to the design and implementation of the activities in this arts-language curriculum is the principle that the group of prospective student teachers is itself analogous to a classroom and the interaction and learning of the student teachers will parallel that of children in a similar curriculum. The interaction and responses of the group in regard to various activities is expected to be a source of "data" which could give the participants insight into their own classrooms' dynamics and students' responses.

A third, but less emphasized, principle is that the instructor will provide an active model for the observation of the participants. In studies of observational learning, Bandura writes, ". . . virtually all learning phenomena resulting from direct experiences can occur on a vicarious basis through observation of other persons' behavior and its consequences for them."⁸ He goes on to say:

⁵Arlene Silberman, "A Santa's Workshop for Teachers," American Education, December, 1971, p. 4.

⁶Bentov, op. cit., p. 176.

⁷David F. Weeks, "On the Design, Implementation and Evaluation of a Workshop to Help Teachers Become More Sensitive to the Needs of Their Pupils," (unpublished Doctor's dissertation, Harvard University, 1972), p. 34.

⁸Albert Bandura, Principles of Behavior Modification (New York: Holt, Rinehart and Winston, 1969), p. 118.

A person may acquire and retain modeled events and possess the capabilities for skilful execution of modeled behavior, but the learning may rarely be activated into overt performance if negative sanctions or unfavorable incentive conditions obtain. Under such circumstances, when positive incentives are introduced observational learning is promptly translated into action.⁹

Training of teachers in any form of experiential learning, aesthetic education, open classroom, humanistic instruction or curriculum gives first priority to the role of the teacher in terms of interaction with students. The teacher is seen as a leader, resource or helper more than as an instructor, director, or lecturer. This is pointed out in a progress report on the UNC-G Elementary School Project:

Students communicate with and learn from each other more than they presently do in the classroom--this view is directly contradictory to much if not most teaching which is teacher-centered (the teacher initiating most communication and acting as a middleman or sieve for classroom dialogue); and the teacher's role becomes that of catalyst-inquirer-learner rather than that of (1) manager of busywork, (2) fount of information, (3) sermonizer, or (4) just someone to be ignored or tolerated.¹⁰

It is assumed that a sophisticated level of self-awareness is fundamental to the success of a teacher who assumes this role. Barth describes this role as:

In a very real sense, the learning environment of any classroom is an extension of the personality of the teacher. Consequently, the teacher's personal qualities must be a central concern of anyone wishing to affect children's learning. Whatever else the teacher in the open classroom does, it is vital that he know himself, for only through encounters with real persons will children learn to know and be themselves.¹¹

Teachers who work with art media know their attitudes and behaviors count

⁹Ibid., p. 142.

¹⁰Dale L. Brubaker and James Macdonald, "Summary of Progress of UNC-G Elementary Project," (Greensboro: UNC-G, 1971-72), p. 2, (Mimeographed)

¹¹Roland S. Barth, "Open Education," (unpublished Doctor's dissertation, Harvard University, 1970), p. 69.

above all other qualities or background they may bring to their work. The leadership role demands that the teacher know, from experience, what it feels like to be spontaneous or frustrated, imaginative or frozen, expressive or uncommunicative, open or defensive. The teacher must be able to recognize these feelings in others and have both the empathy and the skill to deal with them. Teacher training programs should pay more attention to sensitizing teachers to the psychological aspects of teaching, leading, learning, and interacting. The basic requirements, then, for teachers who can effect experience-based learning and integration of experience through visual arts expression are as follows:

1. Be able to provide a model through his or her own behavior and interaction with students of the attitudes and behaviors common to art activities, e.g., spontaneity, trust, acceptance, cooperation, openness and creativity.
2. Be able to provide an environment in which students, in open-ended activity, may express themselves freely.
3. Be able to set conditions, rather than prestructuring activities in anticipation of specific results. The teacher must also guard against subtly influencing students to reflect his or her experiences and ideas. Students should be encouraged to explore the creative extensions of their own experiences.
4. Be able to encourage students to be creative with their own experiences, ideas, forms of expression, materials in the environment rather than attempting to conform to some presupposed pattern.
5. Be able to make use of art-language activities for these purposes: (1) exploration of self and the environment, (2) development of imaginative forms of expression as well as basic skills in artistic

expression of ideas and feelings; (3) investigation of topics--personal, cultural, social, historical, linguistic--through activity and discussion with an integration of personal experience and other areas of experience and knowledge; (4) exploration of interaction and communication with others; and (5) appraisal of the aesthetic elements in all experience.

6. Be able to act as a resource person and a creative artist. He or she must be aware that there is a free space in which students may express themselves. The teacher must supply information, guide activities and aid in focusing them as they develop. The teacher who makes use of art as communication must also provide stimulation, a framework, and a unifying purpose for any activity.

7. The teacher must set the conditions within which choice is free, otherwise chaos and undue competitiveness may develop. This can be done by introducing a few basic rules that facilitate group structure and cooperation.

8. The teacher must try to develop genuine involvement in any type of art activity or else it may fall to the level of crafts or busy work. Although intensive training in art is not necessary for the classroom teacher to begin to make use of it, general knowledge of basic elements of design, fine arts, creative games, and the natural environment are desirable for long-term creative use of art in learning.

Implementation

The main focus of the workshop was to attempt to explore, through activity and discussion, the rationale for applying an arts-language curriculum in the classroom as one method of implementing the teaching-learning concepts outlined in this thesis. This view of learning stresses

the importance of freedom and choice in learning, the value of uniqueness, individuality, and awareness. The essential nature of the self and feelings in all phases of school life have recently been accepted and integrated into the curriculum as humanistic education. According to Moustakis, all true and lasting education is self-education, and begins when the individual proposes to learn. He writes:

The educational situation which most effectively promotes learning is one in which (a) the uniqueness of the learner is deeply respected and treasured and (b) the person is free to explore the relationships, ideas, materials, and resources available to him in the light of his own particular interests, potentialities, and experience.¹²

Working in a group can contribute to both personal and professional growth as a group of people can achieve interpersonal depth while at the same time growing in skill in facing professional problems. The workshop can integrate the methodology of the task-oriented group and the basic encounter group, and can be a blend of developing relations in depth and searching into professional issues.

This kind of teaching takes a great deal of discipline. The work usually appears extremely tentative and may not have recognizable form. Quite often, it will be seemingly uncoordinated. It takes determination to back off and let the student experiment in a flexible environment. It is hard to break the habit of trying to get what you (the teacher) want from the student rather than allowing him or her to decide on the course to be pursued. It is a great temptation to question and say "What did you learn?" or "Did you learn thus and so?" when to say nothing, but simply to listen and look would be better.

¹²Clark Moustakis, Teaching as Learning (New York: Ballantine Books, 1972), pp. 72-73.

In devising a strategy for education, Epstein designed an experimental curriculum in an attempt to overcome the "depressing educational experience common to virtually all institutions of higher education in the United States."¹³ His curriculum was an attempt to restructure teaching methods rather than curriculum content, in order to evolve new and unimagined methods of teaching. The author believes the experiment, judged in terms of the goals of education, has validity and fair probability of success, for others as well as himself. His experiment gives support to the following assertions that he made.

1. Experienced-based learning can appreciably relieve the repression that society and school have placed on the functioning of the curiosity and the motivation to learn in most young people.
2. Experience-based learning is effective to the extent to which it concentrates on the technical and tactical activities involved rather than on the information obtained in any work described.
3. Experienced-based learning can work most of its effects in no more than one school term.
4. A large fraction of instructors can handle such courses successfully.
5. Students who have completed one such course can take in information appreciably more rapidly than students taking traditional courses.
6. The more successful experienced-based learning course rests firmly on the principle of applying no pressure on students to study: that is, the result of zero pressure is much more than the usual work and study by the vast majority.
7. The successful courses are characterized by very high attendance, very great student participation, and honor grades are attained by more students.¹⁴

¹³Herman T. Epstein, A Strategy for Education (New York: Oxford Press, 1970), p. 3.

¹⁴Epstein, *Ibid.*, pp. 76-77.

Although this curriculum was applied to a science course only, and at the high school level, I believe that the concepts emphasized and the workshop format used could apply as well to other areas of curriculum or grade level.

In further support of less traditional ways of teaching, Wallach and Kogan make recommendations for changes in teacher training that would ultimately bring about desirable changes in the elementary classroom. These recommendations are based on their analysis of creativity as: (1) a concentration on the production of associative content that is abundant and unique; and (2) the presence in the association of a playful, permissive task attitude. Permissiveness, in this context, connotes a relative lessening of the pressures of evaluation--a focus upon the task rather than upon performance or self, a relaxed entertaining of the "possible" rather than tense insistence upon an answer that must be "correct" if one is not to lose face.¹⁵

It seems to me the workshop format might be conducive to such an environment within which these associative processes can be nourished with a minimum of threat or stress associated with academic grading. Wallach and Kogan say such enterprises could be "cognitive" although freed from the stress of academic evaluation. In the workshop, the teacher as well as the pupil is undergoing a form of training. Associative forms of thinking become part of the teacher's "apperceptive mass" and can be used to encourage creative cognitive functioning. The problem of "transfer" from special creativity training to school subject matter would be of less relevance as practice increased.¹⁶

¹⁵Michale Wallach and Nathan Kogan, Modes of Thinking in Young Children (New York: Holt, Rinehart and Winston, 1965), pp. 289-290.

¹⁶Ibid., pp. 324-325.

As the instructor, I attempted to adopt those behaviors and attitudes associated with my notions of the responsive teacher as expressed by Rogers, Combs, Moustakis, and others as necessary to facilitate change--candor, acceptance, trust, warmth--plus decreased emphasis on academic evaluation of work done or products made during the workshop.

General Workshop Procedures

1. Ten classes of three-hour sessions: each session will consist of art activities, a theme or topic for discussion, and an arts-language problem relating the activities to the theme or discussion.

2. A follow-up class project related to the problem with the media and method selected according to the interest and experience of each person.

3. An evaluation, through discussion and comments on the activities experienced in the workshop sessions.

Class Structure

1. Brief verbal presentation of topic or theme if necessary. I prefer going directly into the experience itself with little or no explanation given as my experience has been that participants want a minimum of "teacher talk."

2. The activity may be sensory in nature, art centered, or deal with communication and language.

3. Presentation and discussion of topic.

4. Art-language problem relating to the topic.

5. Evaluation and concluding discussion.

Goals

1. Each session will have its own topic or theme introduced as the objective for that session.
2. An overarching goal for all sessions is to introduce prospective teachers, through the workshop experience, to the concept of experienced-based or integrated learning experiences.
3. To explore a rationale for the use of this curriculum in a teacher training program.

The general format and guidelines for the structure of the workshop and the individual sessions were as follows.

Guidelines

1. Consideration must be given to the divergent backgrounds, knowledge, and experience of the participants who form the group. A comprehensive approach is required rather than a concentrated one in either art areas or curriculum.
2. The workshop must provide opportunities for the participants to have and express experiences in the arts-language curriculum area.
3. Opportunity to discuss and share ideas concerning classroom application of the activities and experiences offered in the workshop must be provided as participants vary with respect to how much they will be able to do in the student teaching situation.
4. Preparation and distribution of relevant reading and bibliographic materials is planned although this activity will be minimal.
5. Integration of the Friday morning large group lectures, part of the University teacher training program, was attempted, particularly those organized around curriculum structure, schooling, and experiential learning.

CHAPTER III

THE WORKSHOP

Introduction

Each meeting consisted of activities stressing human relations, facilitation of awareness through sensory learning, and art activities. The meetings are described in detail including their relationship to stated themes, an account of interactions of participants, and a summary and evaluation of the activities. The main focus of the workshop was to explore, through experiential activities, lectures, and discussions, a rationale for integrating a specific arts-language curriculum into a teacher education program. The specific objectives for the workshop were as follows.

Workshop Goals

1. To introduce participants to the possibilities of integrating art and language forms to develop an organic approach to teaching communication skills to children.
2. To arrange a learning environment similar and parallel to one desired for children so that participants may experience and participate in a creative and individual approach to teaching compatible with existing school curricula.
3. To acquaint participants, through the workshop experience, with a curriculum representative of and compatible with the aims and philosophy of aesthetic education and of developmental ideologies of

education exemplified in the flexible curriculum characteristic of open-ended approaches to education.

4. To provide a setting where participants can become active agents in their own learning, choosing options, and generating motives toward further learning, compatible with their capabilities and interests.

5. To show, to a limited extent, that curriculum can be used as a working tool for teachers: the instructional system and objectives produce the teaching strategies needed and used.

SESSION ONE
August 24, 1973

Theme: An Experimental Teacher Education Seminar

Goals

1. To offer an experimental teacher education seminar to a group of elementary education majors entering the final phase of their teacher education program.

2. To explain the objectives of the proposed program and give students an opportunity to remain or to move into another seminar group.

3. To introduce the concept of the seminar as one way of providing supervision for the student teaching field experience.

4. To present the workshop format as the operational procedure for the seminar.

Activities

A. Procedural

1. Acquaint students with the required course schedule which consisted of a weekly lecture, in a large group, followed by discussion small groups and the workshop activities.

2. Introduce myself as their college supervisor for the student teaching field experience and give them their specific public school assignment.
3. Answer or discuss questions about the total teacher education program provided by the University and specifically about the new schedule of modules or workshops offered in lieu of regular course work in methods and curriculum.
4. Make arrangements for visiting the laboratory (public) school assigned to our group. Students are expected to spend one day a week in this school plus a full week of early semester field experience.

B. Explanatory

1. Outline verbally the major objectives of the seminar and my proposed teacher education curriculum.
2. Indicate the nature and kinds of activities and assignments we might be doing in the workshop sessions.
3. Explain how these sessions can be used to supplement and possibly enrich some of the module workshops.

Summary and Evaluation

The first session was hardly more than an introduction to the experimental program that I was proposing. In addition, the University was

also proposing an experimental program for the fall semester and the entire format was new to students and teachers. I did not make any lengthy "opening remarks" about the workshop but simply stated that I hoped to conduct an experimental teacher education seminar with this group of student teachers assigned to me for college supervision.

I expressed the hope that all of them, twelve in number, would wish to stay with the group, but anyone who did not wish to do so could transfer to another teacher education seminar and supervisor. All but one elected to stay, and she left because of a personal problem with transportation to the assigned laboratory school. Another student teacher came into the group in her place and twelve remained.

Surprisingly to me, the group appeared to be split down the middle in respect to age norms. Half of them were beyond the usual college age; women in their thirties and forties returning to school after marriage and children. The other half were all within the twenty-one-year-old span, seniors in college.

At this first session, the mechanics of the University teacher training program were discussed. Practice teaching was scheduled as the final or capstone course in the professional education block. Traditionally, the first half of the semester was given over to theory, foundation, and a bit of methods and materials squeezed into some courses. The latter half was devoted to full-time student teaching. Students had been following this general program for some time. This semester, a totally different program was offered.

I spent most of this session talking, explaining, and answering questions about the new program which consisted of three phases organized around the theme "Development: The Aim of Education." The phases were:

(1) Initial Student Teaching in which students would spend one full week working in a school before beginning course work or workshops on campus; (2) Academic and Workshop phases which would last for nine weeks and combine three kinds of instructional activities--large group lecture sessions, elective and required modules (workshops) plus a day of student teaching each week; and (3) Final Practicum which would be a continuous student teaching experience in the same classroom assigned at the beginning of the semester. The hope was that students would thus become able to get involved with major teaching responsibility rapidly and begin to develop a unique and personal teaching style characterized by a more experimental and creative approach to instruction, and by a professional approach to cooperative planning with colleagues.

The schedule of modules was not yet posted and many students were afraid they would not be able to get enough to equal the required credits or fail to get the ones they wanted. A second concern expressed by students was anxiety and apprehension about going into the laboratory classroom the following week with no previous preparation or course work in methods. Many in the group had very limited experiences with teaching groups of children and felt they were being asked to "teach" without adequate preparation. Since neither of these concerns could be definitely resolved the session ended on a note of indecision but with plans made to meet next week at the school.

We were assigned to a school in Winston-Salem about thirty miles from campus. Except for three of the younger students, the group lived off campus, several in Winston-Salem and other nearby towns. This was both an advantage and a disadvantage. Those who lived near the school

saved time formerly spent in commuting as I arranged to have individual and group conferences at the school rather than returning to the campus. On the other hand, these participants usually elected to forego the facilities and materials offered by the campus media center, depending instead on the more limited resources within the school.

SESSION TWO
September 7, 1973

Theme: The Teacher as a Person

Considerations for Planning Goals of the Second Workshop

1. I expected to repeat most of the first session for the following reasons.

- a. Continued confusion about the new Module Program existed and was compounded by the combined circumstances of students spending the preceding week off campus in their assigned school followed by the Labor Day week-end. They returned to campus after our initial meeting on August 24 expecting to attend their first workshop that day only to discover that courses and schedules were not ready. They were to spend the first part of the week in planning and orientation sessions with respect to the Module format, return to their public school on Thursday and meet for the workshop on Friday. As a result, both my program and the prescribed teacher education program would begin a week later than I anticipated.

b. Repetition of the first session would be necessary because of the long period of time and intervening events between the first session and the second one. Further explanations would have to be given in regard to the total program as well as my proposed workshop.

2. Students exhibited far more concern and anxiety toward the forthcoming teaching practicum than I anticipated. The burden of their comments and questions seemed directed towards a need and desire for direct experience, or at least action, rather than reading or reflecting on learning and teaching. Because of this urgency for action, I decided to dispense with preliminary talk and get into some group activities designed to set conditions for interacting, cooperation, acceptance, and openness, all characteristics of the attitudes and behaviors of teachers sensitive and responsive to the children they teach.

3. Hence, I planned the work for the second session to respond to the concerns, questions, and feelings of the student teachers--for that is basic to my beliefs about learning, i.e., being sensitive to the needs and interests of the participants. It is one of the concepts I hoped they would learn through their own experiences in the workshop.

Goals

1. Repetition of the first session with additional explanations, information, and reassurance about the program.

2. Development of the theme "The Teacher as a Person" taken from the weekly large group lecture.

Activities

1. Question and answer period in respect to the mechanics of the teacher education program prescribed for the semester. Further explanation

of the Module format if necessary.

2. Structured experiences for human relations training and interaction with others as an approach to the theme of teachers as people and as a person.

3. Getting Acquainted Triads

- a. This could be described as one of the "classic" experiences used in human relations training to facilitate the involvement of individuals in a newly formed group. Enough space is needed to separate each group of three to avoid the influences of outside noises. Criterion for the formation of the group is not to know the other members of the triad. Time spent should be about fifteen minutes. Participants in each group name themselves A, B, or C. The process is then divided into two phases as follows. Phase one has participant A take three minutes to tell participants B and C as much about himself as he feels comfortable in doing. Participants B and C repeat this process. Phase two has participants B and C take two minutes to tell A what they heard him say and what they infer from what he has said or left unsaid. This process is repeated by the others for B and C.

b. Finding one's physical pattern

This is a short five-minute exercise to find one's own breathing pattern and thus become closer acquainted with oneself. It is meant to increase awareness of how

the body feels and to achieve a relaxing of tension. Participants are asked to think of everything that has been disturbing to them the past week; then, breathe in deeply and "push" feelings out on a sharp exhalation, repeating several times.

c. Non-verbal communication

There are several such exercises designed to enable one to learn new ways of expressing feelings and to focus on non-verbal cues both from oneself and others. In Circles, all participants hold hands in a large circle. Then they make the circle as large as possible, stretching until it almost breaks. Then they make the circle as small as possible, crowding in very close. In Mirroring, partners stand facing each other. One becomes the mirror image of the other's bodily movements. With hands in front, palms toward partner, they move expressively. Then one closes his eyes and attempts to mirror the slow hand movements of the other (hands almost touching). Reverse roles and repeat.

Summary and Evaluation

The first part of the session was again spent in discussing the semester program. The module workshops would begin the following Monday. Required modules in reading instruction, curriculum, and educational psychology had been explained and schedules given for these courses. Other modules would be elective and students could select those in which

they wished to participate but must attend at least twelve to satisfy college credit requirements.

Students in the group expressed the most concern about the required reading module as they feared they would not receive enough help to be able to cope with that curriculum area early in the practicum. The format for this course was explained as follows. A series of knowledge-level, objective tests would be given for five required modules every Monday morning. A score of eighty must be achieved before going on to the next test. The content of these modules consisted of a textbook on reading instruction arranged in module form. Students were to follow an assignment sheet and study each one including sample tests described in the performance objectives for the module. The final module would be a simulation examination to check students' ability to apply knowledge gained through reading and classroom experience. Optional language arts modules would be offered in various specific areas such as listening skills, phonic analysis, word analysis, reading readiness, creative writing, and an arts-language approach to reading incorporated in my proposed teacher education workshop.

I have described this module at length for these reasons: first, it continued to occupy the minds and attention of this group throughout the semester. Perhaps because, for many, this was the first unscheduled college course offered, some of them found it difficult to adjust to the unstructured amount of time and did not know how to study accordingly. Some firmly believed they should be attending regularly scheduled classes. In addition, most of them seemed unable to relate what they were reading to what they were doing in the classroom on Thursdays. Several students commented on this point in later sessions, saying, "The school is so

organized we can't take a group of children aside and practice what we've just learned. They /the children/ operate within a schedule that allots only a limited time to each reading level or group then that group has to move on somewhere else to another teacher or curriculum area." Later in the semester, some students amended this statement by saying they were able to work with individual children in specific areas of reading instruction. One reason for their hesitancy in pushing for this kind of teaching-learning opportunity was their lack of control and command of specific content and subject matter.

This part of the session was longer than I anticipated and consequently the remaining activities were hurried and not as effective as I had hoped. However, the first one, Getting Acquainted Triads, seemed quite effective and well received by participants. Since the group of twelve automatically became four groups of three, I did not participate in this exercise but observed without actually listening-in to any group. Before the exercise began, I asked participants to use the time to talk about themselves or their personal feelings and beliefs about teaching rather than continue with their "gripes" about the current student teaching program. I noticed that each group talked animatedly for the full fifteen minutes allowed. We did not share these discussions with the whole group as I felt they should remain within the privacy of the small group.

In the final evaluation, several participants mentioned this exercise as effective in demonstrating the problems of clear communication among groups of people and in the classroom. B said:

I really enjoyed that experience. I said things I've never told anybody else. And I found out some interesting

things about the others in my groups. Things I didn't know before. (B)

While another participant said:

I enjoyed the small buzz groups of three people when we talked about ourselves. This was an unbelievable learning experience. I met a person that day who has since become a very pleasant friend! (P)

Other participants said:

You think you know what other people are saying, but you can't always be sure. I found I was tuning out parts I wasn't really interested in. Do children do that too? (R)

It's easy to listen and to look like you're listening, but you remember just the things you are interested in. (P)

I've not talked this much about myself to anybody in years. I like it! (W)

The group agreed that some implications for teachers are: clear communication cannot be taken for granted; teachers and children should listen to each other with attention and respect; children need to have opportunities in the classroom to express their thoughts and communicate their feelings to others; interpersonal relationships are necessary but often neglected skills belonging in the training of teachers.

The short exercise in breathing did not have much effect on participants as they were too preoccupied with the events of the past week in their course work to respond. They all said, as one: "This whole week has been miserable!" The anxiety participants felt about their competence and their grades in the reading course was the chief cause of the frustration. With this concern so obviously occupying the center of attention, spontaneity in movement was difficult to achieve. The verbal outburst may have relieved some of the tension but body movements were stiff and awkward. Few moved their bodies at all though some made slight gestures with the hands. No one seemed willing to let the flow of

movement and feeling emerge freely so that the pattern of moving from the inner to the outer environment, from self to others, could be experienced and recognized. Though this is a well-accepted way of introducing creative dramatics, creative movement, sensory exploration and improvisation, the group was not ready for or accepting of it.

I went on to the Circle exercise, but the half-hearted attempt at doing it made me decide to stop the session.

At the conclusion of these activities, I felt the group came a bit closer together. Tension and wariness that I sensed at the first session seemed less evident. It was clear, however, that some participants were more open to affective and sensory experiences while others were more inclined toward cognitive experiences as modes of learning.

SESSION THREE
September 14, 1973

Theme: Who Am I?

Goals

1. To explore the role of the teacher as a person and to examine some aspects of our lives and their value implications.
2. To offer some experiences designed to develop self-awareness in participants.
3. To establish rapport and openness between participants and the instructor.

Activities

1. Identity labels

Participants sit in a circle; they are asked to select three things from purse or pocket most representative of themselves, or their perceptions of self. Share these with the group and explain the choice.

2. Self-image

Participants sit in a circle and each chooses an animal she would like to be; telling the reason for the choice. After each group has had a turn, ask for comments from the group as to whether members agree or disagree with the person's choice.

Do the same thing with a coin. Each participant selects a coin from her purse and tells why she likes it and why she chose it.

3. Analogy-hunt

Participants translate word meanings into three-dimensional expression. Collage materials, clay, dowels, wood, plastic, metal, etc., may be used. Examples of stimulus words are: yell, dizzy, fancy, happy, relaxed, content, wiggly.

4. Lifeline

This is a graphic representation of the high spots or major events in each person's life.

Make it by cutting shapes, or use pre-cut shapes to represent each major event. String them together on yarn or twine. Drawings, photographs, or other graphic symbols may be used for the shapes; with certain ones emphasized with colors or in some other way. Each will be unique.

5. Discussion

Return to circle and share work; talk about the experiences and meaning for participants and possible implications for children in elementary school.

Summary and Evaluation

The participants' perceptions and evaluations of the session are taken from discussion and written comments on the questionnaire. The diversity of comments indicated that some were affected by one aspect of the session and others by other aspects. Each person seemed to be in a different place and gained something different from the activities. One participant seemed particularly interested in the group and in the others

as well as in herself. She wrote, of the Identity Exercise:

I enjoyed this activity--taking three things from our pocketbook that represented us. I learned much from this about myself as well as others in the group. I was interested in seeing what was important to other people and how they viewed themselves. It's really neat to see how people's minds work! (P)

Another participant seemed more instructor-oriented in her evaluation of this session:

This meeting was different from the others, but explanation from the teacher was lacking, so I didn't gain much from these activities. (S)

One participant said she saw the entire session as an opportunity to present herself to the group without fear of criticism for her beliefs. She said later:

Doing these things made me pause and think about myself, about what I really believed, and what I really want to do. (E)

Others simply saw the session as "worthwhile" or "helpful" or "could be used with children." All participants said they "enjoyed" this session and that it was fun to do such imaginative things. They said that children should have a chance to be imaginative in their thinking and doing. They particularly liked doing the Self-image exercise and each seriously paused and considered the choice of animal before she spoke. There was general agreement in the discussion that most people made an appropriate choice. One exception was S, who said, about herself:

I know I said I'd like to be my dog--but really I wanted to say I'd like to be a mouse. But if I said that, I might not get out of trouble; I might even get eaten up! (Several people chose to be cats.) Besides nobody would ever want to be a mouse. I just don't feel secure enough to choose "mouse." A monkey might be better--because I like to get into things--but not all the time. I wouldn't want to be a monkey all the time.

We took S to mean that she did not want to be a conformist in her beliefs and thinking but was afraid to risk censure or disapproval

from others. This raised the question of conformity in the classroom and there was some discussion as to how and why teachers should encourage expression of "deep down" feelings in children. B mentioned that children must feel as they (participants) felt when placed in potentially embarrassing situations. The purpose of the exercise was to offer participants a chance to experience non-threatening fantasy as a means of freeing feelings and relaxing inhibitions thus promoting heightened awareness of self and others. My feeling that this goal was achieved was reinforced by the results of the final activity, the Analogy-hunt in which participants selected a word to describe their "here and now" feelings then transposed it into a three-dimensional form made of plasticene. Participants' words were: Happy, excited, content, relaxed, while the clay figures were: a huge smiling mouth (W); an elf under a toadstool (L); a clam in a half-open shell (P); a clown (F); a sailboat (D); a turtle (A) and a very relaxed, reclining figure (S) and one or two abstractions. The participants talked and commented on their clay figures as they worked exchanging thoughts about their choices.

The Lifeline exercise was meant to accomplish two things: (1) furnish some biographical data about each participant; and (2) generate self-disclosure in participants as a means of self-assessment. Participants judged it one of the most successful things we did although not all of them recognized or perceived it as a form of self-disclosure. A indicated that she considered the Lifeline as reflecting her internal frame of reference and values but other participants seemed less aware of these implications. S said, in her written evaluation:

The Lifeline was good; I will probably use it with my children. It would tell you a lot about them. I spent a

whole lot of time doing it but, still, I'm glad I did. It made me think about what things are important to me.

Since S gave an impression of security and self-confidence, the disclosures made probably did not threaten her self-perceptions and she found satisfaction in the experience. Other participants said they enjoyed doing the Lifeline but felt guilty about spending so much time on "fun" things instead of working harder and longer at academic assignments and tests for the reading course. Time did not permit a follow-up discussion on the implications of self-disclosure so this activity may not have given participants as much insight into their personal needs and self-perceptions as it could. Nevertheless, I thought it was of sufficient importance to warrant doing it if only to get participants to think consciously of the values of themselves.

SESSION FOUR
September 21, 1973

Theme: Sensory Learning

Consideration for planning goals

1. Following the success of the previous workshop session I wanted to extend the notion of integration in the individual's learning experiences and mode of learning. In Gestalt psychology, the two sides of the coin, or figure and ground, must always go together; so must the individual derive his identity from the reconciliation and integration of the polarities within himself. The problem is one of trying to integrate our polarities so they complement each other. This is what leads to the discovery and awareness of the self; its uniqueness, and ultimately to personal learning. This is one of the points I wished to underscore through the workshop experiences.

2. I decided to give participants some readings which I thought appropriate to this point. To learn about ideas of others on teaching, instruction, and learning, students will have to read. Otherwise they will not be able to perceive and respond to children at crucial moments in the educational process. At the same time, I realized that students doing full time practice teaching cannot be expected to do the wide reading desirable and necessary to get such knowledge. Hence, I selected only short excerpts from a large mass of published material and used these as handouts for optional reading as time permitted. I was pleased to learn, from participants, that this material was useful to them in clarifying their ideas regarding methods of teaching and of working with children in their classes. This action indicates the adoption and implementation of a basic theme of the program, that is, learning through one's own actions and behaviors.

Goals

1. Continue developing group trust to promote effective interaction with fellow students and the teacher.
2. Exploration of a series of short exercises designed to elicit spontaneous and unself-conscious visual/language responses.
3. Exploration and participation in a series of planned visual arts exercises to help participants initiate new directions and self-generated learning experiences compatible with their abilities and interests.

Activities

1. Mind Pictures

This activity concerns memory, dreams, myths, and fantasies. Paint, brushes and paper, ready at hand, are

required. Participants are asked to shut their eyes and clear their minds of active thoughts. They are to wait for an image to come. Sometimes seeing the image will take twenty minutes. One must be patient. It will come. The image is to be painted and the palettes studied when they are finished. Observation and discussion complete the exercise.

2. Sensory Awareness

Ask participants to try to recall from childhood, memories of eating an ice-cream cone, the first green olive, flying a kite, smelling fresh-baked cookies, walking bare-foot at the seashore, and similar sensory experiences. Set up the following simple situations for reacting to sensory stimuli:

- (a) Hand out plastic pin-wheels, whistles, and yo-yos and ask participants to "use" them in some way.
- (b) Give everybody a piece of bubble gum and tell them to chew it, pop it, blow bubbles, let it burst in the face, and then get rid of it.
- (c) Pass around a basket of assorted apples and ask participants to choose one, turn it in their hands, and examine it carefully. Discuss the color, size, shape, texture, and feel of the apples. Smell, taste, and eat the apples. Ask several persons to describe their apple. Ask the group for words they associate with "apple."

3. Discussion

4. Personal notebook

- Participants are asked to get a notebook for this seminar. It is not meant for taking notes in class but for a different purpose. It is intended to be used as a writing resource book written at the discretion of the individual.

This is what they were told to do with it:

- (a) You will be given a "stimulus" word at each of our sessions. You are to write the word in your notebook and then keep writing whatever comes into your head. What you want to find out is what happens when you are given a word.
- (b) You will be given a "stimulus" line at each of the sessions. You are to treat it the same way. Look at it and then start drawing right on the same page.
- (c) Keep all this together and look it over after you get started. Try to discover a pattern--words or shapes that you consistently come up with. All of this is to be considered as raw material to be used later when you write about yourself.

Summary and Evaluation

The Mind Pictures exercise is one way of trying to get at the roots of the creative experience. All too often the visual experiences of adults are superficial and do not truly reflect a deeper consciousness because, for one reason or another, this layer of awareness has not been tapped. I included this activity as part of the total sensory

experience of participants rather than as a means to a finished art product. The notebook is part of the same exercise differing only in the kind of medium used, in this case, words instead of paint.

This was a confusing exercise for most people in the group. They seemed to be waiting for explicit instructions on what their mind pictures should be like--a problem that most primary age children would not have. In the end, nearly all of them interpreted the exercise to mean a way of expressing feelings rather than imagery. One possible reason for this was my switch from tempera and brushes to finger-paint as the art medium. C's comment about her picture is illustrative of the way the participants perceived the purpose of the exercise. She said, "Mine looks so scribbly and unorganized because I feel all upset today. My grandmother died last night and I'm still feeling bad about that." Her picture was a mass of heavy blue lines and slashes crossing and re-crossing each other with the weight of the composition centered in the middle. Other pictures were typical of adult finger paintings and had little or no aesthetic quality about them. Several participants said the paintings depicted how they felt rather than what they "saw." I considered this activity a total loss as far as my purpose was concerned though participants may have gained something from it.

The sensory awareness strategies were more successful and evoked laughter and anecdotes of grade school days as participants recalled childhood experiences and feelings.

The group discussion on sensory awareness which followed elicited general agreement that young children are still in harmony with and attuned to this mode of learning while older ones often need to rediscover it. The group voiced the opinion that teaching strategies based on

sensory learning experiences could have value and appeal for children. They thought the intense concentration and focus on the sensory aspects of such experience would transfer to other areas and modes of learning, thus making learning more effective. These responses and comments summed up the general opinion:

I like to use improvisation when I'm teaching word and letter sounds to the children in kindergarten. I sometimes bring in things for them to feel and touch as a way to get them to notice differences in things. (S)

The same strategies we used in this exercise could be done in my sixth grade class without using real objects. We could imagine the objects and pantomime them to think of descriptive words and phrases. (A)

My teacher and I often do creative dramatics to enrich and extend reading lessons but I'm going to try bringing in real objects to see what the children learn from them. (P)

Comments of participants indicated these implications for using sensory experiences in the classroom: increased and sharpened concentration fundamental to all learning and implicit in sensory awareness; enriched and enlivened reading and writing lessons at all grade levels; increased sensory acuity basic to all activity in the arts whether music, visual and plastic art, dance or drama.

The personal notebook was intended as a freewriting exercise, a commonly accepted device used to generate raw material for finished pieces of writing. Teachers of writing suggest that keeping a short ten-minute a day diary will help focus thoughts, random ideas, patterns, and most important, establish practice in using words. My purpose was to introduce participants to this technique in the hope that individual and idiosyncratic patterns of communication would become clearer to them. In addition, I thought they might want to use the technique with children, in a few cases. There are many instances where elementary teachers have

been successful in building both reading and writing power in young people with this method.

I spoke briefly about the idea of writing-as-process when I presented this exercise to participants and gave them a stimulus word and line. I continued to do this for the next two sessions but discovered they felt trapped by the activity as they considered it just one more required assignment with little immediate meaning for them. No teacher can afford to be insensitive to students' responses in order to cover the curriculum; it is inefficient and defeating. So I dropped the practice but encouraged them to continue with freewriting if they thought it meaningful for them. When I reviewed their evaluations at the end of the workshop none mentioned continuing this activity although two said they used the technique with a few children.

I believe they were simply not receptive to this idea at the time, partly because of the pressure of other academic work, and because they did not see a specific relation to classroom application. Such a relation exists but I had neither time nor facilities to demonstrate it beyond mentioning the published accounts of teachers who had tried it. I had originally planned to bring some of these books and articles to the workshop as resource material for reading and discussion but quickly realized this would not be feasible. I had already packed more than enough into the weekly sessions and extra reading assignments would have been burdensome. I would like to try this activity over a longer period of time because I think it has merit for the individual who is attempting to focus thoughts and integrate experiences into his personal gestalt. I see this as a technique or strategy appropriate to the theories of the

"personalist" educators such as Rogers, Maslow, Combs, and others, and as one phase or strand of a total curriculum.

SESSION FIVE
September 28, 1973

Theme: What Kind of Teacher Are You?

Goals

1. To encourage participants to think critically about the role of the teacher in today's school.
2. To stimulate or provoke participants to challenge existing school practices and assumptions about education and schooling.
3. To encourage participants to form some conceptions of how to learn and what materials, experiences, and environments best facilitate their learning.

Activities

1. Lecture
 - A. Participants attended a lecture by Dr. Roland Nelson whose topic was "Creative Survival and Change in Bureaucratic Organizations."
2. Discussion
 - A. A follow-up to the lecture and an examination of some of the issues raised.
3. Questions about student teaching.

Summary and Evaluation

Nelson's "survival kit" presents these steps for teachers to follow when they feel frustrated and confined by the "system." The first is the setting of priorities in specific order so that change can be accomplished in one's personal sphere of work or influence. Once teachers decide what they really want to do and what price they are willing to pay

in order to do it, the rationale for actions and behavior can be formed. The two must be consistent or ineffectiveness will result. The third step is to determine what strategies and goals will be important and effective in bringing about the desired changes.⁵

During the discussion period, Dr. Nelson met with our group, answering questions and acting as resource person. The specific plight of the student teacher concerned participants more than the prospect of first-year teaching problems; we discussed specific questions dealing with discipline, classroom control, open space-team teaching organization, and the meaning of individualized instruction. One question raised was: "How can a student teacher be creative in the use of materials and methods when most of the work is already planned by the team?" Participants' comments were:

Everything we do is out of the textbook: social studies, science, health, you name it. I tried teaching without the textbook, using games, magazine and newspaper articles but my teacher didn't like it. She said I had to use the textbooks. (W)

I tried demonstrations in science and my teacher thought it was good but she wanted follow-up ditto pages after everything we did. (B)

We hardly ever use any books except the basal readers. Even the word skills are taught with things like the Alpha Reading materials, the big plastic toys shaped like letters, Mr. H and Terrible T. Health and science are things we "do." But then mine is a first grade and that may be the reason. (P)

Four participants said they assembled and set up specific learning centers furnishing the necessary materials and acting as resource teacher for the center. Whatever the situation the student teacher is in, teaching style and methods seem to be areas for negotiation and compromise. I believe student teachers have more leeway than they think

⁵Roland Nelson, of UNC-G, in a lecture given September 28, 1973.

they do, provided they approach the question with tact and materials in hand. It is possible for teachers who agree with the assumptions about knowledge and learning basic to this workshop curriculum to introduce elements of their personal philosophy into the classroom by stressing the development of children's personal qualities, in addition to, but not in place of, the development of language and math skills. The appearance of the room may change gradually, if at all. What counts is the teacher's implementation of the curriculum through methods compatible with his or her perceptions of learning. At the end of the session, participants agreed that through negotiation student teachers could make some changes in practices. They said the lecture and discussion gave them a new perspective of their role and its relationship to the total school program and this was helpful to them in adjusting their personal goals and expectations.

This session counted heavily in participants' estimation of what was important to them. For most of them the student teaching experience is their initial confrontation with life in classrooms. It often aroused strong feelings of failure and inadequacy rising from self-doubts, inexperience, and inability to live up to unrealistic expectations fostered, in part, by students' own idealistic attitudes toward teaching. They want to teach with "feeling" but are overwhelmed by the voice of external, professional authority insisting on maintaining the status quo while they do not yet have the inner confidence necessary to question it. They tend to deny the reality of their own experience and are afraid of being themselves and trusting their own feelings.

SESSION SIX
October 5, 1973

Theme: Emerging Curriculum Ideologies

Consideration for planning the session

The theme was taken from the lecture presented by James B. Macdonald at the large group session. My original plan specified this as the only lecture presentation to be expanded in the workshop period with no other activities planned. Last week's session when Dr. Nelson met with our group was spontaneous but fortunate. I counted on Macdonald's lecture from the beginning and expected it to provide a starting point for a discussion of curriculum in general terms and specifically as observed in our practice school. Therefore I made no plans other than for discussion using a set of questions from Macdonald's guidelines.

Goals

1. Attend the lecture on curriculum presented by James B. Macdonald.
2. Follow-up with general discussion.
3. Relate the discussion to curriculum practice as observed in our laboratory school.
4. Formulation of role as teacher.

Activities

1. Attend the lecture.
2. Group discussion.
3. Quick sketch of yourself as teacher in classroom.

Summary and Evaluation

The theme and content of the lecture extended many of the same issues we discussed the previous week. The first question referred to

the issue of "survival" which is of prime importance to student teachers. The question was: "How do we resolve possible conflicts between our ideology and expected practices?" One participant who did not speak last week, said:

I don't feel like I am teaching anything in that class-room (open space suite). About all I ever get to do is check math folders and tell the children to go get another one. These children don't even know the basic facts of addition and multiplication, yet they go on doing these work pages. (L)

The IMS program has been started in my class and the children in there (sixth grade) are having trouble with everything: addition, multiplication, fractions, measurement, money; most of them have not learned the very basic steps. (A)

In our class, we found we had to have math seminars--small group teaching in skills--before they can do the work in the folders. (C)

It is difficult for me to control the children--and math is my favorite subject. One of the problems is that the teachers are giving the children busy work until they start the IMS program. I just couldn't give enough work to some while others couldn't do any of it. (L)

Maybe the whole school should have tutorial seminars if they just can't handle this program. (B)

At issue is the dilemma of teacher autonomy: who decides to teach, or not teach the packaged curriculum? And to what degree can and should the package be modified? After some discussion of this point, participants agreed that teachers and principal should discuss the problem and take some action on it. This was, indeed, what happened at _____ School with the result that the program was modified for this year and no plans made to continue it next year.

Teachers should be aware of the distinctions between decisions about curriculum components and the validity of the curriculum structure itself. Most are concerned only with the former issue; this is where

classroom teachers and student teachers can effect change. However, there still remains a need for prospective teachers to raise questions about the existing curriculum structure and consider alternative patterns.

One aim of this workshop was to encourage student teachers, through experiential learning, to become aware of possible alternative teaching techniques appropriate to curricula they are expected to teach. Developing such techniques is one step toward resolving the conflict between personal educational beliefs and ideology and expected school practices.

Another aim of the workshop was to help student teachers define their ideology of education through explicit awareness of their personal value system. The importance of self knowledge has considerable support in the literature on teacher training and this workshop experience indicated a need for such experiences if student teachers are to effect changes in their behavior.

Some implications for classroom practice were suggested in the lecture: (1) pattern making or the creative and personal ordering of data while engaged in an activity; (2) playing about with ideas and materials to order and create without the constant attention and direction of the teacher; (3) thinking and problem-solving, speculating about the "what if" aspects of a problem; (4) imagining as contrasted to verbalizing and (5) using the aesthetic principle as guidance toward learning.⁶ These are the kinds of things I have encouraged and attempted to develop in the workshop. Participants, and student teachers generally,

⁶James B. Macdonald, "A Transcendental Developmental Ideology of Education," (Greensboro, UNC-G, 1973), pp. 20-23 (Mimeographed).

tend to shy away from such practices taking refuge in the traditional methods of their college courses. When asked to consider these ideas for teaching, participants showed mixed reactions and implied that it was not possible in their classroom situations because of confusion and large numbers of children. Some comments were:

Many changes have taken place in the classroom since I was a student and I guess they are for the best. It seems unbelievable to walk into a classroom with a hundred students and see them working diligently and quietly. From my observations, the children seem more self-reliant and aware of the things around them than when I was in the sixth grade. (A)

I was responsible for reading the story to the whole suite at story time. It was really difficult getting every child's attention but with a little help from Mrs. H, we got everybody under control. (R)

The children can progress at their own rate. There's a more relaxed atmosphere and I think there's also a lot less frustration among the children. But the teachers have a large load on their hands. So many children have so many questions it's extremely hard to handle all at once. (W)

One complaint I have is that I never know what the objectives are, for the children. After they complete a contract, they just get a new one. How does the teacher know what progress they are making? Is this whole program just busy work? (A)

Mrs. S. taught SCIS (Science) to the entire group. It's a hassle to keep one hundred kids quiet enough to hear the lesson. (B)

These comments reflect and are typical of participants' concern with both proper instruction and classroom control. Both A and B tended, before student teaching, to think of teaching as exclusively "telling," "directing," and "giving instruction," thus making it possible for children to learn. A began to question this concept of the teaching role as the workshop progressed and B said the workshop helped her work out a rationale for less traditional teaching, something she intuitively wanted to do, but did not feel comfortable with until these sessions.

When she taught a science unit, later on, she arranged for small interest groups, learning centers equipped with experimental materials and resources, and "taught" by going from one group to another as needed.

There seems to be a need to examine and clarify the basic curriculum structure in use before student teachers can consider alternative patterns. A's remarks show initial acceptance of the status quo, but later, she begins to question the "individualized" instruction described in the math curriculum and in the newsletters sent home to parents. On the other hand, W never seemed to realize that "progressing at their own rate" was not the whole of individual instruction. She seemed reluctant to hand over much of the "learning" to children themselves although she showed great concern for their emotional needs.

Almost all participants noted, and mentioned in their Log, an entirely different curriculum during "Enrichment Week" at the school. This was a week, between regular school sessions, set aside for free choice activities and curricula. Unfortunately, some teachers elected to use the opportunity for remedial work and steered those pupils into pre-determined units or courses accordingly. Several participants were in the school during that week and this is what they saw:

Since my teacher had only three children, I visited other classrooms to observe what they were doing. Some were taking an imaginary trip, others were doing paper mache, some were cooking. They seemed to enjoy what they were doing. (L)

The atmosphere in the school was more informal during Enrichment Week. The teachers took the time to listen to the children in each group. This is something they don't get a chance to do for all 106, and I had a chance to talk with other teachers. (R)

There were only eighteen kids in our suite for this week (out of the ninety-nine). It seemed to me that these kids were having more fun than they ever had in school. Half of them were putting on a play for the other half--this group painted the scenery for the "stage." (W)

This week, students have worked in areas where they are weak in writing skills and then in creative writing of stories, poems, and their newspaper. Each child did a paper mache mask as well and the whole group worked together on a large burlap stitchery piece. (N)

After observing only a day of Enrichment Week, I think it's a good idea. Teachers can teach the way they want to, even if it's only for a week, and work with each child more effectively. (N)

These examples are given to illustrate the position of participants at this time, and earlier, in the program. Other impressions may be gained from the sketches they drew of themselves as teachers in the classroom. I have preceded these with the paragraphs they wrote on the "ideal" teacher completed earlier in the program. The drawings made by participants discussed in the case studies are included in each of those reports in the next section of the thesis.

PARTICIPANT L

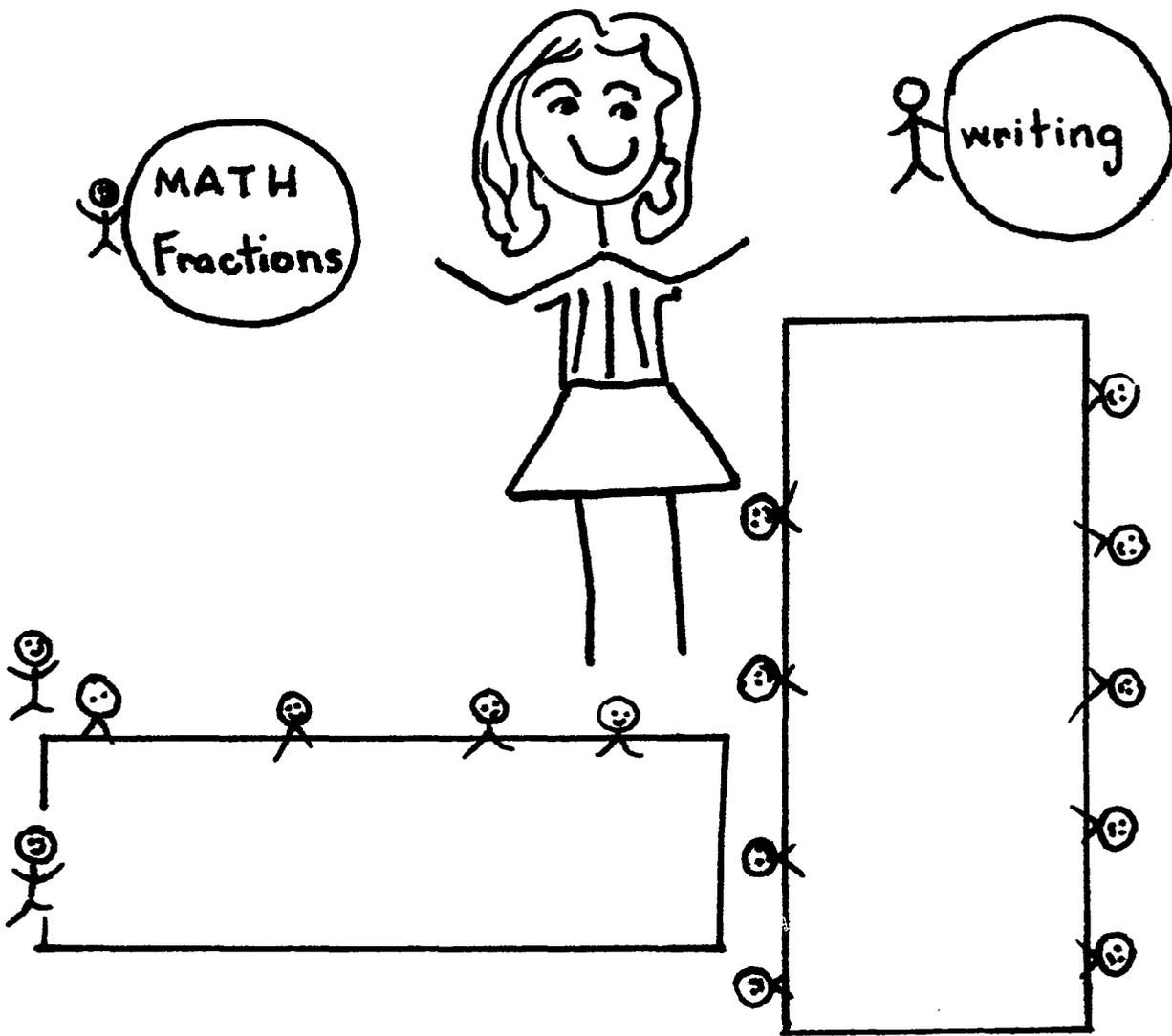
The ideal teacher likes children and likes to teach. She should know her subject and be able to teach it well. She should respect the children so they will respect her. It is all right to have fun with your students but they need to know you are the teacher. (L)

L was assigned to an open space classroom suite composed of third and fourth graders. She worked with this group during the workshop period then moved to another school to complete the final phase of student teaching in a self-contained fifth grade class. I talked with her and found that she greatly preferred this class to the open team-teaching one at _____ School. Her reasons were: less noise and confusion, fewer discipline problems, more flexibility in timing and scheduling work, fewer class control problems, and a greater sense of intimacy and knowledge about the children. She felt less frustrated and tired at the end of the day and said she could begin to see some results of her teaching.

She commented on her new situation:

The first day was like beginning all over again. The whole situation is entirely different from _____ School. It is essentially a traditional class with some learning centers. The children are so well-mannered and have a respect for their teacher, yet she does not have to be so stern they are afraid of her.

L's sketch is remarkably like the fifth grade classroom at her new school although it was made long before a transfer was considered. It is traditional, orderly, and neat with L in control of the situation. Since math, reading and writing are shown as center areas, one wonders what the children seated at the tables are doing but they look both busy and happy.



PARTICIPANT P

My ideal teacher is one who cares for people and loves children. A teacher can be gifted in music and art; create a great language arts lesson and be a mathematical genius, but unless she genuinely cares about the children and loves them as people, I don't believe she is capable of reaching children and being their friend. I have a poster in my room that I try to always remember. It says, "Of what value is knowledge to those who regard not others' troubles as their own."

This is a poem I wrote that expresses what I think a teacher is:

SHE

She influences the lives of many.
She wipes little tears from small eyes.
She holds small hands securely to show
 she understands.
She cleans up accidents that happen on the
 way to the paint table.
She loves "her" children.
She...is a teacher.

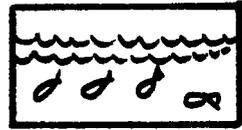
P worked with first graders in an open space classroom and quickly assumed responsibility for a reading group. She continued with this group, in addition to other teaching responsibilities throughout the entire student teaching period. She often took her group out in the hall so they could talk and work informally away from the other ninety-nine without distraction. She learned to know and respond to these children well. Her sketch follows on the next page.

P's drawing suggests great fluidity in movement and interaction in the classroom among people, environment and materials. Since no spaces are too fixed and defined, the room will probably change with the changing activities and interests of the children. P liked a variety of things in the room and was happiest with many green and growing plants.

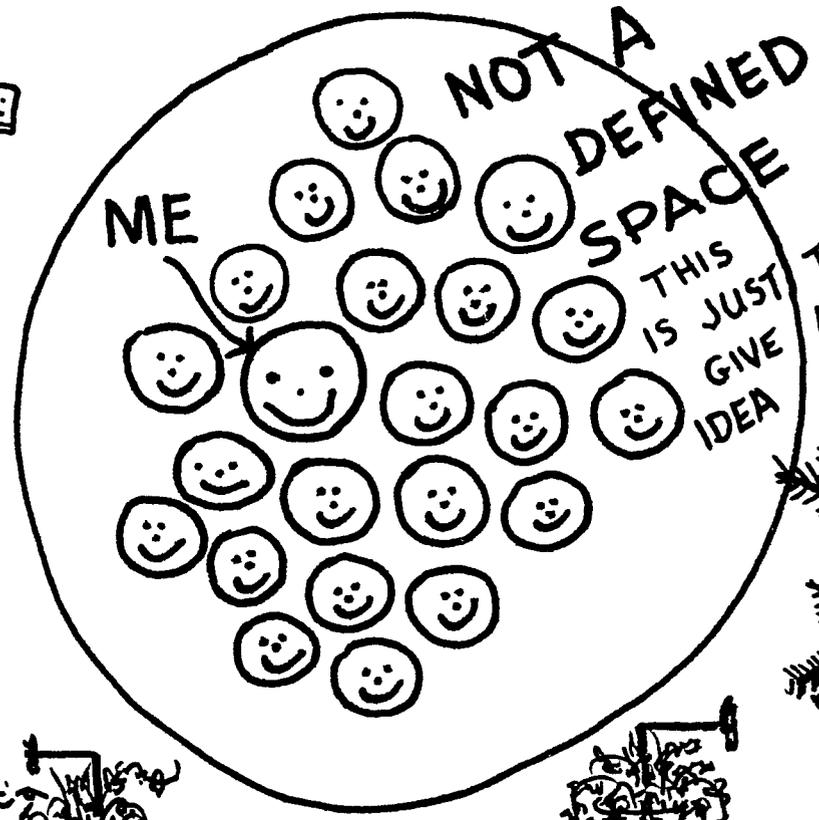
READING
CENTER



MUSIC
CENTER



MATH
CENTER



ART
CENTER

SCIENCE
CENTER



NORFOLK
ISLAND PINE



RUG

QUIET
THINKING



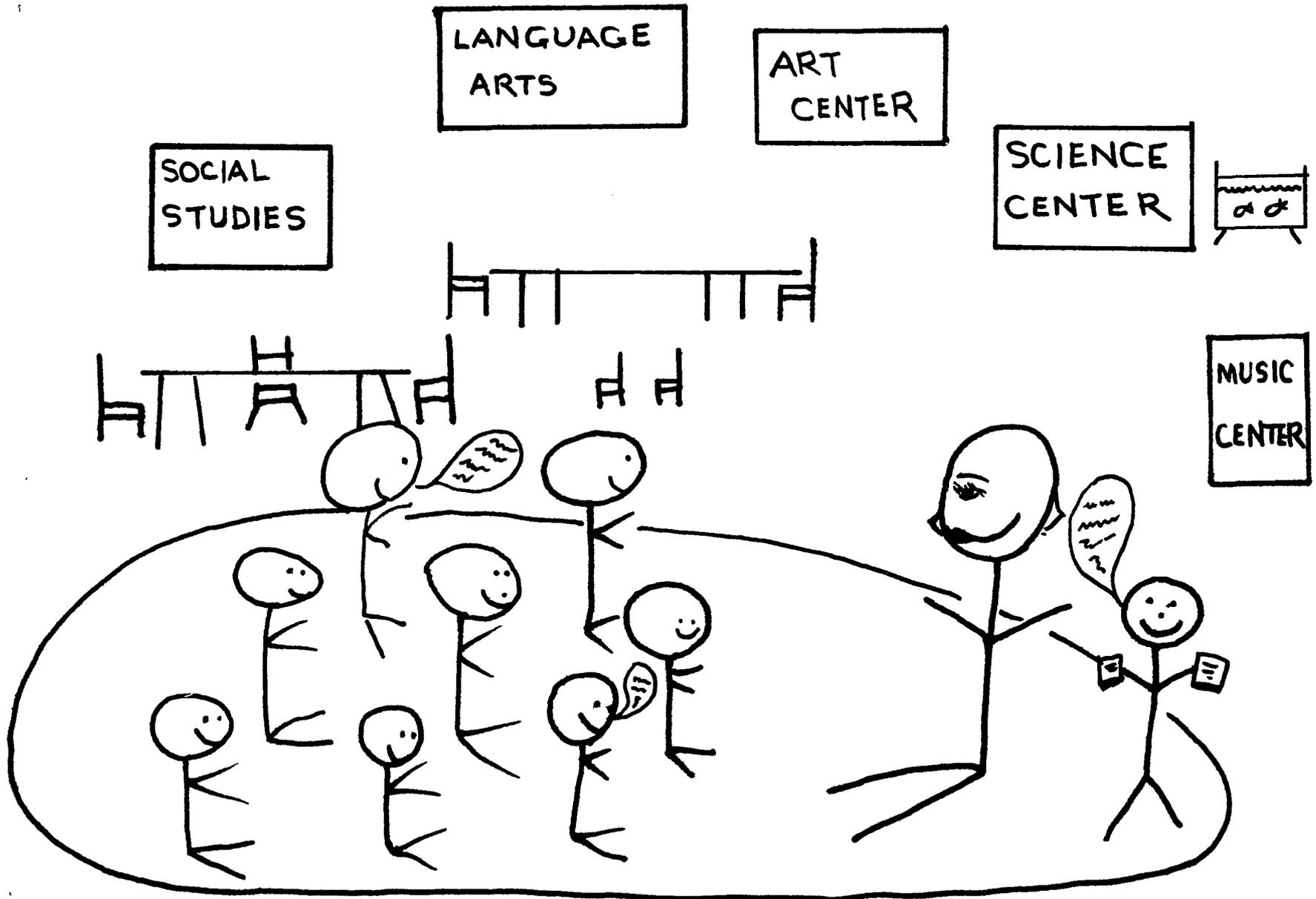
TERRARIUM

PARTICIPANT R

An ideal teacher is one who has confidence in herself and builds this up by discovering her weak points and working on them. She needs instruction in teaching techniques so she can handle the children well and be fair to them. She should be kind and understanding with children and other teachers as well. She should not underestimate what children can do--they fool you sometimes. She should have her teaching objectives clearly in mind before any activities are planned. (R)

R worked with a group of one hundred and seven children in the first and second grade levels. The teacher she was assigned to was also the team leader and often worked with the school's curriculum coordinator in planning and directing inservice workshop activities for the teachers. R assumed teaching responsibilities early in the semester and worked with a group in language and art each week, often integrating the two.

R's sketch reflects her lively interest in what children think and say as she seems to be inviting discussion and sharing of ideas. I often saw her in the classroom, sitting on the floor in a corner or out in the hall, working with children, listening and talking with them in just this way.



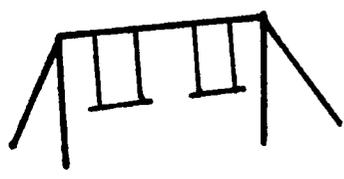
PARTICIPANT S

There are many components of an ideal teacher. First and foremost she must enjoy children and working with them. She must have a sincere concern for her students and their development in all fields. Prejudice or any sort of bias must be exempt completely from the classroom. She must be able to create a suitable learning environment for the age level she teaches but at the same time have order. She must be able to teach morals children will adapt their lives to. The teacher must understand child development--motor, psychological, physical, etc., and teach through experienced-based learning teaching methods accordingly. Praise should be more frequent than criticism. (S)

This participant worked in a self-contained kindergarten classroom of twenty-five children with a supervising teacher and a teacher's aide. The racial balance was in accordance with state and federal requirements and the school received special funds for its operation. The classroom was quite large with work centers set up throughout the space. A wide variety of materials, mostly of the "store-bought" or commercial variety, was available to the children and teachers. The Alpha Reading Readiness materials, simple trade books, picture books, phonograph records, painting materials, puzzles, simple games for number skills, dress-up props and clothes, and similar kindergarten materials were kept in the room. Very little in the way of raw materials for children's invention and creation was apparent. Collage materials, yarn, cardboard and other construction materials as well as "found" materials were not available.

S was not quite as organized and structured as her supervising teacher but possessed much of the liveliness and exuberance of the five-year-olds she taught. She preferred to have several things going on at once although most activities began "on the rug" or in the traditional kindergarten "circle." The drawing suggests a curriculum full of movement, flow, and energy responsive to the immediate and ongoing concerns of the children.

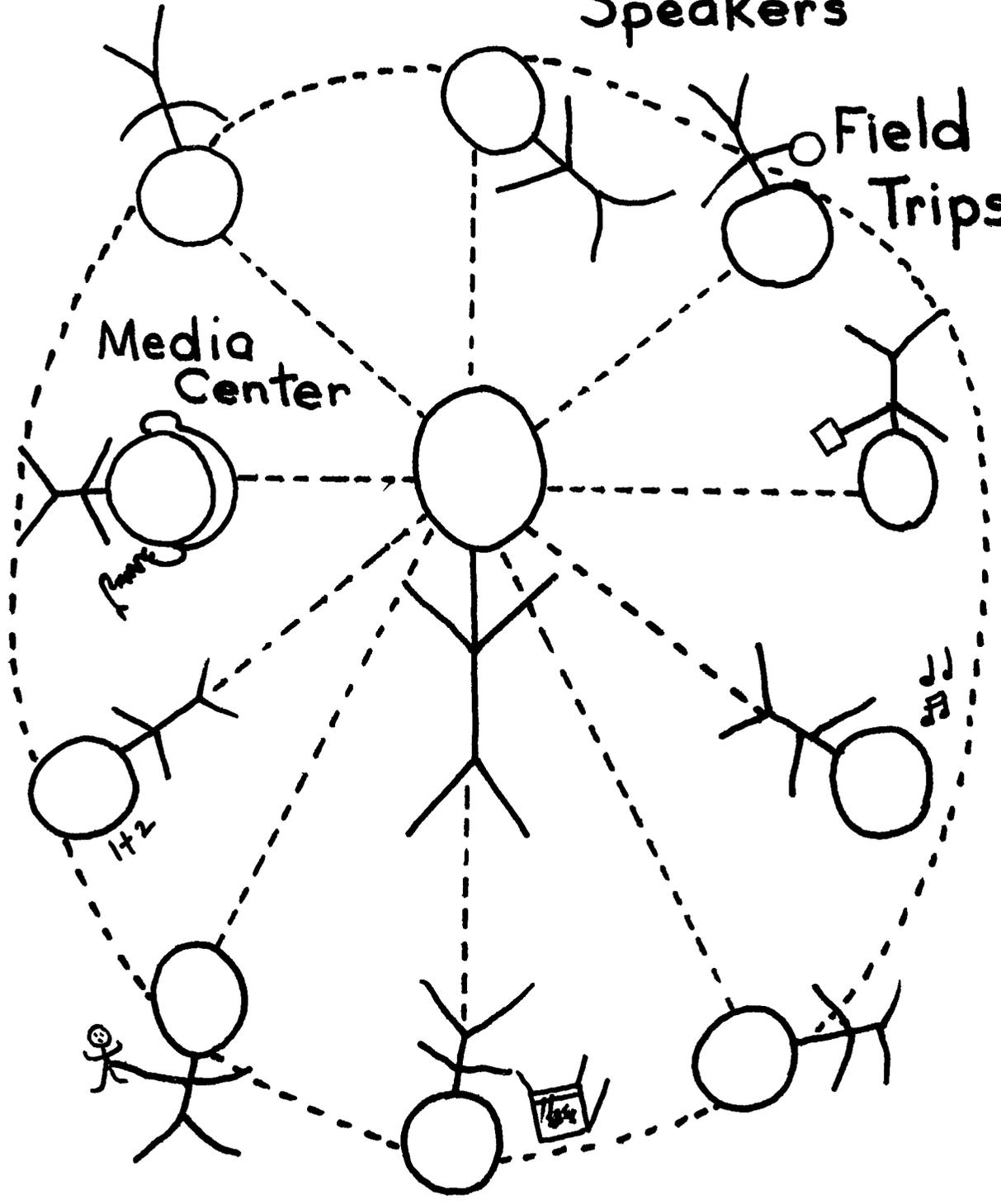
Parent as
a resource



Speakers

Field
Trips

Media
Center

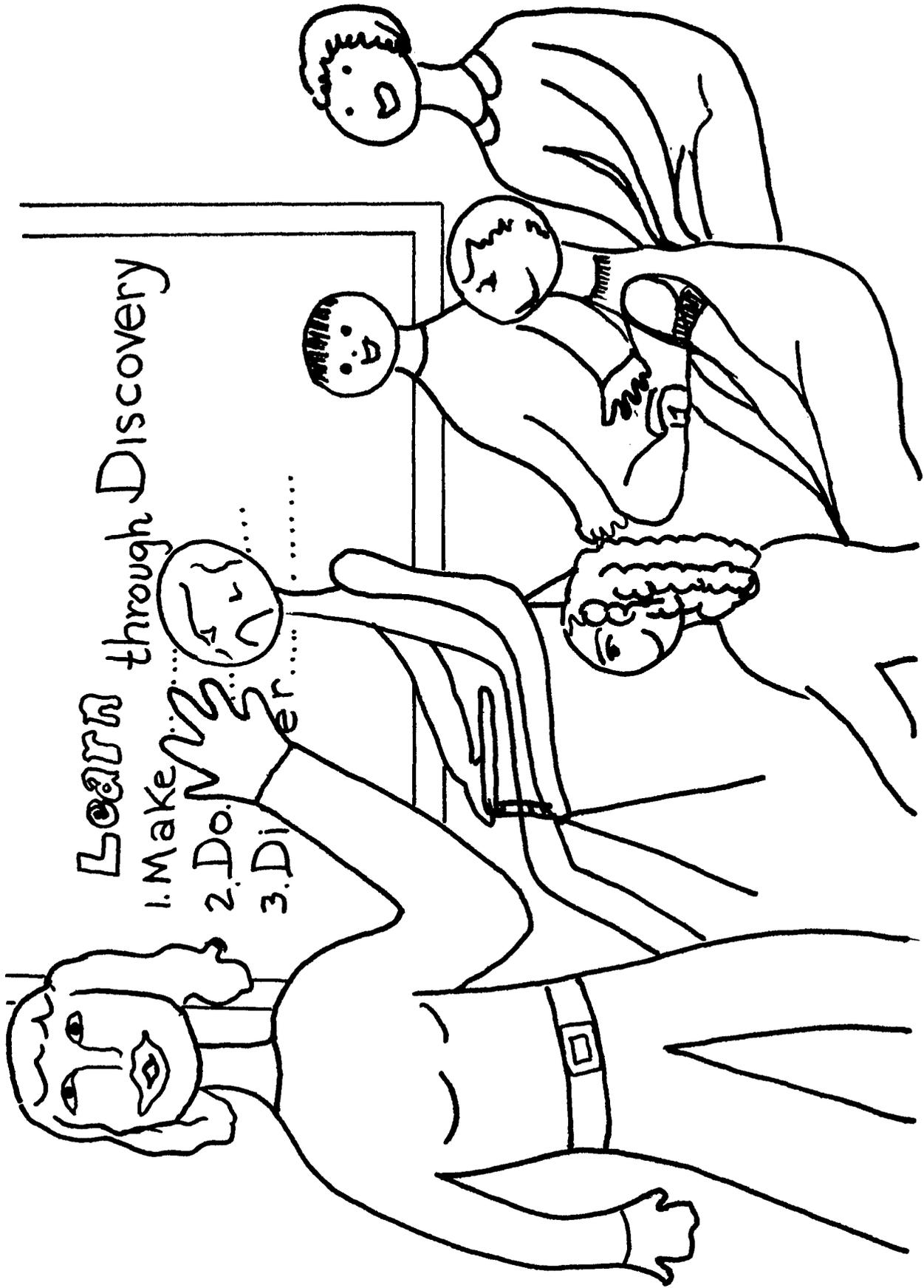


PARTICIPANT W

An ideal teacher is one who helps the kids want to learn and then teaches them the material. She also has an endearing sense of humor, undying patience, and a heart full of love and discipline. (W)

W worked with fifth and sixth grade children along with a three-teacher team and a student teacher participant. Unlike participants C and N, across the hall, in a similar suite, she and her fellow student teacher worked independently, each attached to one teacher for the duration of the semester. Both of these participants worked with small groups in language and math skills early in the practicum. Activities in this suite were more structured and timetabled than in the one across the hall.

W's drawing, though beautifully free and expressive, gives one the impression that the teacher probably does a lot of talking even though she invites students to learn by making and doing things. She seems aware of the difficulty of engaging and holding the attention of every child and this makes W all the more human and authentic as a real person.



Learn through Discovery

1. Make...
2. Do.
3. Discover...

PARTICIPANT N

My perception of the ideal teacher is one who puts and keeps the welfare of the children first. The teacher must be constantly thinking of new ways to inspire creativity in her students. She should think of each child as an individual and treat him as one. (N)

N was absent when we made the drawings and never did get around to doing this activity. She worked so closely with Participant C, in the fifth and sixth grade suite, in planning, preparation, and teaching that they often submitted joint reports or evaluations although each kept a log of the pre-student teaching field experience. I think she felt, although she did not say, that C's sketch was representative of both of them since it pictured the classroom as it really existed.

SESSION SEVEN
October 19, 1973

Theme: An Integrated Curriculum

Considerations for planning this session

1. This session marked our return from a semester break and a re-orientation to the workshop. The large group presentation was to be the film "Children Are People" produced by Stockwell College of Education, London, England. I will use the film as a basis for a discussion about the meaning of an "integrated learning experience" such as the one demonstrated in it.

2. I have doubts about introducing a variety of approaches through the course rather than working in depth on one or two techniques or topics. Perhaps I should concentrate on one or two experience-based activities such as the one planned for this session. If I do this I risk reducing the experience to the level of "correlating" art and language which means it loses the quality of wholeness and integration I am

striving to achieve. On the other hand, a one-shot exposure to experience-based teaching and learning may not be enough to carry the full message. I have no expectation that it will.

3. It is clear that this group prefers direct experience rather than discussion of topics and themes introduced. I will try to limit, though not dispense with discussion and hope that participants are really getting more than is apparent to me.

Goals

1. Explore the meaning of the concept "integrated learning experience" as embodied in the film about a British Primary School.
2. Focus attention on the characteristics of the period of middle childhood and try to recall personal experiences of that period.
3. Brainstorm ideas for an "experienced-based" unit involving several "subject areas" such as reading, writing, art, and social studies.

Activities

1. View the film.
2. Answer and discuss a "Questionnaire for Children."
3. Share ideas from brainstorming session on "an integrated learning experience."
4. Carry out an "integrated abilities" experiment in an art medium.

Summary and Evaluation

The film presents an integrated curriculum where students from several age groups are placed in the same classes and suggests this as an alternative organization for schools and children in order to achieve maximum fulfillment of learning potential and provide an enjoyable school

environment. It illustrates that this approach integrates life experiences into projects which can involve model building, picture making, and written and oral reports, all of which culminate in a group sharing activity, and notes that new, expensive facilities and materials are not necessary.

My impression of the classroom depicted in the film is that of the "broad unit" curriculum revisited. In this curriculum, popular in the fifties, integration of subject matter is sought by planning and organizing a broad unit which cuts across subject lines utilizing whatever academic, social, or interpersonal skills are needed to reach the stated objectives. The purpose is to identify a significant and recurring theme or problem of concern to people and explore it through a variety of approaches. The rationale stems from Dewey's educational philosophy in which he stresses the importance of freedom of mind and intelligence, the value of direct and dynamic educational experiences, and of "doing" in the sense of problem-solving through testing hypotheses formulated by the learner.

Neither the philosophy nor the curriculum appeared to be familiar to the participants. In discussing the film, their general impressions can be summarized as follows:

It looks like an open classroom situation. The children are quiet and well-behaved. They seem to have a lot of freedom to move around and talk to each other. But they are talking about their work; they are not "cutting up" or bothering other children. The teacher goes from one group to another and she gets materials for them. The children seem to work at something for a longer time than ours do. Everybody is involved. (S)

Our children have to be in a certain place at a certain time. They aren't allowed that much freedom; it wouldn't work over here. (F)

It looks so informal. When does the teacher teach? (D)

We continued the discussion with some comments about the role of the teacher and problems of discipline in the classroom. Participants agreed (verbally, at least) that the teacher should be a guide as well as an instructor who "teaches" directly to children. They did not seem to realize that the teacher in this classroom was quite active in directing and planning the work. She had not abdicated her authority as leader. The freedom observed was not a "do as you please" variety. Children and teacher must surely have done a great deal of planning before these activities began. The notion of children teaching children, as observed in the film, seemed foreign to participants. None of them recalled any similar experience during their school days other than giving out spelling words to another child or doing some kind of drill work with someone else.

We made some fruitless attempts at defining and describing "an integrated learning experience" as exemplified in the film. Most of these bogged down into such terms as "correlation of subject matter," "drawing and then writing about something," "going on a trip and writing about what you saw." A better understanding of the Infant School movement should make this idea clearer and I decided to come back to it in another session if possible. Many of the principles fundamental to this child-centered inductive approach to learning were illustrated in the film and the viewer who is familiar with these would catch such examples.

I asked participants to answer the Questionnaire for Children⁷ which was given to them at the lecture (film) session. They were asked

⁷"Questionnaire for Children," Life Magazine, Vol. 73, No. 16 (October 20, 1972), p. 66.

to remember themselves when they were at the age of the elementary children they will be teaching, and fill out the questionnaire as if they were that age. We did this quickly then shared the results with the group.

A few of the responses are given below.

Q.3. Do you enjoy going to school?

Most answers were: "It's the same old thing every day" but a few persons said: "I learn something new every day."

Q.5. Do your teachers grade you fairly?

There was some discussion about this one; some said: "I didn't think they always did then, but I think, now, that they probably did."

Q.6. Should children be allowed to dress any way they like for school?

There was some difference of opinion on this. Some persons maintained that such a policy was harmful to children because they might dress in such a way as to cause severe peer criticism. Others said children can't always be relied on to dress right for the weather or certain school activities.

The value of the questionnaire was its use as a stimulus to recall and reflect on the feelings and needs of children this age. I suggested they might want to try this questionnaire out on a group of children at school.

The brainstorming session on integrated learning developed a few ideas that some participants thought they could try in their classrooms.

Typical suggestions were:

1. Visit the main post office and write or tell about the trip.
2. Visit Reynolda Gardens and write or report on the trip.
3. Make a model of the school and surrounding neighborhood.
4. Draw and collage a mural about a social studies topic.
5. Relate some science experiments to social studies and language arts.

Two important aspects of teaching and learning implicit in the film were apparently missed altogether. They are: (1) the establishment of a climate and environment conducive to the natural creativity of children as imagination, language, thought, and action continue the natural flow of the activity pursued, and (2) the basic design and plan of a teaching unit that is integrated into a "whole" experience with a minimum of timetabling or interruption. Learning as a process of the reorganization of experiences involves all the steps of problem-solving--recognizing and defining the problem, formulating hypotheses, gathering, interpreting, and organizing data in terms of the hypotheses, and applying conclusions to resolve the tension that causes the problem. It must also be purposive; the learner must have a goal and a desire to learn, otherwise activities will not be meaningful. "The degree to which an activity is goal-centered determines the factors in the situation that will be effective, the intensity of the experience, the permanence of the results, and the persistence with which it is pursued."⁸ Brown and Precious say that in a school where the integrated day is in practice this is planned to happen through the kind of environment created by the teacher. They wrote:

It must be so well planned, challenging, interesting and attractive, that the child wants to become involved with the materials, wants to satisfy his curiosity and to learn.⁹

Perhaps I am expecting too much from this group or any group of student teachers. Or I did not ask the key questions which might elicit

⁸Lavone Hanna, Gladys Potter, and Neva Hagaman, Unit Teaching in the Elementary School, New York: Holt, Rinehart and Winston, 1963, p. 55.

⁹Mary Brown and Norman Precious, The Integrated Day in the Primary School, New York: Agathon Press, paperback, 1971, p. 13.

more knowledge and awareness of the learning process and the teaching role.

SESSION EIGHT
October 22, 1973

Theme: A Sensory Learning Experience

Considerations for planning this session

1. The final project of the workshop was to be the making of a self-portrait by each participant. I chose this project because it seemed appropriate as a way of synthesizing what we had talked about and had discovered about ourselves during the workshop. To discover and reveal is the way every artist sets about his business. Why should we not do the same thing as teachers?

2. I believe expression of thoughts and ideas through art can be a powerful language, especially for children, who turn to it naturally as an avenue of communication. The individual, at work in the arts, acts in terms of his own insights and understandings to communicate these to others, and to deepen his own awareness through the reactions of others to his work. Experience in the arts is an avenue through which children create their ideas, attitudes and feelings. It is a way of expressing and internalizing values which become part of the developing personality. The teacher must, then, become sensitive to the circumstances under which children can act through the arts in a meaningful way. One of the aims of this workshop was to provide prospective teachers with experiences parallel to those of children as a means of helping them gain insight into the nature of ways that children learn.

3. The practice of an art form as a means toward personal growth is more significant than the product itself. The achievement of

excellence, although it is desirable, is subordinate to the process of working to and through the art experience. The organization of what one wishes to say in order to arrive at a "statement" about himself forces a review of experiences, memories, knowledge, attitudes, and preferences. Self-reflection necessitated by the practice or appreciation of art may then possibly lead to some degree of self-knowledge. The visit to the studio was planned as one way of looking at art through the eyes of an artist, of investigating the complexity of a painter's life work and to gain an impression of how an artist arrived at his level of self-knowledge as observed in his "statements" about himself.

4. Aesthetic education can be defined as a transformation, within one or more art processes, of experience, knowledge and the environment in terms of personal efforts. Traditional education usually presents the world as known, requiring that it be so recognized and acted upon and eventually permits personal choice of what is to be learned and how it will be used. According to Read, it inhibits individual spontaneity and creativity with its emphasis on the logical-rational aspect of the intellectual life at the expense of the sensuous and aesthetic.¹⁰ Students who are elementary education majors seldom get a chance to explore the aesthetic realm and seem unaware of the relationship between art, teaching, learning, and the cultivation of humanistic values.

Even if they take an art course, application, discipline, and technique are stressed. Kuh says it is far better to give a great deal of time to making conceptual relationships among things through sensory

¹⁰Herbert Read, The Philosophy of Modern Art, Second Edition (London: Faber and Faber, 1954), p. 308.

experience and to relating the process of making art to children's lives.

She continues:

All learning processes related to creative processes are indivisible. Making art, looking at it, teaching it, investigating its labyrinthine past are varied facets of an integrated experience. What can a child be taught about art? He can be freed to enjoy making it. Before any understanding of art can exist, both teacher and student must learn to use their eyes, to look, to take nothing for granted visually.¹¹

The visit to the studio was meant to provide a rich sensory experience and close contact with an aesthetic environment as a means of helping the participants become more visually observant and cognizant of making art, looking at it, and teaching it as varied facets of an integrated experience.

Goals

1. Extend the concept of an integrated learning experience through a visit to an art gallery-studio. See an artist at work, look at art works, and experience an aesthetic environment. The visit could be the starting point for personal inquiry and further learning activities.
2. Develop the notion of education through art and active participation in the art process so as to educate the senses and feelings, important basics for all education.
3. Give participants an opportunity to experience and respond to a wholly creative and aesthetic environment through both sensory and cognitive modes of learning.

Activities

1. Visit Garden Studio and talk with the painter and owner of the gallery-studio. See an artist at work, look at art works, and

¹¹Katherine Kuh, The Open Eye (New York: Harper and Row, Publishers, 1971), pp. 197-201.

experience an aesthetic environment. The visit could be the starting point for personal inquiry and further learning activities.

2. Develop the notion of education through art and active participation in the art process so as to educate the senses and feelings, important basics for all education.

3. Give participants an opportunity to experience and respond to a wholly creative and aesthetic environment through both sensory and cognitive modes of learning.

Activities

1. Visit Garden Studio and talk with the painter and owner of the gallery-studio.

2. Look at the current exhibit in the gallery: fibers and weavings by three women artist-designers. Enjoy the sensory experience, think of the exhibits as sources for ideas to paint, draw, discuss, write, or think about individually or in the seminar.

3. Begin planning a self-portrait as a creative piece of art work requiring full commitment and involvement.

4. Look at the self-portraits of a painter, Max Beckmann, who chose this way of communicating with others to reveal his inmost thoughts. Listen to an explanation of some current research on this painter and his self-portraits.

Summary and Evaluation

The group met at noon at Garden Studio, the gallery-studio of a recognized artist living in the area. She is not only a practicing painter but is doing research for a book on Max Beckmann, the German abstract expressionist. Beckmann painted more self-portraits than either

Van Gogh or Rembrandt and the number runs to a hundred or more. The research materials fill a good sized room with the walls covered by photographs, prints, drawings, and reproductions of Beckmann self-portraits. Our seminar group went into the "Beckmann Room," sat down on the floor and listened to a fascinating account of the many "selves" of the artist Beckmann. Afterwards, we had an informal lunch, still sitting on the floor and questioned the painter on the many aspects of art in education and the place of art in today's world. She agreed with Herbert Read, and many others, that art is, or can be, a basic framework for all education. Contact with the environment can be best understood through the artistic process. During the discussion, she raised an interesting question: "Are the people who become classroom teachers sensitive to the arts or another breed altogether? Or would the people who choose art as their major field of endeavor make better classroom teachers?" I cannot answer the question. But I know that few classroom teachers are as familiar with or attuned to sensory learning objectives as they are to the cognitive learning objectives.

The current exhibit at the studio was composed of the works of three women designers working in the media of fibers, textiles, and weavings. Pieces ranged from wall hangings to handmade pillows and abstract pieces resembling macrame on a very large and elaborate scale. One of my favorites was "Medusa," a basket container woven of yarns with numerous curly strands cascading down the sides and spilling over the edges. Other yarn-woven baskets were more traditional in design. All of these pieces attracted much attention from the participants most of whom had not visited an art exhibit or museum since their grade school

days (if then). Each designer's work was distinctly different and unique. One person's work was quiet and understated, consisting of neutral grays, creams, beiges, and oatmeal colored yarns. Another, the Medusa designer, was responsible for the brilliant, bold "sculptured" wall-hangings and yarn sculptures executed in vivid reds, oranges, and greens. The third was somewhere between these two extremes and showed virtuosity in the handling and execution of several different techniques including a rare printing method from India. Several pieces were woven from yarns colored with natural dyes made from leaves, stems, bark, and grasses collected by the artist. Drawings, paintings, jewelry, photographs, and other art works were displayed in the gallery. Some large bottle gardens had just been added to the collection and participants commented on these as being far superior to the terrariums currently flooding gift shops. Judging from the questions and comments of participants, the visual impression of the total scene had a strong impact on everyone. The trip was a new and successful experience for most of the group. Several people wrote, later, in their evaluation questionnaire that this activity had great impact and meaning for them as a completely sensory experience involving seeing, touching, listening, and just walking through some of the three-dimensional works.

I hoped we could extend this experience into some personal exploration of art media suggested by the exhibit but we did not have enough time to search out and learn the necessary techniques although several participants indicated they intended to do this when the student teaching was finished. A discussion and evaluation of this session is included in a later chapter in the thesis.

SESSION NINE
October 29, 1973

Theme: Integration of Abilities

Goals

1. Continue the exploration of different modes of learning and thinking as the expression of ideas through words and art forms.
2. Reinforce the workshop way of learning through experience and extending experiences into further inquiry and learning.
3. Continue "doing and making" as an avenue of communication and expression for self and others.

Activities

1. Integration of abilities exercise.

Explore an object: stone, leaf, tree, any outdoor natural feature. Examine it carefully and observe it at different times of day under varying light conditions. Look at it when you feel in different moods or physical conditions. The idea is to see how many aspects of this object can be observed. Then do the following:

- A. (1) draw the object on a large sheet of newsprint.
- (2) trace it physically by walking out either the line or design. Walk it out, five to fifteen times, until you begin to get its rhythm. Decide which parts you like and which parts you don't like.
- (3) make drawing number two and begin to select, choose, and emphasize what is there. Walk it again and enlarge the part you like.
- (4) repeat these steps, eight to twelve times, until you are satisfied with the feeling that your muscles told you what you like.
- (5) after the fifth or sixth drawing and walk-through, get your notebook and write down your honest reactions to what you are doing.
- (6) after about the tenth time, write down all the sound experience and color experience you get with it.

B. What you do with this motor experience

- (1) make it into a three-dimensional object.
- (2) put it into a sound format.
- (3) develop it into a painting using full color.

Each time you transpose the experience into one of these media, go back to the source and walk the design out again. Each time, start from there.

2. Pattern Painting

- (a) Give participants the same materials young children use, brushes, tempera, large sheets of paper. Suggest they make "patterns" by starting with a dot in the middle of the paper and work outwards until the sheet is filled with a design. This is an exercise in: line, color, mass, and texture.
- (b) When the pattern paintings are finished and dry, ask participants to work together in small groups of three or four and decide how to "use" or make something out of their paintings.

Summary and Evaluation

The Integration of Abilities Exercise seemed unbelievably complex and difficult to explain or demonstrate. I used a large, greyed, and weathered conch shell in my attempt to show participants each step of the procedure. I passed the shell around, asking each person to hold it, feel, look, smell and trace out its shape and contours. Next, I made a quick charcoal sketch of the shell, reducing form to its simplest linear shape. I then tried tracing it, physically, by "walking" the pattern of the line drawing. This was as far as I could go in demonstrating the problem and the technique. I could sense, and see, the skepticism on the faces of the participants. I asked them to, at least, try this exercise before they condemned it. Since it would have to be done outside class period I made it an optional assignment and we moved

on to the next activity.

The pattern painting, a decided contrast, was quite successful. It seemed to fit perfectly with the general humor and mood of the group that day. Participants worked in groups of two or three, most of them electing to use felt pens and crayons instead of tempera for this activity. Conversation flowed, in a relaxed manner, as they worked. I walked around observing different groups and hearing such comments as these:

Hey, this is fun to do! (R)

Mine's beginning to look like a real design! (W)

I like this! I like starting out with the dot because it gives you a place to begin and you know you won't mess up. This should be good for kids who think they can't draw--like me. (N)

They all seemed totally absorbed in the drawing and the conversation dwindled away as they bent to the task. From my own experience in design work I would say this type of drawing demands closure--it is virtually impossible to leave dangling ends and unfinished corners or spaces, all of which may account for the concentration of participants.

When the designs were finished, the groups decided what use to make of them with varying results: (1) a large cube to hold something or to sit upon; (2) a Halloween witch wearing a pointed hat; (3) a paper wall hanging made by cutting the drawings into strips and weaving them; (4) a totem pole and (5) a marvelous dotted and striped jellyfish made of orange and pink paper. This group produced very original "things" from their drawings, in contrast to a previous group who worked with me. This group had enough cohesiveness and ease with each other to avoid the frustration and tensions that occurred in the other group.

I did not expect much from the Integration of Abilities Exercise although I tried it myself and found it exciting and stimulating. So I was agreeably surprised at the results turned in by some participants. A description of the best ones follows.

C chose a twig from a maple tree, with the wing-like seed attached to an inner stem as the natural object. The final art work was an abstract cut-paper collage done in brilliant autumn colors of red, yellow, orange, and brown, sharply accented with black. The design was a flaring or flame shape filling most of the soft beige background, and suggested the graceful, floating movement of drifting seeds or leaves.

The nature object selected by W was a decorative orange picked from an ornamental shrub. The art work was completely abstract: a watercolor painting of yellow and orange swirls in concentric circles on a circular piece of poster board; the technique consistent with the feeling of roundness and orangeness of the original object.

N chose a seed pod which she called "bird-of-paradise" and did two things with it: she painted the pod itself, red and black, to resemble a bird and made a large, abstract oval design of red, green, and black colored shapes and swirls suggestive of the seed pod's lines.

Possibly the most original was that done by B, who selected a very small bird's nest as the nature object. The art work was three-dimensional, a swirling, circular form made of excelsior glued to a deep blue background. She also made a monoprint of the original in orange tempera on dark brown paper.

Other participants who tried this exercise either found it too foreign to their natural feelings to be effective or simply did not know how to translate one sensory impression into another form.

SESSION TEN
October 30, 1973

Theme: A Learning Center

Goals

1. To provide a learning center and materials parallel to those seen in the film Children Are People, a record of an integrated day in a British Primary School. This implies a center furnished with materials that participants are to explore and use in their own way. Barth has suggested five criteria for selecting materials that are most likely to help in reaching an optimal match between children and materials. They are: (1) child-supplied materials from home; (2) the environment outside the classroom and the school; (3) inexpensive, familiar, easily available materials such as "found" objects; (4) ambiguous materials which suggest a number of possible uses and (5) materials that have a high likelihood of initiating, sustaining, and extending exploration.¹²

2. To make the learning center an example of an integrated arts-language situation that participants could provide in their own classrooms.

3. Follow this experiential learning with discussion of its meaning and implications for both participants and elementary school children.

Activities

1. Participants were asked to work with the materials provided, to add other materials if they wished, to explore these, and from them, become involved in the learning process. No specific directions were to

¹²Roland S. Barth, Open Education and The American School (New York: Agathon Press, Inc., 1972), pp. 73-83.

be given.

2. After a thirty to forty-five minute work period, participants will gather for discussion and evaluation of the learning center experience.

Summary and Evaluation

The learning center contained three pumpkins, several carving knives, tempera paint, brushes, magic markers, boxes of "found" materials (styrofoam, plastic, wire, cartons, bottle tops), beads, yarns, cloth and similar collage and painting materials. The participants were to decide what they would do with these materials and what directions their explorations would take. They were not given any explicit directions about how to use the materials or how to share them. My role was that of teacher, encouraging students' activity, acting as helper, instructor, and resource person. This meant that I was trying to do several things simultaneously. These teaching behaviors were: (1) showing respect to students (participants) as individuals; (2) managing the environment in the best interests of students; (3) providing materials; (4) consolidating students' experience through conversations with them; (5) offering direct instruction when necessary or requested; (6) encouraging each person's particular activity and (7) encouraging each person's independence by appropriate comments, questions, or actions.

When the session began, participants drifted around the room, looking at and touching materials, commenting, and walking on to look at something else. I wondered how the group would get started, or not started, as they seemed to wander aimlessly about the room. But after this preliminary looking around, they clustered around the table and set

to work. The group of twelve divided into three groups and each group selected a pumpkin. Participants B, E, and S became the group leaders as they did most of the carving and designing of the jack-o-lanterns--the agreed upon project. Others looked on and offered advice and suggestions. The three jack-o-lanterns were entirely different: B's was painted, not carved, to produce a fantastic feminine portrait complete with large transparent plastic earrings. E's was carved, in the traditional way, but with the added dash of an all over green interior shell painted with brilliant tempera. She added a carrot nose and cauliflower ears while S carved the smallest pumpkin into an exotic oriental lantern and painted the whole thing black. Talk flowed around the table as the group worked and I felt an air of ease and comfort surrounding them. I found that I was hardly necessary.

When the jack-o-lanterns were finished and the mess cleaned up, the participants came together in a group for discussion and evaluation of the experience. General agreement reached was that learning centers call for a kind of teaching and a view of learning different from the traditional one of instructing, directing, and telling, common to most teacher behavior. Words such as "guide," "adviser," "helper," and "resource person" were mentioned to describe the teacher in this situation. We discussed the basic differences between the core curriculum in which subjects are coordinated and content designed by teachers to cover an area yet allow children to explore ideas and materials in the given area and the open education, or integrated day, curriculum in which each child defines and develops his own curriculum from the materials surrounding him.

Most participants expressed disapproval of the open classrooms at _____ School because of the discipline problems and lack of control seemingly created by the curriculum. Several pointed out that although children had some choice, generally in writing their contracts, the major part of the curriculum materials and content consisted of ditto sheets, workbooks, and programmed materials. Participants A, B, and R made some successful attempts to supplement these materials with other kinds but said the rigid time schedules interfered with free use of them. C's solution to this problem was to set aside some specified time blocks for an "integrated day" experience and allow every child in the suite to select and work in a center. She was in the process of planning and collecting materials for this venture. There were no eager advocates of open education as found in many groups of young student teachers.

The discussion ended with comments about the labels "open classroom" and "traditional classroom" and whether polarization of the two was accurate or misleading. B and C suggested intermediate positions on this continuum and A said that teachers could move toward openness gradually through implementing their beliefs about the nature of learning rather than just changing the looks of the room.

Summary

The workshop experience, like any other complex social occurrence, consisted of a whole host of happenings. Each session was actually many different ones as each participant had her own version of what was "real." The matrix of events which constitutes the social situation consists of the actions of all the participants, the behavior of the teacher, and the nature and use of the materials, and the interactions of all these. It is not an experiential "event" until some significance is given to it and

it generally has "significance" only if it reactivates learned knowledge already registered in each person's "assumed" world. The workshop became what it was because of the people who participated in it, each behaving according to what she brought to the occasion, though what each of us brings is more or less unique.

In looking at the participants, individually and as a group, they were both typical and atypical of student teachers in training. Half the group was older than the usual college student, although there was no correlation between age and values or experiences gained from the workshop, as noted from comments of participants. When asked about future employment as teachers, ten participants said they expected to continue their professional education at some future date while two showed no interest in this. Nine preferred a self-contained classroom "in a progressive school" in direct contrast to the open suite factory-like classrooms in which they worked. They gave as their reason the belief that more effective personal relationships with pupils, greater flexibility in curriculum, and better individualization of instruction could be provided. This could be interpreted to mean that one of the major aims of the workshop program--the development of personal learning through the actions and behaviors of the individual--was achieved, in some measure, by most participants. The desire for flexibility and freedom from limiting time schedules suggests a belief in the concept of integrated learning and the implication that learning is a continuous process carried on with or without formal instruction. This belief was implicit in the workshop program.

The participants were engaged in the psychological process of learning to become professional. The workshop was responsive to and

provided input that helped participants discover some of their own creative potential and gain confidence in using it. Learning to teach requires the student to change what he does and also what he is. Though participants varied in their ability or willingness to change, the workshop experience aided them in realizing the need for changing if they are to meet both their own standards and those of the school. This was apparent in their answers to question four, and summarized in the response of P who said:

I have used many of my own creative ideas in student teaching. I have had to use prescribed teaching manuals to a certain extent but I have made all my own follow-up suggestions and materials. I intend to follow my belief in creative methods when I have my own classroom, more so than I have been able to do in student teaching.

Several participants expressed receiving, directly or indirectly, support from the workshop for their intuitive feeling that teacher and person are equally involved in achieving a "professional identity" whether the teaching is successful or ineffectual. Although participants did not write out a list of values gained in the workshop, they discussed these in the last session and the general consensus was as follows:

1. The human relations exercises promote personal insight and awareness of self and others.
2. The use of imagination and imaginative devices (Lifeline, Self-Portrait, Motor-perceptual Integration Exercise, etc.) stimulates learning.
3. A non-judgmental environment creates trust and motivation in students.
4. Work in an art or language form has an important place in education.

5. Fun and humor (bubble gum, blow pipes, yo-yos, etc.)

can not only demonstrate important concepts but individualize and humanize the curriculum by putting teachers and students on the same human level.

6. Many of the workshop activities could be used in the classroom with children of varying ages even though this was not their primary purpose.

7. Absence of tests, evaluations, and grading of the art or language work produced did not decrease the quality of the work or the amount of time spent making it.

8. The workshop experiences emphasized developing the participant as a person and minimized future concerns as a teacher which was a good thing to do, as it capitalizes on individual talents and strong points, that may become quite effective later as an extra bonus.

9. Visual imagery and non-verbal thinking promote cognitive and intellectual growth and are more intensive and direct avenues of communication than verbal and linguistic modes for many people.

10. Psychological or emotional processes, such as perceiving people correctly and expressing feelings, can be taught and enhanced through specific educational experiences and can contribute to self-understanding of and ability to relate to other people.

All the participants said they enjoyed doing both the Lifeline and the Self-Portrait although most of them admitted they felt guilty about spending so much time on these "fun" things instead of working at academic assignments and test preparations for other courses. I found these very good ways of getting subjects to tell their own life stories carefully and thoughtfully. All participants indicated that these two

activities forced them to pause, evaluate, and place in perspective the important events of their lives; to take a fresh look at themselves and their values, both past and present. Phenomenologists tell us that people's ways of perceiving determine their behavior. If experiences in the workshop, however limited in scope, have made for more realistic self-perceptions, then participants' behavior should become more effective and perhaps result in personal enhancement.

CHAPTER IV
THE CASE STUDIES
Part One

Program Goals

One purpose of this program was to help participants become more sensitive to, aware of, and responsive to the needs of those they are preparing to teach. Teacher education programs are stressing a more humanistic approach to teaching which emphasizes the ideal of freedom of thought for the individual. Prospective teachers are counseled to learn new concepts of inter-personal relationships, to study human growth and development, and to have confidence in themselves and in the children they teach. Teachers need to be more sensitive to conditions necessary for learning; to the amount of choice that different children in a classroom can tolerate and to try to continually expand the choices and responsibilities that children assume. Hence, this workshop was designed as a teaching strategy to provide prospective teachers with learning opportunities parallel to those they should create for children so they may learn through their own experience as they expect children to learn. The assumption was made that as participants arrive at more awareness and understanding of their own needs, both as persons and learners, they will also gain awareness and understanding of pupils' needs.

Self-Reporting

Since it is basic to human nature to want to present one's best image, and since approbation is clearly desired, it seems likely that

participants will embellish their self-reports. To offset this possibility, the variety of activities and discussion held during the workshop combined with the variety of other data gathered suggest difficulty in sustaining a false image of self.

After-the-fact analysis was deemed the only feasible means of evaluation since the workshop sessions demanded the full attention of both participants and myself. Because resources were limited, external evaluation procedures such as observations, colleague evaluations, or comparisons of test scores or grades were impractical. As the program incorporates a variety of methods of gaining information from each participant, some of which permit cross-checking, self-reporting seemed the most realistic and valid means of evaluation available. Since teacher-behavior was a major concern of this workshop, the nature of teacher-pupil interactions could be inferred from participants' reports of their interactions with children in the classroom. It could then be analyzed and interpreted in accordance with the principles fundamental to the workshop.

Instruments

The data that I obtained came from four primary sources: (1) the student teaching log; (2) the evaluation questionnaire; (3) the behavior and discussion in each session and (4) the self-portraits and explanatory comments. Throughout the description of the workshop, extracts from conversations, discussions, and tape recordings are used to illustrate the results and impact of particular meetings. Some of the material from these sources could not be cited as it related to the specific less than to the participants' on-going self-explorations and development.

Case study analysis and technique is used to illustrate and evaluate what happened in the workshop. Excerpts from conversations, discussions, tape recordings, student teaching logs, questionnaire responses, and self-reports from the students form the material for the cases.

During each session, participants engaged in activities, discussions, and conversations which further illustrated their emotional and intellectual state. In some cases participants revealed strong anxiety feelings about the student teaching practicum and anticipated problems, or rationalized their present ideas and attitudes toward teaching. Accounts of participants' behaviors and reactions are included in the description of the workshop sessions.

In addition to the data secured from the sources previously mentioned, participants were asked to draw and describe pictures of themselves in the classroom. These were compared with their earlier descriptions of the "ideal" teacher to observe the fit between the two. The self-portrait, essentially an inventory of the personal perceptions of each participant, was made at the end of the workshop. This mode provided data of a different sort. Both sketch and portrait are basically projective though influenced by the workshop program as participants noted. In writing of similar data, Weeks says there is no known research on self-portraits drawn by teachers with the specific instructions that they put themselves in the classroom (thereby indicating degree of pupil-teacher interaction and general environmental factors).¹ Hence, no criteria for evaluation have been established and the drawings are used

¹David F. Weeks, "On the Design, Implementation and Evaluation of a Workshop to Help Teachers Become More Sensitive to the Needs of Their Pupils, (unpublished Doctor's dissertation, Harvard University, 1972), p. 118.

for their impressionistic value rather than for precise measurement of change or value position. Inferences are offered, based on the drawings, but no claims are made for either validity or reliability. The same can be said for the self-portraits. I hoped they would serve as useful supplements in developing reasonably comprehensive descriptions of the growth (or non-growth) of the participants as a result of the workshop.

At the final workshop session, participants were asked to respond to a questionnaire inviting them to reflect on elements of the program giving both direct and indirect indications of the program's more effective aspects for them and the kind and degree of change they might have experienced as a consequence of these elements. For example, the third question, designed to ascertain the effects of modeling on participants, would lead to information both on whether the respondent had adopted aspects of the teacher's behaviors and also on whether those adopted aspects reflected the basic philosophy of the workshop curriculum.

Case-study Techniques

Case-study techniques in educational research have been used mainly for clinical studies of pupils rather than teachers. Intensive case studies of individual teachers constitute a source of information about the teaching process which educators have been slow to use, in no way comparable to the clinical studies which have been made of professionals in other fields. Its application to teaching and teachers is deserving of further investigation by educational researchers. In a modest way, and within limits, I have used this method of investigation in this thesis. My reason for doing so is suggested by the need to gather and assess much qualitative information that may never come to

light in group studies; insights can be gained from both types of research.

Typically, a cycle of five complementary steps is followed in case-study research: these include diagnosis, or identification of casual factors, followed by the application of remedial or adjustment measures. Because of the limitations of this investigation, the steps taken are restricted to an exploration of the behavior, reactions, and possible changes which took place in the subjects as they participated in the experimental workshop. The case studies which follow will seek to answer these questions about each participant:

1. Did the workshop experience result in growth of participants with respect to attitudes, beliefs, or knowledge toward teaching and learning?

2. Did it make participants more sensitive to the needs and conditions necessary to experienced-based learning for children and themselves?

3. Did participants see the parallel between their own learning in the workshop and that of children they will be teaching in ways that will enable them to transfer the knowledge and skills they learned to the classroom?

4. What kinds of persons appear to benefit most from the approach to teaching exemplified in this workshop?

I selected the subjects for the six case studies on the basis of their positions relative to the point of view towards teaching described in the thesis. For purposes of comparison and contrast, I chose the two who seemed most influenced and the two least influenced by the workshop.

The other eight seemed to be influenced toward some degree of change in the direction suggested by the workshop rationale. Participants P and R seemed already disposed toward this view of teaching when the workshop began. Participants C and D were chosen as representative of those who gained some insight and benefit from the program but did not seem as deeply concerned with the basic curriculum issues as Participants A and B. I could just as well have chosen N, S, or W for this category.

PARTICIPANT A

GENERAL ASSESSMENT

Introduction

A is forty-five and a transfer student from a neighboring community college. She is neat, trim, and attractive. Her Lifeline revealed an uneventful but satisfactory grade school experience. This is what she says about her childhood:

My parents had a hard time raising ten children and they had very little time to show affection and love to each child. We were lucky to have enough to eat and clothes to wear. Maybe my early life has had a great impact upon the intimate feelings hidden deep within me. It has been hard for me to adapt to the social life where everyone has had all the "extras" while growing up.

A was referring to her contemporaries in the workshop. In an evaluation of the exercise in Session Two, she wrote of the Getting Acquainted Triads:

When the workshop group met the first time, I felt so insecure with the younger girls in here. They talked so positively and so casually about the college courses and how they expected to teach that it made me have doubts that I could get up in front of a class and do it (teach). But when we met in the small group, I found out some of them feel as unsure about teaching as I do.

A's uncertainty was expressed in yet another way in the Analogy-hunt exercise when she chose the word uncertain to describe her "here

and now" feelings. The clay figure she made to illustrate the word was that of a turtle only half out of its shell. She explained, saying, that the turtle was afraid to come all the way out of his shell, just as she was afraid, at this stage of her teacher preparation, to commit herself to issues and beliefs until "I look around more and see what it's all about."

One of the workshop activities designed to assist students "look around" was the Lifeline autobiography. It was meant to accomplish two things: (1) furnish some biographical data about each participant; and (2) generate self-disclosure in participants as a means of self-assessment. Participants judged it one of the most successful things we did although not all of them recognized it as a form of self-disclosure. A rated this activity as being quite meaningful to her as it gave her insight into her own values, something she seemed to be searching for throughout the workshop. She wrote:

Making the Lifeline gave me a chance to look back over my life and recall the important events. It took some thinking to decide what to include and what to leave out. This would be interesting to upper elementary children and the teacher could learn a lot about what children value and how it affects them and their life style.

A continued, in conversations and class discussions, to express concern for knowing and understanding children's values and their perceptions of adults' relationships to them. As A became more explicit in defining her own beliefs and values she seemed to become more authoritative about teaching and more likely to become a self-evolving kind of teacher. By this I mean one who learns to analyze experience to gain increased insight and who tries to make wise choices consistent with growth and self-evolution.

During the early part of the workshop, I would describe A as aspiring to become a traditional teacher, much like the one who taught her in grade school. In my estimation, she made the greatest change of any participant in the workshop, moving from a conservative, traditional set towards teaching to one of openness, flexibility, and a firm belief in teaching children to learn how to learn rather than merely covering a curriculum. One reason for this change may have been the opportunity to compare her beliefs and feelings about teaching with others and find that hers were well-supported and rational. Her confidence level seemed much higher after the workshop and student teaching practicum although she remained questioning and somewhat uncertain during that period. A graduated at mid-term and was employed as a fourth grade teacher almost immediately. I happened to meet and talk with her and noted a greatly increased air of confidence in her manner and her discussion of teaching plans.

Even though A expressed her uncertainty, she did not feel helpless as a teacher or abdicate her position of authority and leadership. She felt the ideal teacher should have the knowledge and skills necessary to teach children the basic fundamentals that school and society require as well as the skills needed to learn how to learn. Her comments implied that the workshop experience provided her a model of teacher-pupil relationships and interactions that she wished to emulate in her teaching. She stated her intention of doing this in the evaluation questionnaire.

Student Teaching Log

A's first impression of the laboratory school reflects both caution and reserve, characteristics exhibited by her throughout the

workshop. Of her initial observation, she wrote:

Many changes have taken place in the classroom since I was a student but, hopefully, they are for the benefit of the students. It seems unbelievable to walk into an open classroom and observe ninety-nine students working diligently and quietly.

From my observations, the children seem more self-reliant and aware of things around them than I was when I was in the sixth grade. The learning centers provide independent study and follow-up activities for academically advanced students and for the slower ones as well.

A's perception of the classroom, unlike that of most participants, was that of a busy but orderly and systematic educational environment where children worked and learned. This impression was in contrast to the "noise, confusion and chaos" perceived by other participants. A wrote:

The individual contracts provide an opportunity for every child to work comfortably at his own pace. Periodic checks are made by the teacher to assure progression and mastery of the material. Seminars are held for those who need additional help.

Later on, A came to regard these first impressions as erroneous and misleading. New perspectives came with closer observations, working with the children, and insights gained from the workshop. In the evaluation Questionnaire, she wrote:

I learned in the workshop that giving children freedom to learn is important but the freedom must be directed and must be meaningful to them. Realistic things to work with and explore are better than so much practice and paper work. Making a jack-o-lantern, or something else, is more meaningful than merely reading about one or looking at pictures of one.

Many learning centers at _____ School consisted solely of practice and drill materials presented in paper and pencil form. A continued to express reservations about the materials and activities revising her opinions and judgments about the open classroom as she

observed it. She wrote:

One complaint I have is that I never know what the objectives for the children are after they complete a contract--except that they receive a new contract. How does the teacher actually evaluate the progress of the child?

I graded some of the papers (contracts) the children had completed and found that many of them could not list or identify the object pronouns (the given assignment). It seems to me that some basic instruction on pronouns and their function should be given by the teacher to this group. That would be better than this individualized instruction for skills that several need.

Even though A's inner doubts were strong enough to prompt these observations and comments, she was hesitant to be openly critical. The general acceptance and popularity of the open classroom-team teaching format was partially responsible for this hesitation. Earlier college courses had also convinced her that the self-contained, one-teacher classroom was neither desirable nor popular. In conversation, after one of the workshop sessions, we discussed the pros and cons of open classrooms versus the self-contained, and she stated her preference for the one-teacher classroom. She was convinced that more effective teaching and learning could be carried on in this setting with the added advantage of reducing some of the consistent discipline problems common to her present student teaching situation. She was to change this opinion a few weeks later after two workshop sessions that were of major significance to her. It was then that she wrote:

After listening to Dr. Nelson's lecture (on "survival" and innovation in the school) I find that I have been too quick to judge the open-classroom situation in which I am involved. Those children who seemingly are wasting their time, may be receiving just what they need--a "time out" from study.

His comments (Nelson) on letting a child be a person and allowing him to develop in his own way have really weighed on my mind. It now seems to me that the majority of adults are

seeking to fit children to molds of their own ideals and give little freedom to children to really express themselves and to learn according to their needs.

A seems to be saying that it is not classroom format, after all, that determines the quality or effectiveness of the teaching or learning but the human values held by teachers and educators. A, as other participants, began to evaluate her perceptions of self and others; of school and teaching, in the workshop, finding them too narrow and limited for comfort as she became more concerned with the welfare of children. A appears to be approaching a teaching style embedded in a heuristic mode: one that is characterized by inquiry, critical skepticism and imagination. She is making the learning process itself a subject of inquiry and is as actively engaged in learning as she expects her students to be. This kind of teacher, or person, does not have to be "motivated" to learn. A is becoming this kind of student herself and through her own experience is likely to be more attentive to children's active inquiries rather than imposing her greater knowledge on them. This is the impression she gave me as I talked with her and later observed her work with children.

After seeing and discussing the film, Children Are People, A wrote:

I have learned, from the workshop, to give freedom to the children so they can learn through their creative experiences. I hope I will be able to understand each child as an individual and help them according to their own personal needs. I hope I can give them the freedom to be creative that you gave us in the workshop and that I can make them feel comfortable and confident in working toward their goals in learning.

This statement suggests that A has been reflecting on both her experiences in the workshop and the classroom, shifting her focus from concern for cognitive development to concern for students who may feel

pressures from school experiences and unrewarded for their performance of them. Subsequently A demonstrated increasing awareness both of her students as individuals and of the need to respond to their individual needs. She recounted an experiment with her group as revealing unsuspected areas of need:

I did a sociometer for one group and the results were surprising! There were three kids who were not chosen by anyone and some who were very popular. I've noticed the attitudes and behavior of the teachers toward some students, both favorable and unfavorable, but the sociogram reveals the choices of the children--and it's different from that of the teachers.

A seems to be saying that teachers do not really "know" their students unless they are aware of this dimension of knowledge as well as their own perceptions of students. From comments made in conversations and discussions, I believe A really had not given much conscious thought to the feelings and opinions of children because she grew up in a time and family in which such notions were hardly considered. Her ideas of discipline, shaped by her own childhood experiences, were tempered by principles gained from educational psychology courses and seemed consistent with that implied in the workshop rationale. In the second week, she wrote:

Discipline is good sometimes and at other times the children are fairly disruptive. Behavioral psychology doesn't always work, with some children. I tried a form of behavior modification, as outlined in the educational psychology course, with mixed results. This is the procedure I used: all children who turned in their contracts on time were rewarded with a drink of ice-water from the fountain in the front lobby (normally off limits to them). It didn't work with everybody. I'm not sure I want to use this practice again.

She continues with a statement more consistent with her belief which is that discipline is a joint responsibility of teacher and

children:

I think the P.E. schedule needs revision as every Thursday that I've gone out with the same group, they were scheduled to play kickball, a game that creates some very strong emotional outbursts, perhaps because the children do not know the rules. This only creates problems which might be prevented by some discussion in class before going out or by better teacher planning.

Other comments about curriculum indicate that A believed that a preventive approach to classroom control is more desirable than imposing work that is too rigid for all children then punishing those who cannot do it. Though she was concerned with immediate problems of discipline and class control, A did not seem to have the endless hassles with it that other participants experienced. Perhaps this was because of her habit of checking, quietly, with individual children who seemed to have trouble with their work, giving them quick pointers and help before the difficulty exceeded their control.

In general, the Log reveals A as a compassionate, concerned teacher seeking realistic means to become more effective. Her comments reflect her thinking about the workshop activities and their implications for her own teaching in the practicum. A basic lack of academic skills was a recurring problem in the classroom. A wrote:

Many children do not have the basic knowledge skills in simple math and are in a very low level of the IMS program. Some have difficulty with prime numbers, factorization, mixed numeration and, yes, with simple addition and subtraction.

A turned to the workshop activities for guidance, saying:

The children always enjoy games that teach so I used some of these and other activities (from the workshop session on sensory learning) that help them experience the problems. There were many questions on all levels. It was so rewarding to help a child and see the look of discovery when he realized the solution to his problem.

A mentioned other examples of working with individual children, talking and listening, in her attempts to be more responsive to their specific learning problems. She said:

Being with children is what I really enjoy and I hope I can or will acquire the teaching skills to make learning fun for them.

In integrating the workshop experience with the classroom experience, A demonstrated a subtle but clear shift in emphasis from concern for academic growth to concern for individual learning. The workshop represented a source for her to explore, develop and refine in connection with experiences and problems and in her practice teaching.

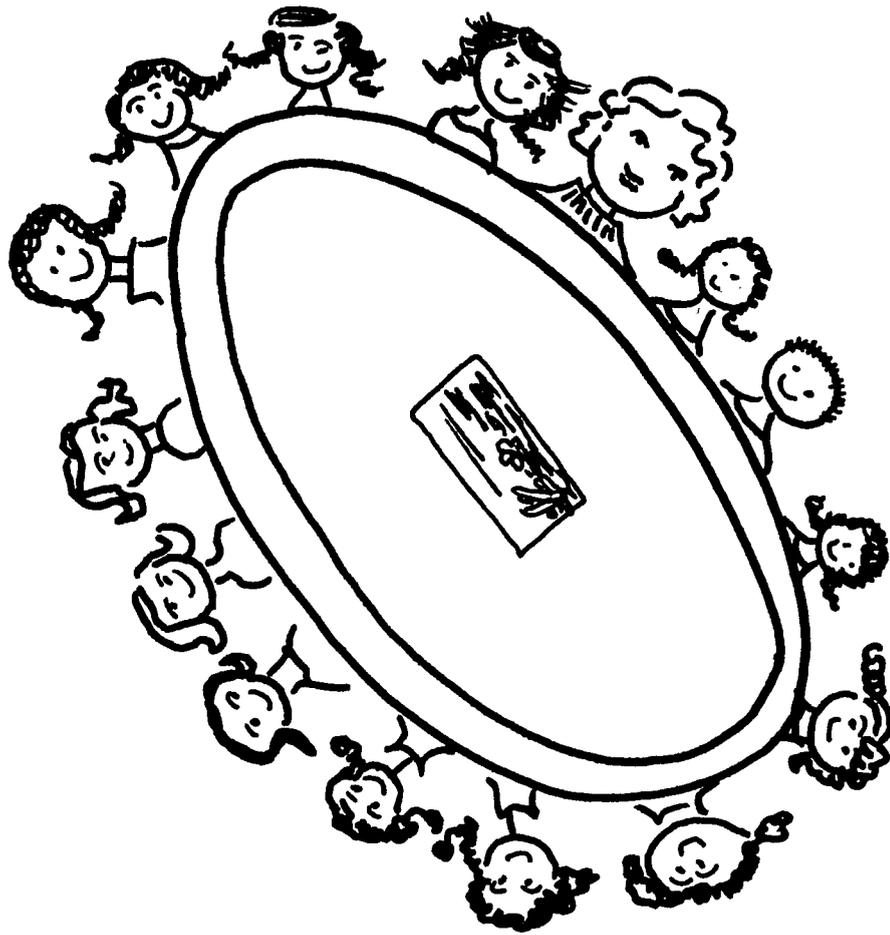
Individual Measures

Picture

The picture A drew of herself shows her seated at a round table with a group of children. The caption underneath and to the right says "Discussing a Terrarium." The most interesting feature of the sketch is the complete absence of anything else--the physical environment and classroom paraphernalia such as chairs, tables, bulletin boards, or books. The sketch itself is an oval shape, off-center and slightly tilted to give a full perspective of the group. The lines suggest fluidity rather than rigidity; the picture conveys openness rather than compulsive adherence to formulas and routine although the seating at the table implies order and attention. The scene is open but not permissive in the laissez-faire sense. Every child will probably be encouraged to have his say before the discussion is ended.

The children's smiling faces reflect A's conviction that most children really want to learn; indeed, "are eager and enthusiastic to

learn" as she wrote in her teaching log. The teacher is only slightly larger than the children and, while suggesting an attitude of leadership, does not dominate the picture. This also is consistent with A's comments. My interpretation of the picture, based on A's written expression and behavior, is that she wished to emphasize the interaction and involvement of teacher and children in the learning project at hand. The children and the learning process represent the greatest area of concern. The comparative sizes of teacher and children suggest increased self-assurance quite different from A's earlier expressed fear of "getting up in front of a class and teaching."



"Discussing a
Terrarium"

Her paragraph on the ideal teacher reflects the same general tone of serious involvement as shown in the sketch. Both paragraph and picture place more stress on the learning process than on the materials or curriculum likely to be found in most classrooms. A's paragraph on the ideal teacher follows:

My perception of an ideal teacher is a conscientious, warm friendly person who has real concern for humanity. It takes a lot of patience and tender, loving understanding to help children (or adults) through a learning experience or a problem. An ideal teacher should possess the knowledge and learning skills necessary to teach children in the basic fundamentals of how to learn and present these in a creative, interesting, confident manner. The ideal teacher should stimulate the child to desire to know more than is presented and encourage any outside interest and follow-up work. A real friendship should be developed between the teacher and her students--this will put her into a better position to evaluate the student's needs, and will enable her to plan the curriculum, as far as possible, around these needs.

While noting these attributes of an ideal teacher, A, at the same time was observing children, watching how they react, becoming more aware of their growth and behavior patterns and of her own role as teacher. The drawing suggests that her attention has moved from teaching as the central focus in the classroom to an emphasis on improving conditions for learning.

Self-portrait

A's Self-portrait was an extension of the Lifeline exercise which she rated as enjoyable and educational. Her portrait was a booklet shaped as a large red apple, showing her family life, social interests, personal interests, and aspects of her professional "teacher life" on the outside covers. These were blended and merged to create the effect of an integrated person rather than separated into home, personal, and career aspects, as one participant chose to do. The inside of the

booklet contains a number of pages that explain the meaning of the pictures and symbols she used.

She explains the portrait as follows:

From the outside of the apple (covered with pictures showing things she likes to do) one can see that I appreciate Nature in all its forms: flowers, rainbows, trees, etc. As nature is a never ending cycle, I, too, would like to be part of a continuous pattern of growth and re-development.

The inside of the apple consists of two yellow pages with her comments written on them. Some of these are:

Apples are colorful, delicious, and healthful--people enjoy them. I'd like to feel that others can appreciate me just as one enjoys an apple for the many qualities that make it a unique fruit.

Inwardly, I hope one finds me very human with feelings of warmth, patience, understanding, and sincere concern for others.

Working with children has been very rewarding through the years--especially my own two. This has been a real teaching experience.

This Self-portrait has been very time-consuming but very beneficial to me because I had to really think about myself. I hope you will be better acquainted with me after looking through the sequence of the red apple.

The pictures, symbols, and text present a picture of a receptive person, open to new experiences, "willing and eager to learn," as she believes children are, and no longer hesitating to define her role as a person and as a teacher. Her behavior and the written expression of her thoughts and feelings are characteristic of a sensitive and responsive person who shows promise of behaving and acting in a responsive way as a teacher. The apple seems an apt symbol to express A--unassuming and perhaps unremarkable at first glance but on closer inspection revealing unexpected and unique characteristics.

Questionnaire

The data indicate change and growth in these areas: self-awareness, concern for individual pupil needs, self-esteem, openness, and responsiveness to new ideas and experiences. Increased concern for individual learning and redefinition of what it means. A's responses to the questionnaire cite some specific types of change, supporting the notion of increased awareness of self and students and increased concern for individual differences. She wrote:

From my own experience in the workshop I can help children grow in self-confidence by making them feel that they are accepted as they are--for themselves.

An experience which I liked very much was the freedom to express our opinions without a judgment being made by you. It gave me the feeling that what I had to say was accepted whether or not you agreed with my comments.

In her growing awareness of pupil behavior it seems A has moved from the abstract concept of "child" as discussed in textbooks to a more profound view of children, extending to the relationship between their behaviors and needs, with increased appreciation of individuals as individuals. This change was reflected in her discussion and continued reference to the point made in the workshop that adults, both in school and at home, seek to mold and train children to fit their expectations rather than listening for cues from the children themselves to their states of knowledge and understanding.

Early in the workshop, A expressed doubt about her ability to stand before a class and teach. She indicates a different point of view toward teaching after participation in the workshop:

I hope I can do some of the things we did in the workshop in my student teaching and future teaching. The workshop experiences varied with each meeting making the

meetings more interesting. The feeling of personal acceptance and encouragement to become involved, creating a relaxed atmosphere so we were not afraid to share our efforts, being a friend, showing concern and interest in helping us with our problems are all things I want to do in my teaching. I expect to pay more attention to providing first-hand learning opportunities as a base for textbook learning when this is possible and seems desirable.

Through increased awareness of her own needs in conjunction with her learning in the workshop, A seems to have come to increased concern for the needs of her pupils as individuals.

Analysis and Summary

A entered the student teaching semester expecting to acquire specific skills and knowledge about how teaching is done. She, as other participants, expected the theory and knowledge gained in course work to enable her to choose and perfect the "exact" teaching techniques and methods that would ensure successful practice. The thought of tentativeness is one which makes many teachers withdraw, awaiting findings that have been proved beyond a doubt. In the workshop, A began to see teaching as more than one particular way of organizing and to consider it as a dynamic, changing process. As A began to see her own purposes and attitudes concerning teaching more clearly and to question some of the current teaching practices she observed, she began to clarify her motivations and perceptions toward teaching. I think this helped her to move toward commitment to teaching as a way of life that could be promising and exciting. She wrote:

Teaching is a challenging profession and one in which learning is a constant cycle. I hope I will be able, as a teacher, to encourage and motivate children to learn at their maximum potential; to help them appreciate their surroundings; and to enjoy life as they grow into responsible adults.

An increasing sense of self-esteem and confidence enabled A to make this commitment to teaching, something that not all student teachers are able to do during their practice teaching period. It involves many factors: liking children enough to work daily with twenty-five or more; being willing to continue learning and growing oneself; accepting certain restrictions along with the very public job of teaching; and accepting responsibility for setting conditions for learning.

From A's comments, questions, and actions in the workshop, she seemed to move from a narrow restricted view of teaching to a broader, balanced, and more flexible conception. Over the course of the workshop, A seemed to become freer, more relaxed and comfortable with less rigid ideas of teaching and learning. The workshop experience appeared to encourage and support her intuitive feelings about personal experiential learning, the importance of flexibility in materials and methods, and sensitivity to students' learning needs at the right moment.

PARTICIPANT B

GENERAL ASSESSMENT

Introduction

B (forty-five) was the oldest member of the group and entered the university last year after completing a two-year academic curriculum at a community college. Previous to that, she was employed as a production worker at a local hosiery mill for twelve years. Her job at the mill was phased out and she decided to use her savings to finance a college education. Despite resentment and severe criticism from brothers and sisters, she continued with her college work, receiving scholarships and student loans to supplement her funds. She felt increasing pressure

this semester to complete her work, pay off the loans, and begin a new career. She revealed her attitude toward herself and education in the Coin Exercise when she said:

I picked the penny, also, because of Abraham Lincoln. To me, he stands out as being one of the greatest presidents we've ever had who sacrificed a lot, personally, while he held office. I think one of the main things I admire is the way he got his education. This was stressed to us, when I was a child. This is one of the things that made me strive to get a better education. I feel if he could get his the way he got it, there's no reason why we can't today.

Student Teaching Log

At the beginning of the workshop, B wrote her impressions of the laboratory school as follows:

_____ School is an excellent facility with good equipment and a very well-qualified staff. The organization is just superb. I am really amazed at the coordination and cooperation of the team teaching in the suite where I work. All the members have been friendly and generous in helping me adjust to being a member of their team.

In the fourth week of the workshop, B indicated that personal relationships among the team teachers were deteriorating and her initial impressions were changing. Team members were supporting each other but were not cooperative toward the team leader who was B's supervising teacher. B felt a sense of loyalty to her and continued to work closely with her even at the risk of alienating the other team members.

She continues with her perceptions of the school gained during the first week of the field experience:

I haven't reached a definite conclusion as to how well I think the overall program is successful in achieving the teaching-learning situation desired. The most successful part of the program is that it enables each student to progress at his own rate, making it possible for the faster student to move rapidly while the slower student can go as slowly as he needs in order to comprehend the material.

B was speaking of the school-wide program, an attempt to "individualize" instruction within a team teaching organization by allowing students the flexibility to move into and out of various instructional groups. As her observation continued, she began to question the program as practiced, since options and flexibility were virtually nonexistent and no provision was made for children who could not function in such a program. In the second and third weeks she observed that several students were unable to continue in the programmed math curriculum adopted by the school. She mentioned two children in particular, saying that she wanted to tutor them in set concepts before they attempted to go any further in the program.

Several weeks later she mentioned these two again: "David and Denise are still having trouble with sets and just cannot do the prescribed math work." She continued to work with them throughout the remainder of the teaching practicum as she felt the math program was unsuitable for them.

Meanwhile, the school sent out a leaflet to parents introducing "The Individualized Mathematics System" (IMS) which described the program as:

It is one of the forerunners in the growing movement toward individualized instruction. Individualized instruction is an effort to make school studies relevant and meaningful to pupils. It requires that curriculum materials be designed so that pupils can work at their own rate and pace, and learn in a style best suited to their backgrounds and needs.

Only B and one other participant, A, seriously questioned this program as beneficial to all or a majority of the children. Both implied the workshop method of experiential and integrated learning had greater possibilities for individualizing instruction. Unfortunately neither

could exert significant influence to change the direction of the program though both continued to work with it and to provide additional instruction for those who required such assistance. The one possibility for individual instruction was through small group or one-to-one tutoring. B did this with several children making use of workshop ideas by providing more creative, concrete and realistic ways of learning the basic math concepts. As her ideas of individualized instruction crystallized, and changed because of the workshop experiences, she found it increasingly difficult to accept this program as best for every child.

The language arts program appeared to be more flexible and, while most teachers used the contract system, they offered children more choices in both content and method than occurred in the math program. During this time, B wrote of her expectations of the college teacher education program:

I expect to learn methods of preparing and teaching lessons, setting up interest centers, bulletin boards, and teaching skills in general. I hope to learn to control groups of students more effectively and professionally. When I leave _____ School I hope to be able to handle a class of students on my own. I expect to get the tools necessary to get a teaching job and be successful in it. There are many things I see other teachers do that I feel are not the best things to do. I hope I will not make the same mistakes.

B seems to be saying that with proper pedagogical instruction and practical classroom experience, a prospective teacher should be able to learn to teach and do the job reasonably well. Preparation for teaching is a matter of learning methods and techniques then testing them out in practice, modifying and adapting, to reach the expected level of success. This was B's orientation toward teacher training at the beginning of the workshop. Unlike A, she never seemed to feel doubtful of her ability to teach but only of the extent and effectiveness of teaching strategies

acquired in course work and in the workshop. Her later experience in both caused B to change her position.

In B's early observations, she mentioned a disadvantage of the open suite classroom, remarked by other participants as well, and gave these illustrations:

When we returned to the classroom (after Music) I had a very trying experience as I gave out spelling words to a group. To begin with, one child refused to write the words. Then, about a third of the way through, I noticed a boy had his book open, copying the words. A few minutes later, I saw two more boys copying from their contracts.

Immediately after lunch, I attempted to have a writing lesson with a group of students. Nothing I did was successful in getting the majority of the class orderly enough to have the lesson until ten minutes before the end of the period.

B and other participants agreed, as I did, that teachers had to spend an excessive amount of time controlling and managing the classroom and that alternative organizations of teachers or students, or both, should be considered. Some participants felt the discipline problem and lack of flexibility of movement precluded any attempt to implement the workshop idea of integrated learning and working although B did not think so and succeeded in doing this several times in the practicum. She shared these experiences with the workshop group but warned them that student teachers need to be cautious and careful in proposing such actions.

As the workshop progressed and B began to acquire different perceptions of teaching and learning, she became conscious of yet another disadvantage of the open suite classroom. This was the likelihood that teachers would overlook many of the real problems, concerns, and interests of children in this type of classroom organization with the result that they could drift about for the whole semester. Her own

problems with course work, taken during this time, gave her great empathy with children she perceived as in similar circumstances.

Concurrent with the weekly workshop sessions, B (like other participants) was taking three courses requiring readings, testing, and a number of practicum assignments. The course in reading instruction was creating a number of problems for her as well as for others. Her failure to pass the first test, coupled with low scores on two subsequent tests, caused her to have grave doubts about carrying out the full time student teaching practicum. The reading course was organized as an independent reading (textbook) course with no reinforcing seminars, lectures, or workshops, except the modules which were generally unrelated to the textbook material or the tests. She felt the instructor was distant and impersonal; that the help he offered was neither beneficial nor freely given. She related much of this situation to me in after class conferences and later, in the workshop, said:

The reading course is a must, but should be offered in a way that those who need help in this area can get it. I didn't know anything at all about reading instruction, and I didn't know anything about phonics (the first module and test) and I know I have learned a lot. But I don't think I can pass that test this time either, (second take) and I just don't think I can go through this every week.

The younger participants advised her to "forget it; don't try to make sense out of it. Just learn it long enough to mark the right answer; that's what the rest of us are doing." But B wanted to get the real meaning, and for her, this meant relating the theory to practice. She knew she had been able to instruct children in reading skills in her classroom work, but she still could not score high on the tests. As the pressure developed and deepened she began to feel insecure as a person and as a teacher. She spent each weekend studying for the Monday

morning test and if she made a low score, felt utterly defeated. She felt strongly that the "read-test-read" mode of learning was not suited to her and was unfair to her. She said she would never willingly or knowingly put a child in the same position. I think that this experience gave her new insight into the real possibility of adapting different modes of learning to different children. In her work later in the student teaching period, she introduced many approaches, methods, and materials into teaching strategies designed to offset the possibility of over-using verbal techniques in teaching. Most of these ideas were derived from the workshop method of integrating art and language to teach communication skills.

As this problem developed and intensified, B began to regard the workshop as an experience in affective education. It became a safety valve where she could, as she said, "blow off steam" and say what she thought and felt without getting hurt by it. She said she was afraid to speak out freely in other courses for fear of reprisals in the form of lower grades, and several other participants supported this attitude. This is how she expressed her feelings:

Sharing ideas at the weekly workshop sessions has been helpful on many occasions. But more important, the weekly sessions have allowed me to restrain myself from saying things that would be harmful to me if said elsewhere. The weekly sessions gave me positive reinforcement which made the next week easier to face and encouraged me when I was tempted to give up.

Though important to her, the feeling of personal support B gained from the workshop was not all that she learned. In spite of her intense personal problem, she was able to focus her attention on trying to understand her pupils' problems and respond to them rather than staying within

the security of "teaching the lesson." She grasped the parallel between her learning experience in the workshop and the potential for children to learn through their own experiences. She suggested this when she wrote:

I have learned (from you) to give children a chance to express themselves creatively as this is the best way to get them involved in a learning experience as well as a chance for the teacher to get to know her students and what they are capable of doing and are interested in doing.

This statement indicates a more sensitive and responsive teacher than B appeared to be at the beginning of the workshop. Examples and reports of her work with the children show the presence of such behaviors. B often came to the workshop sessions eager to share some teaching experience reflecting ideas or methods we had used in the workshop. She encouraged other participants to find ways of setting conditions and arranging an environment supportive of experiential learning. Her ideas, suggestions, and enthusiasm contrasted strongly with those of Participant E who was always doubtful of the entire notion of learning, without books or packaged materials, and who constantly reiterated her belief that "these children I work with just could not do that." B planned and carried out several successful lessons excluding the use of textbooks, ditto sheets, or commercial practice sheets, by directly challenging pupils to think, inquire, and learn through their own efforts. At the same time, she did not negate the usefulness of these materials when appropriate.

INDIVIDUAL MEASURES

Picture

B's picture shows her with a group of children, seated in a circle around a table or on a rug, engaged in a discussion of some kind. The classroom background is sketchy and indicated by symbols and labels

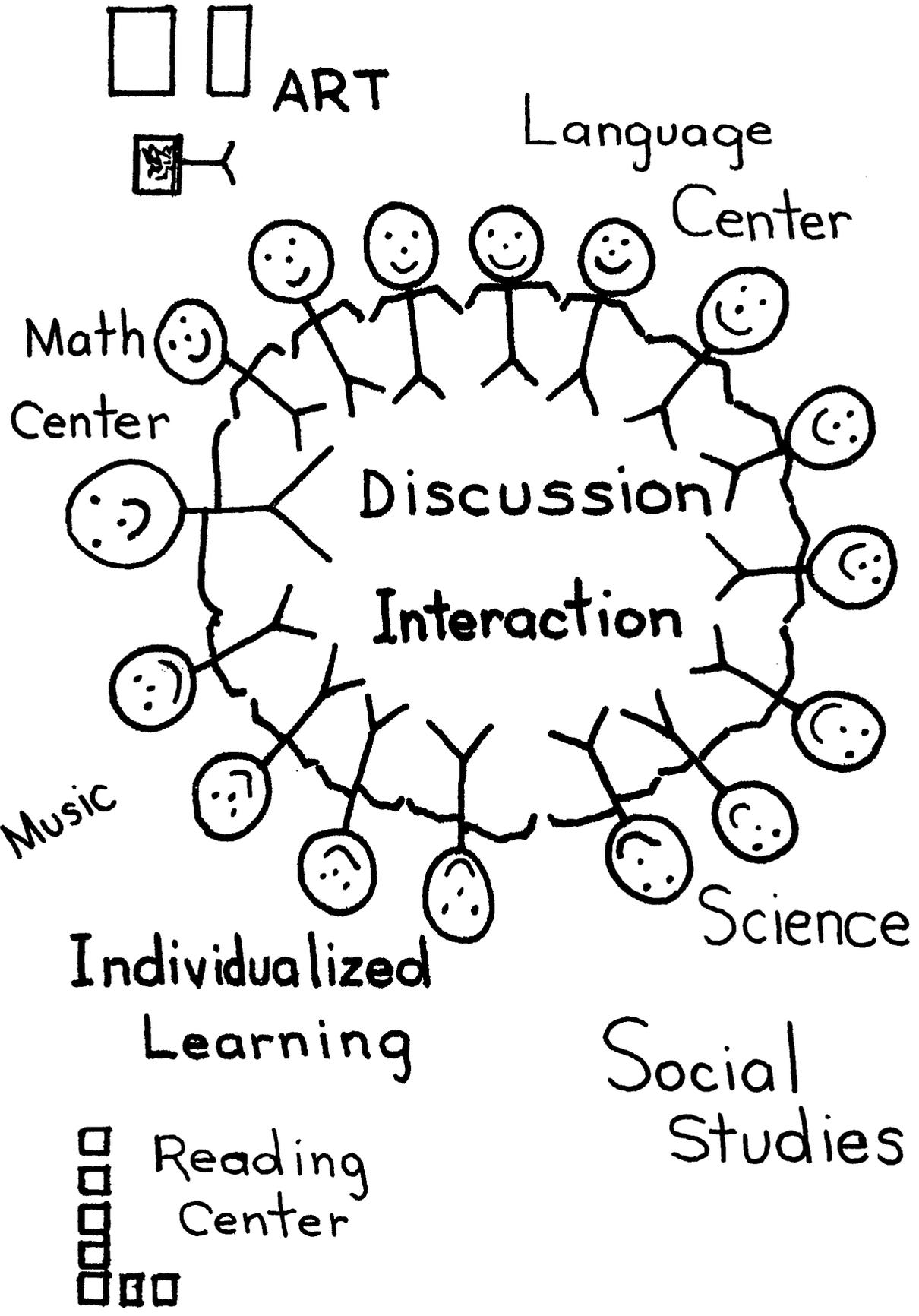
rather than detailed in any way. The discussion group, the people, and the interaction among them seem to be the most important elements in the picture. I am not sure whether the lines above the heads of the children signify thinking or speaking but they appear to denote active participation in the discussion or activity under way. The classroom environment suggests both flexibility and rigidity. The discussion group with its circular shape suggests fluidity and movement while the ordered, almost formal arrangement of the learning centers suggests a probably high degree of structure. The balance between formal and informal represented in the picture supports B's position toward instruction. Though she respects and desires openness in discussion, planning, and interaction in the classroom she tends to define and structure the learning toward her objectives rather than permitting students the autonomy that A's picture implies.

From her own experience in courses and in the workshop, B learned the value of the affective realm of educational objectives, and sincerely wishes to implement them in her classroom; but while saying that she wishes to do this, her picture suggests that she also wants to retain her role of teacher as leader and prime planner. That she is aware of children's needs is indicated by the evaluation of the two teachers in her suite as they wrote:

B has well-planned lessons; uses a variety of materials and makes adequate plans for different ability groups. She shows special interest in children who need help in remedial areas and realizes the importance of individual needs. She should speak in a more authoritative manner as her soft voice may permit discipline and classroom management problems to develop.

This comment speaks for B as a "caring, concerned" person who respects children and relates to them as human beings. I think the

workshop experience intensified and reinforced these feelings. In her picture, she has emphasized the human aspect as she did in all her reflections and comments about the workshop. Though her picture suggests structure, it may not mean rigidity; and it does not minimize her concern for children as responsive and responsible human beings or her perception of them as active participants in learning. Having summarized my impression of B as a humanistic teacher concerned with the individual needs of children, I question the necessity for the caption "individualized learning" in the lower left-hand corner of the picture. Knowing that she brought a wide array and variety of materials to the learning centers, I wonder if this is her compromise with the "system" which requires a program, such as the IMS, to be labeled as "individualized."



Self-Portrait

In her Self-Portrait, B expresses herself in words and colors. Her portrait is three-dimensional and took much serious thought, care, and time to design and make. B stopped me several times to say that she was working on it but had not found exactly the "right" format although she had tried and discarded several ideas. The final portrait was B, dressed as an adult doll, holding a small book in her hand which explained the symbolism of the doll and the clothes she wore. The dress was carefully and beautifully made of graduated multi-colored stripes or bands of material, each color signifying a personality trait as explained in the miniature book. These are the words she used: (one color, with descriptive words on each page in the book) WHITE for Faith, Frank, Conservative; RED for Passion, Courage, Zeal, Sacrifice; ORANGE for Strength, Endurance, Energy; YELLOW for Honor, Loyalty, Friendship, Intelligence. The darker, deeper colors represented such aspects as: Earthy, Moody, Grief, Mysticism while the lighter colors portrayed: Sincerity, Liveliness, Cheerfulness, and Youthfulness. B's Lifeline indicates that she possessed many of these attributes as shown by the honors she received from both faculty and students while in high school. The portrait is unique and presents a picture of an individual characterized by warmth, strength, and human concern. That B felt this to be important is suggested by her paragraph on the ideal teacher:

She should be compassionate, understanding, patient, sympathetic, and willing to give of her time and herself to help others. To be a good teacher she must be willing to accept change and seek improvement.

B's self-portrait and her ideal are quite close and I believe she was striving to reflect these attributes in her own life and teaching,

although she openly admitted to impatience and impulsiveness in speaking at times without thinking of the effect on others.

Questionnaire

B tells of one type of learning she experienced as a consequence of the workshop. This was in response to item four and reflects the effectiveness of modeling as a teaching strategy. She wrote:

I have learned (from you) to give children a chance to express themselves creatively and in a way that is best for them to get involved in the learning experience. This also gives the teacher a chance to really get to know her students and what they are capable of doing and are interested in doing.

I think B is reflecting the effects of her own painful encounter with impersonal and, to her, unfair methods of instruction. She is well aware, through her personal experience, of how easy it is for teachers to overlook or misjudge the motives, achievements, and abilities of students. This is one aspect of her learning; another is the benefit she gained from the affective strands of the workshop curriculum. These are: increased self-confidence, self-awareness, uses and meaning of non-verbal communication, insight and responsiveness toward humanistic teaching and learning. She wrote:

The weekly workshop sessions gave me reinforcement (positive) which made the next week easier to face and encouraged me when I was tempted to give up. They gave me a chance to blow off steam and express myself without fear of being hurt, something I could not do in any other course.

B had to exercise a great deal of self-control in her own situation and she wrote: "This is something I have tried to learn for many years but until this semester in school I have been unsuccessful. I consider it to be a very valuable lesson." She indicated this was a personal quality as important as fairness, compassion, and consistency

in teachers, as well as attributes children should be taught. B continued:

I've learned a lot about myself. That's due mostly to the problems that came up during the term and the thinking I did about them and myself. I always wanted to be a teacher and I knew coming back to school would not be easy. The workshop gave me confidence that I needed to go on and teach while the experiences I have had this semester have made me a stronger and better-adjusted person.

In addition to increased insight, B identifies these other changes she experienced: application of self-insight to teacher-pupil relations; recognition of the value of "self-discovery" and recognition of the need for awareness of the individual in the context of the situation before responding to his or her behaviors. She writes:

I have tried to be more tolerant in my classes, knowing that some students are slower than others. I know, from my own experience, that students don't all learn the same way. I try to get my students interested by using different methods to introduce the lesson. I planned a writing lesson that came out pretty well except my motivation "gimmick" over-motivated a few and they were a little too noisy.

B seems to understand the dynamics of pupil behaviors better and feels less need to impose group or class goals showing greater ability to understand and respond to individual needs.

The data suggest that B profited from the workshop experience in several ways: self-awareness and increased self-confidence; observing and inferring skills; concern for individual pupil needs; and insight regarding personal abilities and responsiveness to teaching and learning.

Evaluation and Summary

While B's personal and professional growth have been discussed separately, it is evident that, for her, they are inseparable. The two strands are intertwined more this semester than at any other point in her school life. In a quite unexpected way, the workshop became more

useful to B personally than to other participants as it came at a time when she was confronted with problems and decisions about herself. The workshop sessions forced her to look at her reactions to the problem, examine the feelings aroused, then deal with them in some way, rather than continuing to feel helpless and ineffectual. That she realized what the workshop meant to her is suggested in her response to item three on the questionnaire.

An arts-language curriculum for teachers is a course where I learned to handle frustration and embarrassment when I failed the reading tests. This semester has been very difficult for me, but I feel I can face any type of situation by having weathered the storm of this one. The many experiences I have had this semester have made me a stronger, better adjusted person, while at the same time made me trust some persons less.

B indicated earlier the workshop was the one place where she felt enough trust to express her feelings freely. All her comments about the workshop reflect two insights she gained from her participation in it: (1) the need to develop self-confidence and (2) the need to develop awareness of and concern for the individual needs of students as prerequisite to their teaching and learning. That she was aware of her own needs, in this respect, and of what the workshop experience had meant to her prompted B to write:

A student must first know he or she can trust a teacher and that the teacher really cares before one can learn anything. You have done both in the workshop. You have taught by example, rather than just telling us, and to me this is the first step toward being a good teacher. You have made me realize how vital love, understanding, and concern for your students really are.

That B accepted the notion of learning through one's own experiences became evident later in the student teaching practicum experience when she encouraged children to explore, examine, and consider aspects of the subject they were investigating before focusing on one area.

B, through increased awareness of her own needs as a student in conjunction with a process of identification, seems to show increased sensitivity to the needs of pupils as individuals and more acceptance of the notion of teaching through consideration and integration of personal abilities.

To present B as a case study it was necessary to present personal background, current activities and problems since the professional and personal aspects of this participant are so interwoven they can hardly be considered separately. With respect to pre-college experience, B and A seem quite similar but they are not at all alike and I included both of them as examples of participants who received the most insight and made greater gains, though in entirely different ways, than other participants.

A's behavior throughout the workshop and her assessment of its meaning were more thoughtful, penetrating, and analytical than B's who felt so overwhelmed by threats and pressures in the course work that she could perceive the experience only in terms of her personal problems. Both of these participants seemed already predisposed to hear and respond to the needs of pupils and to actively try to involve them in learning. That each achieved growth and clarification of their role as "effective" teachers seems established by the changes indicated in their own positions and attitudes as reflected in their comments throughout the workshop and by their subsequent work with children in the practicum.

PARTICIPANT C

ASSESSMENT

General

C is twenty-one and has been in school without interruption since nursery school days. She was married to a medical student at the end of

summer and was a few days late arriving for the workshop. She has a realistic outlook toward life and wants to "get on with" hers as planned. Efficient and well-organized, she occasionally reminded participants to stop "griping" and get back on the topic being discussed. She indicates in her autobiographical inventory that elementary school was pleasant for her though she often found it dull. She achieved both high grades and positions of leadership in school organizations. She was conscientious about doing every assignment in the workshop and expected her own students to do the same. Her comments indicate concern for children's academic achievement and the development of language and mathematic skills. According to C, these are the main purposes of the school, though she says, "It is also a place to help develop the values and morals of the child in relationship to peers." C seemed sensitive to the feelings children hold toward their contemporaries and the effects of these feelings on individuals, especially those who receive peer disapproval. Unlike some participants, C seemed to have a high degree of self-esteem and confidence in her ability to function as a teacher, and as a person, in varying situations and relationships. She exhibited less anxiety about student teaching than other participants, seeming to feel that it was no more challenging than any other course.

Student Teaching Log

C's first impression of the open space classroom and team teaching at _____ School left her "bewildered and breathless" but nevertheless, an interested observer. She noticed many details and mentioned them in her account: one hundred children in the suite divided into three groups: three "fantastic" teachers; lots of space; many reading materials of all kinds; a variety of programmed materials; and other

learning centers or spaces to work. By the end of the day C and her fellow student teacher (a workshop participant) asked to get involved in the work as they did not want to "sit back and observe." From that point on, C continued to work with the children and the curriculum, assuming greater responsibilities each time she came to the school. C mentions, in this first week, that she was fascinated by the principal because "I had never met a principal quite like her." My impression of the principal is that she too is highly efficient and well-organized just as I perceive C to be. Perhaps this is what attracted C.

C's major focus was on helping children with academic skills improvement though she also worked with a group dramatizing a Paul Bunyan tale. C's Log is factual and literal; a daily account of everything she did but not much analysis as to why or to outcomes. Her writing reflects a deep concern with academic achievement and success even though she did not stress this in her first statement about school purposes.

During play period and later in the day, I worked with some children in math. I noticed one student was having a hard time following directions and writing the problems correctly, so when I got ready to test them again, I had him sit next to me to see if I could tell what the problem was. I discovered that he was just not paying attention. After the others had finished, I asked him to re-do the test and, for homework, I gave him some problems to rewrite and bring back to Mrs. G. the next day.

Another day she wrote:

I discovered that one child was not writing the numbers down at all. I saw that all of his problems were wrong, even those he got right earlier in the day. So I tried working on addition facts with him and found he had a very limited understanding even though he was in the fifth grade. I told him I would talk with Mrs. G. about his assignment for the next day.

C suggested that she administer some kind of mental ability test to this boy and her teacher agreed, after conferring with the principal. She

gave the test, scored it, had it rechecked by her teacher, with the final decision that perhaps the boy needed further testing to see if he could function in the normal school setting.

C, unlike several participants, was already deeply immersed in lesson plans, teaching methods, and curriculum. She wrote:

I will need to make lesson plans on listening games for a new reading group that I will be working with next week. I want to make up some games that my math group can use to practice multiplication tables during their free time. I will finish our contract stencils and prepare the introduction for the social studies unit next week.

This comment is typical of C's urgent need to "teach" her students and thus ensure their learning. It reveals her tendency to assume personal responsibility for students' learning as well as for her teaching. The workshop curriculum, though not opposed to planning and structure, fostered the idea that learning is unique and personal to the individual rather than consisting of discrete steps to be mastered in succession thus leading to some concept or piece of knowledge.

C always seemed too busy to take a moment away from her classroom work. She wrote:

During the day there were a good number of visitors around the school. The one thing I did not like about them was they would interrupt your teaching to ask a question.

One gets the impression that C is so preoccupied with "teaching" she may have lost sight of the human qualities of the children being taught. She seldom mentioned "fun" in teaching in the sense that D referred to it, as a way of humanizing the routine of the classroom. C talks about children as individuals who should be accorded respect as human beings and, ideally, she wants to treat them in this manner. She says:

The ideal teacher is one who can consider each child in the classroom as an individual coming from a different background and who has different problems and hang-ups from

others. I feel the teacher must realize this and then treat the student's course of instruction accordingly. The ideal teacher can admit that she may have made a mistake in her planning, and she is not afraid to admit it. She is not one who blames her mistakes on her students only.

C gives consideration to the needs of students, and realizes their needs are different, but her greatest concern is with their academic needs and she tends to overlook others that may be as important, spending most of her time planning for the study skills and testing to measure the degree of learning. C implies that although student needs are different, a competent and able teacher will cope with them through the adjustment and programming of the academic curriculum. She wrote:

I hope I begin to learn to analyze a child's needs, his strengths and weaknesses. I expect to try new things with the students such as learning centers, games and other techniques. I realize that my plans may not always be successful but I hope to learn from my mistakes.

I think C was using "analyze" in the sense of "diagnose" as she often used this term to mean pinpointing skills or knowledge areas in the curriculum.

In the third week of the workshop, C and N introduced a social studies unit they planned to teach. They used pictures, a filmstrip, and recordings as the initial starting point then handed out a package of information to students all containing suggested projects, requirements for grades, and a contract for each student. These were, in effect, Learning Activities Packets, or LAP's, to the initiated, (team teachers in open space classrooms). This was the reaction:

In the afternoon we introduced the pact (contract and LAP) to the children. This did not go as well as hoped. The pact overwhelmed them and since we did not allow time for them to look it over, they were upset and thought it was all assignments. When we divided them into their groups (to work on the LAP's and proposed assignments)

some worked well but others did not. We realized we would have to work on this next week.

But the next week, C decided to scrap the contracts and start with a new approach. She asked the children to return the contracts and the work they had done so far, then announced that learning centers would be arranged and used as starting points for investigating the problems under consideration in the unit. The problem was concerned with a study of islands, their geographical features, unique cultures, interdependence of people, and man's relationship to the island environment. The students had already checked their areas of interest on the contracts so C used these as guides for collecting and assembling materials for the centers. About eight centers were set up for the study: painting and drawing, clay, construction, puppet making, carving, stitchery, reading resources, and study skills materials. Children then indicated their preference as to which medium they preferred to work in and set about learning how to use the materials in that center to find answers to their problem areas or concerns.

I think one reason for the shift to learning centers and less structured activities was the effects of the students' initial reaction to the packets handed out by C to them. They immediately saw the material as a very lengthy assignment holding very little interest for them. C responded to this by re-thinking and re-planning. Both she and N had had some interest in arranging centers in their open space classroom and by this time I had suggested, in the workshop, that some participants might want to try it. C was willing to try it even though she had had no previous experience with "open" education or learning centers. As she wrote earlier, she hoped to learn as much as possible from student teaching and did not want to miss an opportunity to test her ideas and

teaching techniques.

Though this was a limited use of the concepts of individualized learning through an integrated learning experience or integrated day as implemented in the workshop, it was a big step for C. By the nature of this approach she became, for the first time, a resource person, moving from group to group in answer to requests for help. Heretofore, C usually presented or explained the learning activity to the large group of one hundred while N acted as the resource person. As she and N began to gather materials and arrange the centers, the suite began to look more like a workshop as students observed others at work during the course of the unit, working in the centers, "messing about" with materials before they settled down with one particular medium and problem.

C shared the experience and some of the children's work with the group explaining that it was a huge undertaking and created some new problems. Asked if she would do it again, C said yes, but on a smaller scale with less than one hundred children and more team planning and participation.

She said her experience in the workshop, with its inclusion of sensory learning modes, integration of media and learning modes, and synthesis of experiences, gave her the courage to try a learning center approach. Although she was unwilling to permit children to explore fully and go beyond the limits of the prescribed unit, C thought the experience was functional and meaningful for both herself and the students.

In planning with children, I think C demonstrated that the workshop curriculum influenced her to change from her earlier near-authoritarian position to one closer to the model she describes as her ideal. The degree of the change may not be great but it is a step in the

direction and stance of the workshop. She still perceives the interactions of materials and self as secondary to the academic curriculum and seems to continue to believe that teachers should "diagnose and prescribe" learning for their students. This was confirmed by the directions she gave to students working in the centers and her comment to me that "the clay and the carving showed the least about what students learned in the unit." C seems most comfortable when students' needs coincide with her concept of what is appropriate although she acknowledges that students are different and should be treated accordingly. She did not offer students more than limited choices in planning the activities designed to carry the unit forward, although once the centers were arranged, the children used the resources in a flexible and diversified way.

INDIVIDUAL MEASURES

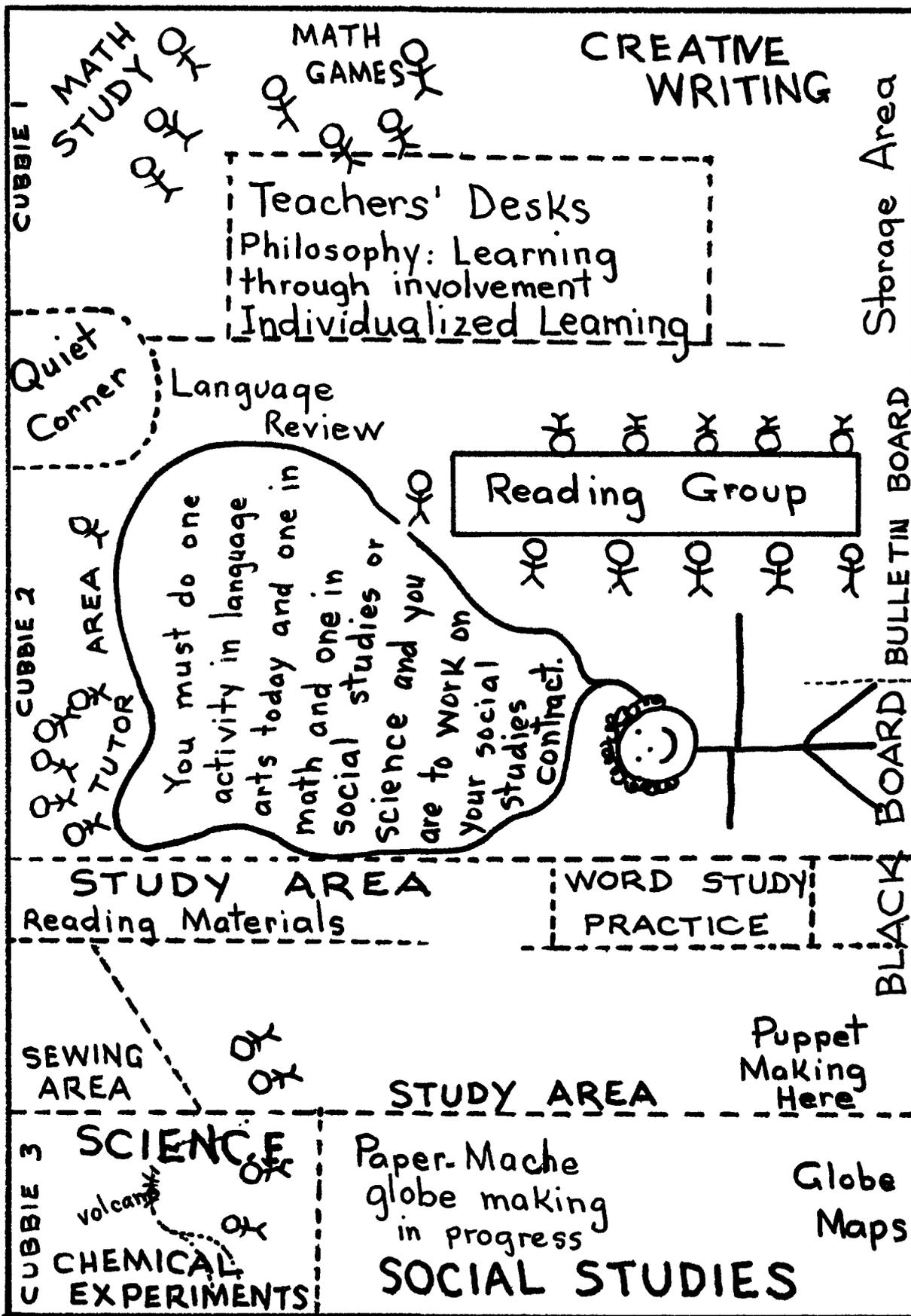
Picture

The sketch of herself in the classroom was an activity C enjoyed. She said: "One of the activities I especially liked was when we drew ourselves in what we visualized our classroom will be like." C pictures a classroom similar to the one she had at _____ School: an open space made by removing the walls between three regular rooms and redividing the space into separate working areas. As her sketch shows, C likes a large supply of materials: books, papers, magazines, workbooks, comics, ditto sheets, practice materials, games, science equipment, and crafts materials. She does not show any art materials other than the craft type. One reason for this may be the separation of art from the academic in _____ School. The art is off on another floor, taught

by a volunteer part-time teacher and students do not have open access to the art studio as they do to the library and other centers. The material for "making" in the academic space is kept to a minimum and I got the impression that the "academic" team in C's suite did not consider it important to their curriculum. The drawing indicates that C feels as they do, generally, as she pictures herself telling the students what activities they "must" do making no mention of art as a special form.

One gets the impression of structure and sequence in the orderly arrangement and sorting of materials and work stations. This is reinforced by the picture of C as teacher-director, giving orders much as a benevolent overseer setting his crew to work; or, more charitably, as a camp recreation director, grimly but smilingly, determined to get everyone "involved." The classroom resembles a large and workmanlike factory underscored by the explicit placing and labeling of things and places. The drawing shows hardly any personal interaction other than teacher-pupil which is the main pipeline of communication. As do many of today's bosses, C indicates no uncertainties about communication between herself and the workers (students). The drawing underscores her intense approach to "teaching" and suggests she may be in danger of losing contact with the human qualities in each child, the precise antithesis of the workshop program.

However, it is only fair to say that C's sketch was made before she tried a learning center approach to teaching. It is possible a second sketch would be different, at least in some respects. In this drawing, C, as the teacher does not entirely dominate the scene; one gets the impression that the work or task itself is the dominant force. She seems to picture herself as above or over the students but willing to be counted as part of the resource material for getting the work accomplished.



From comments previously cited, it seems that C is unwilling to relinquish her role-determined perceptions regarding teacher behaviors. She seems to believe that teaching is primarily a matter of teaching skills and preparing children for the adult world. She wrote:

In considering being a teacher I must decide how I feel toward children and helping them deal with the demands of society. There are certain things I expect of students in my class. I want them to learn and I work hard at planning and preparing my lessons so they can learn. Do I want to do all the planning and follow-up work teaching entails?

C spent a great deal of time checking and correcting the work of students. In class discussions and conversation, she always emphasized the cognitive and academic aspects of learning, seldom commenting on human relations as did other participants. Her main source of teacher-pupil interaction seemed to be the checking and correcting of papers; the drawing suggests this by the large stock of materials, teacher directions concerning work and the absence of other kinds of interactions. Students are set to work, the teacher, C, moves from group to group answering questions, checks and returns papers, gives tests and reviews and re-tests. The pattern suggests that she sees the classroom as consisting of students who want to learn, who are involved with the teacher and consequently learn while other students remain uninvolved with her and therefore do not learn.

From comments previously cited, C does not seem quite convinced that children can pursue their own learning and thus diversify and individualize it. Her drawing shows work centers but the impression given suggests strong teacher pressure to separate work and student needs and a tendency to settle down into a comfortable routine that may become unresponsive to needs of students or their best interests while instituting

and perpetuating a mechanical kind of learning routine focused on "skills." I make this observation on the basis of my later visits to the open space suites in _____ School as well as on my perceptions of C as a status-oriented "high achiever" kind of person.

Self-Portrait

C adapted the format design created by an art student in the arts-language Module--a box. C's box resembles a small chest and has four separate drawers, each bearing a label: (1) Past Years, (2) Present Year, (3) Future Years, and (4) My Inner Self. She says: "The outside of the box represents me as one looking at me and also has my likes and dislikes and interests on it. The inside of the box represents my inner self."

The outside of the box is collaged with C's wedding announcement photograph and words describing her special interests: creative cookery, stitchery, needlepoint, entertaining, teaching children, laughter, tears, and family background. The first drawer contains memories of childhood; the second, her wedding announcement and STUDENT TEACHING; the third, her husband's residency and future medical practice; and the fourth, her emotions, ideas, values, beliefs, and "inside" self. The work is well done and shows that care was taken in making it. C's collage of descriptive words and phrases pictures her as a conventional, normally happy and satisfied young adult. Some of the key phrases are: "WATCHING WEIGHT," "To Know You're The Best," "Judaism," "Marry a Doctor." C is not dull and I think she is more creative than the box portrait indicates. The angularity suggests precision, organization, neatness, and discipline--all characteristics she possesses; but it also suggests detachment, impersonalness, and rigidity. Although C may have a narrow and fairly rigid

view of life, she is not a "boxed-in" or packaged person. She demonstrated that she has the potential to grow, to move from a fairly rigid view of life as consisting of bi-polar alternatives to a more flexible view entailing multiple variables. She has taken some steps in this direction through increased awareness of what constitutes individual needs in children. She perceived the parallel between her own learning in the workshop and that of children with a resulting increased empathy for them as I noted in a conversation with her after the unit.

We didn't know how to handle the unit--with one hundred kids; but we would do it again. Only with more planning. Learning centers don't seem to work with all kids, especially the slower, lazy ones. But if we took small groups, say thirty at one time, and planned for large blocks of time, I think it would be good.

Unlike participant A, C did not perceive that some children might benefit from a "time out" from formal study, being allowed to browse or "mess about" with materials and ideas. This notion seemed foreign to C and remained so. Her own life had been well organized since early childhood and she seemed to be expecting the rest of it to be the same.

Analysis and Summary

C's evaluation of the workshop was brief and not descriptive of the changes she experienced or intended to make. She reaffirmed the value of the self-portrait as ". . . making me think a great deal about myself." Presumably the thinking was directed at an examination of her beliefs and values with respect to teaching or human relationships with others, since these were some of the concerns emphasized in the workshop. The self-portrait clearly shows her perception of herself and her feelings of worth and esteem toward herself. It is closer to her verbal description of the ideal teacher than the drawing of herself as the teacher in

the classroom. Other participants shared her enjoyment and liking for the Self-portrait and Lifeline exercises. These two art-language, non-verbal ways of expressing one's perceptions about self may be a worthwhile and unexpected outcome of the workshop. Expressing deep feelings and inmost thoughts is often difficult at best; searching for the precise graphic symbol tends to create greater involvement of students. I learned far more through these communications than I have through other means. In comparing C's verbal description of her ideal teacher with the self-portrait and the sketch, the former is inconsistent with the latter, but has some qualities in common with the self-portrait.

Unlike A and B, C began the program seemingly self-assured, and tending toward self-centeredness. She viewed herself as the central focus in the classroom with students, either with her, involved and learning, or not with her, and therefore uninvolved and not learning. Her approach to those who remained uninvolved was to offer them some kind of academic help through remedial teaching. If that failed, she seemed to accept their limitations as something beyond her reach, and these students tended to stay on the fringes of the class activities. But I believe this position was somewhat changed by the end of the workshop. C seemed more willing to accede to the notion that some children learn through other than the academic skills route. She indicated that she would use other methods and materials in her teaching as a result of some of the workshop experiences. She writes:

An arts-language curriculum can be used to show teachers how to correlate language art and art into each area of the curriculum. I used different aspects of art in setting up projects for the classroom study of islands.

Although she is not specific in detailing her plans I think the workshop experience was helpful to her and its objectives of offering

prospective teachers a curriculum compatible with a school curriculum and of extending and expanding ideas and concepts of individualized learning through integration of materials and process were achieved. C did not move very far along this continuum but the workshop experience gave her a different vantage point for looking at and thinking about herself as a teacher.

PARTICIPANT D

ASSESSMENT

Introduction

D is twenty-two, lived on campus until her marriage last year, and describes herself as "shy and non-verbal." She seemed not only to be that but was also the least aggressive of the participants. In the self-identity exercises, she described herself as:

I'd like to be a rabbit. They're so soft and I've always liked petting them. Seems like they're so cuddly--that's what I'd like to be.

This description is quite at variance with D's outward appearance as she is tall, slim, well-proportioned with very long shining dark blonde hair, not at all rabbit-like, though perhaps this indicates a desire to be cuddled and admired.

Student Teaching Log

D's week of observation and practicum was her first experience in an "open" classroom, team teaching organizational plan and she found it "exciting but exhausting," "one big buzzing confusion." She wrote:

When lunchtime came, I was amazed at the noise in the lunch area. My idea of what the lunchroom was supposed to be was the picture I had from my elementary school days--QUIET!

As the day came to an end, I was exhausted from trying to get everything throughout the day together; procedures of

teaching, group changes, classroom management and the activities for the children.

By the end of the week, the buzzing noise and confusion gave way to:

My attitude toward _____ School was changed from what it had been on Monday. This system was so different from the one I was exposed to, in my grade school days, that I should have expected a big difference. It was the first open classroom situation I had observed and I was disappointed and discouraged after the first day of observation. But my views have greatly changed since then. I realized that the way the class is set up offers more responsibility for the children. My attitude changed from one of disappointment to one of anticipation.

D realized, and often said, that she did not have much confidence in herself in the classroom. Some of her experiences there, in the early practicum, helped give her this much needed quality while others did not. She wrote:

I remained busy for almost the entire day, helping individual children with IMS--not really knowing what I was doing!

One class I observed was the music class. This class seemed to bring out qualities of the children I had not seen in the regular classroom setting. Some children, who were shy in class, were moving to the music, by themselves, in front of the entire group. The children really seemed to enjoy this part of the day.

Since D gave her first piano recital at age eleven, became accompanist for her High School Chorus, and later toured the United States with a Youth Chorus, she was both interested in and aware of the responses of children (and adults) to music. Although she barely mentioned music in the workshop ("I play the guitar"), she seemed to feel that music may be a medium of communication for children as it is for her.

In recording impressions and reactions of the weekly teaching practicum, D tends to itemize the day's activities with little attempt to analyze or rationalize the meaning for herself or for the children,

although she occasionally interjects a comment such as:

Today, I had two groups: one was in motivating the children in writing a story on their Magic Box and what it contained. The other was helping teach the "H" and "W" sounds. The more involved I get with the children, the more I want to teach. Each day, I am given added responsibility in the classroom.

D seems to be saying that her expectations for becoming an effective teacher are high and she feels a sense of failure if the children do not "get" what she is "teaching" to them. She expects them to learn because she "teaches" them. But the fifth week of the practicum, she was still saying, "Each day gets a little better!"

During Enrichment Week (previously described) D observed that "children were working in reading skills, making pillows, listening to records and tapes, and participating with a student from the North Carolina School of the Arts in dance." Her own group went to the downtown post office facility--her first visit as well as theirs. She spent part of the day making teaching aids for her own use in the classroom--and "stayed until 4:30, a normal day for teachers!"

In the seventh week, she and another student teacher (P) in her suite began planning with the teachers for their social studies unit on Switzerland. She concludes her student teaching log by saying, "I felt part of the team today!"

D's observations and comments in the Log did not reveal much introspection or examining of her own value system and beliefs about teaching. By contrast, she was much more open in communicating her thoughts and reactions through art work. For example, she obviously spent a great deal of time making the biographical Lifeline since important events are recorded on originally designed and cut-out shapes to enhance the meaning:

a "medal" for the first piano award; a piano; a bone for "my first pet" (a poodle); a canoe for the time she spent as camp counselor, etc. That she feels more at ease with this medium of expression is shown by her comments on the questionnaire (item 1):

I learned more in sessions where we did things and made things. I found it most helpful to have the opportunity to express how I felt through the art materials-- modeling clay, finger paint, collage, and making the self-portrait.

During the early part of the workshop, when I observed D in the classroom, I almost always found her aiding or helping one or two children with their work but seldom teaching a group. My impression was of an onlooker, on the fringes of the main activity, not quite into it and not quite part of the social milieu. When I asked her about this tendency to drift and look on, she said: "That is the way I feel. My teacher doesn't tell me much and I don't know what I should be doing."

I think D's behavior and comments showed confusion in her perceptions of teaching as a profession. On the one hand, teaching represented a desirable way of "working with children," her avowed intention. On the other hand, she had doubts about her ability to teach in a classroom setting and had only vague ideas of how to go about learning to teach. It appeared that she entered the workshop with two distinct role sets--her personal life and her teaching life--which she was now attempting to synthesize and integrate in some way.

I did not realize the intensity of D's anxiety towards the student teaching practicum until after the fifth workshop session when she suddenly spoke up in the group discussion:

What he (Nelson) said about student teaching covering only one small segment of our teacher education program

made me feel a whole lot better. You (the student teacher) really can't change the situation much. You may not even be able to reach the children you want to get to the most. I've learned to look at it as just a small part of the whole program. I'll do the best I can, and I'll work hard but I won't worry any more about things I don't like but can't change.

This incident seemed to mark a turning point for D in her attempt to reconcile her personal standards with those of the school. The next time I saw her, in the classroom, she was sitting on the floor surrounded by a group of second graders, showing and helping them do stitchery on their original cardboard designs. When I joined the group, one child offered to show me how to make some stitches while another asked me to thread a needle for him. For the first time, D seemed comfortable and "easy" in the classroom.

Hers was not a problem of relating to children as much as an inability to cope with or adapt to the job requirements. The gap between the classroom demands, her self-expectancies, and her actual teaching performance are factors that created the stress. Once she became aware of these forces, she achieved some degree of synthesis among them and was thus able to gain different perceptions of the teacher's role. By the end of the workshop, and as a result of it, she was able to synthesize self-awareness, personal experiences, and knowledge of classroom techniques into a feasible and practical unity that permitted her to function more effectively as a teacher. This new conceptualizing, though not a big thing in itself, was perhaps the most significant change D experienced through the workshop program. With the "tying together" of the two role sets, she became more spontaneous in her teaching, and more responsive to the children and to the workshop participants.

I included D in the case studies as an example of one participant who showed some gains and growth as a result of the program though not as much as A or B. Had it not been for the workshop art and human relations activities, I believe that I would have dismissed D "as one of those students who never have much to say" and remained unaware of her problems related to student teaching. She sums up her experience in the workshop as:

I learned to express my true feelings--and this is also very important to a child's learning. Learning does not have to be a cut-and-dried experience, but a fun experience that interests the child and is retained within that person. The learning objective or skill may stay with him if he is allowed to produce on his own, rather than always be handed out facts to remember.

D seems to be saying, "I want children to like me" as their teacher but implying that formal classroom instruction and expected teacher behavior, as she perceives these, will prevent this from happening. This dissonance is at the root of her anxiety about how to teach in order to satisfy both her personal feelings and goals and those of the school. By participating in the workshop, she seems to have gained enough insight into the problem and some different perceptions of teaching and learning to bridge this discrepancy.

INDIVIDUAL MEASURES

Picture

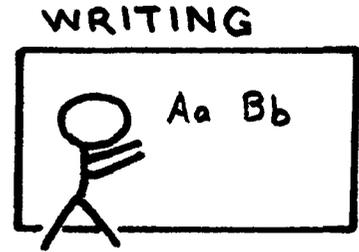
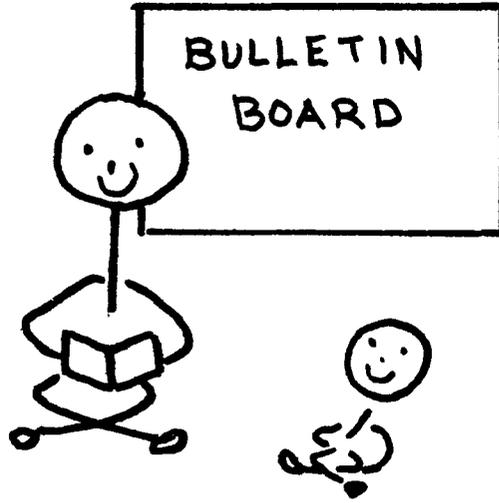
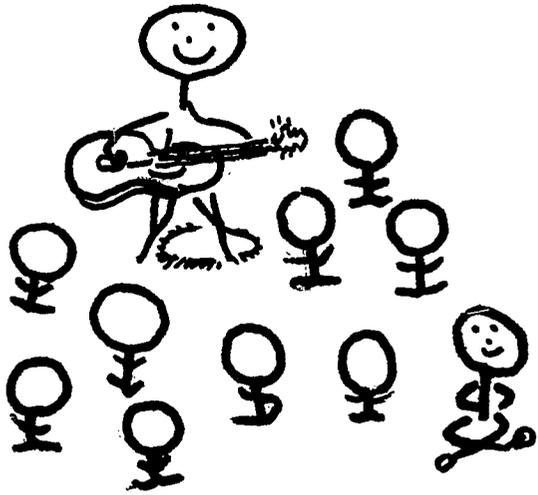
D pictures herself as being, simultaneously, in four places in the classroom: playing her guitar to a group of children gathered around her; sitting on the floor in the reading circle; at the chalk board, demonstrating manuscript writing; and seated, again on the floor, with a small group in math study. The bulletin board and the chalk board are

the only conspicuous pieces of classroom equipment visible although Art and Science centers are designated. There are no traditional desks, chairs, or fixed seating arrangements. The sketch, though filled with pixie-like children suggests openness and absence of clutter. The immediate impression is that of people, children and teacher, using the classroom space as they happen to need it. An informal atmosphere is suggested by the clusters of children, the casual seating and the music group, although the teacher, though an intimate of the children, is clearly the person in charge. Interestingly, only one teacher, D herself, appears in the sketch although she worked as part of a three-teacher team, plus aide, and another student teacher. In discussing her future plans for teaching, D said she now preferred the open space, team teaching format.

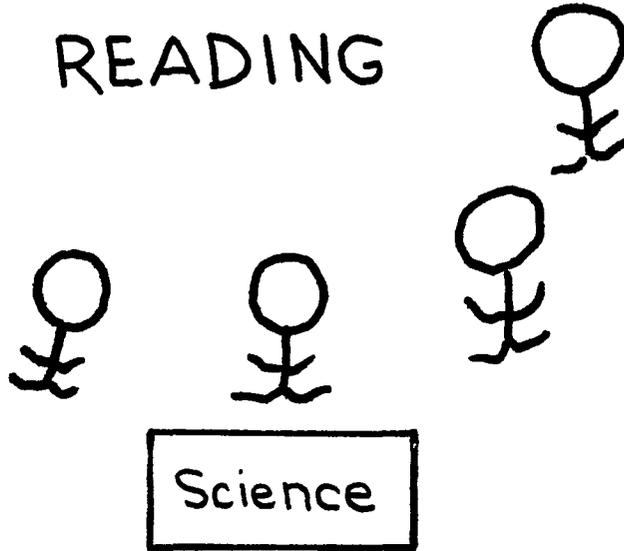
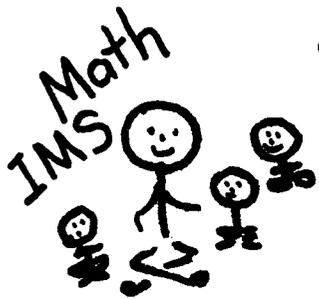
The figure of the teacher is suggestive of informality and a relaxed attitude while at the same time denoting a position of leader or director of the groups. Consistent with D's early perceptions of teaching, the scene appears somewhat unrealistic showing all the children as attentive and responsive; there are no strays or dissenters. I sense the children are being "taught to" rather than working through problems, inquiring into things, or following their own purposes relative to the activity pursued. This is not consistent with D's stated preference for the inquiry-discovery methods observed in the Science Module she attended nor the workshop concept of interaction and involvement as the basis of learning. Though the picture may reflect D's earlier confusion about student behaviors and classroom realities, it shows her increased self-confidence in her role as the teacher and she looks happy and at ease with the children.

The picture conveys a sense of order, though not rigidity in the spacing and arrangement of the figures and the groups. In showing herself with every group, D suggests that she can maintain and control the classroom situation. This is in direct contrast to her earlier feelings of inadequacy and helplessness in the classroom.

D, like B, seems to have been preoccupied with personal problems, though of a different nature, throughout the workshop which rendered her incapable of taking actions to clarify and focus on some of the problems she encountered in beginning teaching. For D, the most significant change, as interpreted from the picture, is her presentation of herself as an organized and functioning teacher in the classroom. For other participants, it was in how they viewed and presented their relations and interactions with pupils.



READING



Self-Portrait

D's self-portrait was unusual and original. As we had little personal interaction and she seldom spoke in the workshop sessions, I had no inkling of how she planned to portray herself. I expected something inspired by a musical theme but was unprepared for the little wooden house, presented as herself, with an attached house-shaped booklet saying:

Just by looking on the inside and outside of this house,
one can see that it is--ME!

The six pages contain one-word captions as follows:
SIMPLICITY; WARMTH; CLOSENESS; QUIET; MUSIC; GOD: All these
are in my house.

The house is built of narrow, wooden "craft" sticks with a high-pitched detachable roof; is four and a half inches square and resembles a modern A-frame vacation house or a Swiss chalet. Inside the model, each wall signifies a dimension of D's personality and shows her personal interests: one wall is covered with flowers and plants; a second with lighted candles; a third has a blazing log fire in a huge stone fireplace; while the fourth displays a wall-size piano. The "carpet" or floor covering is made from a piece of sheet music.

This portrait is consistent in many ways with D's comments about herself: being forced to look inside the house suggests that it is shyness and not indifference which prevents verbal responses to people; the careful workmanship of the model suggests her need for structure and organization in her teaching and concept of classroom life; the candles and fireplace seem to mean feelings of warmth toward others even if not overtly expressed. Music and the piano loom large in her life; she said that if she did not teach in an elementary classroom, she would teach

piano to children in her home in order to "work with children," one of her stated goals.

The house analogy is expressive of D's sense of privacy and reserve while the contrast between the rather plain exterior and the richness and warmth of the interior suggests greater resourcefulness and abilities than might, at first glance, be noticed. D used a similar analogy in the integrated abilities exercise in her choice of a conch shell as the stimulus object from nature translating this into a rolled paper spiral with her name hidden deep inside. It is difficult to say whether D was "reserved" or "shy." This is not the real issue, the important thing is that she recognized this quality in herself while learning, through the workshop, the value of non-verbal expression through art as a means of communication to others. D wrote, several times, that she learned to express her true feelings in the workshop through art media even though she was reluctant to speak in the discussions and that she now realized how important this could be for children, saying that she encouraged children to do this.

In a sense, the learning environment is an extension of the personality of the teacher and the teacher's personal qualities affect children's learning. D's self-portrait shows her to be responsive to art, music, and creative activities, all important in a teacher who wants to "help children express their own ideas or feelings" through such avenues of communication as D wrote in her description of the ideal teacher. She continued:

Teachers should allow fun to come into their lessons, rather than teaching strictly from the book; they should care enough about whether students are learning or not to incorporate fun ideas so the children will want to learn.

I don't think teaching should become a chore; if it does then this will be the way students will consider learning.

I asked D what she meant by "fun" and she said, "using all kinds of materials to teach and learn as we did in the workshop." She mentioned such activities as playing her guitar and ukulele to teach songs, designing and making the stitchery cards, preparing and eating cheese fondue as part of the unit on Switzerland, examining skis, listening to and questioning a skier about them, and writing and drawing about aspects of the unit on Switzerland. She then said the idea for her self-portrait originated in the unit study as she joined the children in their investigation of Swiss homes and family life. "I got so interested in it that I wanted to make a model of a Swiss chalet myself," she commented, thus demonstrating an important concept of the workshop program: well-chosen materials and ideas can be used to stimulate ingenuity and imagination thus extending explorations of activities into further learning.

Questionnaire

In response to the third item on the questionnaire, D wrote:

This course (workshop) has offered ways to get the children involved in learning and not just sit back and listen to the teacher tell them what to do. It has helped me to be motivated toward finding and understanding the needs of children.

Here, D seems to be expressing the desire to guide, help, and facilitate children's learning and to fit this concept of teaching into a practical context as was done in the workshop. D, as other participants in the workshop, found that a new set of teaching skills are necessary to become the facilitator of learning and encourage children's independence and self-reliance so they are better able to conduct their learning. She wants to be able to get children involved because she

senses that this is a requisite to effective learning. She links this idea with her own observations and personal learning in the Science Module when she writes:

We, as teachers, experienced what the students actually experience in doing the experiments. The instructor did not tell us how to do something, but let us experiment and discover the answer.

D personally demonstrates that she believes in the value of independence and self-reliance in learning for individuals. She implies this kind of learning is worth more than rote memorization when she writes:

Learning does not have to be a cut-and-dried experience, but a fun experience or a discovery experience which is retained longer by the person learning, if the person is allowed to produce something on his own rather than be handed out facts to remember.

D seemed, intuitively to know and practice some of the teaching skills required to implement the facilitation of learning. She had empathy for the children, treated them with respect, provided instruction and specific help when requested and encouraged them to continue with their activity and experimentations. These are the qualities that enabled D to make some change in the desired direction of the workshop goals. The workshop experience confirmed and reinforced these intuitions to a point where she could begin to formulate them into a teaching philosophy and practice. That she seemed to have difficulty translating the concepts to behavior was suggested in her sketch as well as in classroom encounters but her comments, in the workshop and in conversation, indicate that she caught the main intent of the workshop--personal and integrated learning supported and guided by the teacher. Her seeming lack of self-confidence, noted by her classroom teacher, may merely have been

reserve or shyness with others until a relationship of trust developed. She told me that the workshop experiences encouraged her to continue teaching in individual and personal ways and she now felt more secure about doing it.

ANALYSIS AND SUMMARY

D seemed at her best whenever she could work quietly along with a small group using some type of manipulative materials, as I observed her doing with the stitchery project. I think she intuitively felt that resource materials for children's explorations were of great importance in assisting the teacher to act as a facilitator of learning and actively encourage children to continue their explorations. She liked to sit down and work with them informally--important to developing a mutual trust between teacher and children. D carried on this phase of teaching well but seemed not to have enough experience, or perhaps insight, to consolidate and help translate these experiences into language so as to expand children's vocabulary, to check on the personal concepts gained from the experience or to relate the children's thinking to the thinking of the adult. Nevertheless, D actively encouraged children in their efforts at learning from their activities and explorations and she developed a mutual personal trust between herself and them. In contrast, P, another participant in the suite, was able to carry out this phase of teaching in subtle but effective ways by providing children with a word for a concept or idea and helping them associate a useful symbol with a concrete experience. P, though the same age as D, entered the workshop predisposed toward responding to and identifying the needs of pupils. P seemed to have sufficient self-esteem and confidence in both her personal relationships and teaching to feel secure while D was

lacking in self-confidence and gave children the impression of being uncertain about her actions. D's classroom teacher wrote that she "lacks self-confidence, though her motivation is good, and she is not forceful" and consequently, cannot get explanations and directions across to the children. I think this comment means that D was uncertain of her authority. She wrote, in her Log, that she liked children and wanted them to like her but at the same time, implying that too strict behavior toward the class would block this desire. D seemed to have confused "authority" with "authoritarianism," a common mistake among student teachers. Authority represents accumulated knowledge, experience, and insight while authoritarianism is more likely to be the imposition of one's views on others with arbitrary decisions made with no provisions for alteration or explanations. Student teachers' permissiveness sometimes stems from mistaken notions of "individualism" and acceptance of ill manners toward the teacher. Treating children as partners in their own learning does not mean that teachers exert no authority, but that authority should be based on mutual respect and not power.

D showed a tendency, in the classroom, to sit back and let the children work uninterrupted by her suggestions and intervention even when such mediation was desirable. She did not seem to have the foresight to anticipate the "what next" stage and be able to offer appropriate help. She suggested one reason when she wrote:

I think student teachers are expected to know more about the classroom situations than they really know. They are expected to come into a classroom with fresh, new, and exciting ideas--and at first, student teachers would like to get some ideas from those who have been teaching for a while. It is hard for us to know just when to say something to students, and not tell them too much, but keep them interested in working.

D gave an illustration of this problem when the children in her class received the Alpha Reading Program materials and she worked with them on the "Mr. M" lesson. She said of this experience:

I felt like a complete failure at the end of the lesson! I wrote three sentences on the board about what Mr. M ate. One sentence was: "Mr M eats marshmallows." I read the sentences to the children and then they were to write them. One little boy said "I can't write that word (marshmallows); it's too big!" I ended up telling him every letter in that word as he wrote it. There were only two in the group who finished the sentences. I felt defeated!

Though D was following the teacher's instructions in using this curriculum material she is not satisfied with the results. This incident presents her as a conscientious, concerned teacher although it hints at her feelings of being overwhelmed by the job of teaching. These feelings persisted throughout student teaching but she seemed to find direction and support from the workshop activities and discussions that helped her to accommodate her perceptions of teaching with her classroom situation. This led to an increased sense of control and order, of limits and realistic expectations so that she became more effective in dealing with the classroom and having done that, more relaxed and at ease about herself as a teacher.

She offered this final suggestion about the workshop:

We should have had more time to meet as a group for this particular workshop. If we had worked together as we made things and shared ideas, it would have been better.

I think we needed more "doing" by the student teachers in all the Modules, rather than sitting through lectures and having to write papers.

I would agree with both suggestions and I had first planned the workshop along such lines, more as a teacher center, well-stocked with materials, work spaces, and large blocks of unstructured time as well as

the planned activities. The exigencies of time and money dictated otherwise and this was not possible. D further suggested that prospective teachers begin working with children early in their college career so they can decide whether or not they want to teach or change to another major. From her comments, D indicates that she thinks teaching should be a real choice or commitment on the part of students rather than an option held in reserve in case other prospects do not work out advantageously.

PARTICIPANT E

GENERAL ASSESSMENT

Introduction

E is an attractive thirty-seven-year-old housewife-cum-student. She graduated from high school in 1954 and married three years later. After three children and several years at home, she decided to enter college to seek a degree and a teaching certificate in elementary education. She is precise in manner, voice, and appearance; never came to class wearing the standard apparel of students of any age (pant suit or blue jeans); and always presented a neat "bandbox" look. Her Lifeline is the shortest in the group and is composed of nine dated segments representing the highlights of her life experience. She volunteered no information about her activities in high school in any of the biographical data submitted. Her Self-Portrait emphasizes her strong religious convictions and her life as a housewife and mother to the exclusion of other aspects or ambitions. She mentioned no previous experience in working with children other than mothering and caring for her three.

Student Teaching Log

E begins her correspondence on a rather idealistic note, viewing her teaching as "helping children learn" which soon gives way to a pattern of continued airing of difficulties. The same pattern continues in her discussions and conversations in the workshop and in conferences with me. One characteristic that seems fundamental to her personality is her continued definition and perception of problems as being external to herself and her responsibility. Very little growth is perceptible throughout her reporting, although this is not to say that she did not alter her behaviors at all. One senses a pattern of minimal sharing of self or responsibility for classroom and student teaching problems; hence, little more than superficial self-appraisal. The changes she made seem few and relatively minor.

Her first entry in the Log described what she saw in the classroom with little comment or analysis of her reactions to it. Her first impression was one of noise, disorder, and confusion:

It is natural that discipline in any school in 1973 is one of the main problems, so it is true with one hundred children, there will be plenty. My impression was that this problem was lessened when part of the children were excused to go to the media center.

In the large group, I could not see that either teacher really had control. This extra freedom only added to the time lost in constantly trying to get them (children) to do what is expected.

E expressed her feelings about the confusion and lack of direction several times during workshop sessions and her point of view toward open classrooms remained unfavorable. Of the experimental program at

_____ School, E wrote:

Although enigmatic to me at this point in many ways, I'm sure it must have much to offer. It's been working for two

years, and I am confident that there is much to be learned from this type of classroom.

She, of all the participants, later stated that she preferred to teach (in future career work) in a self-contained, not open classroom where "I am the teacher."

E gives the impression that her perception of the teacher's role is that of rightful leader who "teaches" children what they should learn as determined by the school system's curriculum; I saw no indication, during the workshop, that she saw or felt any need to change this point of view. She expected schools to set up their training and teaching programs so students can learn to behave as students, develop attitudes that are accepted by society, learn basic academic skills, and prepare themselves to become "responsible adults." She, too, was concerned with discipline and wrote:

How do we get the children to behave and respond to the work? So much time is spent on correcting children, and yet, I don't believe they (the children) ever believe they have to obey the teachers.

The question reflects a legitimate concern with control which all participants experienced in varying degrees. The open space classroom at _____ School was not supportive of the kind of confinement that some teachers continued to expect where children either remain quietly in their seats working on assignments or sit attentively listening to the teacher. The last comment indicates E's initial, and continuing belief that children must obey the teacher if they expect to learn, since the teacher, as the source of control and knowledge also controls the learning.

In spite of the near chaos perceived by E, she was able to point out some advantages of the open space classroom:

Most children seem to enjoy the plan, but there seems to be much confusion among them as to exactly where they will go next, during the day.

Though the children may enjoy this plan, E does not, as she called attention to the discipline problem each week. She wrote: "Last Thursday and today seemed to be filled with the same thing--like little Brian today, who really got punched hard enough to make him cry." A recurring problem in this open space classroom seemed to be that expected behavior was not well-defined. There were few rules and these were enforced in an inconsistent manner. There was always noise and confusion because pupils were not sure of their assignments; lack of direction contributed to the frustration of the children. This pattern of classroom discipline limits independent action of pupils; they move about aimlessly and never seem to quiet down enough to "get on with it" as British teachers in open classrooms say. E did not appear to grasp, comprehend, or analyze the behaviors related to the discipline problems and remained ineffectual in dealing with them. I was never able to determine what her own viewpoint about expected pupil behavior was although her cooperating teacher told me that E thought children should be tractable, obedient persons, mindful and responsive to adult authority figures. E indicated in this conversation, that her own children were like this. It obviously disturbed her that others were not. However, E tried to understand and identify some of the sources of misbehavior as she wrote:

I have often observed Brian getting the raw end of things. Today, in talking to him in the hall, I learned that he is an only child and his mother does not like him to play with the neighborhood children. I suppose he desires attention so much that it isn't really important how he gets it.

In the workshop, E recalled that, as a child, she loved school and liked most of her teachers. Her teachers did not need to punish, criticize, reprove, or get angry with her. Other comments made during the workshop indicate that E believes that teachers are happy people who "help children learn," and who may "become the most important influence in the life of a child." She seemed genuinely puzzled and at a loss to discover that not all children agree.

Another participant, working in the same suite with E, records this impression of the scene:

The morning started out well with reading. I worked with the slower group, helping them with new words. We were so busy I didn't notice what else was going on. The afternoons are more hectic and noisy but the teachers are freer to handle the noise then because the children work in small groups and teachers move from one to another (L)

This participant seemed to be saying that participation and activity will create a certain amount of noise and movement but she does not find this intolerable, and apparently does not feel that discipline problems are as great as E believes. She went on to say that it became noisier after lunch that day because a little boy brought two snakes to put into the science center and other children crowded around to see them. In contrast to E's assessment of discipline problems, this participant senses a direct relationship between classroom problems, herself, and her teaching.

Observation and discussion of the classroom interaction in the British film on the integrated day made no positive impression on E who commented:

I wish our children could work that well on their own. You just can't leave that group a minute. Besides, I didn't see the teacher teaching anything. Does she ever tell them (children) what to do?

E did not accept the notion of the teacher as one who enables children to learn by setting conditions so they can explore materials with interest and inquiring attitudes. She did not perceive that, in the role of facilitator of learning, the teacher actively encourages individuals' explorations and helps them discover productive ways to use their knowledge. On the other hand, the suite where E was teaching offered few materials of interest and limited choices of activities. Centers were well-stocked with IMS math folders, reading kits, flash cards, workbooks, dittoed work sheets, a few bits of construction paper and other materials for the traditional transmission-of-knowledge teaching model. Unlike Participants B, C, and others, E brought no other kinds of materials to class or attempted to organize a center herself. She remained content to plan and teach in accordance with what was already in the classroom perceiving no opportunity to introduce new materials or implement concepts introduced in the workshop.

One exception occurred, just before Christmas, when E brought "art" materials (styrofoam, holly, and candy canes) to use with a reading group. She arranged the holly by sticking it into the styrofoam base then allowed each child to place one of the candy canes in position to complete the centerpiece after he responded correctly to a question about the lesson. The resulting product was completely negligible, a poorly-designed and adult-conceived model bearing no relationship to the typical work of a third grader. I felt the workshop had utterly failed, at least with respect to this participant.

In the final workshop session, E did the jack-o-lantern carving for her group and appeared to enjoy this activity. Following the activity, we discussed some implications and possible uses of learning centers in

the classroom. E's comment was:

If these children I teach were told they could do anything they wanted to with the materials, they would be throwing the pumpkins, possibly hurting someone with the knives, and generally just not behaving well at all. I wouldn't dare try this.

Other participants responded with:

But you don't let them do what they want to. You have to plan ahead and work with students and get them to help make the rules. They should understand the center is a place to work. (N)

It's freedom, but it's not chaos. It's choice but made within limits. The teacher has to plan it so there aren't too many at one center. But you could have several different centers. They (children) probably don't all want to use the same materials anyway. (P)

These incidents reflect and illustrate E's basic beliefs about learning as well as teaching. Children are not to be trusted with pursuing learning according to their purposes but should be taught whatever the teacher deems necessary for their advancement. E, like many teachers, seems to have a basic distrust of relinquishing control or of permitting children to exercise even limited choice over what they do even though she obviously enjoyed this option permitted by the workshop activities.

_____ School used a modified contract system to introduce student choice but these are teacher-imposed, non-negotiable tasks with real choice residing in the child's disposition of his leftover or free time after he completes his "work" contract. In more informal classrooms, teachers make choices concerning materials and environment. Children know the adult is doing this but it does not seem to diminish the child's feeling that he is engaged in his own exploration and is pursuing it in his own way and toward his own ends. This, one of the major concepts of the workshop, was perceived by E only in a limited way and to a lesser

extent than other participants.

It is natural for children to depend upon adults to give meaning, order, control, and security to their experiences but most are still overly dependent when they come to school. Teachers who can encourage children to rely upon their own powers by observing, analyzing, and modifying their experiences will learn how to define and solve their problems and to become more self-directive. Unfortunately, many teachers (and other adults) depend upon children's dependence upon them. From E's comments and behavior in the workshop, she seems to be this kind of teacher. To make children independent threatens her main reason for teaching "to help children learn" with the implication that otherwise they will not learn. The following passage suggests this feeling:

I love little girls and boys. Each is a mysterious little human being whose life I might have a part in shaping. These are hard times for children. They need someone who loves and cares what they make of themselves. To some children, a good teacher may have more influence over their lives than anyone else they will ever meet. I want to be one of these important people.

This statement seems to embody E's expressed and implicit values toward education and her reasons for becoming a teacher. She has feelings of concern and empathy toward children while at the same time, she sees herself as "ennobling" them through her teaching.

E never exhibited any serious doubts about her ability to teach. In response to a questionnaire item: "Do you ever wonder whether you have the ability to do good teaching?", her answer was "very seldom." That she sees teachers as "important" people is indicated by her references to teachers as particularly needed "to make the world a better place today." E's wish to be "important" herself is expressed in the

passage above and implied in her self-description, in the workshop, when participants were asked to choose an animal they would like to be.

E said:

I'd like to be a French poodle, of championship line, who had been in many shows; won ribbons and cups; and had owners who would take me around all over the world to exhibit me before people.

E not only enjoyed this session of the workshop but rated it as the most helpful and valuable to her, saying the identification exercises made her "pause and really think" about herself, and her values. In another self-descriptive exercise, E characterized herself as:

". . . a dime, because it is small and easy to carry. I have saved many dimes in the past because they are small and easy to keep. I believe this is the only coin I've ever really tried to save. I like it because it's shiny. I like it because the man on it has short hair--I like my men to have short hair.

This could be interpreted to mean that E is conservative, traditional, and prizes the status quo or perhaps it merely indicates less imagination and originality than others show. E did not comment on whatever insights she may have gained from these exercises except as already noted.

About this time, E began to experience difficulties with the teaching practicum and consequently to use the workshop meetings as a forum to air her feelings. At the end of the fourth session she asked for a conference in which she explained the situation:

No matter what I do, I can't please my teacher. She expects me to bring in resource materials every time I come. She told me to get some spelling games and have them ready next time. I don't know where to look for these, and she never tells me how to find anything.

E had mentioned this during the workshop meeting and other participants suggested that she look in the media center at the collection

of reading and spelling materials and games perhaps adapting some if the commercial ones were not suitable. I suggested several teaching materials handbooks available at the library or media center and also mentioned the curriculum coordinator at _____ School as a possible resource. It became evident, later, that E rejected all these suggestions, did not go to the media center, and continued to wait for her teacher to supply the materials. In the meantime, E went on to say:

None of the other student teachers have to do all the things I have to do. I teach P.E. every day, work on spelling contracts, grade papers, check IMS folders, and she still expects me to write plans for everything I teach. I have to stay up late every night; I can't even go out with my family any more; not even to church.

E's comments mirror the frustration caused by the gap between her expectations of teaching and her actual teaching performance. Nothing seems to be working out well; the teaching is not going smoothly as she had anticipated. Yet her rigid and narrow view of teaching renders her incapable of moving to another vantage point to gain a fresh perspective of the problem.

E seems almost incapable of directing herself and appears to have little grasp of the potential for fostering cooperative attitudes either with her supervising teacher or the children. In contrast to A and B, she seems to have no faith or belief in the concept of teacher autonomy as the major force in providing instructional materials and appropriate methods. That she is quite expectant of fitting herself into the existing school bureaucracy is indicated by this statement regarding the student teaching practicum:

I expect to learn a great deal of what to do and what not to do; how to act and how not to act; and many other vital things that are important to becoming a good teacher.

She closes her Log by saying that her supervising teacher "seems to be somewhat nicer most of the time" but will probably turn "disagreeable again. In the final week, she writes somewhat wistfully, "She (classroom teacher) keeps telling me to find plenty of spelling games, and so far I haven't found any of any worth. I wish I did have this solved."

INDIVIDUAL MEASURES

Picture

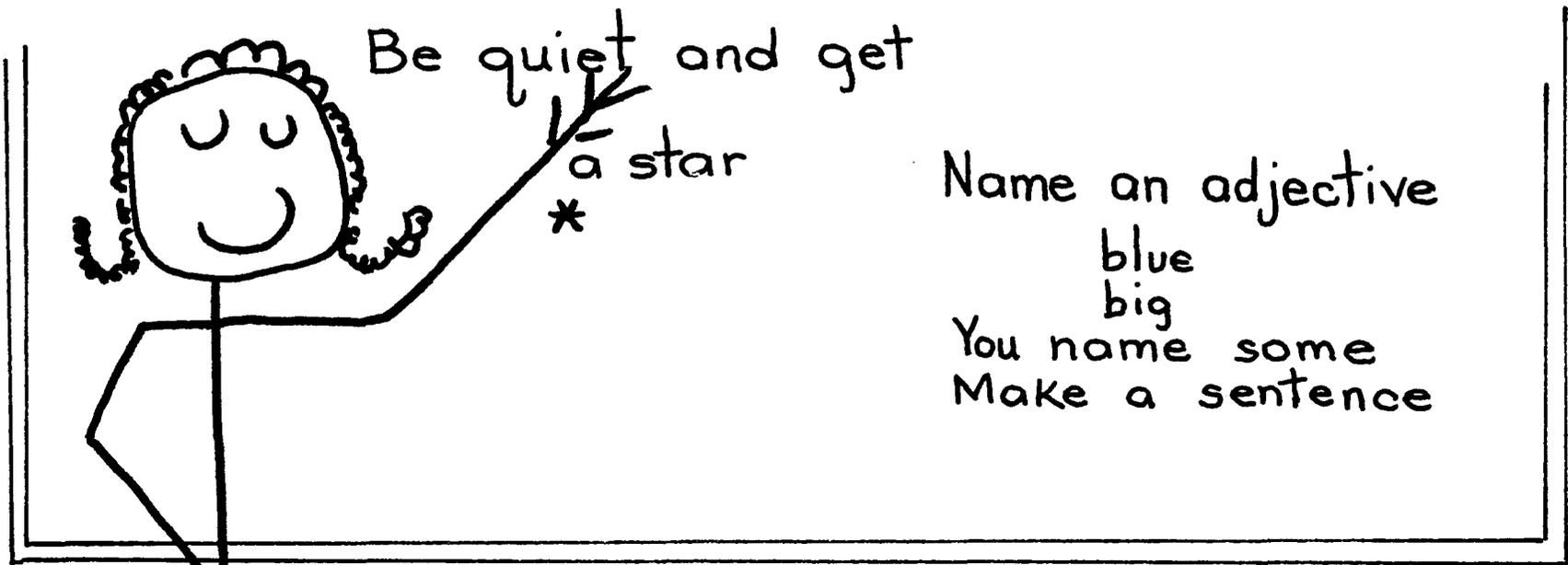
E said she would prefer to teach in a self-contained classroom and did not want to be placed in an "open education" school. This choice is reflected in the sketch which shows her standing at the blackboard instructing the class. The size and animation of the teacher contrast sharply with the de-emphasis and relative insignificance of the pupils. One gets the impression that E is so intent on projecting her teacher image that other classroom elements are crowded out of the picture. I think the picture is an apt illustration of her description of the teacher as an "important" person; the teacher dominates the scene and appears to be imparting "knowledge" to the children, though at an eye level so far removed from theirs that no interaction seems possible.

The lesson on the board is typical of E's teaching plans: narrow and stereotyped with little appeal to the inventive or the imaginative. The large blank space between the lesson and the pupils seems analogous with the gap between E's teaching performance and expectations and her expectations of pupil learning. In the classroom, E seldom used concrete or experiential materials for learning, relying largely on the "tell-it" method illustrated in the picture. Since this approach is directly opposite to that taken by the workshop, I assume that E was unable to transfer ideas gained there to the classroom or to profit much from her

own learning experiences in the workshop. That she distrusted the experience approach to learning was obvious by her behavior and comments such as made during the last workshop session.

The ideal teacher, according to E, wants "what is best for the student" but E's picture implies the teacher knows what is best. In the discussion related to the functions of school (Session Five) E perceived these as remaining essentially the same as they were many years ago: confinement, training, indoctrination, and sorting. Her comments indicate that she thinks these functions should be reinstated or re-emphasized in today's schools. Her picture suggests the same notion. As for individualized learning or instruction, E's picture shows no children working alone or interacting with each other. The workshop stressed individual exploration and learning through stimulating or exciting materials and experiences; yet E continues to picture this process in the one way she knows and prefers--teacher to pupil. The workshop experiences did little or nothing to change her rigid approach to teaching; E simply did not perceive alternatives.

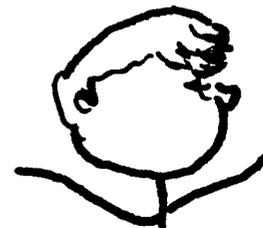
I was unprepared for the caption in the upper left corner: "Be quiet and get a star." Not only is this totally unrealistic for today's classroom and children but is out of keeping with principles of behavior modification as well, should E want to use that technique to control and manage children. The caption in the lower left corner may be taken as another indication of E's conviction that teachers are important persons who influence the lives of children, for the better, by helping them grow into responsible and well-behaved adults. E's comments in the workshop, and her self-portrait suggest that she regards teaching as a mission and her duty is "to help children learn."

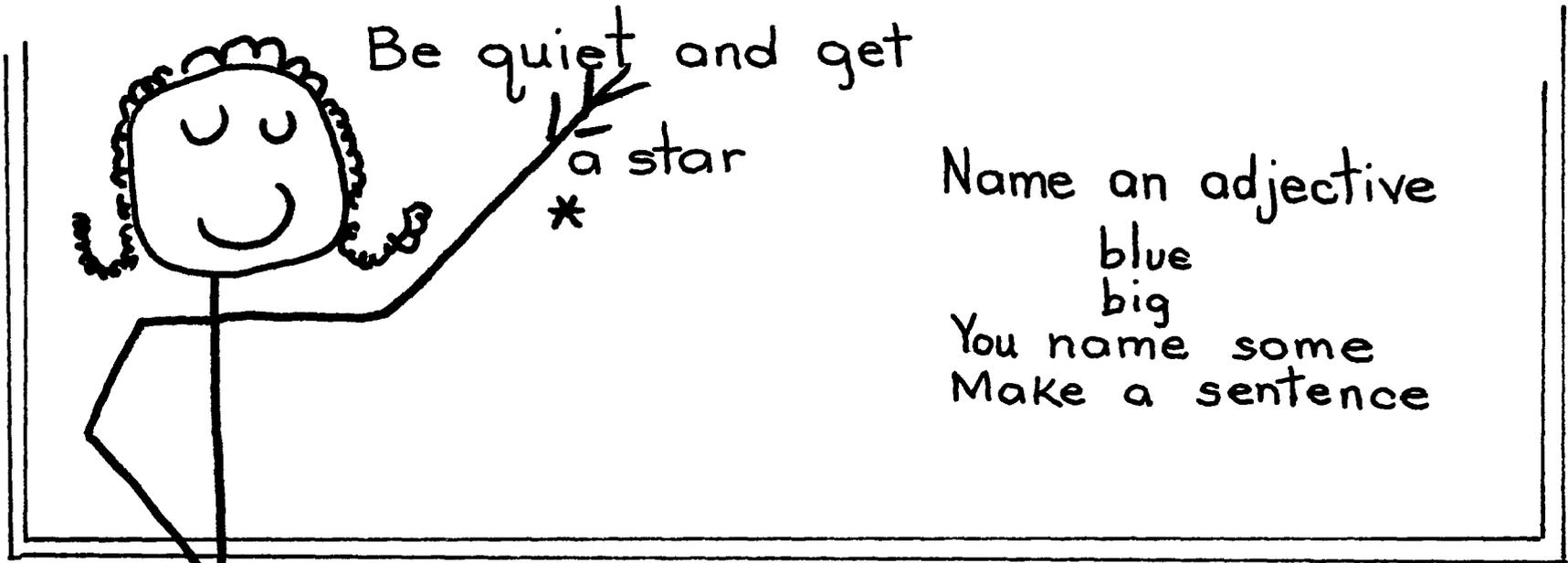


Mrs. C. as a teacher;



A simple stick figure student with a round head and a small tuft of hair.





Mrs. C. as a teacher;



Self-Portrait

E's Self-Portrait is a three-dimensional assemblage made of ten small paper plates stacked and held together with two metal rings. Each plate is a collaged illustration of some aspect of E's life. The first plate is the cover and is lettered with her name and the title My Self-Portrait. The second is a collage of words, in a circle, around a large cross with Jesus lettered underneath: it is the dominating symbol in the design. The words surrounding this symbol are: Mother, wife, house-keeper, seamstress, teacher, banker, cook, student, and gardener. When the plate is turned over (as a page in a booklet), a picture of the Bible is centered on the flip side. The succeeding plates show pictures, cut from women's magazines, illustrating each of these aspects of E's life, ending with another collage of words: cares, love, happiness surrounding a large, red "Delicious" apple. The pictures are scaled to the size of the plate and are conventional representations of the stereotyped role portrayed; for example, the "cook" shows a smiling housewife, wearing an apron, preparing a meal in a well-equipped kitchen; "gardener" shows a huge mass of garden flowers cut and placed in an arrangement; "student" is represented by a neat collection of books on a desk between book ends. None of the pictures are cut apart, altered, or reassembled in any way to create a more inventive or original pattern. The portrait presents a picture of a comfortable, pleasant, and well-ordered existence. The illustration of "teacher" comes almost at the end followed only by "banker" and "wife" which may mean something--or nothing. The portrait conveys E's great interest in the church and her religious faith and, as in her Lifeline, a sense of enumeration of events. The self-portrait confirms a response made by E to item 5 on the questionnaire:

I liked being able to work with my hands with paint; with drawing, painting, and decorating the pumpkin as we wished. So seldom, in my busy life, am I reminded there are things to do just for fun and enjoyment.

Her portrait does not reveal the introspection and self-assessment of other participants, indicating that the activities concerned with self-identity and perceptions of self and others caused little or no questioning on her part. One senses that E enjoyed the fun of the workshop experiences but missed the deeper implications. The portrait shows an attention to details of the inanimate environment which serves to reinforce earlier observations of E's literal stance toward problems or classroom situations we discussed. My impression, from the portrait, is that E has changed little since the beginning of the workshop.

Questionnaire

E's responses to the questionnaire reiterate her observations and comments made in the workshop meetings. The self-identity exercises seemed to have the greatest impact, as she writes: (item 1)

I enjoyed the day when we were given the opportunity to think of ourselves--our inner selves. Talking about the animal was fun and I plan to use that in creative writing. (With children in class) What coin did we like best? These activities allowed us to stop and think why!

She added:

Since I haven't had Art 363 (required course), I haven't been reminded of the many things that people can enjoy doing. I always felt that I just really couldn't make it in art, but I've learned that everyone can do something.

This again illustrates E's initial literal interpretation of the workshop which she describes as: (item 3) "a course where I learned to express myself through doing and talking, and learned how to correlate art into the curriculum." She seemed to show little insight into the relationship between her experiences in the workshop and her perceptions

of children's learning.

In response to item 4, she wrote:

I feel sure that I'm using an aspect of it (my model of teaching) but I don't recall at the moment.

In continuing her response to this item, E identifies the teaching aspect most helpful to her learning as:

You listened to me when I needed it and I, as a teacher, will try to do the same with my students.

Her final comment on this item:

I definitely anticipate using the tactic of incorporating art into my teaching of other subjects. Allowing a person to express in many ways, his feelings are important. In doing these activities, much is learned about that person.

And finally, (item 5):

I found the course (workshop) helpful in numerous ways. I enjoyed learning more about my fellow students and how my feelings compared with theirs. This class was the only one in which we've been able to do this.

This comment suggests that E gained something from the workshop experience if only some vague notions about self-concept although it seems to be of no personal value to her at this time. Her responses to the questionnaire were characteristic of her behavior in the workshop; it was limited in scope, focused on literal details, and merely adequate in terms of participation and contributions to the group interactions and discussions.

ANALYSIS AND SUMMARY

Summary

Of all participants in the workshop, E was the one who most often aired her personal problems with her supervising teacher and who seemed to have difficulty with planning and teaching in the classroom. Other

participants showed their distaste for this through both verbal and written comments but E continued to make such reports, though less often as the workshop continued. E's oft-repeated reaction to the problem was, "I just don't know what she (classroom teacher) wants me to do." Apparently, it never occurred to E to examine her own linguistic and emotional responses to her teacher even though the workshop provided several opportunities for participants to interact with others in structured situations designed for that purpose. It seems evident that E either gained no insights from the workshop or else was unable to transfer or apply learning she gained to her own situation. I assumed that skills of inferring, generalizing, and synthesizing would be practiced in connection with workshop activities, that participants would already have learned these, or would sharpen them through use. E seemed to fall short in both respects.

E's teaching goals, consistent with her own traditional educational experience seemed to be to get children to learn the prescribed subject matter and to exhibit "good" behavior while doing it. E appeared to see teaching as a simple process with learning as the direct outcome and end result of the teaching. Of the fifteen or twenty teaching skills most commonly mentioned, E discussed and used no more than four or five. This is not meant to imply that mastery of teaching techniques will convert a poor or mediocre teacher into a good one but effective teachers need to be aware of what steps they take to help children learn. E did not appear to attach much importance to processes, teaching or learning, and did not perceive that knowing how to deal with them might be the key to getting children involved and thus eliminating many of the problems that bothered her.

One major objective of the workshop was to show that teachers have some control over the curriculum, even though there is a printed curriculum guide. Adaptation of the content to the school and the class are left up to the principal and teachers with the teacher at liberty to decide what children need and how to teach them. E gave the impression that she must follow a pre-set course of actions and not deviate from it. Other participants did not agree and pointed out, in the workshop meetings, how they were able to initiate different and more advantageous methods. E's lesson plans and the teaching that I observed were routine, taken directly from teacher's manuals with little modification; adequate, but uninteresting. I learned, later, that E's classroom teacher shared this view. E's perceptions were different; she felt she did a good job in her teaching and learned a great deal as she remarked in a conference with me.

Though E appears a quite limited person in many respects, she exhibited concern and empathy toward children. She was able to value children as worthy individuals and wanted to help them learn partly because she perceived them in need of love and attention. While this is commendable, and moral, the facts of educational life demand more than good intentions. Both perceptual and intuitive insights are required to teach and involve children in genuine expressions and transformation of experiences. The workshop was an attempt to provide student teachers with such insights. E, though not resistant to the workshop rationale, seemed unaware of it or of the curriculum issues under consideration. She completed the program, essentially unchanged in her position toward education and the teaching of children.

I think the main reason for E's lack of change were her literal outlook, self-doubts, and rigid approach to teaching (and living). Her written comments, behaviors in the workshop, picture, self-portrait, and questionnaire responses point to these limitations. She did not accept evaluation from others, no matter how tactfully expressed, seeing it only as criticism. She commented, more than once, that her teacher, "never seemed to find anything good about what I do. She never compliments me." The teacher told me, later, that she tried to find something to praise about E's teaching but found it dull and routine, seldom extending children's concepts beyond the point they had already reached. I observed that E's art work was also dull, routine, and uninteresting though E thought she did not do any better because she had not taken college art courses. Research does not tell us much about what effects this kind of teacher may have on children but I suspect, for many, the classroom setting will also be dull and routine.

E seemed to be looking for security, in both personal and professional life. The workshop, with its open-ended problems and exercises, did not offer the security she was seeking; neither did her classroom situation. However, E continued to express the hope that she would find it in the traditional one-teacher, self-contained classroom.

It appears doubtful that persons such as E will benefit much from the indirect teaching methods used in the workshop as their basic beliefs and values about education do not agree with the educational effects the workshop was designed to produce.

PARTICIPANT F

GENERAL ASSESSMENT

Introduction

F, thirty, was married and the mother of a three-year old son when she returned to college to complete her degree. She enjoyed caring for her child and liked staying at home but felt that a supplementary income was needed for family expenses. Teaching offered the quickest and most desirable job opportunity for her. Although her previous college work was directed toward teacher certification and she needed only a few courses to meet the requirements, she took extra courses to "catch up" with new methods and better prepare herself in math and science areas. She expressed her concern for adequate preparation in this statement on the "ideal" teacher:

An ideal teacher should be well-prepared in as many curriculum areas as possible. She should be able to plan then carry out her plans. She should get some feeling for the total school philosophy where she expects to teach and then assess what she expects to do. She should be able to value mistakes as that is a learning experience for her. I believe it takes a great deal of preparation to be a good teacher.

F's Student Teaching Log reflects her attitude of seeking realistic means to do just that. Her perception of the teacher as a well-trained technician remained with her throughout the workshop meetings, a concept quite incompatible with the basic premises of the program. This is not to say that she made no changes in her perceptions of and attitudes toward teaching at the end of the workshop, but what changes she made were few and relatively minor. She implied, in her conversations, discussions, and written comments, that her goal was to become an efficient teacher and that she will accomplish this by means of thorough preparation,

knowledge, and mastery of pedagogical methods. She indicated that concern for personal growth or self-evaluation has nothing to do with becoming a good teacher.

F seemed to be a cautious person, with a logical, pragmatic turn of mind, ever ready to question the validity of an assertion or an activity in the workshop. Her goals were set and she preferred to get to them as quickly as possible with no detours, however pleasant, down the by-paths. She described herself, early in the workshop, as:

If I could be an animal instead of a human, I'd be a Peke. We've got one and he has the best life in our family; he gets the choice of everything. But he's a real independent, lovable type fellow.

And again:

I chose the quarter (coin) because I'm a very materialistic person. It's the biggest coin, except the half dollar, and it's the biggest one I had in my pocketbook.

My impression of F is that she, also, is an independent, "lovable type fellow," more interested in getting and holding a job than in teaching. She has clear-cut goals and the determination to achieve them. She is willing to listen to the views of others but seldom persuaded to change her own perceptions and opinions. She exhibited skill in generalizing, making inferences, and communicating with others in the workshop. In contrast to E, she is vivacious and dynamic in appearance and manner seeming intelligent and aware of issues discussed in the workshop. She had an air of authority which I later learned was at odds with an inner feeling of insecurity and lack of confidence.

Student Teaching Log

F begins her Log with an account of the week's field experience as a "challenging" but valuable introduction to teaching. She notes

there was some confusion among teachers regarding the student teachers' participation schedule:

We did a lot of booklet making for them (classroom teachers) because they were not told that we would be there all day for a week, so it took them a few days to decide what to do with us.

F said nothing about the open-space classroom or team teaching in contrast to the other participants, all of whom commented on this aspect at length. From the beginning, she tended to emphasize the organizational aspects of the classroom and her role as teacher-director rather than focusing on the children or the learning process. She seemed impatient to get to the point; that is, the goal of learning to be a teacher. She appeared to be looking for specific, planned teaching activities from which she could gain experience and expertise, as she wrote:

Today, I had a positive experience (for a change). I showed the children a filmstrip, then we talked about the film and picked a topic for creative writing, as the teacher (Mrs. B) had planned. I enjoyed working with this and felt it was a good experience.

I think F is expressing her preference for activities and lessons that have a clearly defined beginning, middle, and end rather than "helping" or tutoring small groups in reading or handwriting.

The workshop stressed the opposite notion of providing experiences for students then encouraging them to find their own concerns or "topics" to write about, draw, paint, or otherwise pursue. The experiences and materials offered must be a kind which foster and promote genuine personal involvement. It is possible the filmstrip could offer a starting point of sufficient interest to motivate further exploration, but it has been my experience that first graders are more likely to

respond to something they can touch, see, hear, or get their whole bodies into. F saw the filmstrip as a legitimate, and quick, way to get some writing done.

After our first workshop experience in attempting to integrate language and art, F recorded this in her Log:

I had a group of first level students today (most "immature" of first-graders) and I had an art lesson-nature walk-language arts experience with them. All three experiences were tied together and I felt my lesson was a success. This was a learning experience that will be helpful in the future.

F indicated earlier that she wanted to do everything expected of her, in the workshop and in the classroom. This was her initial attempt to transfer some of the workshop learning and insights into classroom practice. Although this was a teacher-contrived experience and did not result from the natural flow of the children's work, F seemed satisfied with the outcome, though it was hardly more than correlation of art with reading. F's beliefs about how children learn were based upon the traditional model of teaching through direct influence in a formal classroom; I felt she departed from this method only to satisfy suggestions I made that were related to the workshop activities. When I visited her classroom, I usually found her working with a small group of the youngest first-graders instructing them in handwriting or phonics skills in a formal and precise way. Work was clearly separated from play; drawing and painting were reserved for periods after the assigned work was completed.

F perceived the purpose of the workshop as that of correlating two subject matter fields into a packaged "experience" which can be given to the children. The workshop experience utilizing a "starting point"

as a beginning in order to provide students with a take-off step from which their own perceptions and internalized knowledge could then flow had no impact on her teaching behavior. F was often anxious or doubtful as to the meaning of the workshop activities and usually asked exactly what she was supposed to do or "What is it you want us to do?" She was, then, conscientious about trying to carry out the assignment. In the integration exercise, she selected a large, brilliant sumac branch, covered with the fall berries. Participants were asked to look at the natural object in a variety of ways: morning, late evening, a half-light, full-light, and so on; touch and feel its shape and texture, notice its color or lack of color, then try to sense a pattern or rhythm within it. The end result was to be a piece of art work expressing the essence of the total sensory effect of the natural object. F's piece, in contrast to the natural object, was a pale wash drawing, of a flame-like shape--acceptable but not particularly sensitive in quality or rendering. It more nearly resembled an attempted sketch of the branch itself rather than an abstraction of color, form, and pattern. This rather literal interpretation of the problem may be the only response F is capable of making, but I hoped the workshop experiences would free her to respond less conventionally and with less inhibitions. This work is consistent with other characteristics such as her preference for planned and structured lessons, her tendency to wait for instructions before acting (in the workshop sessions), and her requests to know specifically what she is expected to learn.

Throughout the entire workshop, F conveyed a sense of working very hard, yet she did not seem to achieve much. Most of her energy seems to have been devoted to complaining and later coping with behavior

she perceived as unfair to her as a teacher in training. This problem concerned the classroom teachers at _____ School. She wrote:

I was really mad and upset about my day in the school. Again today I was left to take the children to recess while the teachers took their hour and a half break. I don't mind helping the teachers but I do mind doing their dirty work.

And the next week:

I still spend my afternoons in taking the children out and grading papers. I have very little time to communicate with my classroom supervising teacher and I feel that this time could be better spent in discussing my teaching performance and curriculum.

Although her feelings may have been justified, it was not until the seventh week that F was able to give less attention and emphasis to this problem. She wrote:

I am still taking the children out to recess but I think I have grown accustomed to this chore; it no longer disturbs me quite as much as before. I feel that I am developing more of a rapport with my teacher now. She is aware of my weak points and tries to give me experiences in these areas. She is quite willing to let me express myself in any way and at any time that I can and want to.

Energies which could be used for self-examination were dissipated in wishing for the ideal situation. F seemed to believe that once this exists, she can then function as an effective teacher. Workshop activities repeatedly offered experiences and opportunities for self-examination and analysis of one's personal beliefs about teaching and learning but F did not profit much from them.

Concurrent with this point in F's field experience, the workshop was focused on the concept of an integrated-learning experience as embodied in a film picturing a British Primary School. The Leicestershire or open classroom tends to imply a model of learning that is fluid without fixed starting or stopping points such as we impose in daily and

semester school schedules. An atmosphere or climate of learning is created by a group through the interactions of pupils, teacher, and materials. The membership of the group may change but the learning climate persists and continues beyond the time-imposed limits if it is truly the result of an interplay between something outside the child--the general environment, materials, persons, and something inside himself--his concept-forming mechanism, his mind. If teachers could set conditions so as to create this kind of learning "culture" there would probably be an increase in useful behavior, less disruptive behavior, and a chance for the "messaging about" phenomenon to develop. The value of this process lies in the importance it ascribes to the interaction between children and materials. It seems reasonable to suppose that the teacher who is learning to function as a resource for children who are learning would benefit from the same experience by gaining an understanding of the impact of direct and tactile experiences. This assumption was implicit in the design of the workshop activities. The film pictures similar activities as well as the "messaging about." The exploration of a wide variety of materials as a prelude to the child's involvement in a learning experience was stressed in the film and similar experiences were provided in the workshop for participants.

After F's statement that the classroom supervising teacher would allow both freedom and opportunity for F to arrange such learning situations, I hoped that she would assemble an array of materials, then genuinely explore them with the children. In this way both teacher and children could learn, on intellectual and experiential levels, with the added advantage that the teacher would now be in a better position to

provide helpful assistance to children through her own awareness of the problems encountered and through knowing at what point in the learning experience help is needed. Of all the participants, F seems in the best position to try such an approach to teaching. Other participants were not given this degree of freedom within their classroom groups. Her failure to do this, at such an opportune moment, forces me to conclude that the workshop had little or no effect on her teaching behavior.

In contrast, N, a participant assigned to the same team and suite as F (with a different supervising teacher) attempted to go beyond the art-language correlation level by assembling materials and asking children how these could be used in connection with the coming Thanksgiving holiday. I observed a part of this "messing about" experience and noted that N became involved with the materials herself and by doing so, was able to encourage children to continue when they seemed on the point of losing contact with the interactive process. The final outcome was less stereotyped than usual and produced a satisfying panorama of Thanksgiving dinners, parades, and turkeys, but not a single Indian or Pilgrim, in the lot.

I think N comprehended, at least on an experiential level, the rationale of the learning process presented and implemented in the workshop. This view goes well beyond simple notions of "each at his own pace" as the criterion of individualized learning. It holds the view, as do open education teachers, that the individual child is capable of interacting in and with and learning something from nearly any responsive element in his environment; that material originally selected for one purpose may be used by a child for another purpose to facilitate his learning. One basic idea that recurs in the literature about open

education and is applicable to the workshop rationale is summarized by Rathbone as follows:

This is the idea that in a very fundamental way each child is his own agent--a self-reliant, independent, self-actualizing individual who is capable, on his own, of forming concepts and of learning.

He continues with a citation from Hawkins which describes the meaning of the child as "agent."

To describe a human being as an agent means to describe him in terms of his capacity to extract order, form, and organization from the environment in which he lives and to build, in the process, modes of behavior which are matched to that order as it is abstracted. It means to recognize that the autonomy of this activity can be muted or suppressed, but it cannot be subjected to control in its proper function. It means that your description of the human being, your way of reducing his behavior to order, is one which he can himself attain; thus you are metaphysically on a par with him...It means that the causality of the actions is to be cast in the language of reasons and intentions, not that of stimuli and reinforcement.²

F was able to do this for herself but did not extend her understanding of the process to children. She reduced the integrative and wholeness of the experience to the level of art-language correlation and transformed the process into a teacher-directed exercise.

Participant E, on the other hand, was not able to interact with or explore materials as an avenue toward involvement and interplay between herself and the environment except in very limited ways. Her perspective, in comparison with F, was rigid and narrow, with respect to teaching-learning dialogue. She not only directed children in their learning but felt an overwhelming need for direction in her own learning. Though F indicated some need for such support, she was usually able to

²Charles Rathbone, Open Education: The Informal Classroom (New York: Citation Press, 1971), p. 104.

cope with difficulties as they arose.

F's Log was brief, hardly more than a paragraph each week. She showed little inclination to disclose or tell much about herself, either in the workshop or the report.

Her last entry was enlightening, but at the same time, discouraging:

Today was a real challenge to me, and I must say I was glad to see it end. One of the teachers came in and stayed long enough to turn her children over to me for the day. I made up my mind to do the best I could under the circumstances. The experience was good for me as I saw how much preparation it takes to be a good teacher.

We (she and another participant) had to take them out to recess. The teachers have just decided that that gives them a nice social hour. I still grade papers--which I object to--and we are never given a chance to talk to the teachers about their plans for the class and for us. We, R and I, feel very uninformed about our place in that room.

These comments indicate the interpersonal problems that existed in the suite among the regular staff and extended to participants. These conditions tended to aggravate or diminish the learning potential for the participants while the once-a-week participation did little to improve the situation and F seemed to gain very little insight from the workshop activities.

INDIVIDUAL MEASURES

Picture

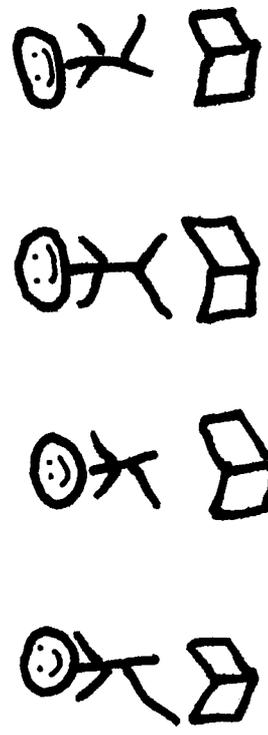
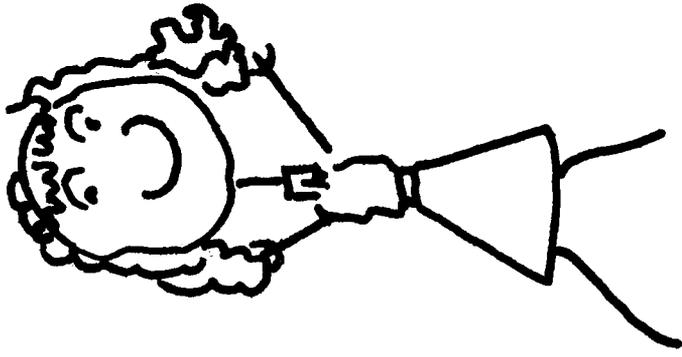
The sketch of the teacher in her classroom shows F, standing apart and smiling, in the center of the classroom. She is shown much larger than the children, though not gigantic nor overwhelming, as she surveys the scene. She appears more like a ringmaster or director. The children pictured are busily and happily working at their reading, pictured

as the largest and most important curriculum area. This is no reflection on F as most first grades in most schools spend most of the day pursuing this subject. Three other centers are pictured: writing, science, and math. The writing, though not labeled, is probably devoted to the practice of forming correct manuscript letters as I repeatedly observed F doing this with children in her classroom.

The drawing, though abbreviated, as was F's Log, has an orderly quality about it and one senses liveliness and animation even though it may be controlled. There is no interaction between the teacher and the children but this is not surprising in view of F's preference for direct teaching influence indicated earlier. The teacher is clearly the authority figure and the authoritative dispenser of knowledge and activity in the classroom. The picture conveys no clear image of how the teacher works with the children, in a group, individually, or both. From previous observation and comments, I know that F preferred the former.

The scene is non-committal with respect to implications on how children learn. The drawing was made following a discussion of curriculum ideologies with some opportunity given for participants to examine their own sets of values and beliefs about curriculum. The workshop rationale holds many of the same views as advocates of open education do toward children's learning: the child is not a passive vessel waiting to be filled, but an active agent in his own learning; learning results from his own self-initiated interaction with his environment; learning is not "linear" in nature but can be unpredictable admitting to a plurality of interpretations; verbalism is not the only proof of the existence of knowledge. Compatible with other data on F's behaviors and comments, I interpret the drawing as correlating with her previously

expressed belief that children are "taught to" and cannot be expected to learn of their own volition, at least not the kinds of learning required by the school. In accordance with both sketch and comments, F remains the dispenser of knowledge, the highly directive, though benevolent teacher. Apparently, she saw no relation between the non-directive, experiential learning activities of the workshop and learning activities in her own classroom. Although F dutifully attempted all the assignments made in the workshop, she preferred the more structured and seemed less tolerant of and sensitive to choices that individuals might make in selecting learning options.



Reading

Self-Portrait

The self-portrait depicts F in an entirely different light showing her "secret" side, her sensitivity, ambition, and deep attachment to home and family. She used a format originated by an art student in the language module: a plastic egg shape holding inner thoughts, ideas, and feelings, while the outside portrays the self presented to others. Unlike the art student, F did not draw her own features on the oval egg shape but chose to use descriptive words and phrases instead. Some of these phrases are: "A protective coating"; "MAKE ME OVER"; "Diet and Calories"; "child watching"; "lady"; "Dogs"; "SURPRISE!" and a facsimile dollar bill echoing her earlier description of "materialistic." Inside the oval shape, on a bed of brilliant red and orange tissue, are her photograph and two printed labels: "All by Myself" and "READING." The three-dimensional portrait is accompanied by this typed caption:

Around me I have a shell, keeping me safe from hurt and emotion. This shell encases my being so that I seem insensitive to others. But . . . those who penetrate this fragile yet seemingly impervious shell, find that I am a very warm, caring, loving and sensitive person. My world inside of me is colorful, creative, and full of things that make . . . ME!

The portrait is that of an intelligent and, perhaps, sensitive person yet F never impressed me as particularly perceptive to the needs of others. The portrait actually reveals little about her "inner" self except for the typed message. There are only two descriptive phrases on the inside compared to eighteen on the outside. The caption seems to say that she is afraid to risk sharing highly personal feelings with others unless they are close to her and trusted by her. The portrait suggests a highly-controlled and disciplined person who knows what she wants and has the drive and ability to pursue it.

F's self-portrait reflects a desire to communicate with others though only up to a point and in a limited way. She asked me several times if I had looked at her self-portrait (misplaced for a few days) and, looking back, I wonder if this was her way of showing herself to me without risking such exposure to other participants. If the portrait is an honest reflection of the person, and I have no reason to doubt this, F possessed unexpected sensitivity and discernment about herself which never emerged in the workshop meetings. During the workshop, she did and said very little to indicate such qualities.

Questionnaire

F did not return this evaluation of the workshop but gave me some impressions of her reactions at various times. In the discussion of learning which followed the viewing of the film Children Are People, F's response was negative. She said, "I can see how they relate the writing to art, to drawing, but that's what we all do in the primary grades." She questioned the absence of basal readers and reading groups as well as direct instruction in such subjects as handwriting or mathematics. She was doubtful that the children she now worked with could learn much in a similar situation because "they know so little." She felt that much more structured activity was necessary for first-graders and that it would be more efficient to instruct them in groups. F's assumption that knowledge is discrete and a thing apart, to be acquired by following directions and learning "how to" is similar to the viewpoint of E. Both E and F were concerned with teaching lessons "to" children but the two are quite different in other respects. E was not able to interact with or explore materials as an avenue toward involvement and interplay between herself and the environment except in

very limited ways while F did creditable work in art media even though she protested that she was "no good in art." E's perspective, in comparison with F, was rigid and narrow with respect to teaching and learning processes. E not only directed children in their learning but felt an overwhelming need for direction in her own learning. F indicated some need for support in her teaching but appeared quite capable of directing her own learning, and seemed convinced that her personal goals and life perspective are "right," at least, for her.

F indicated, in a discussion, that the most important thing she gained from the workshop was an appreciation for the student's position and point of view. She said the workshop provided a necessary and "safe" outlet for the expression and consideration of student's feelings and needs. She criticized the teacher education program rather severely in terms of purposes, procedures, instruction, and supervision. She agreed with the basic concepts of the cognitive point of view toward teacher preparation: knowledge, intellectual skills, specific teaching techniques, and verbal behavior as the prime medium of communication and expression. F did not need to say as E did "Tell me what to do"; her concern was "Tell me how to do it."

ANALYSIS AND SUMMARY

Summary

Though looking forward to teaching, F did not seem as emotionally involved or anticipatory as some other participants. F's model of teaching was based on her own experience in elementary school though she accepted current organizational plans as possessing some merit. She said she did not like the team teaching situation as she observed and participated in it at _____ School and asked to visit other types of schools

and classrooms to observe different instructional plans. She expressed the belief that she would prefer a self-contained classroom with options to develop her own approach and methods compatible with the children and the curriculum. Since she was willing to depart this much from the traditional I thought she might implement some of the workshop ideas into her teaching but she did not state this definitely. Her major purpose was to prepare and qualify herself for a teaching job and she wanted to do this as quickly and efficiently as possible. The workshop program neither helped nor hindered her progress toward this goal. She enjoyed some activities and exercises, as other participants did, and was conscientious about "doing and making" everything assigned or requested.

F enjoyed the sessions on personal identity and realized the value of establishing a favorable emotional atmosphere for learning as shown by her comments in workshop meetings and her appreciation of the trust and security of the workshop for participants' current gripes of complaints. She did not seem to realize that children's anxieties may be caused by situations unfavorable to them emotionally. Though she used praise, motivation, fairness, and patience with children, F remained impersonal and somewhat mechanical in doing these things. On the other hand, R, in the same suite, and using many of the same techniques, seemed more sincere and personal in dealing with the children. Although the workshop program emphasized respect for and tolerance of individual differences, F never seemed to internalize this concept, or her overt behavior did not show it. For F, the important issues were acquisition of specific teaching skills and adequate preparation to deal with classroom problems and crises on demand.

In the learning center session, F remained on the fringes of the group activity, observing and commenting, but not actively busy with the materials (pumpkins, paint, knives, and so forth). Consistent with her search of organization and structure, she liked the pattern painting exercise much better, saying: "I like this. I like starting out with a dot because it gives you a place to begin, and you know you won't get messed up." Her choice of activity and comment seem to reflect her wish to anticipate and prepare for contingencies or final outcomes so as not to get "messed up" in teaching. E, in the same session, designed, carved, and painted the pumpkin her group selected, and later remarked that she liked working with paint and art materials. Neither of these participants made more than minor changes as a result of the program, though for different reasons. E's focus was on short term objectives, procedures, and formulas, a "bag of tricks" approach to teaching; while F made genuine efforts to develop and integrate methods consistent with her rationale of teaching, even though she asked for reinforcement and approval of them. The art work produced by the participants was different: F's reflected genuine involvement with the ideas and materials while E's was superficial and stereotyped. I think F is capable of profiting from a similar workshop at some other time in her teaching career after she gains experience and more confidence in her teaching performance. She agreed, in discussions, that "enrichment" of the curriculum was desirable but difficult to achieve and implement in her present teaching situation. Reading was treated as the most important subject matter for first-graders taking all the teacher's time and energy to get through the required lessons. Her own view of reading, influenced by her difficulties with the college course in reading instruction, was

much the same. If she observed dullness and meaninglessness in the classroom routine, largely reading instruction, she accepted it as part of the job of teaching. Though F appeared, at times, insecure and uncertain of her ability to teach, she does not seem dull, and her behavior in the workshop suggested the possibility and some intention of trying new or less rigid teaching methods once she is established in her own classroom.

Part Two

Evaluation and Analysis

The purpose of this thesis was to explore the feasibility of a particular approach to teacher education which would enable prospective teachers to experience and participate in a curriculum analogous to that for elementary school pupils. Assumptions about teacher behavior and learning were set forth and discussed: individuals respond to different situations uniquely; teacher education must deal with educating the whole person; teacher education is an on-going process and not a single preparation course; teachers must be able to function as decision-makers; and many strategies for teacher education need to be developed in response to diversity among persons.

In helping a group of student teachers toward these goals, several considerations were made: (1) student teachers should participate in a flexible curriculum that would allow them to act as agents of their own learning, encourage their individual interests, and develop their own resources; (2) the curriculum activities and learning experiences should be concerned with learning as a person as well as focusing on teaching techniques, skills, and methods; and (3) emphasis should be

placed on learning to learn so that prospective teachers may develop and enhance the values, attitudes, and skills that enable them to function as effective leaders of instruction in classrooms.

The strategy employed in this teacher education program was the design and implementation of a workshop organized around an integrated curriculum similar to one which could be used in elementary school. Case studies of six participants and an analysis of the workshop as a whole constitute a major portion of the thesis. Growth or change of attitudes toward teaching and teaching behaviors, as based on self-reporting, arts-language products, and observation by the instructor was noted. Two participants were seen as having greatly benefited from the program while two seemed to gain little or nothing from it. The other participants appeared to make some gains and receive some benefits from the program. In all cases, characteristics seemed related to change or lack of change.

The case studies revealed participants as individuals located at certain positions on the teacher behavior learning continuum and moving according to their needs and perceptions. One generalization about the effects of the program can be made: all participants, even the two who seemed to gain the least, agreed the workshop was worthwhile and valuable to them in terms of personal development and clarification of personal goals.

Particular types of activities were noted as having more impact on participants than others. I suggest that similar activities could be used by other teachers and participants to achieve similar results although no recommendation is made that this curriculum could be transferred in total to another group. It could be used as a guide for developing less traditional student teaching seminars or as an element in a

teacher education program.

Evaluation

The evaluation of the program falls into four major areas for discussion: (1) the activities; (2) the instructor; (3) the participants and (4) the case studies as reflecting the growth and learning resulting from the first two.

An evaluation questionnaire was given to participants at the end of the workshop directed toward these areas. Questions one and two related to the workshop activities; question three asked participants to summarize what they learned while question four was concerned with teacher behavior and aspects of the learning process.

The responses of participants to the first two areas will be given as a means of checking the effectiveness of the program and the instructor. The third area has already been considered in the case studies, and to some degree, in the running account of the workshop sessions. My responses to the questionnaire items will follow that of the participants.

Activities

Introduction. The space for the workshop was makeshift and improvised from a large, bare, echoing classroom with a small workroom, equipped with sink and counter top, attached to the classroom. Tables and chairs were the only other equipment available. We had no art materials except the minimum that I was able to gather from previous workshops and the boxes of "found" materials I brought with me. There was no convenient storage space for either raw materials or finished work and nothing could be

left between sessions because evening classes met in the large room. A marked contrast to my preconceived notion of what a workshop environment ought to be! Because of the extremely limited facilities and equipment participants had to do most of the projects and assignments elsewhere, in the dormitory or at home. In some sessions we were able to do the work in the classroom as in the learning center activity (session ten), the sensory crossovers (clay figures depicting verbal symbols), the mind pictures and the pattern paintings. Yet in spite of such limited resources, participants continued to work and experiment with projects and activities in different media. I was continually surprised at the results and quality of the work produced when I think of how limited we were. Given enough time, participants could design and evolve their own space and workshop materials from a richer and more eclectic choice of materials or the workshop could be furnished with a great variety from the beginning. Suffice it to say that we managed.

The activities fall into three distinct kinds: the structured human relations exercises, the lectures and follow-up discussion, and the arts-language assignments which were sometimes, but not always, related to the first two groups. The first was planned to explore inner resources, perceptions of people, including oneself, some discussions of affective learning, and an experiential approach to gestalt principles of integration of the physical, psychological, and biological aspects of persons. The second was organized around the theme of "Development: The Aim of Education" and was intended to bring knowledge of concepts and issues in curriculum and instruction to participants through lectures, films, and discussions. The remaining group was concerned with

"making and doing" and was, generally, the product of the first and second. These activities reflected the personal responses of participants to issues raised in the others.

The first group of activities were clustered in the early workshop meetings and were planned to establish openness to experiences, an atmosphere of learning that fosters affective, social, and cognitive growth where expression of feeling is encouraged by others and accepted by the group. As people become more and more receptive to honest observations of themselves, their own motives, and the behaviors and motives of others a greater capacity for toleration of differences results, a prime requirement for teachers who wish to individualize instruction for children.

The interaction among participants, teacher, materials, resources, and ideas was so much a part of the activities that it is difficult to separate them from the workshop as a whole. However, some parts of the program seemed to have more impact and influence on participants than others. It is possible that the same kinds of activities could be used by other teachers and participants to achieve similar results and reactions. The participants were asked, on the questionnaire, to describe activities which had, for them, the greatest impact.

Questionnaire Evaluation

The responses that follow were given by participants in answer to the evaluation questionnaire. Two participants did not return the questionnaire and all participants did not answer every question but I am including the data I received except those already reported in the case studies.

1. As you look back over the weekly sessions, certain discussions or activities will stand out more clearly in your mind than others as having had more impact on you. Please identify two or three and describe briefly how they affected you.

Sharing ideas has been very helpful to me on many occasions. (B)

One of the activities I especially liked was the one drawing ourselves in what we visualized as our future classroom. I also enjoyed doing the self-portrait; it made me think a great deal about myself. (C) (This participant was not present for the first three sessions.)

No response to this question. (E)

One of the activities that stands out in my mind was the self-portrait we did. Working on the portrait made me more aware of the different aspects of myself. Another activity I liked was the pattern painting when we started with a dot on a piece of paper and went from there. This activity allows for greater freedom and creativity--especially when you can't draw very well. (N) (This participant missed Session Three.)

Another activity that stands out in my mind was the visit to Garden Studio. The explanation on Beckmann was entirely new to me and fascinating. The artist there was most informative. Her warm personality and informal manner were greatly noticeable assets. Her knowledge of Beckmann was overwhelming and I thoroughly enjoyed it. Plus, I love people who love plants as much as I do! (P)

Listening to the other student teachers' situations made me appreciate my situation more. I think it turned out to be more of a gripe session than intended when we had discussions instead of doing things. (R)

The weekly sessions are vague to me now. The combination of talking about student teaching and trying to complete a module made for less learning and more confusion. (S)

The Lifeline was good; I will probably use it with my children in class. I also liked the meeting we had at the art studio. It made me think more about putting art, writing, reading, and other activities together in my class. (S)

The session when we went out to Garden Studio really stands out in my mind. Seeing all the creativity in that one place

was amazing. I became more aware of every one of my senses: sight--when I looked at the metal sculpture; smell--when I walked through the plant room; touch--when I felt all of the art weavings (pillows, blankets, etc.); and hearing--when I realized how quiet it was out there. Children would definitely benefit from this visit. (W)

Two participants, A and B, drew highly personal meanings from one or more sessions as indicated by the responses they gave. Though few participants were motivated to spend any great amount of time in writing or reflecting on the implications of the workshop experience, A wrote and said more than the others about this aspect of it. She seems highly interested in the question of learning to learn and all that it involves, giving this issue the highest priority as shown in this response and in her answers and comments at other times. She said her position on this issue changed considerably after the workshop experience as she became aware, for the first time, of the implications of this concept of learning. B seems to relate the workshop experience to the realm of affective education as shown by her answer here and other responses made by her. This is hardly surprising in view of the stress and tension she felt in connection with her other courses. Participants R and S expressed somewhat negative feelings when R said that workshop meetings should not turn into gripe sessions and S objected to a combination of workshop plus Module requirements and assignments as too demanding for student teachers at this point in the program. All participants reflected varying degrees of stress and tension from the pressure of course requirements and the teaching methodology used in some of their courses. The tense and particularly uptight feelings carried over from other class meetings threatened, at times, to dominate our sessions.

2. Six participants mentioned the trip to Garden Studio as an outstanding experience for them and I, too, thought it was one of our most important sessions. The Studio was itself a giant work of art, with all the separate elements in the exhibit integrated into the total space to produce a tactile and spatial environment which could be explored as a multi-sensory experience. This visit to the studio, the milieu of a working artist, had far more impact on participants than I anticipated or believed possible. The simple experience of being there and walking through it seemed to evoke a range of different and highly personal responses. The experience suggests that an effective blending and merging of art and sensory experiences has implications for the training of teachers in terms of creative and personal development and sensitivity to learning by allowing students to become involved experientially as well as intellectually in learning to identify feelings, emotions, and physical aspects of self. Programs like the Metro Experience³ have explored this possibility with results indicating positive value; our experience in this workshop indicates a similar positive response.

Other activities important to participants' personal growth and the acquisition and development of teaching skills are those concerned with interpersonal relationships, self-identity explorations, and sensory modes of learning. In an evaluation discussion of the exercises in Session Two, participants made these comments about the Getting Acquainted Triads exercise:

³An experimental art program designed to implement conscious learning in all areas of feeling, perception, and expression as well as extending conceptual and practical skills at the Art Institute of Chicago in 1969.

I really enjoyed that experience. I said things I've never told anybody else. I found out some interesting things about the others in my group. Things I didn't know before. (B)

You think you know what other people are saying, but you can't always be sure. I found out I was tuning out parts I wasn't really interested in. Do children do that too? (R)

It's easy to listen and to look like you're listening, but you remember just the things you are interested in. (P)

I've not talked much, this much anyway, to anybody in years. I like it! (W)

Some implications for teachers are: clear communication cannot be taken for granted; teachers and children should listen to each other with attention and respect; children need to have opportunities in the classroom to express their thoughts and communicate their feelings to others; inter-personal relationships are necessary, but often neglected skills, in the training of teachers.

Session Three was more valuable to me than any other because it marked the beginning of my feeling that participants were really responding to ideas and concepts basic to the workshop rationale. I participated in this group session, as a member of the group, and I think this helped to establish a participant-teacher and participant-participant relationship different from those in the previous sessions. Candor, acceptance, and mutual respect for each individual's views and responses were present in the interaction and discussions of the activities. Some evidence of this achievement is given in the responses to this question, of participants A, B, and E.

Concern for the teacher as a person has received emphasis in the past few years and stresses the necessity for teachers to confront their personal needs and self-perceptions. Within the psychoanalytic context,

Horney⁴ has made a case for self-analysis, and Jourard⁵ has developed the thesis that a person comes to understand and discover himself only as he discloses himself to another. Results of a course for teachers focused on personal growth through self-study demonstrated that more accurate self-concepts are produced through such methods.⁶ Though this workshop could not devote much time to either self-analysis or disclosure of self, Sessions Two and Three were organized as an introduction to exploring and gaining self-insight through interaction with others through sensory experiences.

The teacher's perceptions, his assumptions, and his feelings all affect what he says and does with pupils. The teacher who knows something about his internal frame of reference toward problems and values is more likely to be sensitive to the problems, values, and positions of students. One of the basic principles of perceptual psychology is that all behavior of a person is the direct result of his field of perceptions at the moment of his behaving or, to put it another way, his behavior is at any instant the result of (1) how he sees himself, (2) how he sees the situation, and (3) the interrelations of these two. How the person sees himself (his self-concept) is the single most important influence on his behavior.⁷

Equally important is the process of personal role definition in learning to be a teacher. This means the development of distinct,

⁴Karen Horney, Neurosis and Human Growth: The Struggle Toward Self-Realization (New York: W.W. Norton, 1950).

⁵Sidney M. Jourard, The Transparent Self: Self Disclosure and Well-Being (Princeton, N.J.: Van Nostrand, 1964).

⁶Edward McClain, "Personal Growth for Teachers in Training Through Self-Study." The Journal of Teacher Education, Vol. XXI, No. 3, Fall, 1970, p. 376.

⁷Arthur Combs, The Professional Education of Teachers (Boston: Allyn and Bacon, 1965), pp. 12-13.

individual and consistent concepts of oneself as a teacher synthesized into a unique professional and personal role identity. Intellectual resources, command of subject matter, and instructional skills are basic to teaching, and are not minimized, but a realistic concept of self adds another factor important to the making of a successful and effective teacher.

I identified Session Ten as one of the most successful because it presented a simulated teaching-learning experience in the style of the Leicestershire model of the British Primary School. This model is characterized by learning centers, integration of curriculum areas and skills, changing environments, and personal pursuits of knowledge. A climate conducive to comprehensive interaction and involvement of persons and resources in an informal learning environment results. The open classroom concept embodied in this model tends to imply a class or group who are busy working and learning. The members have learned to expect useful behavior, and inhibit disruptive behavior, in each other. The group can be characterized as having created a "learning culture" that can continue even when the membership changes as people come and go. There are more demands and expectations for responsibility among peers and less responsibility and dependence toward the teacher. Although there was not enough time to achieve this condition completely in the workshop, there was a hint of its possibility in the way the participants worked, without undue haste or pressure, relaxed, exchanging remarks and conversation, paying little attention to the teacher. I sensed that everyone was completely involved with the materials and her piece of work, pursuing individual goals with respect to the work she was creating. I overheard the following remarks which contributed to this feeling:

This lady jack-o-lantern needs a gold earring for her ear. I wonder where I can find one. (B)

Why don't you use this? (Giving B a piece of gold-trimmed plastic from which she quickly snipped a pair of dangling earrings.) (E)

I'm painting the outside of my jack-o-lantern all black. It looks like an abstract lantern or a piece of sculpture. (S)

This kind of learning atmosphere provides its own momentum and is what seems to be missing in most of our "open classroom" learning centers which more nearly resemble programmed work stations. From my point of view, these sessions met the objectives and achieved the goals I had in mind for them.

The Teacher

In evaluating the effectiveness of the program and defining the insights that resulted from it, the behavior of the teacher must be included to fully describe the program. Since the workshop was meant to provide experiences for student teachers analogous to those for children in a classroom, the qualities and characteristics of the teacher are important aspects of the program. Participants were asked to respond to the following item on the questionnaire and a summary of these data, not already reported, is given here.

3. I have tried to emulate those principles of effective teaching implicit in the assumptions and rationale of this curriculum and in the views of knowledge and the learning process described in the works of Dewey, Piaget, and others. Please comment briefly on those aspects of my teaching (if any) which: (a) were helpful to your learning; and (b) you might adopt with students in your present or subsequent teaching. The responses of participants follow.

(a) The experiences varied with each meeting, making the meetings more interesting; the feeling of personal acceptance and encouragement to become involved; providing experiences to create a relaxed atmosphere, i.e., bubble gum, apples, candy, etc.; giving us freedom to be creative and accepting our efforts without personal bias; being a friend--displaying concern and interest in helping us with our problems; providing experience-based learning; the trip to the art studio--all were helpful to my learning. (A)

(a) The handouts that contained examples and suggestions dealing with the use of language arts as a vital part of the curriculum proved helpful.

(b) We used different art media in setting up centers for beginning work on our unit on islands and the children seemed to like this way of working. Some of the work they produced was more creative and interesting to themselves and their friends than any they had done earlier this semester. (C)

(a) The thing I found most helpful in my learning was the opportunity to express how I felt through words, modeling clay, and paint. (D)

(a) You listened to me when I needed it, and I, as a teacher will try to do the same with my students. I enjoyed learning more about my fellow students and how my feelings compared with theirs. This class was the only one in which we've been able to do this. (E)

(a) Handouts that contained examples and suggestions dealing with the use of language arts proved to be useful to me.

(b) I used art in relationship to stories children read and as the primary materials in learning centers as starting points to cognitive learning. I would like to set up centers using only art materials and also do the self-portraits with sixth-graders. (N)

(a) I found it helpful to work with an enthusiastic and creative person as you are. Also the idea that teachers should not have reservations about trying techniques they believe will help children learn--such as art and the sensory teaching methods used in the workshop.

(b) I have used many of my own creative ideas in student teaching. I have had to use prescribed teaching manuals to a certain extent but I have made all my own follow-up materials and activities. I intend to follow my belief in creative methods when I have my own classroom, more so than I have been able to do in student teaching. (P)

(a) I felt that you were interested in developing good rapport with students and I could do this with children.

(b) The workshop made me aware of the importance of sensory learning for children as well as for us. (R)

(a) These activities were helpful to my learning: Lifeline, writing from the stimulus word, learning about the painter, Beckmann, carving the pumpkins in the learning center. These are all things I had never done before.

(b) I hope to adapt and teach the open classroom theory and methods as I have observed them and as demonstrated in the workshop. (S)

I would agree with Participant A that varied experiences make the meetings more interesting. Creating a relaxed atmosphere, as free from criticism and personal judgment or bias as possible seems more likely to encourage sincere efforts to engage in learning activities. Expressing feelings and thoughts in non-verbal ways, reducing teacher-talk to a minimum; using strategies to develop both sensory and emotional awareness; sharing some of the "here and now" feelings of group members, and learning about the feelings and perceptions of others were worthwhile and helpful to me in internalizing and crystalizing the learning I gained from the workshop.

Somehow every teacher must work out for himself the kind of relationship with students that will help him, and the student, to be honest and "real" to each other. Authenticity in teaching has been expressed by Moustakis as:

Being open to oneself in the classroom means first of all being open to one's own inner life as a person; it means centering oneself in evolving perceptions and potentialities which come to fulfillment in living itself; it means being aware of human values; it means being open to the unfolding process in learning and to values and meanings which include but transcend facts or techniques It means respecting and affirming the validity of the child's

perceptions and accepting as fact the reality of those perceptions for the child.⁸

As the teacher I wanted to reflect or model these characteristics: acceptance, candor, warmth, openness, etc. These are non-academic and directed more toward goals of personal growth. That such goals are important is reflected in current trends toward humanizing school practices and making schools more person-oriented and less institutionalized. In the lecture on Educational Ideologies, a reference was made to Jung's concept of "individuation" and how it relates to a transcendental educational ideology: Jung believed the supreme value was that of integration, of "wholeness." Thus, the conscious attitude of integration is one of "acceptance"⁹ of the inner self; of being in touch with oneself and striving to attain a balance and integration in one's potentialities. This is one of the values implicit in the workshop program and, in my view, an important element in educational ideology and curriculum. An extension of this concept is seen in the notion of "centering" as the aim of education. Macdonald defines centering as:

. . . a human experience facilitated in many ways by a religious attitude when this attitude refers to the process of the search to find out inner being, or to complete one's awareness of wholeness and meaning as a person.¹⁰

This seems to mean the same thing that Baker¹¹ calls "an integration of abilities" in the creative arts course he teaches. Both ideas, in the

⁸Clark Moustakis, The Authentic Teacher (Cambridge, Howard Doyle Printing Co., 1969), p. 17.

⁹James B. Macdonald. "A Transcendental Developmental Ideology of Education (Greensboro, UNC-G Mimeographed paper, October, 1973), pp. 11-12.

¹⁰Ibid., p. 16.

¹¹paul Baker, Integration of Abilities: Exercise for Creative Growth (San Antonio: Trinity University Press, 1972), p. iix.

teaching context, are concerned with helping students find out where they are, and where they want to go in their learning. If students have difficulty in understanding this concept of teaching, it is not surprising, for most of their school life has been highly directed by both teachers and institution. This kind of teaching takes a great deal of discipline although the work often appears tentative and unfocused. It demands tolerance of ambiguity on the part of both teacher and student. Participants are expected to move from a state of dependence on the known to independence in the face of the unknown. They are asked to assume responsibility for directing their own learning; to define and work toward their own objectives for the course. That this was difficult for participants in the workshop was indicated by several verbal and written comments such as "What do you want us to do?" or ". . . the teacher seemed to leave too much up to the students and what they wanted to gain from the experience."

As I look back, I think I did not listen to or perceive participants' goals clearly and the sharing of ideas consequently suffered. I was more willing to share my objectives than theirs. Perhaps the problem is one of failing to realize that student teaching challenges, not merely the intellectual and academic side of teacher training, but the role of the student as "a person" engaged in an occupational, working context. Although we (teacher educators) accept the view that intellectual resources, command of the subject-matter, and instructional skills are basic to successful teaching, an important and additional factor in teacher effectiveness is the degree to which the prospective teacher can involve himself or herself as a person.

Not wanting to structure the workshop too much and verbally explain what we did, I probably went too far the other way, and left the structure and frame of reference too vague. Some participants said later that they did not always understand the purpose of some of the activities. I discovered that my style of presentation of introducing the "starting points" and other material was crucial for the success of a session. Confronted with both a shortage of materials and time in which to work, the initial beginnings of each session depended on (I learned from participants) my enthusiasm and improvisation.

Participants learned from both my correct choices and my mistakes. They also learned to what extent learning is dependent on the actions of the leader or teacher. They found that teacherless groups, as in some of the early activities, functioned well and participants learned as much there as in other activities. Too many planned activities interfered with learning and I discovered, fairly soon in the workshop, that I had far too much outlined, so I learned to be flexible and delete, improvise, or otherwise change the format as we continued.

Participants

The fourth item on the questionnaire encompasses both activities and participants' responses to them. The question is directed toward finding out what participants, as individuals located at different points on a developmental continuum, learned from the program. Participants' responses to this question are presented and my response to the question follows theirs.

4. How would you describe this course to someone else? Please complete the following sentence: An arts-language curriculum is a course where I learned

to handle frustration and embarrassment when I failed (the reading test). This semester has been very difficult for me, but I feel I can face any type of situation by having weathered the storm of this one. The many experiences I have had this semester, have made me a stronger, better adjusted person but have made me trust some persons less. (B)

to correlate language-art and art into each area of the curriculum. (E)

to express myself through doing and talking. (E)

the value of integrating art into the language arts curriculum to enrich learning. I have tried this on many occasions and my students liked it. I read the poem about colors, Hailstones and Halibut Bones, then we talked about our favorite colors. Each child made a booklet and illustrated and wrote something on his feelings about color. (P)

how to express my thoughts through media other than paper and pencil. Thoughts and feelings may then become more visible and clearer to others. Some people can say more if they don't have to write it. (R)

how to intermingle art and language activities so that the child is able to learn reading and other language skills through experience. If subjects can be integrated, the learning is sometimes longer lasting--the children remember it longer. (S)

how to put art and language together so kids can learn language through art as we did in my class writing poetry and making Japanese brush paintings. (W)

B again relates the workshop experience to her personal feelings rather than to specific knowledge or skills gained. So does D who first characterized herself as "shy and non-verbal" but becomes explicit in writing out her thoughts on the workshop as a "learning experience in which I could express my true feelings." Both E and R echo the same idea, in different ways: R by saying "some people can say more if they don't have to write it"; and E saying "I can express myself through doing and talking." Participants C and F are limited in their responses describing the workshop simply as "to correlate language art and art

into each area of the curriculum." This is the extent of the application of workshop learning they made in their own classes later in the semester. All other participants indicate, either specifically or implicitly, that the workshop experience offered more and they got more from it; that it provided an effective means of learning through involvement with ideas, people, and materials. Those who did not see far beyond mere correlation of art and language with other curriculum areas tend also to be those whose sketches showed the least degree of teacher-pupil interaction and who pictured themselves as "directing and ordering" the learning of children. When I observed participants later in their classrooms, I found these student teachers closely following textbook directions, passing out pages of ditto sheets, correcting workbooks, prescribing and limiting what children should learn and doing little to enrich or extend individual learning.

The Case Studies

I found the case study material both interesting and informative. The analysis of the data in this manner gave me insight into the issues first raised as well as greater understanding and knowledge of the effects of student teachers' perceptions of teaching on their performance. I did not fully realize until working with this project how strong their feelings are and how much they count in the student teacher's views of teaching.

Each participant came to the workshop in a different intellectual and emotional place. Initially, all were concerned with mere survival or coping ability in the classroom. For some, like D, this was an overriding concern while for others, like A and C, this soon gave way to concern for developing more productive relations with students. For some, particularly B, the workshop provided an opportunity to sort out

their professional and personal lives; for others, like P and R, it served as a catalyst to crystalize intuitive notions about diversified and individual learning; for some, like S, it offered "fun" experiences and a chance to renew lost childhood interests in "doing and making." For each, the workshop was a different experience with different outcomes.

In terms of the basic goal--to find out if this program could assist prospective teachers in gaining new perspectives about teaching and learning--the data seem affirmative. In all but one case, participants gained and extended their beliefs about teaching though the nature, degree, and probable significance varied.

I think participants became more sensitive and responsive to the needs of their students although, again, in varying degrees. All expressed concern for children as individuals and acknowledged the necessity for a diversified instructional program to achieve "individualized" teaching and learning.

As far as helping participants to develop or acquire a genuine desire to understand the pupil from his point of view and his purposes, the data became conflicting. In three cases, A, B, and D, this desire was met while C, though moving toward this notion, was more concerned with teaching students what she thought they should learn. Neither E nor F seemed to place primary emphasis on this idea although both were responsive to children's emotional needs.

Other workshop goals were met and the program was effective in providing participants with a learning experience in a curriculum representative of personal and diversified programs aimed at the individual development of children. Most participants recognized the limitations of the self-pacing, rate-of-progress kind of "individualized" program

observed at _____ School and realized it was not consistent with that exemplified in the workshop. Without exception, all the participants praised Enrichment Week at the school as more representative of the workshop program and suggested that it offered children a chance to learn as they did, experientially, and actively both as individuals and in groups in close human contact with others. Several participants implemented the workshop learning experiences in their own classrooms and found it more exciting and rewarding than the impersonal and endless repetition of working to objectives, pre-testing, doing the assignments and starting over again with the next objective.

Summary

In answer to Item five on the questionnaire, I will summarize my general impressions of the workshop. The question was: "Make any additional comments which you feel would be helpful in evaluating the workshop and in modifying subsequent ones."

My purpose in designing an arts-language curriculum for student teachers was to place them in a learning context parallel to one which can be provided for children. A good curriculum for children is one in which they are given choices within a planned environment to help them develop initiative, competence, and an ability to think for themselves. The question of how children learn is at the heart of the curriculum controversy over whether children should exercise some autonomy in determining their own learning or whether they must be "made to learn." Readings are available to help teachers gain insight into the powers of the child to determine and direct, in some measure, his own learning, such as this, describing the child as an agent in his own learning:¹²

¹²David Hawkins, "Content and Context: The Reversal of Ends and Means in Learning." Boulder: Elementary Science Advisory Center (unpublished mimeograph), Spring, 1968.

(This means) first of all that you will think of the causality involved in teaching as that of facilitating a process which is in principle not subject to control by external agency. It means to act in a way that is respectful of the other's capacity to evolve new order out of his environment and to give new order to the system of activities which constitutes his life . . . above all, to treat children as agents, as ends in themselves, means to expect that each will follow, when given an environment that elicits and does not suppress autonomous inquiry and invention, a pathway that will be his and not ours. It means that in the role of facilitator, assistant, guide, we are learners, and the child the teacher.

In presenting an argument for a teacher education program for Open Education teachers, Rathbone made a similar proposal:

. . . the overriding and central goal of a program designed for Open Education teachers should be to provide for the teachers themselves an Open Education experience. This might be thought of as participation in two roles-- that of agent and that of resource. For each, the program might plan opportunities for: (1) participating in the role, (2) reflecting in an intellectual way on the meaning of the role, (3) coming to an understanding of one's own feelings about the role and establishing some emotional perspective on it.¹³

The essential experience to be considered is preparing teachers to teach this way. I concur in the belief that experiential learning is by far the best route to this objective. Such was the chief aim of the workshop although arbitrary limits had to be set, and were set, by narrowing the context to an arts-language curriculum. Limits were not set on how far participants could carry any project, experience, or readings suggested by the workshop materials. I believed I was giving student teachers the same kinds of choices and options that effective teachers offer children in a good curriculum. Perhaps I overestimated the readiness level of students to avail themselves of these choices; they did

¹³Charles Rathbone, "Open Education and the Teacher." Unpublished Doctoral dissertation. Harvard University, 1970, pp. 117-118.

not know what their immediate concerns really were in relation to their creative potential. They had little experience in acting as agents of their own learning and some participants did not pick up this notion either because of poor communication on my part or of their perception of the student role as one of acquiring training and coping abilities for later use in the classroom. They did not fully understand that the program was designed for the student teacher's needs and benefits as perceived by the student teacher himself.

Having provided the necessary curriculum context and kept it as flexible as possible with respect to individual interests, concerns, and problems, I could not determine or predict exactly where these would lead. As with children, I hoped the momentum of work in one subject area would carry participants further than anticipated and perhaps result in an awakening sense of the organic evolution of a "subject" or "topic" into a learning context vital and interesting to a group of persons, thus providing student teachers with a model of what their own classes could be like. In several instances, there seemed to be some glimmer of such a happening but I was unable to follow up and document these. Several participants indicated they wished to pursue areas or topics with their students in the classroom later but did not know how far the project could extend.

A second assumption basic to the workshop design is the belief that teacher education programs should provide for and take advantage of diversities among participants. Participants, in the workshop, were free to pursue the projects and starting points as they wished and to gain whatever they could from the experiences. The comments and evaluations

showed a wide range of variability and resulting responses to the activities. I believe participants gained knowledge and satisfaction in following their individual interests and concerns in spite of the limits imposed by the curriculum.

A final assumption concerns matters of strategy. No one particular method seems to be any better than another in training and preparing all teacher candidates. A number of distinct and different ways of reaching the same goals should be employed. The workshop strategy was used for reasons given earlier in the thesis and because it seemed more appropriate to a curriculum planned to integrate and not separate experiences. Many of the curricula in schools today seem designed to separate instruction and learning into four or five basic discipline areas with no concern for any sort of developmental ideology. They offer no time for imagination and play; for thinking and reflecting; for integrating the arts with "academic" subjects; or for introducing fluidity and flexibility into areas of skill learning so as to gain a sense of the nature and organic wholeness of what is being learned. A major and serious flaw is the increasing tendency to crowd arts, music, and drama out or into minor and separate components. The gap between art and life is large enough at the elementary age level but may become almost unbridgeable in the open space, team teaching arrangements common to so-called individualized instruction and learning programs.

CHAPTER V

CONCLUSION

Issues Examined

Many of the questions raised and issues suggested for examination have already been discussed directly or indirectly in the thesis but a summary will be given as a means of enumeration and clarification of the final outcomes.

1. The integrated arts-language curriculum of the workshop offered participants a chance to learn as I feel their students should learn: through self-directed experiences with meaningful problems. Different kinds of problems were encountered, structured human relations exercises were used, and specific content material was given as points of departure for participants' investigations. The traditional foundation course or teacher education seminar does not typically provide these kinds of learning opportunities. Participation and observation in the workshop made some student teachers increasingly aware of the need for teaching skills required for teaching children in an experiential and individual manner. Some of these are: facilitating and indirect teaching influence skills, the ability to help students specify individual learning goals, to choose methods and materials appropriate to the task and maturation of the person, to use interests to expand abilities, and to encourage learning from others. By experiencing learning, as students might, participants were given a greater opportunity to see where and when specific teacher help should be given. As students,

doing specific tasks, they acted as agents of their own learning and determined what they needed to continue with it rather than remaining passive participants receiving instruction. Hence, there was greater correspondence between the espoused theory of learning and the training.

2. Two participants stated they would use many of the same methods and materials in their classrooms that were used in the workshop to create a learning environment. These same participants planned and carried out similar learning experiences with children in their practice teaching work. Participants entered the workshop with little knowledge of learning and teaching processes except the transmission-of-knowledge model, familiar to them from their elementary and secondary school days. Since most schools and most teachers accept this model, it directs and shapes their activities into a daily pattern of "teacher talk-children listen." The team teaching open space classrooms in which participants did practice teaching was merely a refinement of this model. The model posits the existence of an accumulated body of knowledge, encoded in written language, stored and passed on to students who are expected to assimilate as much as possible and to display its possession on demand of school authorities. The student is then judged according to how much knowledge he has acquired, how fast, or how able he is in demonstrating this acquisition. The teacher is the center of this model using language as the primary means of teaching.

The model of learning exemplified in the workshop places the child at the center of the process with the teacher somewhere outside but ready and able to provide the conditions that will make the child's active exploration of his world (materials) both likely and fruitful. There is a mutual interchange between the child, his world, and the teacher, but the

child remains the principal agent of his own learning.

I did not really expect all participants to approve and accept this model of learning and the teaching that must accompany it. Resistance is strong and change is not easy. My intention, in the workshop, was to give participants a look at an alternative they might consider and then suggest some ways to implement changes in existing classrooms consonant with this model. From spoken and written comments, I believe participants A and B, and perhaps one or two others, were truly receptive to the deeper implications and conditions under which teachers must be both successful practitioners and agents of change. Other participants achieved varying degrees of interest in promoting the practices explored in the workshop but I am uncertain about the degree of basic change in their personal philosophy and pedagogy concerning the nature of instruction and of children's learning. All but two seemed convinced, at least of the theory and most expressed a desire to convert their classrooms into centers of learning. One possible block to such a change is the ease with which an informal curriculum can be simulated and made to resemble some existing exemplary model while the teacher may not fully grasp the underlying philosophical and personal roots from which the directions and practices, in classrooms, have developed and upon which they depend so completely for their success.

My general impression of the workshop experience is that opening up new views of learning to participants and, perhaps, confirming some intuitive thoughts and feelings oriented toward experiential learning held by some participants was what we achieved. One immediate, and unanswered question, is that of how beginning teachers who desire change can accomplish it and still remain in schools committed to a traditional

model of learning. I am optimistic in believing that teachers can and should structure their curriculum so that children are given more choices of materials and learning experiences with more emphasis on the development of their personal qualities in addition to learning the basic skills.

3. Participants questioned the feasibility of actively developing and practicing a personal teaching style during the student teaching practicum unless it was consistent with that of the supervising teacher. Most believed that school expectations did not permit any significant deviation from the accepted patterns of teacher behavior although they agreed that experimental teaching could be carried out on a small scale if the teacher's permission and cooperation were first secured.

4. Some participants were more able than others to function in the open and unstructured aspects of the workshop program. Participants E and F seemed more dependent on instructor cues, while A and B wanted only support and affirmation; C assumed control of her learning early in the program and planned her objectives and work accordingly. E's art work was thin in quality, stereotyped and dull, while her teaching was much the same, adequate but little more. F seemed determined to get "right" answers both for herself and from her students. C continued her progress in the workshop and classroom with confidence in her motives and abilities, consciously evaluating what she learned. Both A and B indicated they had a struggle with the self-portrait but neither asked for direct help and both produced work of good quality. D wanted more structure, as she indicated when she wrote: "It would have been better if we had worked together and shared ideas and methods and if we spent more time making teaching aids to use in the classroom." S seemed to agree when she wrote that "all sessions were not clear as to the purpose."

P and R both liked less structure and mentioned this as the most desirable feature in other modules. These two participants seemed more open in their relationships with their students than did others in the group. W indicated, in conversation, that she liked a balance of openness and structure saying that her classroom had well-defined procedures but she thought students had enough choice within the limits.

5. The workshop experience seemed to make participants more aware that children have differing needs in a learning experience or activity as well as different abilities. Participants knew that students were grouped, roughly, by ability, in most curriculum areas but they often lost sight of the child's view of school experience. In classrooms, teachers tend to get submerged in the daily affairs, becoming so concerned with one aspect of the school experience (usually their own teaching) they seldom find time to think of how the student is seeing things. S, in particular, became so enmeshed in the daily kindergarten routine that she spent most of her time going through "group" activities, lessons in the Alpha Reading Program, or mediating the social distractions. By giving participants a chance to look at their own learning and get excited about it, if they chose, I hoped they would become less passive and acquiescent in their attitudes toward learning. Jackson describes the classroom as inducing this kind of attitude because: "The crowds, the praise, and the power that combine to give a distinctive flavor to classroom life collectively form a hidden curriculum which each student (and teacher) must master if he is to make his way satisfactorily through the school."¹ He suggests this situation leads to coping

¹Philip W. Jackson, Life in Classrooms, (New York: Holt, Rinehart and Winston, 1968), pp. 33-37.

strategies, chiefly a psychological withdrawal or detachment in order to survive the institutional conformity. Since students hold very little power, they become the chief acquiescers. If participants realized this, perhaps they would become more sensitive to it in their own students. The issue was raised in the workshop program and most participants said they became increasingly aware of children's need to approach learning experiences in different ways though I am not at all sure participants fully realized the impact of this hidden curriculum on their teaching and children's learning. This issue is closely related to that of "survival" discussed in the workshop. The insight I gained from the experience is that prospective teachers need to observe and analyze the school as a social institution and consider its effects on individuals before they can take steps in their teaching toward realistic self-direction in learning for children.

6. The term "teacher facilitator" has often been paired with "open education" probably in attempts to describe what teachers do in classrooms arranged around learning centers. Sometimes "helper" or "guide" is used to describe the teacher's role. Although most participants expressed an interest in assuming the role of teacher as guide none openly expressed a preference for the open education practices and philosophy as exemplified in the current literature and readings they had studied. Several were "turned off" by the open space program in effect in their practice school because they saw it as chaotic, confused and dedicated to busywork. One factor that discouraged them was the fragmented and piecemeal way that the basic skills were taught at

_____ School where participants were student teachers. The 3R's,

in most cases, were separated from any meaningful context and taught as subject matter filling up scheduled time periods for most of the day edging out the arts except as occasional events. The value of art as a unifying context for synthesizing many of these skills was absent though participants said the workshop experience demonstrated its usefulness. Another discouraging aspect was the impersonal climate of learning created by one hundred plus children milling around aimlessly or working entirely alone on practice skills materials. There was open space but not much flexibility, either physical or psychological, and what happened often seemed self-defeating. Participants (and I) agreed that some small, quiet, "withdrawing" rooms were needed for many activities to function well and to prevent being "locked in" an open situation with no escape routes.

7. Teachers who are willing to relinquish their teacher-controlled and manipulated classrooms to the building of freedom and commitment in a shared environment seem most likely to permit students to make choices about their own learning. They are willing to allow students a share in the educational decision-making. To implement these actions, teachers must accept, trust, and meet students where they are and as they are. Participants who seemed to have these attributes were the ones who said they gained most from the workshop program. They seemed to be those who were more able to look closely and honestly at themselves, their beliefs and values about teaching and living; to discover what materials and methods they needed to use and what kinds of relationships to establish with their students. Those who were not willing or able to do these things seemed inclined toward the teacher-dominated classroom and to creating dependency in students.

8. Specific changes in attitudes toward self, teaching, and learning were reported and summarized in case studies and the accounts of each session. The workshop experience seemed responsible for some of these reported changes but it is difficult to directly attribute these changes to the workshop. It has been difficult to separate the specific effects of the workshop from the effects of the block courses and the total undergraduate teacher education program. The workshop interacted with these, and with many other forces, to produce a climate of growth and learning. It helped participants to reach a sense of self-realization by "plugging" in to where they were in their own growth and development as persons while they listened, observed, shared, and worked toward taking command of their own learning. I cannot claim that the workshop made a critical difference though I believe it had some impact and perhaps demonstrated what aesthetic and affective training is like in a teacher education program. Although I put forth my best efforts to present and analyze these experiences it is difficult to draw generalizations from them. Several participants stated they expected to implement the workshop ideas and concepts more fully in their own classrooms as first year teachers. The most crucial factor is belief in the ideas and values basic to the notion of self-directed learning in the classroom context. Confidence in oneself, competence in subject matter, and security in teaching skills count heavily toward success. The amount of time available to meet with students is not so important as the classroom methods used. The transition from teacher-controlled learning to self-directed learning can be made gradually either by setting aside an "experimental" day or two, as Participants C and N did in their classroom, or opening up one curriculum area to self-directed learning. Problems of

classroom methods of working will have to be met and solved as they occur. The use of the individual contract, as practiced by several participants, is one way of helping students plan and organize their activities. Other methods are the use of simulations, games, role-playing, group discussions, shared planning, non-arbitrary groupings, explorations through art media, and the use of reality-oriented activities that help students investigate and discover more directly how and why real-world events happen.

Some Concluding Observations

The model's debt to Dewey is an abiding one since he first called for a synthesis between schooling and experience but there are problems and criticisms to be discussed if the real value of this approach to teaching and learning is to be separated from mere ideology and empty practice.

Dewey wanted people to have control of their lives in order to participate as equals in social relationships and called on education to relinquish autocratic roles yet he was, himself, not democratic about achieving this end. He advocates a romanticism that can unwittingly lead to disillusionment and disappointment in those who attempt to implement his theory of experience without regard to established social and economic stresses, conflicts and realities of our world. Yet he saw possibilities for creating a different kind of education removed from the learning of lessons having only an abstract and remote reference to some possible life event in the future. The workshop, as a teaching strategy, rejected the kind of schooling that is an imposition from above and from outside, in favor of a growing from within. But more than an "unfolding" of potential is necessary. To be effective, experiences must be

authentic enough to secure the genuine and active cooperation of the pupil in the construction of the purposes involved in his studying and be philosophically oriented to the concept that learning is a developmental process. Both principles are basic to the curriculum proposed in this thesis. This is what I envisioned in planning this curriculum and in embedding the workshop within its structure as the best means for achieving the main objective: providing student teachers with freedom to explore and learn and the means to act as their own agents in learning. As teachers, this means:

. . . above all to treat children as agents, as ends in themselves, to expect that each will follow, when given an environment that elicits and does not suppress autonomous inquiry and invention, a pathway that will be his and not ours.²

The workshop experience attempted to emphasize the personal reality of the participants and provide them with a point for personal analysis and assessment as they moved into teaching while yet focusing on the goal of improving schooling as stressed by Dewey.

The larger concern basic to this study was to explore and seek further clarification of some problems facing teacher training educators. An overriding one seems to be that of making teachers into both successful practitioners and agents of educational change. If the focus of change can be shifted from classroom organizational schemes to personal beliefs and clarification of values toward teaching, change seems more likely to occur. If it is gradual and orderly, if parents can see their children learning language and math skills while at the same time developing their personal qualities and strengths, they will be more likely

²David Hawkins, "Content and Context: The Reversal of Ends and Means in Learning," Boulder: Elementary Science Advisory Center (Unpublished mimeograph), Spring, 1968.

to accept change in the instructional program. If schools can go further and offer some choice among pedagogical alternatives to teachers then they will be further encouraged to develop unique and personal methods of teaching.

The experimental curriculum proposed here does not constitute a new or complete teacher education program. It suggests one way of modifying present practices and expresses my growing conviction that teachers must know how to learn before they can become effective in teaching children. A program designed for teachers that would provide them with learning experiences parallel to those designed for children would provide participation in two roles--that of agent and that of resource. Such a program might offer opportunities for: (1) participating in the role, (2) reflecting in an intellectual way on the meaning of the role, (3) coming to an understanding of one's own feelings about the role and establishing some emotional perspective on it.

The education of educators is neither quickly nor easily achieved. Innovation in education is finally carried out by teachers in classrooms. A single teacher can do it in shaping his own curriculum if he can think of himself as a learner who needs to explore his students' perceptions of the subject and of themselves so he can make educational decisions that are beneficial to them.

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