THE TOUCHSTONE STUDY: BRINGING THE ARTS TO THE SCHOOLS

by

Lillian Goldberg
Study Director

THE TOUCHSTONE STUDY: BRINGING THE ARTS TO THE SCHOOLS

by

Lillian Goldberg
Study Director

Copyright © 1984 by The Touchstone Center
All rights reserved
including the right of reproduction
in whole or in part in any form
Published by The Touchstone Center
141 East 88th Street
New York, NY 10028

Your poetry issues of its own accord when you and the object have become one--when you have plunged deep enough into the object to see something like a hidden glimmering there.

--Basho

CONTENTS

List of Tables and Charts xiii

Foreword by Richard Lewis ix

Acknowledgments xi

Introduction xiii

Part One: Compendium
Chapter 1 An Overview of the Touchstone Study 3
Chapter 2 The Settings of the Study: Ambience and Gestalt 15
Chapter 3 Touchstone and the Children 25
Chapter 4 Teachers' Perceptions of Touchstone: Highlights of an Interview Study 39

Part Two: Amplification
Chapter 5 The Touchstone Experience, 1979-80: The Children 47
Chapter 6 The Interview Study of Touchstone Teachers 107
Chapter 7 Touchstone in the Public Schools: Historical Perspectives 145

Appendices:
A The Work of the Touchstone Center 177
B The Buzz Story and Its Sequel (Stories by Caren Acker) 183
C Sample of Child's Descriptor Record 187
D Outside Observer's Observational Protocol (Sample) 193
E Written Reports of Two "Team Review" Sessions 199
F "Animal Star Eyes" (Story by Caren Acker) 211
G Interview Schedule Used with Teachers 215

Bibliography 221

TABLES

Sources of Data Collected for Case Studies 56

Years of Teaching Experience of Touchstone Interviewees 114

Program Characteristics of Class Placements of Interviewees (as of 1979-80) 114

Grade Levels of Interviewees (as of 1979-80) 115

Categories of Benefits Perceived by Teachers of Their Touchstone Experience 121

A Global Review of Benefits Perceived by Teachers of the Touchstone Experience: Relationship Between the Personal and Practical Emphases 137

Historical Perspectives of the Touchstone Arts in Education Project: A Chronology 166

CHARTS

Development of Thematic Activities, 1979-80: Boys, Ages 10-12 (Special Education Group) 29

Development of Thematic Activities, 1979-80: 5th Graders 30

The Touchstone Point of View: A Composite Description by Teachers 141

FOREWORD

When The Touchstone Center was founded in 1969, it was envisioned as a means to create educational projects that could be, in the best sense of the word, experimental. It seemed, at the time, that there were many exciting possibilities of how one could affect children, particularly in regard to their imaginative and creative potential. Because a number of these possibilities required unusual interconnections within traditional teaching situations, the idea of an organization which could, through independent funding, develop particular kinds of links to teachers and children had a great deal of appeal. Certainly the time--the late '60s and early '70s--was ripe for innovation, with many bold attempts at humanizing the educational system taking place across the country. Now, some fourteen years later, many of these attempts have vanished, seen by some as brave but impractical ways to have children learn. But something, it seems to me, did survive. Amidst all the arguments for and against opening up classrooms and their curriculums, a new consciousness was born that, for some of us, dramatically changed our view of children, and in the broader sense, our view of human capabilities. What became clear was the profound innate gift all children have to use their imaginative and creative capacities--not as separate components of learning, but as learning itself. To draw, to write, to dance, to sing were not simply culturally "good" things to do but were meaningful expressions of a child's desire to comprehend and understand his world. Learning was not a cognitive task, cut off from feeling, but a complex bringing together of many parts of ourselves modulated by aesthetics and imaginative structures that were in part instinctive and in part acquired.

The question was, and still is, how to put into action this particular point of view. In fact, the real excitement that existed over a decade ago, and continues to act as a riveting force in much of the work of The Touchstone Center, is the never-ending series of questions that arise as one tries to meet the challenge of applying a point of view to the realities of human growth and knowing, especially within the institution of schooling. The beauty of such questioning is that it always opens up new directions in one's search for ways in which the questions can be asked. But the directions and new approaches to one's searching are useless unless there is time to reflect on and consider what really has been happening--or not happening.

The Touchstone Study has grown out of this kind of reflection. When I asked Dr. Lillian Goldberg to help us look at what we were

doing, I knew that it would be impossible to evaluate the work of The Touchstone Center with a strict research methodology. What seemed possible though was to combine particular research models with documentary ways of looking at a process of teaching and learning, which would give us a clearer picture of the effect we were having on the children and the teachers.

With the generous help of the Exxon Education Foundation and the Edward J. Noble Foundation, the Touchstone Study became a reality. Interestingly, for those fortunate enough to work with Dr. Goldberg, the study was not only a means to observe the process of our work; it was, in itself, a process of learning how to observe more accurately and how to reflect with deeper insights on the nature of teaching and learning.

Certainly what I hope this study will contribute to, aside from giving the participants in the study a greater understanding of what they were doing and trying to accomplish during 1979-80, is the pressing need for individuals and organizations to continue to articulate, through their work, the importance of the arts and the educational process. More than ever, it is imperative that we view education as an experiment in how humans acquire knowledge, not only knowledge of scholastic information, but a knowledge that moves fluidly between the inner and outer worlds of experience and has as its center a profound and lasting respect for the resources of the imagination.

RICHARD LEWIS
New York City

ACKNOWLEDGMENTS

The Touchstone Study was made possible with assistance from many sources. The project was financially supported by two grants: one from the Exxon Education Foundation and the other from the Edward J. Noble Foundation. We are particularly grateful for the confidence they placed in us.

The investigation could never have been made without the contributions, dedication, and cooperation of many people.

We trust that Richard Lewis, Director of The Touchstone Center for Children, Incorporated, knows of our appreciation for his part in developing the study design, for his openness and sharing, and for providing the study director with access to all aspects of Touchstone's work.

Also to the following persons, we express our sincere indebtedness:

- To all the children who attended Touchstone at P.S. 9 and P.S. 87 Manhattan, and to the other children from schools throughout New York City who participated in Touchstone's culminating activities.

- To our collaborators:

  Classroom teachers at P.S. 9: Ceil Benoit, Janet Berntsen, Shirley Levine, Lea A. Sanchez, Marilyn Siegel, Nilda Ward, Estelle Wolff.

  Classroom teachers at P.S. 87: Charlotte Gomprecht, Linda Schwartz, Suzanne Soll, Norma Terrigno, Marguerite Wellington.

  Artist/Teachers: Richard Lewis, Director of The Touchstone Center; Caren Acker; Andrea Zakin; and Monica Levy, Intern.

- To the principals who welcomed Touchstone's efforts in their schools:

  At P.S. 9 Manhattan: Abraham Goldman
  At P.S. 87 Manhattan: Lawrence Gutman (Interim Acting), H. Kobosky, Naomi Hill.

- To former Touchstone teachers who participated in the study:

  Minerva Melendez from P.S. 152, Bronx; Sharon Moskowitz from J.F. Kennedy High School, Bronx; Elise Sullivan from P.S. 102, Bronx; and Pat Wenzel from P.S. 61, Bronx.

  Grace Bonatakis, Ruth Starr from P.S. 312, Brooklyn; Edna Griffin from JHS 239, Brooklyn; and Juanita Byars, Leslie Goldman from Central Office, NYC Board of Education, Brooklyn.

  Myrna Collazo, Jean D'Amico, Jacques Fages, Terri Germaine, Dawn Linderman, Lucy Matos, Connie Ruiz, Gloria Toro, Judy Wehrenberg, Daisy Williams from P.S. 9, Manhattan. Joan Davidson from IS 44, Manhattan; Kevin Brennan, Ruth Lowy from P.S. 75, Manhattan. Leslie Anker, Natalie Novod from P.S. 98, Manhattan. Eliana Feijoo, Shirley Tenzer from P.S. 189, Manhattan; and Karleen Grier, Ada Piyola Torres from East Harlem Performing Arts School, Manhattan.

  Juliet Siegel from P.S. 48, Queens.

- To the Custodial staffs of P.S. 9 and P.S. 87, whose careful handling of children's work samples was always done with respect for each individual's work, and for their good humor in carrying out our requests.

- To our study consultants: Dr. Edward A. Chittenden, who provided guidance and resources for the development of the study; and for Dr. Chittenden's work with Rosalie Courtney in analyzing our interview data.

- To our research assistants: Susan Engel and Janice Rous.

- To Carol Fineberg, who reviewed and commented on our study design and plans.

- To Dr. Monroe D. Cohen, who read our first drafts of the Touchstone Report and provided immeasurable help in organizing our studies.

INTRODUCTION

This is a study of an organization's efforts to make the arts an integral part of schooling.

In 1969 Richard Lewis founded The Touchstone Center for Children, Inc. as a nonprofit organization dedicated "to preserve and encourage creativity and imagination in all people: children and adults." Touchstone is involved in a number of projects that deal with teaching the arts in a variety of forms and settings. This study, however, deals only with Touchstone's Arts in Education Project within specific New York City public schools.

First conceived for "in-house" purposes, the Touchstone Study was to be used for self-examination and evaluation. Touchstone has kept copious notes and documentation throughout its existence but had not previously submitted itself to the rigors of systematic research. With an earnest desire to apply the highest possible standards to the Project, Touchstone initiated the present investigation of its own involvement in the schools, and an exploration of theoretical issues concerning the arts in education. Since development of thematic curricula has become a hallmark of the Touchstone approach to the arts in education, description of the evolvement of such a curriculum (in the school year 1979-80) was selected as a major aspect of the inquiry.

The study focuses on the nature of the Touchstone project as it relates to phenomena of the creative and imaginative life in the developing child and in the teaching-learning process. We deal both with practical and theorectical questions: What is Touchstone's approach to education in the arts? What is the thematic curriculum? What are the goals of this kind of approach? What is the essence of the creative and imaginative phenomena in the developing child? How can these phenomena be nurtured? What, if any, are the connections of images to learning?

To respond to these questions and others, the investigation followed three avenues of inquiry: carefully documented case studies over a school year of children in their classrooms and through the Touchstone Experience; an in-depth interview with teachers, focused on their perceptions of the Touchstone Experience; and an historical perspective of the Touchstone Project in the public schools.

An important component of the study has been the relationship of the researcher with practitioners in constructing the case his-

tories of children. We developed the case studies from a variety of sources and perspectives, including those of classroom teachers and artist/teachers. It was not just the accumulation of materials that helped us construct the case histories; it was the collaborative quality that was built through the methodologies used in the study. For this endeavor we adapted procedures used by Patricia Carini and her colleagues to study children (while supporting staff development) at the Prospect School in Vermont. Ongoing dialogues between teachers and artist/teachers, established as modus operandi by Touchstone, also aided our efforts in developing collaborative relationships with the practitioners. Having multiple sources for building the case studies enabled us to make comparisons, contrasts, and validations.

To get teachers' views of the Touchstone Experience, we developed our own in-depth interview schedule. One major focus for these interviews was to obtain teachers' perceptions of Touchstone as a support system in bringing the arts to education. We also wanted to collect teachers' views on the role of creativity and imagination in the teacher-learning process. The interviews were analyzed by two qualified consultants working as a team: Rosalie Courtney and Dr. Edward A. Chittenden, staff members of Educational Testing Service.

The organization of the Touchstone Study report reflects our interest in reaching a wide group of readers: teachers, parents, art educators, artists, school supervisors, and researchers. Since our study has entailed several components, requiring a variety of directions and investigative approaches, we have sought a way of presenting the entire study that would be forthright, clear, and personal; offer a measure of cohesiveness; and serve the needs of those we envision as interested in the work. Considering the report as a three-stage rocket, we fashioned our account of the research into three parts.* The first part sets the scene and introduces the phases of our study, the second part provides the details of the research, and the appendices extend the specifics of our work.

PART ONE is a compendium of the study report, consisting of Chapters 1 through 4. Besides providing details of the settings in which the research took place, it sets forth our direction and presents some kernels of our work. Chapter 1 gives a brief background

---

*This form of presentation was suggested by Dr. Monroe D. Cohen, who read the first drafts of the report and provided us with invaluable aid in organizing the various facets of the research.

of Touchstone, presents the basic assumptions that led us to the methodologies used in the investigation, and outlines the foci of the study. Chapter 2 describes the settings (their ambience and gestalt)--schools, classrooms, studios--and then introduces some aspects of Touchstone's modus operandi. The next two chapters report on facets of the major phases of the study. In Chapter 3, we offer excerpted portions of the case histories of children who participated in the Touchstone Experience, 1979-80, and discuss theoretical issues raised by this phase of the investigation. PART ONE ends with Chapter 4, which summarizes findings of the interviews with Touchstone teachers. In sum, the first part of the report provides a shortened version of the three components of our research, stripped of such details as in-depth discussions of literature, procedures, and methodologies.

PART TWO and the appendices contain the full essence of our studies and are therefore labeled "amplification." A second introduction provides an overview of current thinking about learning, and focuses on the important contributions of sensory experiences to that process. We offer a thumbnail sketch of the status of arts in education, and comment on the state of research in the arts and aesthetics.

Chapters 5 through 7 give particulars of our procedures and methodologies, and detailed descriptions of each of the three aspects of the study, respectively: case studies of selected children (two constructed studies), an interview study of Touchstone teachers, and a history of the Touchstone Project within the public schools. If you are especially interested in the development of thematic curricula, we strongly suggest that you give particular attention to Chapters 5 and 7.

The studies presented in this report are an historical account of Touchstone's efforts, working within the multifaceted schools of New York City, to bring the arts into the educational experiences of children and adults. The Touchstone Project represents commitments, searches, dedications, questions, disappointments, joys, sadness, and discoveries. If offers no blueprints for the work it is doing; nonetheless, much of what is described can be translated into other situations. The translations, however, must be personal, with a willingness to face problems, complexities, and disappointments as well as rewards--and perhaps most of all, to be able to embrace the hopefulness expressed by a young child who wrote:

When you come to the edge you think you have come to the end--but you've only come to part of the beginning, the beginning is the start for anyone, you will never come to the end, but keep on going.

--John R. Sullivan, age 8

PART ONE: COMPENDIUM

CHAPTER 1
Overview of the Touchstone Study

"Are we going to have Touchstone today?" "Are we going to build another cave?" Two fourth graders threw their arms around Richard Lewis and his fellow artist/teachers of the Touchstone staff, who were making their first visit of the 1979 school year to Public School 9. Other students looked intently into the faces of the adults for their responses. Still others merely reached out to touch them, or waved gently, or just smiled.

Teachers too showed their recognition--some stopped to talk to the "Touchstoners"; others exchanged friendly greetings. Moving along to the studios--two contiguous classrooms on the third floor of the building--Mr. Lewis and his colleagues found their displays and art materials largely untouched and in good order, despite the fact that school custodians had cleaned and polished the rooms for the new term. An interchange of warmth and respect molded the entire scene together. By 1979 Touchstone's presence in P.S. 9 was taken for granted.

Though a separate entity and not an official part of the public school system, the Touchstone Project appeared well settled in. Throughout its six-year residency at this building on the Upper West Side of Manhattan, Touchstone had carried on many activities with teachers and children of the school. In addition, it had initiated a number of outreach programs to develop its approach to the arts in education, through such ventures as instituting afterschool workshops and collaborating with various universities in the training of student teachers.

Up to this point, P.S. 9 had served as the home site--a kind of demonstration and laboratory--for exploring and implementing ideas under real-life conditions, with all the restrictions, the established organizational constraints and the uncertainties of everyday living in the world of public school education. This was to be the school year that Touchstone would be invited to establish an additional studio program at P.S. 87, another public school in the same district, just five blocks away.

What is Touchstone? What does it stand for? Who are the artist/teachers? What do they do in the schools with children and teachers? What is the "thematic approach to the arts"? These are some of the questions we seek to answer in this study report. The research we will present herein includes an in-depth description of Touchstone's work in the schools. We shall also attempt to uncover

the meaning of the responses of children and teachers to the Project.

Touchstone's Background, Philosophy, and Goals: A Synthesis

The Touchstone Center for Children, Inc. was founded by Richard Lewis in 1969, while he was a classroom teacher of elementary-school-aged children. The organization was born out of his convictions that everyone, child and adult alike, has creative and imaginative capacities, which, when nurtured and encouraged, serve to develop the uniqueness of each individual and ultimately to benefit society.

Lewis, who is widely known as an anthologist, lecturer, writer, and theater director, has indicated that a number of persons have influenced his own ethos and the directions of his organization. For example, he often pays tribute to the influences of philosophers, such as Ananda Coomaraswamy, Gaston Bachelard, and John Dewey; of poets and essayists, such as Herbert Read; and of educators such as Seonid Robertson and Sylvia Ashton Warner. These writers and others, and Lewis's own studies, observations of his own children, experiences and travels around the world for his collections of children's poetry and prose, have emphasized for him that creativity and imagination are fundamental to all humans and that the human instinct to create gives meaning to one's own experiences.

Many have asked about the name Touchstone. Where did it come from? What does it mean? As defined by a dictionary, a touchstone is a measure or gauge, which was once used to test the genuineness of such precious metals as gold and silver. For Lewis, however, the touchstone is a bridge or connector--a kind of magical and powerful catalyst--that opens or leads to a variety of expressions for ideas, feelings, and images. Lewis believes that in many ways the arts are touchstones, which, for each of us, can open the gates to greater meaning and expression of our thoughts and ideas. From this point of view, the arts become integral for all learning, and not separated from such subjects as mathematics and the sciences.

Touchstone's major work has been in its Arts in Education Project. The Touchstone Center has spread beyond the schools, however, into a variety of situations and settings such as hospitals, audio and visual recordings, publications, and theater productions. While all the activities of Touchstone are interrelated, the Arts in Education Project serves as the pivot upon which the organization revolves. This report concentrates on Touchstone's work in

the schools--in particular, within the public schools of New York City.

The aims of the Arts in Education Project are not only to nurture creativity in individuals, but also to explore new ways to fashion learning environments and experiential situations that enable people to express themselves fully and imaginatively. To do this work, Lewis, along with the artists he engages, brings particular art forms together into the schools. The artists do not enter the schools as performers or demonstrators of their art. Rather, they work with classroom teachers, individually and/or in groups, to plan, fashion, and implement a curriculum that is interdisciplinary, utilizes a variety of art forms, and reflects the interests of the children as well as the directions of the teachers.

In other words, the approach to developing a curriculum is one that fosters collaboration--a sharing and learning from one another: teachers, artists and children. The benefit of this approach is a two-sided coin. For the school population, children and teachers, the artists' ideas, streams of thought and techniques can bring refreshing ideas to the learning situation and release creativity and imagination. As for the artists, the project enables them to bring their art forms into a new arena with the possibilities of developing for others and themselves new dimensions for their art, renewed energies and inspiration. The artists work directly with children and teachers--thus the term "artist/teachers."

Within this framework, Touchstone has concentrated upon two major areas of concern: the degree to which artist/teachers, using an interdisciplinary approach can affect the teaching processes of individual teachers; and the development of curricula, both for children and teachers, which has as its major pivotal point the evolvement and subsequent expression of imaginative concerns (Lewis, 1978).

Over the years, Touchstone has developed a long list of criteria for the teaching of the arts, which the organization works to maintain and which serves as the basis for its ongoing program. These criteria include: bringing to its participants an understanding of various forms of expression through the introduction of ideas from other persons and cultures; following and supporting the interests of individuals to foster image-making and therefore sharpen each one's capacities to create; and making "the arts and the teaching of the arts coincide with one of the major facets of art itself: to investigate, question, and research the world as we personally experience it" (Lewis, 1978, p. 3).

Evolvement of curricula is a major aspect of Touchstone's work. The focus is upon long-term thematic involvements by children and teachers (the thematic curriculum) in which a particular idea or image is explored over a yearlong period, through a variety of approaches and on many different levels. Touchstone encourages the combining and cross-fertilizing of various art forms and disciplines.

The idea for the thematic approach evolved during the early phases of Touchstone at P.S. 9. This concept blossomed from teachers' sharing concern for making their lessons meaningful for their pupils, and from children's own excitement with such mysteries as dinosaurs, the earth and space, the forest and its creatures, and the sea and its life. Using children's natural curiosities and capitalizing on their abilities to sustain learning through their own interests are important keys to understanding the concepts of the thematic curriculum. What the Touchstone approach to learning attempts is to follow children's natural rhythms and to help support their "genius for play"--their striking ability to sustain intensity of interest and their almost astonishing sense of how one thing leads to another.

> Children's learning depends on the depth and extent to which we engage children in developing images and themes that are satisfying to them. This idea is by no means new. Artists in any medium are spurred into creation by a desire to work through a particular image and theme. They investigate the many dimensions of an idea until they have fashioned a personal statement--and ultimately, one hopes, communicated it. (Lewis, 1980b, p. 48).

Rationale and Summary of Research Approaches

From its inception in the public schools, Touchstone has been involved in evaluation practices. These activities have included staff and participant sessions; informal discussions; questionnaire techniques; maintenance and review of written notations, such as log-diaries; periodic reports; and collections of audio and visual recordings. Impetus for the present study stemmed from a desire to enter into systematic research that would help to evaluate Touchstone's work, and provide a chance to share with others a description of the work-in-action. A parallel emphasis for the investigation came from the call for research in the arts within present-day education, in particular the opportunity to generate hypotheses and questions that could stimulate dialogue and motivate additional research. Touchstone's attitude toward the

imperative need for research in the arts can be summed up with the powerful words of Sylvia Ashton Warner: "Art must crash through or perish" (1964, p. 21). We hope that through this work others will be stimulated to join in the research efforts, particularly practitioners in arts education who are directly involved with teachers and children.

Touchstone's relationships with administrators, teachers, parents, and children, built over the years, have provided an excellent background in which to conduct the investigation. Also, the evolution of a yearlong theme presented a ready-made opportunity to construct a study that could provide details of the creative process over an extended period of time.

The study was developed out of basic assumptions jointly shared by Richard Lewis, Touchstone's director, and me as the principal investigator. We began planning for the study with the following premises:

1. The human being is an active, information-processing organism whose motivating force is to make sense out of the environment (Lindsay and Norman, 1972; Sheppard and Willoughby, 1975; Smith, 1975; Solso, 1975). Within this concept is the assumption that all human beings, through their own experiences, actively seek to understand their surroundings, and through this constructive process, each individual builds his or her own "knowledge of the world in the head." As David Hawkins (1974) has put it, "The knower is always the artisan of his personal knowledge." We are like scientists "constructing theories" in order to make sense out of the world, and "conducting experiments" to test our theories (Smith, 1975). All human mental functioning has its common meeting place; but individuals may differ in the beliefs, knowledge, and the strategies they use for constructing their world.

2. Everyone has the capacity to envision, to develop, to participate, and to contribute many things. Our human potential is multifaceted; however, some talents are developed, while others, finding no sustenance, become fallow and die (Gengarelly, 1980). In other words, we strongly believe that each individual has the potential for creative and imaginative expression (Lewis, 1982a, b,c; Moyers, 1982). Further, the orientation implies that only through encouragement and nourishment can creative and imaginative potential be realized. Within this concept, artistic activity is viewed as basic to everybody and applies to everyday

existence. To paraphrase Coomaraswamy, everyone is some kind of artist.

3. Teaching is an artistic activity. As Hawkins has said, "The teaching of children is to be ranked among the high arts" (1979, p. 35). From this point of view, teaching becomes an art requiring such qualities as the abilities to develop rich environments that give access to subject matter, the attitudes to participate jointly and joyfully with children in learning, and the knowledge to help individuals through their diverse paths to understanding. Researchers seeking to uncover the characteristics of good teaching provide descriptions of these very same qualities (Hanshumaker, 1979). It is also important to know that one of the most frequent remarks made by teachers has been that they themselves lack imagination and creativity (Gengarelly, 1975; Lewis, 1980a; Lopate, 1975). This statement, as reported, has been made by teachers at all levels in education, from nursery, elementary, and through to the graduate schools of universities. Our assumption that teaching is an art carries with it the responsibility to nurture and support creativity and imagination in teachers as well as in their pupils.

These basic assumptions led us to the design of the study and eventually to the selection of particular methodologies.

The Foci of the Study

Our study has had two emphases. We were motivated by both practical and theoretical concerns. We wanted to describe Touchstone's work in the schools and, at the same time, delve into particular questions. On the one hand, we wanted to examine Touchstone's approaches in detail to submit them to evaluation so that the functioning of the organization might be benefited. On the other hand, we were eager to explore theoretical issues connected with the arts in education.

Several questions have been of particular interest: What is the essence of the creative and imaginative life within the developing child? How can imaginative and creative phenomena be nurtured in the schools? How can imaginative and creative art forms or experiences be integrated with other languages of learning? How do teachers view the role of creative experiences in the teaching-learning process? As indicated by our review of the literature, these questions have not been approached by other studies.

Our research has concentrated upon two major facets of Touchstone's work in the schools--namely, its thematic approach to the arts, and its support or retraining system for teachers. An adjunct of our study, well related to the other aspects of the investigation, is an examination of the roots and development of the Touchstone approach.

We have organized the study report around the three facets of the investigation: case studies of children involved in the Touchstone Experience, 1979-80; an interview study of Touchstone teacher/participants; and an historical perspective of Touchstone. The sections that follow present an introduction to the research approaches used in the three phases of the study.

Case studies of children. In this phase of the study, we wanted to describe the process of Touchstone's thematic approach to the arts in education, not only for its own sake, but in the interest of studying children's individual responses to its form and structure. We wanted to capture the process-in-action--how children experienced the evolution of the thematic design--and to examine its meaning to the participants. In our view, these interests could best be served through case-study methods.

The case-history approach is considered within the qualitative paradigm of research. Usually person-oriented, it can be focused upon a "bounded system" (Stake, 1978), such as an institution or program. Research techniques associated with this descriptive approach include observations, detailed descriptions, and qualitative field notes. This kind of research provides opportunities to document and study characteristics of acts, of activities, of participations, of relationships, of settings, etc.; and it concentrates upon exposing to view the various forms displayed in the described features (Lofland, 1971; Patton, 1975). Case studies usually focus upon gathering and studying information on a few subjects, rather than accumulating limited data on a large sample.

Naturalistic case histories have long been used extensively in medicine and psychology, but studies of individual learners were a glaring omission in educational research until most recently (Bussis, Chittenden and Amarel, 1979; Steiner, 1979). Within the last few years, however, case studies, particularly focused on teaching and teachers, have emerged (e.g., see Doyle, 1977b; Carew and Lightfoot, 1979). Two important investigations that concentrated on the study of children over an extended period of time have appeared lately: the Educational Testing Service (ETS) Collaborative Research on Reading (see Bussis et al., 1979; Chittenden and Bussis, 1979) and the New York State Education

Department Evaluation and Documentation Study of the Experimental Prekindergarten Program (see NYS Education Department, 1980a,b,c; 1981a,b,c). Both studies constructed carefully documented case histories of children and collaborative relationships with practitioners, and both served as important resources to the current research efforts. In particular, we adapted the approaches to the study of children developed by Carini (1975; 1977), which were also used in the ETS and the NYS researches.

For our study, we planned to get to know our subjects (the study children) from a variety of perspectives--to learn about their interests, styles of responding, intentions and meanings. To increase our sphere of information, we sought the collaboration of the school-based practitioners--the classroom teachers and the artist/teachers. We believe that staff who work directly with children construct, over time, a virtual fountain of knowledge about their charges that is detailed, realistic, subjective, intimate, comprehensive, and often untapped by those who seek to understand the school situations and the nature of learning in the developing child. In addition to our own capacities to observe and take notes on the children, we wanted to have access to the vital information that practitioners gather in their ongoing relationships with their pupils.

Teaching staffs maintain a flow of associations with children, taking note of their interests, styles of responses and strategies. For the most part, this rich accumulative knowledge is intuitive and carried on as a part of daily responsibilities (Doyle, 1977a; Kennedy, 1977). Thus, our research has sought to capture the insiders' view, to tap their impressions, to obtain their gut reactions and interactions with children, and to reveal a sense of the life they lead with them. To insure a well-rounded picture, we have also included observations made of children by "outsiders" in classrooms as well as in the Touchstone studios.

Nine children were our case-study subjects. For this report, we present two constructed case histories, along with excerpts from the others. Data analyses of the case study material have required an integration of vast amounts of documentation gathered from our collaborative sources--classroom teachers, artist/teachers, "outside" observers, descriptive notes made by the study director, work samples, photographic- and audio-recordings. The task entailed providing a description of each subject's mode and manner of responding in the classroom as well as to the studio program, and highlighting each child's pervading and dominant qualities.

In our studies of children, we have, again, been motivated by both practical and theoretical concerns. While we sought to describe and document the thematic curriculum through the case studies, our major aims have been to probe the creative and imaginative natures of children and begin to formulate questions concerning the role of arts in education on a practical level. From what we were able to discern from our reviews of studies in arts education, we could find no research focused directly upon learners engaged in arts and aesthetics that followed them through an extended period of time. Indeed, recent calls for research in the arts and creativity have urged descriptive documentation of the creative process (Hausman, 1980; Hutson, 1981; Knieter and Stallings, 1979).

The interview study of Touchstone teacher-participants. By now, almost everyone in our modern society has been exposed to interviews as a means of gathering and presenting information. Interviewing has become a way of life—as part of our daily consumption of news items, and often as a form of entertainment.

Why use interviews for research? Theoretically speaking, they are a means by which opinions, knowledge, attitudes, and understandings are exposed to view. As a legitimate tool for research, the interview represents a way of getting at an individuals' personal construct systems.[1] Briefly put, a personal construct, like a concept, represents a person's aspect of reality and his/her interpretations of the world. Of course, the interview must be carefully planned, constructed, and executed to elicit beliefs and understandings.[2] As Bussis, Chittenden and Amarel explain, "constructs . . . are not merely ways of interpreting and labeling what has happened; they are the means by which we predict and anticipate events, as a forerunner of action" (1976, pp. 16-17). Therefore, how people view things, their perceptions, and ideas are the materials for initiating and sustaining action and for creating their own environment. This theoretical concept is particularly applicable to teaching. When we think about the teaching-learning situation that exists in our schools, we must surely recognize that it is the teacher who, once alone with the children in the classroom, creates the environment, directs the activities within that confine, and ultimately makes the decisions for the learning that will take place there.

Accordingly, we wanted to gain teachers' ideas and thoughts concerning their experiences with Touchstone—for themselves and their pupils. In particular, we wanted to examine Touchstone's role as a teacher-training and support system for the arts in teaching and learning. Specific concerns of this phase of our study focused on questions repeatedly posed by Touchstone staff at their own

meetings, on remarks placed within their written logs, and on queries posed from artist/teacher to artist/teacher and to the study director. Those questions repeated most often included: How do teachers really view the Touchstone approach? What do they think of our efforts? What are the facilitators/inhibitors to the integration of Touchstone approaches within the regular classroom programs?

For this phase of our study, we developed our own interview schedule, with guidance from Dr. E. A. Chittenden of ETS. Dr. Chittenden not only contributed his personal knowledge to our efforts, but he also provided us with a variety of resource materials. We adapted the final form of our interview schedule from one used by the ETS group in a project conducted with the Workshop Center for Open Education (City College of New York).

A pilot study preceded our use of the interview for the main study. We conducted the interviews on a sample that included teachers who had ongoing relationships with Touchstone over a number of years, as well as those who participated in the Project for less intense periods. A total of 41 interviews were conducted with teachers from four boroughs of New York City: Brooklyn, The Bronx, Manhattan, and Queens. The interview protocols were analyzed by a consultant team, R. Courtney and Dr. E. A. Chittenden, both ETS staff members and amply qualified.

An historical perspective of Touchstone. As study director, I made an examination of Touchstone's history and philosophy as an adjunct to the other phases of the investigation. This portion of the report includes background information on Touchstone's underpinnings. It traces the entry of the organization into the public schools, illustrates the changes that have occurred over the years, and presents details of thematic curricula used in the past. The historical perspective of Touchstone provides answers to a variety of questions asked most frequently by visitors to the program. Prepared as a separate document during the writing of the current report, it has served as an introduction to those interested in Touchstone's work.

Source materials used for this document came primarily from Touchstone's cumulative files. Mr. Lewis provided access to all of the files kept by the organization. The materials used for the historical account included semiannual reports maintained by the Touchstone director since the organization's inception in the public schools; written responses of participants; audio recordings; photographs; staff log-diaries, by past and present staff members; and work samples representing a variety of art media, including poetry and prose. In addition, for the purposes of the report, I inter-

viewed Mr. Goldman, principal of P.S. 9, and past Touchstone staff members. I also made personal observations of Touchstone over a period of three years prior to the study.[2]

A major aspect of this third portion of our study report (the Historical Perspective of Touchstone) is an account of the evolution of Touchstone's thematic approach to the arts.

Notes

1. We are indebted to Bussis, Chittenden and Amarel (1976) for their clear explanation of personal construct systems. As these authors explain, there are a variety of terms besides "personal constructs" used by psychologists, within the neophenomenological tradition, to refer to an individual's understanding, such as "life space," "assumptive world," and "belief system." See Bussis et al. (1976, Chapter 1, pp. 7-19).

2. The investigator was the field supervisor of apprentice teachers enrolled in the teacher education program at Fordham University, School of Education. From 1976 to 1979, apprentice teachers assigned to P.S. 9 participated in the Touchstone Project as part of their field experiences. As supervisor of the apprentice teachers, I was required to make observations, formal and informal, of all aspects of the apprentices' field work.

CHAPTER 2
The Settings of the Study: Ambience and Gestalt

This investigation tells a dramatic story about a significant part of the lives of children, teachers, and artist/teachers who participated in the Touchstone Project. The locale of the study is New York City, particularly within two "on-site" schools, P.S. 9 and P.S. 87 of Manhattan, which were the settings for Touchstone's studio activities during the school year 1979-80. In addition to the on-site locations, we visited eleven schools situated in four boroughs of the city to obtain data for the teacher-interview study.

We believe that the settings in which the study took place add important dimensions to our work. These were the places where the children and teachers spent a good portion of their days. As in the theater, the scenery, the tone, and the mood all form part of the play. We invite you to enter this world. In this chapter we begin with some general impressions that applied to all schools we visited. We found commonalities but also variances. Extending our descriptions to P.S. 9 and P.S. 87, we provide a view of the Touchstone studios, and outline specific aspects of Touchstone's modus operandi for the school year 1979-80.

Differences and Patterns: Some Impressions

Variations in mood and manner of each school came through the senses. For example, one was immediately impressed with the shine of the tiled floors in the entrances of most schools, and the "institutional" colors that met the eye. There were exceptions, of course, but a bland color of buff or light green was mostly the rule.[1] Another impression came from the "smells" of each school, immediately discernible upon entry. One or two of the schools smelled of lemon oil, while a couple of others offered the strong strains of disinfectant and cleaning compounds. Then came the essences of baking and cooking. The schools' smells changed with the time of day.

School people, children and adults, were all cordial to the visitor, eagerly offering assistance. Sometimes, upon entering the front door, we could hear the singing of children, led by the tones of a piano--this usually meant that an auditorium program was in progress. At other places, we heard shrieks and calls of children playing in nearby inner yards or gymnasiums. And then there were the times when all was quiet in the hallways, when only the sounds of one's own footsteps echoed in the empty hallways, and classroom

doors were shut, until the silence was broken by a teacher's shout and a slamming door.

Vandalism seemed ever present in the communities surrounding the schools, and the school buildings themselves almost always had broken window panes. Management strategies to limit access into the schools, for safety purposes, included the maintenance of only one entry, except during children's arrival and dismissal periods when staff were assigned to surveillance. Visitors' entrances were manned, most often by a single individual who screened and implemented sign-in procedures. These procedures, though quite stringent in some places, were lackadaisical in others.

Offices offered a picture of activity, with the sounds of ringing phones and the noises of office machines put into action. These workplaces, with a single exception, gave the impression that one person designed them all. A partition, resembling a store counter, divided the general offices into two sections: a workspace for secretaries and clerical aides, and an outer room which served a variety of purposes (e.g., reception area, location of teachers' mailboxes and time clock).

At most schools, bulletin boards with displays, obviously put up by adults, seemed bursting with children's work; but everywhere the boards were at adults' eye level. In some very few places, teachers utilized the walls around the stationary boards in an attempt to bring the displays down to the children's level. Invariably, some bulletin board displays were torn down, the work of "discipline problems," as some teachers offered in explanation.

Despite reports from the news media concerning school discipline, the schools we visited gave a contained and orderly impression. For the most part, classrooms were organized traditionally with children's tables lined up to face the teachers' desks or the chalkboards. Occasionally, we found evidence of more informal room arrangements, and most children and teachers appeared busy and contained within their rooms.

P.S. 9 and P.S. 87 seemed exceptions to this picture. At these schools, we often saw children in the corridors (sometimes with teachers, and/or assistant teachers) just outside their classrooms. The children, using the floor as their desks, or clustered around a portable chalkboard, were permitted to use the corridors as extensions of the classroom space.

Teachers' methods for moving children from place to place (e.g., classroom to lunchroom, to gymnasium, etc.) seemed univer-

sally to involve the lining up of their charges. In some places we saw children lined up in size-places. Most staff appeared bent upon maintaining control of their pupils during the periods in the halls. Inevitably, children talked, pushed, and touched each other when the adults were not looking. Dismissal times were always the noisiest.

The "On-Site" Schools: P.S. 9 and P.S. 87

Part of the same district on the West Side of Manhattan, P.S. 9 and P.S. 87 are separated by five city (avenue) blocks. Both serve multiethnic populations, and at the time of our study, were identified as "Title I" schools--i.e., the majority of the children enrolled came from families with income levels at or below the poverty level as measured by federal guidelines. Ethnic surveys, reported by the district, reflected some differences in the populations of the two schools. For example, the official class audit, provided by the District 3 offices, dated October 1979, indicated the following breakdown for the three major groups of the schools' populations:

	Hispanic	Black	White
P.S. 9	54%	33%	10%
P.S. 87	31%	23%	42%

(All percentages are approximate.)

Sounds and sights of the inner city surround the two schools. On the one hand, we sensed a cosmopolitan quality, with busses, taxis, trucks, private cars and pedestrians moving rapidly along the avenues and streets. On the other hand, there was the small-town flavor of the streets, neighbors greeting each other, and people sitting on their front porches ("stoops"). Also evident were signs of city living and urban decay, such as burned-out buildings, boarded-up stores, and litter-covered streets. A frequent scene around the trash cans of P.S. 9 provided a stark reminder of urban conditions and poverty. Inevitably, in the mornings and afternoons, one could find people, mostly older women, who rummaged in the cans obviously collecting scraps of food, which they stuffed into their boxes or shopping bags. Poverty seemed more obvious around P.S. 9. Despite the rush of traffic passing the school's doors, the street on which P.S. 87 is situated seemed an enclave isolated from the surrounding world. It is located on the block directly behind the Museum of Natural History of the City of New York, lined with fashionable brownstones.

Similar to the situation elsewhere throughout the city, both schools suffered drastic reductions in pupil populations in the last few years. As a consequence of the loss of programs and teaching staffs who were either excessed to other locations, or--in the case of new and young teachers--lost their jobs, both sites had empty classrooms. In the year of the study, the classes in the on-site schools ranged from kindergarten through the fifth grade, including regular (monolingual English), bilingual (Hispanic and Haitian), and special education classes.[2] In 1979, approximately twenty-five classroom teachers were on the roster at each of the schools (excluding teachers in special projects, paraprofessionals, supervisors, aides, and clerical staff).

P.S. 87 is an older structure than its neighbor, reflecting the year it was built. For example, P.S. 9 is a boxlike building, typical of schools built in the late '50s or early '60s; P.S. 87 has high ceilings and windows, characteristic of older schools. One difference between the two on-site schools was immediately evident upon entering each of the buildings. On the ceramic wall facing the front door of P.S. 9, hung a large, framed canvas painting of many-colored and -shaped flowers--a mural made by Touchstone participants of previous years. This signal announced that Touchstone was there! In 1979, no such sign was yet evident at P.S. 87.

An air of informality prevailed at both sites. Children, teachers, and supervisors moved easily in the hallways; and, for the most part, classroom doors were kept open during class periods. Parents appeared to feel comfortable about entering the schools, although they were not seen daily in great numbers at either place. Some parents escorted children to their rooms, and conversations with teachers were carried on with apparent ease. Both schools maintained parent rooms and special projects to encourage parents to participate in school activities.[3]

A number of staff arrived early at the schools, an hour or so before the children, and remained after school for preparation purposes. Due to safety concerns, these practices were not encouraged by school and district administrators. Whenever the teachers assembled in informal groupings, they always seemed to be sharing common concerns such as the apparent reduction of services for children (health and social services); the large registers of many of the monolingual classes; the lack of supplies; the drug-dealings in the neighborhoods; and the back-to-basics movement that teachers indicated was being imposed by city, district, and school supervisors. During a major portion of 1979-80, P.S. 87 teachers were particularly busy discussing the selection of a new principal. A sense of depression about the schools emanated from the teachers.

Staff morale appeared quite low. Entirely unsolicited by the visitor, teachers shared their plans to apply for sabbaticals or early retirement, for taking courses that could lead to work outside of teaching; and they often told of their disappointment with current leadership in education (at all levels--federal, state, local, as well as from the universities).

One felt a kind of brooding from the staff of both the on-site schools. At P.S. 9, where the principal had been in charge for a number of years, the brooding was about the status quo. At P.S. 87, where there were acting principals and a new head-of-school was being selected in the wings, the brooding was about uncertainty and anticipation.

The Touchstone Studios

When Touchstone first entered P.S. 9 in 1973, all space was needed for classrooms. At that period, the artist/teachers, storing their supplies in a small closet, conducted the Project within classrooms. Sometimes the activities spilled out into the corridors. Due to the reduction of the school population, classroom space later became available, and Touchstone was assigned an empty room. This circumstance enabled the Project to develop a space--soon labeled the studio--which was used by children and teachers to explore thoughts through various art forms and media.

The studio quickly became a place for "messing about" with paints, clay, cloth, glue, paper; for delving into ideas; and for the writing of prose, song, and poetry about these notions. Resource people (the artist/teachers and the consultants they brought to the school) as well as the materials were not only readily available in the studio, but projects in progress could be stored and kept safely so that work could be continued from one day to the next and/or stretched across weeks. No work was too large (or too small) for this room.

Soon some teachers gravitated toward the studio for their preparation and lunch periods. It was in this first studio, for example, that teachers and Touchstone staff constructed a giant take-apart dinosaur. Later, in the classrooms, the presence of such a creature, along with pupils' activities around it, led teachers to develop a "dinosaur curriculum" with the children. The evolution of thematic curricula, beginning with the Touchstone's long-term theme "The Forest," extended beyond the first studio and into the neighboring (then empty) classroom.[4] From that time (1976), Touchstone maintained two rooms as its studios at P.S. 9.

For Touchstone's first year at P.S. 87 (1979-80), a double-sized classroom was provided to the Project, offering a real sign of welcome. This bright, large room on the third floor of the school came equipped with a grand piano, which the artist/teachers immediately planned to use as part of their program.

To convert classrooms into studios, the artist/teachers removed most of the desks, chairs, and tables. One or two large tables (or pupil-sized desks pushed together) served as workspaces; however, children, classroom teachers, and the artist/teachers all used the floor. The Touchstone staff sought to maintain unencumbered floor space as a component of studio planning. Tables and chairs rarely remained stationary; open spaces were used, for example, to assemble groups for movement and dance activities, to permit individuals or groups to work on murals, or merely to allow participants to stretch out while they worked. Sometimes the studio space extended into the corridors just outside the rooms, where it was easier to carry on such projects as working on large paintings, conducting small group discussions, or planning dramatic presentations.

Like classroom teachers, the artist/teachers dismantled their rooms at the end of the term and set them up for the beginning of each school year. Touchstone studios were stocked with record players, tape recorders, reference books, materials and supplies (e.g., paints, brushes, inks, glue, clay, cloth, shells, buttons, tools, feathers, paper of all kinds and colors). These were readily accessible, with some items organized on open shelves, others in various areas of the room. The studios almost always appeared as busy workplaces, even without participants, with the abundance of materials, with the displays of products, and with the storage of unfinished work quite evident around the rooms.

In each studio at P.S. 9, a "cave" structure appeared prominently in one area of the room. These caves were large papier-mache structures made the previous year as part of the thematic exploration at that school. Throughout the studio sessions, children used the caves for a variety of purposes. For example, at times these structures served as the backdrop for impromptu dramas, related to the theme, that were acted out to the accompaniment of musical (rhythm) instruments. Some children used the caves as enclosures where they could crawl to write, paint, or draw. At P.S. 87, children improvised another cave-like form. During the work sessions, some children (mostly the same ones) selected the floor space under the piano, where they fashioned clay or painted, etc.

Modus Operandi of the Touchstone Project, 1979-80

A total of fourteen teachers opted for the Project (seven teachers at each of the on-site schools). The grades represented by these teachers ranged from kindergarten through the fifth grade, including regular (monolingual English), bilingual (Hispanic) and special-education classes.

Participation in the Project was voluntary, for the teachers as well as the children. (Voluntary participation has been one of Touchstone's principles from its inception.) Teachers involved in the program were asked to make a commitment to meet with the artist/teachers on a weekly basis during the teachers' lunch periods through the year. This requirement constituted the only major one asked of classroom teachers.[5] Mr. Lewis and his staff viewed the lunchtime meetings as a necessary ingredient for collaborative planning, and held the conferences (in a group and with individual teachers) on the day Touchstone was at the school.

Touchstone employed various ways of working with teachers and children throughout its existence at P.S. 9. The artist/teachers conducted workshops within classrooms, and also provided combinations of classroom and studio sessions. Due mainly to the limitations of staff time at each school, for 1979-80 the majority of the Project's sessions were held in the studios.[6]

For the study year, Touchstone was scheduled at each on-site school one day a week—Tuesdays at P.S. 9 and Wednesdays at P.S. 87. The studio sessions revolved around a schedule of forty-five-minute periods. Studio groups were limited to approximately fifteen children per session at P.S. 87 (in larger quarters), to permit the artist/teachers to maintain personal relationships with the participants. To accommodate classes with registers of more than fifteen, one half of the class attended Touchstone in the fall, the other in the spring. To provide the least disruption for children and teachers, the Touchstone staff escorted groups of children to and from the studios. These trips, seen as transition periods, became an important part of planning strategies for the Touchstone staff.

Wherever possible, studio groups were made up of two or more class groups to provide for an interesting mix (e.g., first graders with second graders; bilingual with monolingual children).

Classroom teachers participated in the studio sessions with their children if possible. From the beginning, such participation was a reality with special-education classes, since an entire class of children could be accommodated in a single session.[7]

The mode and manner of the studio sessions meshed with the physical structure and arrangements of the rooms. Each session started with some group activity led by one of the artist/teachers and planned as an image-maker or a bridge from the previous week's work. Immediately following the introductory activity, which was filled with exciting options connected to the theme (e.g., dramatizations, stories, and movement) and followed by discussions by the participants, the group usually "got into" materials (or continued on work begun at previous sessions). The children always seemed to be able to find their own products, despite the fact that as the school year progressed, the shelves and table tops were full of work-in-progress. As the children moved into the work sessions, natural groupings formed--two children here, four there, and of course, some chose a place away from others. Most often, the artist/teachers settled down with a group or an individual, moving to help others as needed.

Techniques in the use of art materials were, for the most part, given during the sessions and (as the need arose) while the participants engaged with the media.[8] Writing almost always became a part of each session, but was seen more as coming from a desire to tell something--a story, a song, a dramatization--rather than as an exercise following an art experience. Dictation taken by the adults was not only provided for the younger children, but for any child whose expression would be aided through the technique.

Music from records at P.S 9, or played on the piano at P.S. 87, were almost always a part of each studio session. At first the artists introduced the musical selections, chosen to be appropriate to the thematic involvement. Later, as the children became familiar with the music, they often replayed the records. At P.S. 87, children frequently called upon Mr. Lewis to play the piano while the work session continued.

Culminating activities became an integral part of the Touchstone Process. Taking place twice during the year (mid- and end-of-term), the culminations were like festivals. The occasions included exhibitions and presentations by children of their own theater pieces, art works, writings, and dances--all the result of the evolvement of a central theme. The celebrations were opened to wide participation--to the schools, parents, and the wider community. Various activities marked the culmination for the 1979-80 year which included the following: (1) intervisitations between the two on-site schools in which the Touchstone participants of each school saw the activities of the other; (2) an evening spent at P.S. 87, especially planned for parents and children;[9] (3) a performance (at the American Museum of Natural History of New York City,

attended by children and teachers) of "My Music Reaches to the Sky," an original theater piece written by Richard Lewis;[10] and (4) a parade (following the theater performance) in which children launched balloons skyward, containing papers with songs and chants based on the thematic exploration.

Notes

1. A true exception to the description provided here was the East Harlem Performing Arts School (EHPAS). Its construction, design, and color-schemes reflected the "specialness" of this school.

2. In addition to the kindergarten, P.S. 87 had one prekindergarten class. It was part of the New York State Prekindergarten Program, a state-run and state-supported endeavor.

3. Parent involvement was an important aspect of the PreK project at P.S. 87, as outlined in the guidelines for the New York State Experimental Prekindergarten Program. Staff, such as family and social workers, were part of the program and maintained contact with parents as their children moved up in the grades.

4. See The Historical Perspective of Touchstone in this report (Chapter 7) for a description of the development of the theme "The Forest."

5. Some teachers saw the requests for lunchtime conferences as an annoyance, particularly at P.S. 87, where the Project was new. Teachers who complained most about the weekly meetings emphasized their need and desire "to be left alone during these periods" when they would be free of having to "think about children." Despite these complaints, the majority of the P.S. 87 teachers and all at P.S. 9 attended the lunchtime meetings.

6. As planned with classroom teachers, some thematic sessions were conducted by the artist/teachers within classrooms.

7. Almost all the teachers remarked that the children always remembered the day they were scheduled for Touchstone. And most of the children seemed eager to get to the studios. Indeed, sometimes the obvious enthusiasm proved difficult for one or two of the artist/teachers. After a period of testing, although the excitement for the studios did not seem to wane, the comings to and the goings from the rooms settled into routine.

8. Smaller registers than those of regular classes are mandated by special-education guidelines for the needs of handicapped youngsters. Teacher participation was made possible because all the children in a class could be accommodated in the studio at one time. In one situation, a special-education-class group was divided between the two P.S. 9 studios in order to meet individual needs of the children.

9. One member of the artist/teachers preferred to introduce techniques in the use of art media during the introductory session, followed up by help to individuals during the work periods.

10. The evening event was attended by approximately 200 people. In addition to exhibiting their theater presentations and artwork, the children and their parents were engaged in workshop activities in which together they fashioned contributions to the studio setting (converted to an "Earth and Sky Room").

CHAPTER 3
Touchstone and the Children

It is Tuesday morning, on a warm October day. Seated around a table of a third floor classroom-turned-studio, a group of children, ages 10 to 12 years, and their classroom teacher, begin their Touchstone Experience.[1]

The children, all boys, from a special-education class, sit quietly looking around the room, responding halfheartedly to introductions. Paul, a Touchstone participant of the previous year, speaks to Caren, an artist/teacher:

> "Remember the garden we made outta clay?" (Then, without waiting for a response) "And that long thing--the--the--dragon-- You know, we made it outta cardboard and boxes--'member? And the cave--there." (Here he points to the papier mache structure that takes up a large space in one corner of the studio.)

The other boys, their expressions somewhat changed to mild interest, look over at the cave structure and follow Paul's obvious enthusiasm. The artist/teacher listens carefully and after acknowledging Paul's memories, she takes a cue from the child's words. She shares with the class some plans for exploring the year's theme. To begin with they will transform the studio into an "earth and sky room."

"How," Caren asks, "do you think the earth began?" Immediately, ideas and associations burst forth from the group:

> "The earth--the planet--it's spinning in the sky."
> "Lots of particles came together and formed into a giant ball."
> "God made it."
> "First the earth was very hot and then it cooled off."
> "Cavemen were here first."
> "Volcanoes--like giant anthills . . ."
> "Lava is burning mud. . . ."

The artist/teacher, holding up a brown paper bag says, "Well, you know, we have pieces of the earth right here." Then, like an experienced magician, she withdraws a potato from the bag and continues, "What's this?" Almost all the voices respond, "A potato--that's food." Simply, but with great conviction, Caren insists, "It <u>is</u> the earth." One boy calls out, "Maybe you went to the 'Planet of

Imagination' to get that?" The artist/teacher repeats, with admiration, "The Planet of Imagination." And then, she continues, "Except it is real. Now I am going to pass this earth to each one of you."

The classroom teacher, smiling, warns, "Be careful. If it's food, it disappears." First laughter, and then, as each holds the "earth," the question is put, "How does it feel to have the earth in your hand right now?" The responses:

"Heavy."
"Nothin."
"Funny."
"Soft."
"Light."
"Like a potato!"
"He's got the whole world in his hand" (sung in tune).

After the "earth" has passed from hand to hand, the artist/teacher reaches again into the brown bag that had produced the potato. This time she withdraws a milkweed seed which she carefully holds between her fingers. "Ooow," says one of the boys, "we catch those in the park." "Well," continues Caren, "I think it's the sky--what does it feel like?" as she extends her hand with the feathery seed to each one. "Feels like my cat," says a child, and everyone laughs. "Let's all stroke the sky." And each one does, hands reaching in softly.

Digging into the bag again, Caren distributes a "sky" to each one, which is blown and waved into the air and followed around the room. All move easily in the large open space of the studio. After a period, each one's "sky" is brought back to earth (the potato) on the table, and the discussion centers on how the "sky" feels.[2]

* * *

The activities just described, utilizing the potato and the milkweed seed as metaphors for the earth and sky, were aimed at helping each participant get in touch with his or her ideas about such complex and mysterious subjects. These experiences, and others that would follow concerning the earth and sky, were prelude to the exploration into the 1979-80 theme, "Humankind: The First Artisans," ideas and images concerning how music and song came to the earth.[3]

bringing to the Touchstone participants poems and legends from the literature of the American Indian and Asian cultures. The images of earth and sky figure prominently in these writings.

The approaches to the thematic explorations were modified to meet the responses and the directions of its participants. For example, the potato and the milkweed seed provided a take-off for beginning activities with other studio participants, but differences in each group's reactions influenced the directions of the theme's development. Also, in the studio next-door, another team of artist/teachers worked with yet another group of children and the theme, "Humankind. . ." was launched differently. There, the children, stretched out on a blue floor mat, were taken on an imaginary trip through space. The journey, narrated by Andrea (artist/teacher) was full of colorful sights and sounds, and as the leader talked, the children, with their eyes closed, were asked to "land on their own private earth"--a place that they would soon fashion from clay for their very own.

Through the collaborative planning with classroom teachers, Touchstone has aimed to integrate the studio activities with classroom studies. The interest has been to enter into investigations of fact and fancy--to find connections between the factual and the imaginative. For example, in the case of the children whose first studio session was described at the very beginning of this chapter, the classroom teacher planned the study for her class of particular aspects of the earth's weather (e.g. wind currents and precipitation). Through the studio project, Touchstone introduced the children and their teacher to poems and legends, such as the following:

> The Navajo say that in the ancient days a song was born from the tears of the earth mother. Her son, who was to become one of the great heroes of the Navajo, had grown up and left her. In her loneliness she began to cry. As she cried, her weeping became music.
>
> From: Song and the Supernatural,
> Frances Densmore

\- - - -

> Tezcatlipoca--god of heaven
> and the four quarters of the heavens--came
> to earth and was sad.

He cried from the uttermost depths of the
four quarters:

'Come O wind!
Come O wind!
Come O wind!
Come O wind!'

The querulous wind, scattered over earth's sad
bosom, rose higher than all things made;
and whipping the waters of the oceans
and the manes of the trees,
arrived at the feet of the god of heaven.
There he rested his black wings
and laid aside his endless sorrow.

The opening of an Aztec poem
describing how music was made.
From: The Encyclopedia of Central
and South American Myths, Larousse

Through these experiences--the exploration of tangible evidences and the exposure to imaginative ideas--Touchstone has aimed to encourage participants to draw upon their own understandings and to create their own statements through expressive vehicles of their own choice. As examples of the variety of directions that thematic explorations have sparked, we present schematically, in Charts 1 and 2, the weekly studio activities for a full year of two groups: boys, ages 10 to 12 from a special education class; and fifth graders from a regular class. As can be seen from an examination of the charts, various forms of expression emerged from one another: Stories evolved into puppetmaking, puppetmaking into spontaneous skits, skits into storywriting, storywriting into clayworks, clayworks into poems and songs (Chart 1). Similarly, as Chart 2 illustrates, discussions evolved into movement, movement into pantomime, pantomime into clayworks, clayworks into dramatizations. Also (again Chart 2), poetry reading (resource literature) sparked the sharing of dreams; dream-sharing moved into movement and dramatizations; dramatizations into the construction of "dream houses"; and "dream houses" into writings, drawings, and paintings.

We followed the evolution of the yearlong theme through the case studies of children.[4] Julio, for example, a member of a special class, had been identified as a "nonreader" by his teacher; in general, he remained on the periphery of most learning situations in the classroom. In the studio, however, with the op-

CHART 1

DEVELOPMENT OF THEMATIC ACTIVITIES 1979-80 Boys Ages 10-12 (Special Education Group)

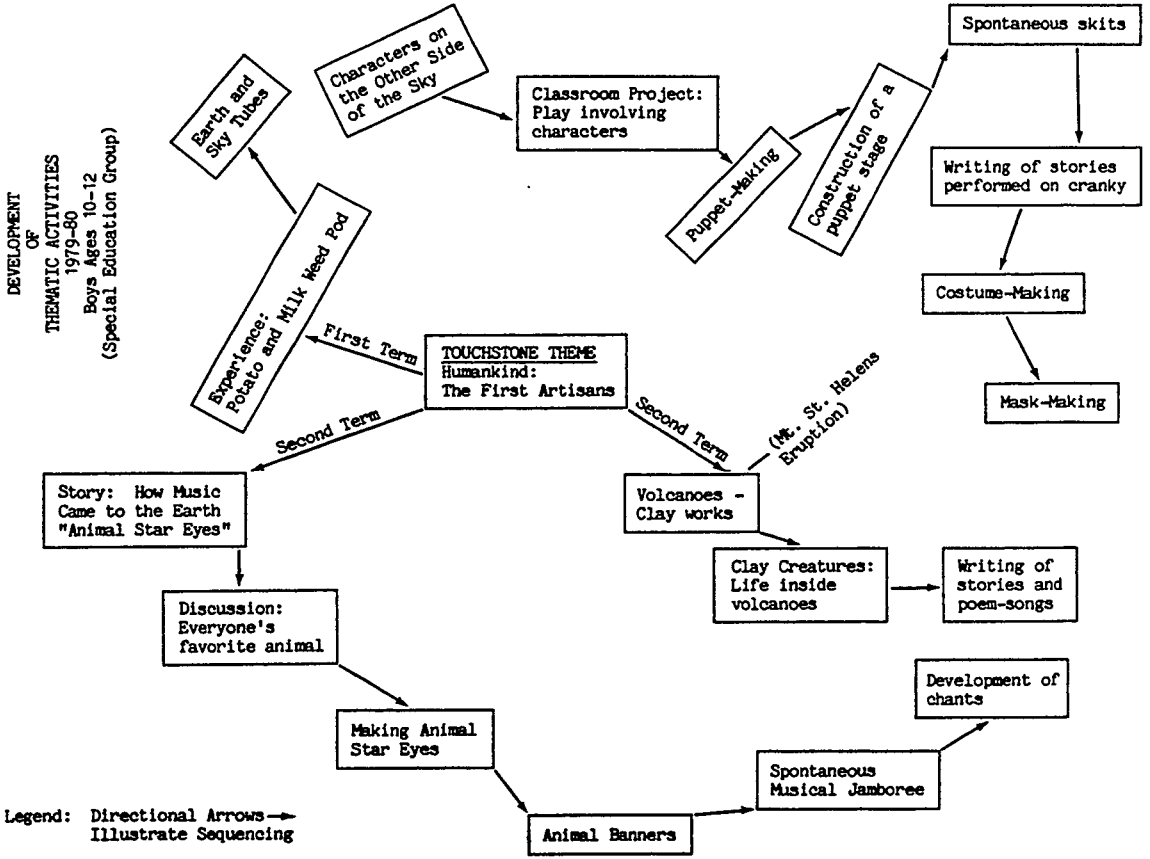
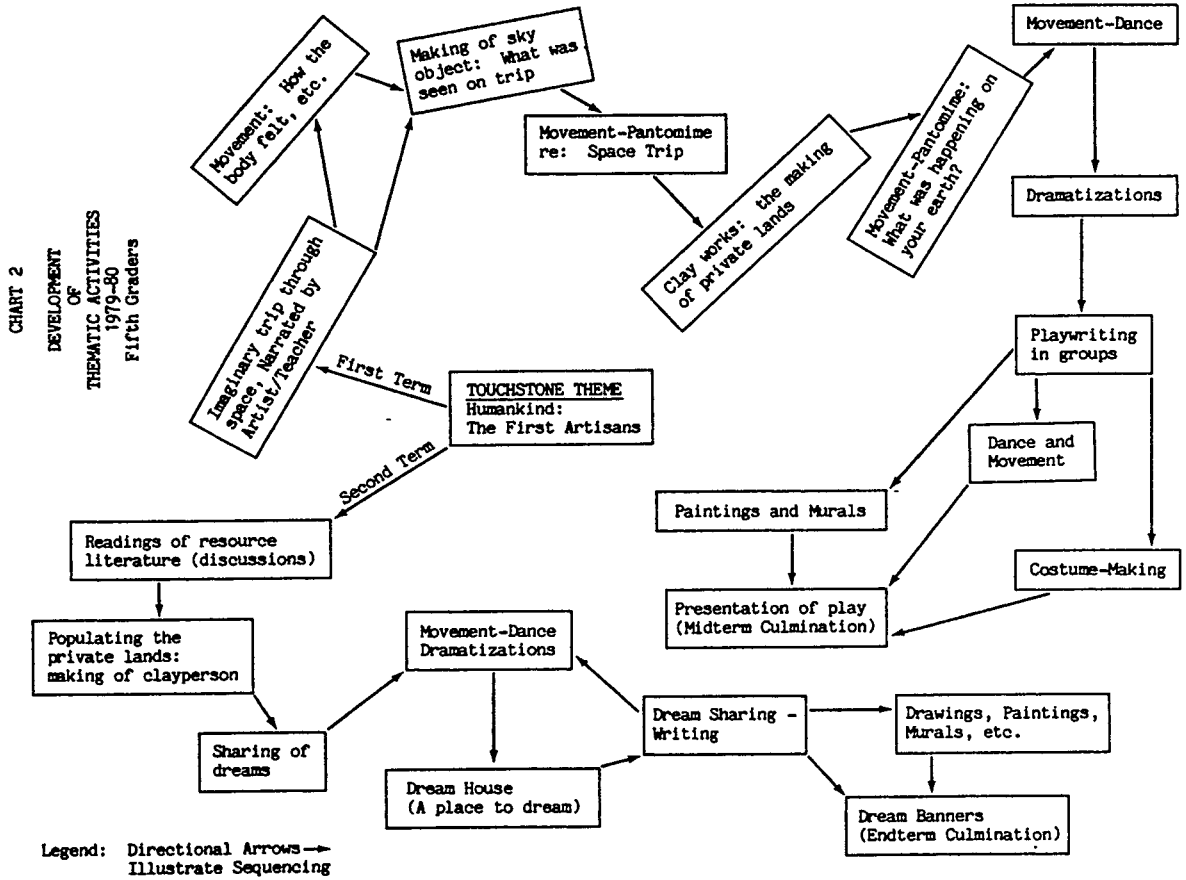


CHART 2

DEVELOPMENT OF THEMATIC ACTIVITIES 1979-80 Fifth Graders



Legend: Directional Arrows → Illustrate Sequencing

portunities to explore materials and improvise with them, Julio was quite responsive and expressive. Particularly through the use of inks, paints, and clay, Julio was able to express his ideas concerning the earth and sky. Through his clayworks of a volcano, complete with an expression of the earth's devastation from burning lava and ash, Julio dictated a poem to which he later added musical accompaniment.

The studio activities, filled with the freedom to explore and to work at one's own pace, often resulted in children's writing. As another example, Frank, a fifth grader, after drawing a giant fish to swim in the waters of his earth, cut its form out carefully from the large white drawing paper. Sitting on the floor, holding his fish, Frank seemed to be staring at nothing. Suddenly, he grabbed his pencil, and on one of the scraps of paper left over from the cut-out, he wrote the following:

> It is green, silver and blue.
> He eats everything in sight.
> It is a flying fish.
> The only way to kill it is to put it in water.
> It does not need air to live.
> There's one left alive.
> It comes from the plant pluto.
> That's why it's the smallest plant in the galaxy.
> Its eye shoots rays.

After reading his story to another boy, who apparently showed some appreciation of the effort, Frank glued the paper with his writings to the tail-end portion of his fish. Without hesitation, he located his "earth" painting already on the bulletin board, and added his new products to an empty wall nearby.

The ease with which one activity was woven into another was particularly evident from our ongoing weekly observations of studio sessions. Each week's project focused upon stimulating ideas in children and getting them involved in thinking about the subject at hand and in making associations. A major role of the studio leaders--the artist-teachers--was to provide support and encouragement for developing these directions. An abstract of our weekly observations of a group of kindergartners (P.S. 87) over a period of several studio sessions provides a glimpse into the process:

> At the beginning of one session, the children (about eighteen of them) were sitting in a group on the floor of the studio and were engaged in discussing the earth and what it was made of. The discussion was guided by

the artist/teachers (one served as leader, the others sat amongst the children). Questions, mostly, served as the guides: "What do you think? Who? How? Where? . . . " Eventually, the discussion centered on the earth's inhabitants. Pretty soon, the children began to "act out" their earth's creatures--in sounds and in movements. Birds and butterflies seemed to have proliferated on this earth.

In subsequent sessions, the children were engaged in making bag masks of their creatures. The children decorated their masks with a variety of colorful scraps (bits of cloth, netting, crepe paper, foil, buttons, feathers, etc.) to develop their mask characters. Even before the masks were fully completed, children tried them on and were transformed into flying creatures. Spontaneous dramatizations began. Children, buzzing to one another, flapped their hands like wings, and called to each other. These impromptu dramatizations continued even more after the masks were completed. Donning their creations, the kindergartners were encouraged to continue their play. The following story emerged from the group and was written on the chalkboard for reading, rereading, and the pleasures of reenactment:

A bird flew over the meadow.
And a big wind came and blew and blew until the butterfly came.
And the butterfly went to the ground,
And said: "I'm going to stay in the ground until the wind stops."
And then the wind stopped and the butterfly said, "I'll go out to play."

The bird was making a nest.
And suddenly the wind blew.
And the signal was saying: "It is time for winter."
And the bird flew south for the winter.

Children's play, in a seemingly wandering course, was recognized in our studies as a phenomenon that, when encouraged to blossom, provided a platform for creative and imaginative expression. The intensity of children's interest and involvement in play, was, in a variety of instances, the guiding influence in developing the thematic curriculum.

The case history of Natalie, a second grader, revealed the stunning portrait of how the organic progression of children's play integrated subject matter and organized learning and understanding. Here, in brief, is a description of what was later referred to as the "Buzz curriculum."

It all began in the studio with a story about an imaginary creature called "The Buzz." Caren had written her own myth about how colors were brought to the earth on the wings of the Buzz.[5] Read with musical accompaniment, the children heard about this magical being whose heart was full of rainbow colors such as, "red volcano flames, blue robin's eggs, purple moon sparkles, yellow goldfish tails . . ." Sitting on the floor surrounding the reader, the group was obviously engrossed, and when the artist/teacher invited each one to make his or her Buzz out of clay, the children responded enthusiastically. Even as they molded their own imaginary characters, the children were involved in playful talk about their makings. Natalie, for instance, explained that her Buzz loved yellow. Other children, as well, spoke about their Buzzes in very personal and intimate terms. One child decided to ask her older brother to "make a river" for her creature to live in, and another created an entire family of Buzzes--mother, father, teenager, and a baby named Silence. It was not hard to see that the claymakings had become an important and integral part of the children's lives.

The youngsters were never at a loss for conversation and playful activities with their creatures. They exchanged ideas about them with one another; made Buzz paintings, murals, "paper movies," drawings; wrote stories; and constructed Buzz homesites. Buzz fever spread to the classroom, and there the process continued. Over several studio sessions, an entire Buzz community emerged--a lovingly and carefully constructed Buzz village, designed by the children, complete with miniature buildings, streets, signs, and such facilities as a hospital, firehouse, school, swimming pool, and playground. At Touchstone's midterm culmination, entirely unrehearsed and spontaneous, the second-graders took turns in leading visitors through the village and, through their imaginings, the children opened to others details about the lives of the Buzz inhabitants.

The power of play as a channel for children's imaginative and creative expression was evident in our observations of many children--the young ones as well as the older. Take, as another example, the case of Kevin and his classmates, a mixed-age group in a special class for the physically handicapped. The teacher and the Touchstone staff collaboratively motivated the children and adults to create their own "nation," a country of their own makings.

Essentially, the project emerged from the children's responses to a number of beginning studio activities. During these initial sessions, each child, utilizing clay, formed an image of his or her "private" earth. Even as the lands were being made, the children engaged in playful activities. They conversed about what was happening there. These conversations were rich in imaginative details, such as the kinds of animals that roamed the land, what the inhabitants were doing, how the weather conditions affected their earth, etc. This play, similar to daydreaming, plumbed each child's imaginative energy. The activities branched into other expressive channels, such as paintings, drawings, stories, movements, pantomimes, as well as dramatic play between and amongst landowners.

From these beginnings, the children's interests moved into such explorations as the development of maps, research into the differences in terrain and climate, and the study of the habits and habitat of a variety of animals. It took an entire year for the "nation" to evolve. Actually, the nation emerged as a land in two parts: "Bara, The Super City" and "Ennos, The Country," the names reflecting different interests of the group members. Some children preferred to build a city; others liked the country. Clayworks, painted roads, houses, rivers, valleys, and various other aspects of the nation were painstakingly produced.

Although the project represented the ideas of the group, individual lands reflected each participant's autonomy. Besides the graphic display of the two parts of the nation, the children developed descriptions for each part of the land. Separate descriptions (something like a charter) for the "City" and the "Country" included decrees under such headings as government; (penal) code; health care; language; customs; and education.

The charters, thoroughly discussed and reviewed by the children, emerged after weeks of work. Here are excerpts of the documents:

> For Bara, The Super City:
>
> Economic Environment -- Free enterprise: money is controlled by machines. First the employees get paid, then the bosses. Employers and employees get the leftovers.
>
> Language -- Every foreign person can speak their own language. The different languages will also be studied and learned by occupants of Bara. The common language is English, and languages will be

translated through a little machine worn around people's necks.

For Ennos, The Country:

Education -- Children go to school in the morning for six months of the year (December 1 to May 1). Help by the children on the farms takes place for the rest of the year.

The Arts -- Dance: Native dances; Tabuti Dance to celebrate good crops (October 25--The Harvest Dance).

Art: Pottery, bone sculpture, rock painting, wood carving.

Theater: Country theater group.

What apparently encouraged the release of personal and creative thoughts at Touchstone were the support and respect participants received from the artist/teachers. Particularly startling were the responses to Touchstone by children whom teachers described as "reticent" and/or "slow learners."

One such case was Marisio, a first-grader, for whom the classroom teacher expressed the deepest concern. The child made a poor showing on the teacher's assessment of academic skills, taken at the beginning of the school year.[6] In addition, Marisio was not responding to individualized and special attention in the classroom focused on getting her to trace and properly copy her name. All efforts in this direction failed. Also, the classroom teacher lamented, Marisio was "much too quiet for a six year old." One of Marisio's first responses to Touchstone's activities was a tight little drawing, accompanied by two letters, M and S that she voluntarily added to the bottom of the page. Sitting next to Richard Lewis on the floor of the studio, Marisio shared with him what her drawing was about. From what the child told him, Mr. Lewis added the following sentence to the drawing and read it to her for her own enjoyment:

> Marisio is playing the drum and she is singing, "Heaven Knows."

Several weeks later, as the children in this first-grader's group at Touchstone explored various aspects of the earth and its oceans, Marisio dictated a longer and more-detailed story. It was a tale of

her "Snow White," drawn large (a full page was used for the entire figure) and most colorful in bright pastels. Sitting close to the artist/teacher, holding and looking at her "Snow White," Marisio told the following story:

> Once there were some roses growing in the water. They are big and red. Snow White swims in the swimming pool and finds a fish.
>
> The fish just swims slowly and Snow White follows it to the Ocean. She finds a shark and runs away because she was scared that the sharks would kill people.
>
> The roses die in the water because the shark eats them.
>
> Snow White goes home to her grandmother's house.

What a different aspect of Marisio was revealed in her involvement in Touchstone from the one her classroom teacher held, as this child struggled with the mechanics of writing the letters of her name! In the studio, Marisio came alive. She participated in all aspects of the program--expressing her ideas in paintings, dramatizations, and in stories.

What Marisio opened to view in her responses to the studio experiences were exciting and vital parts of herself. She could, for example, conjure up images--of "roses growing in the water . . . big and red" and a fish who "swims slowly." And she could speak clearly about these ideas. These personal creations were assuredly as important as the letters of her name that she was being asked to form on paper. But in the classroom, with the concentration on the mechanics of writing and the "rush" to make sure the child was learning the "basics," the personal and individual part of Marisio was being buried or forgotten.

What should be the direction for the education of our children? If we seek a better life for them and ourselves, should we not provide experiences that will develop image-making? Should we not encourage unique and individualized thinking? Should we be satisfied only with progress in skills that are measured by narrowly-focused achievement tests? These questions need to be addressed by each and every one of us.

We have presented case studies of children involved in a project that fosters each individual's creative qualities. We believe these studies speak clearly to the importance of bringing the arts

into the educational experience for everyone, at a time when countless numbers of children are being denied the opportunities to realize their creative abilities.

> Freedom to create, to make things, to be involved in the translation of one experience into another, to exercise the power and mobility of the metaphor and the symbol, to be moved by the responses of ourselves and others to the things and events and experiences of our world—none of this can be taken for granted. History has demonstrated all too frequently the quickness with which these human attributes can be diminished and taken from us.
>
> It has also shown what can happen when we no longer use and maintain our rights to these attributes, when we become automatons to thoughts and actions that eliminate all the differentiating qualities of the human personality. Our obligation to recognize and support creative expressiveness is vast, for not only must we place that responsibility in and with ourselves—we must pass it on to each succeeding generation. Children denied this responsibility and the choice of acting upon it only narrow the conditions in which art and the imaginative experience might survive in the future. (Lewis, 1976, p. 256)

Notes

1. The details of this, the first session in 1979 for this group, were taken from a tape recording and observational notes made by the writer.

2. As a follow-up to this first studio activity, the group explored their feelings and thoughts about the earth and sky through materials—the making of earth and sky tubes. The tubes, made from drawings of earth and sky, were cut out in such a way that when held up into the light, the "earth" and the surrounding "sky" could be viewed by looking through one end of the tube.

3. Actually, the current theme emerged from the previous year's work, the theme "Creatures of the World." All Touchstone themes have been interrelated with the most recent concentration on the earth and its inhabitants.

4. In Chapter 5 (Section II) we present two fully documented case histories: Julio and Natalie. The descriptions of others in this chapter represent our studies of children who were also subjects in the present investigation.

5. Later, the artist/teacher wrote and shared a sequel to the first Buzz story about how music and song came to earth. The first Buzz story and its sequel appear in Appendix B.

6. An inventory (teacher-made), planned as an assessment of "academic-related" skills, revealed that the child failed to respond.

CHAPTER 4
Teachers' Perceptions of Touchstone:
Highlights of an Interview Study

"I wonder," wrote a Touchstone staff member in her log-diary, "how many of the teachers raise some of the questions we entertain?" Another artist/teacher asked, "How do teachers really view Touchstone?" Other concerns came forth from staff members: "What were the effects of the Touchstone Experience on teaching and learning?" "Were the Touchstone approaches to learning integrated into the regular classroom program?" "What were the facilitators/inhibitors to the integration of the Touchstone approaches with the regular classrooms?" These, then, were the kinds of questions Touchstone staff members included in their logs, interspersed amongst their written plans and diary-like recordings, asked each other, and posed at their own staff meetings.

Although the issues raised in the aforementioned questions were dealt with, to some degree, at Touchstone meetings—artist/teachers with classroom teachers—the occasions for interchange were understandably rare. During lunch meetings or workshops, there was barely enough time to share ideas about children, develop directions for the studio program, establish team and collaborative relationships, or explore teachers' own imaginative ideas.

Touchstone has maintained a variety of documented records of each year's Touchstone Experience, but these materials have not previously laid stress on gathering the teachers' points of view. Therefore, as part of our study design, we included interviews with classroom teachers involved in the Project. Our purpose for this phase of the study was quite direct: We wanted to concentrate on teachers and get some answers to our questions. Specifically, the purpose of the interview study was to investigate teachers' understandings and perceptions of Touchstone as a training and support system for the arts within the public schools.

Our interviewees were forty-one classroom teachers, including those whose children participated in the studio program (from P.S. 9 and P.S. 87), as well as teachers from various public schools located in four boroughs throughout New York City, who attended afterschool Touchstone workshops. The profile of interviewees illustrates that the teachers represented classrooms across all grade levels--elementary through high school--regular, bilingual, and special education programs. As for teaching experience, our interviewees ran the gamut, from a beginning teacher to some with twenty or more years.

For this phase of the study, we developed our own interview schedule, adapted from one used by the Educational Testing Service (ETS). All teachers contacted for interviews agreed to participate and freely gave of their time for the purposes of the investigation. In the main, I conducted the interview sessions myself, in my capacity as study director, at the teachers' lunch or preparation periods. A consultant team, Dr. Edward A. Chittenden and Rosalie Courtney, staff members of ETS, made the analysis of the interview data.

The quality of the interview data was judged by the consultant team to be extensive and detailed. In examining the interview materials, the consultants emphasized that the protocols could be analyzed in a variety of ways. The analysis team concentrated upon identifying the patterns or themes (if any) that arose from the teachers' responses.

Three patterns permeated almost all of the interview protocols. Teachers:

1. perceived benefits from their participation in Touchstone.

2. identified (or implied there were) obstacles to the implementation of Touchstone approaches into the regular classroom programs.

3. recognized that Touchstone represented a particular philosophy or point of view.

A brief discussion follows concerning each of these themes.[1]

The Benefits

All the interviewees found the Touchstone Experience valuable. As expressed by the study sample, the values could be identified with one or more of the following emphases: (1) personal or professional growth and development, (2) practical applications or adaptations into the curriculum of the classroom, and (3) advantages to specific children who participated in the Project.

The teachers varied widely, however, in their emphases of the benefits they felt they gleaned from Touchstone. Some teachers, for example, felt strongly that the Project was "motivating," "inspiring," and "awakening." One teacher, whose comments were so categorized, announced, "The program takes you up from your bootstraps and pulls you out of the depths. . . ." Others concentrated on the relationships they built with, and the support they received from,

the artist/teachers. As one teacher put it, "Touchstone was very important to me as a teacher--it gave me confidence that I could do." Still others emphasized the opportunities to learn from observing and participating with children in the studio program. In this regard, a Touchstone teacher-participant indicated, the Project "is centered on children: how children can educate teachers; how to use children's life experience and use them as learning materials in learning school subjects."

Thus for our interviewees, Touchstone held a variety of meanings. Each individual seemed to find something of merit. In categorizing the benefits (the patterns or emphases), the interview-study team found eleven different classifications of values that teachers perceived from their Touchstone Experience. (See Chapter 6, Table 5, for an outline of these classifications.)

The Obstacles

One major question posed by this phase of our study was: "What were the facilitators/inhibitors to the integration of the Touchstone approaches with the regular classroom programs?" The analyses of our interview data revealed that almost all the teachers identified or implied obstacles to the implementation of Touchstone in their classroom programs. Obstacles the teachers referred to included: (1) practical difficulties, (2) theoretical differences, and (3) pressures from the school administration or institutional directives.

Teachers who indicated practical difficulties most often referred to such matters as hardships in dealing with large numbers of children, and lack of materials, supplies and/or space for arts activities. As voiced by some teachers, "Classes were too large"; and artwork required "extra work, organization, and planning." In addition, others added, "Teachers . . . need help!" Those teachers who spoke of inhibitors categorized under theoretical differences often mentioned their concerns about maintaining "controls and discipline when children were engaged in arts activites;" or that the Touchstone approaches did not "fit" their own teaching directions or styles.

In categorizing the obstacles to the implementation of Touchstone in the classroom programs, as revealed by the interviewees, the analysis team categorized six different classifications under the three major emphases. For a few teachers, who neither mentioned or implied hindrances to their integration of Touchstone ideas into their classrooms, the Touchstone directions were those that they themselves embraced. As one teacher related, Touchstone

was an integral part of her planning. She said, "My children really learn. They feel good about themselves. . . . The children do not feel that the arts are separate from life. . . . Art is not just drawing. . . . Art . . . is control of mind and body."

The Touchstone Point of View

A major complaint school personnel have had about programs entering the schools is that they lacked direction and understanding about teaching and learning (Edelfelt, 1979; Katz and Krasnow, 1975). Examination of the Touchstone Study interview data indicated that all the teachers recognized as important that Touchstone holds a philosophy and that it stands for a particular point of view about education.

In discussing the Touchstone approach, many of the interviewees spoke of the Project's focus to "unify curriculum through themes," or to build "the personalized curriculum." Others placed emphasis on the ways Touchstone staff supported teachers as well as children. These kinds of comments were full of admiration. As one teacher said, she "never thought these kinds of things could happen in a classroom." Another considered her participation in the program a "shot in the arm." Others concentrated their statements on how Touchstone influenced children. "The children," explained one teacher, "are involved in decision-making. They are involved in the authority of Touchstone." And another spoke of how the artist/teachers "touched the very special part of each child."

A common strain throughout the interview data was that all of the teachers held respect for Touchstone and that they recognized that the organization had something special to offer--particularly in its efforts to initiate and foster change in bringing the arts into education. Some teachers wanted the change, some were unsure, others felt an affinity towards it, and still others expressed anxiety and frustration--perhaps to the very idea of change itself.

In many ways the responses made by the teachers in this study reflect the present state of the arts in education. For example, some teachers indicated that they were uncomfortable teaching the arts and wanted others to do it; other teachers talked about "basic" subjects which did not include the arts; and others revealed that they had little time, in the rush to "educate," to explore "artistic" endeavors with children. These teachers are not alone. Eisner (1980), for example, revealed that "although most teachers . . . believe that the arts are good for children, few . . . consider arts a central feature of school programs" (p. 11). Also, according to Eisner, this is not only true here in the United

States, but in other countries as well, such as Japan, Norway, Sweden, England, Israel, Australia, and many others.

But what of the arts "as a way of knowing," as a process by which to acquire knowledge and to improve the environment and the fabric of our lives? Must these be forgotten--put aside--denied to us and our children? Pablo Casals makes the situation pertinent.

> Each second we live in a new and unique moment of the universe. And what do we teach our children in school? We teach them that two and two make four and that Paris is the capital of France. When will we teach them what they are? We should say to them: Do you know what you are? You are a marvel. You are unique. In all the world there is no other child exactly like you. And look at your body . . . what a marvel it is! Your legs, your arms, your cunning fingers, the way you move!! You may become a Shakespeare, a Michelangelo, a Beethoven. You have the capacity for anything. Yes, you are a marvel. And when you grow up, can you then harm another who is, like you, a marvel?

Despite these powerful thoughts from a revered artist; despite the many books, articles, and studies that point to the importance of developing creativity and imagination--even to its meaning to our own freedom--it is rare to find people in education who understand what the arts mean for human development and, in particular, for intellectual functioning.

Few artists are willing to enter the world of schools to stand alongside teachers--not merely to perform--but to work at "back-breaking jobs," to mingle with, and share the arts; to discuss, play, collaborate with (or be rejected or heralded by) the humans that populate the schools. But this is what Touchstone does.

Without Touchstone in their midst, few teachers would have had the opportunity to experience or even catch a glimpse of the arts as a "way of knowing"--for themselves as well as their children. For Touchstone, the work must continue--to effect changes in attitudes concerning the arts in education.

Note

1. A detailed analysis appears in Chapter 6.

PART TWO: AMPLIFICATION

CHAPTER 5
The Touchstone Experience, 1979-80: The Children

> The linkage . . . between the arts and education is not an artificial bonding, but a necessary balance between factual knowledge and intuitive knowledge.
>
> Richard Lewis, On Arts and Knowing

Connecting or making linkages and integrating the arts with other disciplines are the pivotal purposes of Touchstone's thematic approach to education. By the deepening of experiences, brought about through inquiries concerning a particular subject extended over time, Touchstone aims to tap the imaginative capacities of both children and teachers. There is a conscious effort to eliminate the artificial boundaries traditionally used in schools to separate scientific, factual learning from the imaginative and artistic forms of knowledge.

The very first Touchstone theme, "The Forest," emerged from the searchings of a teacher who discussed with the artist/teachers a desire to make the study of Woodland Indians (prescribed curriculum) interesting for the children in her class. From the construction of a forest scene in a windowbox by the teacher working in the Touchstone studio, an idea was born: Why not transform an entire room into a forest? Other teachers' interests were ignited, and the rest is history. Children, teachers, paraprofessionals, student teachers, and artist/teachers (nearly an entire school) were caught in a fever of learning about fauna and flora, constructing impressions--painting, drawing, researching, sculpting, moving, talking, reading, and writing about "The Forest." (For descriptions of this thematic development, see Goldberg & Lewis, 1976; Lewis, 1980b; Westsider, 1976).

From the very first Touchstone yearlong evolvement, there has been a natural flow to the themes that followed. For example, emerging from the concentration on "The Forest" came the interest of children and adults in celestial bodies, the sun and the moon, depictions of which hung on opposite sides of the classroom-turned-forest. And the subsequent theme followed yearlong explorations of creatures, real and imaginary, of the world. Thus, the themes selected for study have not been mere happenstance. They are chosen for their universal interest and reflect an overlapping of a variety of subject matter, especially from the humanities, sciences, and the arts. The themes are launched and then guided to introduce, extend,

and interlace ideas and thoughts culled from such varied literature as myths, folklore, poetry, anthropology, biology, and space science.

> It is possible . . . to think of the exploration of dinosaurs, a forest, the sun, the moon, or creatures of the world as the means by which we are able to bring into practice our most elemental interests. Each theme becomes the metaphor through which we can learn as we all began to learn, expressing what we want to learn through the expression of what we already know. The forest of our mind grows from the darkness of its soil to the grasping of its light (Lewis, 1980b, p. 49E).

For this study, we chose to document Touchstone's thematic curriculum of one school year for the purposes of studying children's involvement in the creative process. We wanted to probe in the very private world of the ways children approach, enter, and respond to an experience planned to foster their imaginative and creative energies. Through the case-study approach, we wanted to describe children's Touchstone experiences with the ultimate goal of formulating specific understandings of the nature of creativity in the developing child.

This chapter is divided into two sections: a description first of our methods, and then of the outcomes of our work. Section I provides background about our research approach, the study design, and methodology. The second section presents two case studies and our analyses.

SECTION I
BACKGROUND, STUDY DESIGN, AND METHODOLOGY

Our assumptions (presented in Chapter 1) concerning our orientations toward learning and creativity, led us to particular methodological considerations for describing the Touchstone Experience. Briefly, we began with the following premises: that the human being is an active, information-processing organism whose motivating force is to make sense out of the environment (Lindsay and Norman, 1972; Sheppard and Willoughby, 1975; Smith, 1975; Solso, 1975), and that everyone has the potential for creative and imaginative expression (Broudy, 1979; Dewey, 1916; Eisner, 1978, 1979; Engel, 1980; Hawkins, 1974, 1979; Houston, 1980; Lipsey, 1977; Lewis, 1980a,b; Lopate, 1975; Moyers, 1982; Rockefeller, 1981).

Our Approaches

In view of our basic assumptions, we considered that the most important emphasis for this phase of our study was the description of individual responses to the Touchstone Experience. From this person-oriented research point of view, describing and examining the behaviors of children required more than a casual or a superficial look. Our approach dictated that we get to know as much as possible about the children, to provide, over time, documentation of such descriptors as their mode and manner of responding (style), their interests, strategies and backgrounds. We chose the case-study approach and collaborative relationships with the practitioners: the classroom teachers and the artist/teachers. Each of our approaches will be discussed separately.

The case-study approach. Case histories have been used traditionally in such areas of study as medicine, anthropology, and psychology (Koehler, 1979; Levi-Strauss, 1963; Miller, 1977; Stake, 1978) and are quite evident in the newer fields of sociolinguistics, ethnography, and ethnomethodology (e.g., Hughes, Tizzard, Carmichael and Pinkerton, 1979; Overholt and Stallings, 1976; Tinbergen, 1972). In educational research, however, the dearth of the case-study method is surprising. There are some notable exceptions (Carew and Lightfoot, 1979; Doyle, 1977b; Gump, 1969; Jackson, 1968; Smith and Geoffrey, 1968) in which case histories were used to study teachers' attitudes, their styles and techniques of teaching, and the classroom environment. But these concentrated on teaching (or teachers) rather than on learners.

Some have sought to discover the reasons for the paucity of naturalistic studies in education (e.g., Patton, 1975). Others have offered directions for changing the situation (e.g., Bersson, 1978; Stake, 1978), and still others have combined these to make suggestions for research and to urge the development of descriptive studies in the arts and aesthetics in education (Eisner, 1974, 1977; Knieter and Stallings, 1979; Hausman, 1980). And a recent publication of the Library of Congress Council of Scholars (Hutson, 1981) has recognized that among the requirements for knowledge concerning creativity is the need for detailed descriptions of persons involved in the creative process.

Also recently, two research endeavors in education have emerged in which case studies concentrated on learners have been constructed over time. These are the Educational Testing Service (ETS) Collaborative Research Project on Reading (Bussis et al., 1979; Chittenden and Bussis, 1979) and the New York State (NYS) Education Department Evaluation Study of the Experimental Prekindergarten

Program (Carini, in press; NYS Education Department, 1975, 1977, 1980a,b, 1981a,b,c). Procedures used in both of the aforementioned studies were adapted for this investigation.

The case-study method of inquiry, focused on learners, offers a variety of benefits. Perhaps the most significant is the development of "data banks" for reference by those who search for understanding of complex human learning processes. As explained by Bussis et al. (1979):

> [A] long range aim in constructing case histories is the advancement of theoretical formulations about learning. . . . Detailed examination and comparison of even a few histories reap an interesting yield of observations and hypotheses that can be checked further in the documentary records of other children (p. 73).

Others such as Stake (1978) have concentrated upon the advantages for communication of this research approach:

> Case studies will often be the preferred method of research because they are epistemologically in harmony with the reader's experience and thus to that person a natural basis for generalization. . . .
>
> If the readers of our reports are the persons who populate our houses, schools, governments, and industries; and if we are to help them understand . . . we must perceive and communicate . . . in a way that accommodates their present understandings. Those people have arrived at their understandings mostly through direct and vicarious experience.
>
> And those leaders who are most learned and specialized in their disciplines are little different. Though they write and talk with special languages, their understandings of human affairs are for the most part attained and amended through personal experience (p. 5).

Collaborative relationships with practitioners. For our case studies, we sought collaboration with the school-based practitioners: the classroom teachers and the Touchstone staff. As others have pointed out, those interested in understanding children should seek the wisdom of teachers and active learning situations (Carini, 1977; Hawkins, 1966). As part of their professional responsibili-

ties, teachers have access to, maintain, and add to school records and background data. In an intuitive process, developed over time, teaching staffs establish ongoing relationships with their charges, and get a sense of their beings, their meanings, and their constructs. Within their own information-processing system, teachers have constructed for each child such information as style, attitudes, strategies of responding, selection of friendships, problem areas, strengths and vulnerabilities (Carini, 1975, 1977). The uniqueness of teachers' relationships with children and the information they absorb about them cannot be overemphasized. It is "akin to a tacit social contract . . . which . . . allows the teacher to participate in children's learning and to come to understand their constructs in a manner barred to most other adults" (Bussis et al., 1979, p. 74).

A number of researchers have considered practitioners a central source of data (for example, Bussis et al., 1979; Carew and Lightfoot, 1979; Kennedy, 1977). However, in the majority of the investigations, the involvement of school practitioners has focused on teachers themselves or on teaching techniques. The two studies previously mentioned, the ETS Collaborative Research on Reading and the NYS Evaluation Study of the Experimental Prekindergarten Program, were unique in that, in their collaboration with the practitioners, concentration was on the learners. With our own focus upon the children, we adapted specific procedures used in the ETS and the NYS research.

In addition to the participation of practitioners in the study, we included yet another dimension to developing the data for the case histories, that of the "outside" observers. The role of the "outsiders" will be discussed in the next portion of the report.

The Study Design and Methodology

In the spring of 1979, we launched a pilot study to test the feasibility of our study directions.[1] The pilot helped to finalize particular aspects of the study design, such as the amount of time required of teachers to prepare descriptions of children, and the timing of teacher interviews (another phase of the study).

Our plan was to construct case histories of selected children from data collected over one school year, 1979-80. We opened participation in the study to Touchstone leaders at P.S. 9 and P.S. 87 on a volunteer basis. Teacher and artist/teacher responsibilities in the investigation required a commitment to the development of a description for each study-child (Review of the Child); participation in periodic afterschool conferences and meetings, for

which a small stipend was provided; and the acceptance of "outside" observers into the classrooms and studios.

We began the study with a total of twelve teachers[2] (from P.S. 9 and P.S. 87) and twenty children as candidates for case studies. Changes in the implementation of Touchstone at P.S. 87, as requested by the principal, curtailed our studies of children at that school. At P.S. 9, normal attrition and children's extensive absences from school reduced our study sample to nine children, involving six classroom teachers. The case-study children ranged in ages from 6 through 12 in grades ranging from the first through the fifth. For the most part the selection of study-children was made jointly by classroom teachers and Touchstone staff.

The data used to construct the case histories came from a variety of sources: (1) classroom teachers, (2) artist/teachers, (3) "outside" observers, and (4) the investigator's descriptive notes. The methods and procedures used for data-gathering from each source will be presented separately, followed by a description of the Team Review sessions.

Classroom teachers. Early in the 1979 school year, we introduced Touchstone teachers to the purposes of the study. We scheduled individual conferences with each teacher involved in the case studies of children, to apprise the teacher of the necessary commitments to the study, and to introduce the format, Review of the Child (Carini, 1977). The Review outlines six aspects to use in describing the mode and manner of each child: (1) presence and stance in the world, (2) emotional tenor, (3) mode of relationships with others, (4) activities and interests, (5) involvement in formal learning, and (6) strengths and vulnerabilities. The individualized meetings not only introduced the Review categories, but served as a training period in which each of the six descriptive aspects was discussed in detail. We held a group meeting of teachers and Touchstone staff following the individualized meetings for review of the descriptive format and for sharing purposes.[3] Teachers were asked to use the descriptor categories immediately and to collect classroom work-samples to support their observations and notations.

To gain access to the teachers' work concerning each child, we scheduled afterschool conferences with each teacher twice during the year (mid-term and end-of-term). A conference of forty-five minutes to one hour was devoted to each child at each of these conferences. The Review format served as a guide to the conferences and helped to organize each teacher's observations, thoughts, and anecdotes about the child. I served as an interviewer at the conferences, maintaining an open-ended structure to obtain details and notes of the

teacher's descriptors. Teacher preparation for the conferences included reviewing the descriptor categories, making observations of the subject with notations, collecting work-samples, and inspecting school records (e.g., cumulative, health attendance, testing) for inclusion in the descriptive data. From each of these sessions, I prepared a descriptive record, which I later submitted to the teacher for additions or deletions. A sample of one child's descriptor record appears in Appendix C.

Artist/Teachers. Throughout the years, written documentation of the Touchstone Project has been maintained in the form of logs for the purposes of planning and evaluation. For the study, I asked the artist/teachers to continue the log-writing and to submit entries periodically to me. I obtained copies of each page of the logs and kept them for the purposes of the study.

Teachers maintained the logs in a diary format. In general, the log entries for each session were divided into two sections. The first section contained the plans for each session and included such details as the questions the artist/teacher wished to pose to the studio groups, and the art forms that were to be explored. The second section contained the actual happenings of the session and included anecdotal materials, impressions formed by the artists, and problems encountered. Thus the logs provided a rich source of data for our study.

For the current investigation, I suggested that the format for the log-diaries not be changed. However, the Touchstone staff members (leaders of the studio sessions) were asked to include as many details as possible concerning the study-children. Two artist/teachers, Ms. C. Acker and Ms. A. Zakin, maintained log-diaries for the studio sessions at both schools (separately for P.S. 9 and P.S. 87). These Touchstone staff members had been part of the Project for two years, and planned the studio sessions under the direction of Mr. Lewis. At P.S. 9, two interns, Ms. M. Levy and Ms. P. Harrison, assisted the artist/teachers in the studio program.[4]

In addition to the log-diaries, each of the artist/teachers (Ms. Acker and Ms. Zakin) provided descriptors of the study-children through the use of the Review categories. At two separate sessions, the artist/teachers audio-recorded their descriptions of the children.

Work-samples made in the studios by the subjects were collected throughout the school year (or at P.S. 87, for the period of time the children attended the studio program). To capture the activities of the studios as well as to provide documentation of the Project, Mr. Lewis served as the study photographer.[5]

"Outside" observers. As Bussis et al. (1979) have indicated, "the very nature of the teacher's participatory relationship can close off other views of the child that must be tapped for a multi-dimensional portrait" (p. 74). To provide another perspective from that of the classroom teacher and the artist/teacher, we included the participation of "outside" observers to insure a well-rounded view of our subjects.

Two persons made up the team of "outside" observers: Ms. Susan Engel and myself as the study director. Both of us were experienced in making systematic observations. Following Wright's (1960) form of specimen descriptions, the observations of each study-child took place twice in each classroom and at Touchstone (a total of four observations). Outsiders' observations were spaced to occur at both schools from November through January, and for a second round, March through May. The two observers divided equally the numbers of children to be observed.

Before developing a schedule of observations, we observers prepared for the activities as follows: by obtaining an initial conference with the classroom teacher to establish rapport, and by visiting the classrooms to acquaint children with the presence of an outsider. Our purposes were to avoid interruption of activities and to capture each child in the natural flow of classroom happenings. We made appointments with teachers for the observations. At times, rescheduling was necessary, due mainly to the absences of children, teachers, and/or changes in school programs. The duration of each observation varied from thirty minutes to one hour. We shared the written record of the observation as quickly as possible with each staff member (teachers and artist/teachers) involved in the observation in the interest of openness. We made the recording of the observation in a narrative form from notes taken at the site. For the most part, we "outsiders" found that the teachers and Touchstone staff became more comfortable with our presence once the first observation was shared.[6] Most children appeared to respond quite naturally in the presence of an observer, and they, like the adults, paid little attention to the visitor once the first observation was made. (A written record of one observational session taken in the classroom appears in Appendix D.)

In retrospect, I would suggest a minimum of four observations in each location (studio and classroom), with observations of each child within classrooms spaced throughout the school day.

I made diagrams of classrooms and studios. Where children expressed an interest in "making a map" of their classrooms, teachers gave the children opportunities to do so, and the teachers then submitted these to me for use in the study.

The investigator's descriptive notes. Throughout the data-collection year, I was present at the majority of the Touchstone weekly sessions with children at P.S. 9 and P.S. 87, and at some of the lunch conferences with teachers at both studio schools. In addition to my role as one of the outside observers, I made descriptive notes of Touchstone's happenings and activities. In this role, I was a participant-observer (Babchuck, 1922; Kluckhohn, 1940; Miller, 1977).[7] The descriptive notations made of Touchstone's work-in-action focused mainly on three general areas: (1) staff planning and collaborative relationships; (2) descriptive data concerning Touchstone activities; (3) conversations and/or discussions of the studio participants.

For the purposes of describing the Touchstone setting, I made diagrams of the studios.

The sources of data collected for the case studies are summarized in Table 1.

Team review sessions. Soon after data-collection procedures were underway, we held afterschool sessions with school teams separately at P.S. 9 and P.S. 87. The team referred to here were staff involved in the development of materials for the case histories: classroom teachers, artist/teachers, "outside" observers, and myself as director of the study. The purpose of these afterschool meetings was to provide support to the staff in the use of the Review of the Child categories, adapted from Carini (1977) for this study.

Patricia Carini and her colleagues at the Prospect School in Vermont first evolved the Review categories as part of a support system for practitioners. The descriptive categories are used as part of a process, labeled "A Staff Review of the Child," in which teachers participate not only in describing their pupils, but are involved in such activities as in-depth study of each child's work samples (paintings, writings, etc.), and reflections on dominant motifs found in these endeavors. Through these processes, staff members across grade levels, in collaborative efforts, seek to gain understanding of each child-as-thinker; develop curricula based on children's interests; and provide continuity of educational experiences for children as they proceed in their schooling from one teacher to the next (see Carini, 1975, 1977, 1982; the Prospect School, 1978). The latter purpose (continuity of educational experiences) is considered a critical factor in developing effective learning for children (NYS Education Department, 1980b).

TABLE 1
SOURCES OF DATA COLLECTED FOR CASE STUDIES

CLASSROOM TEACHERS	ARTIST/ TEACHERS	"OUTSIDE" OBSERVERS	INVESTIGATOR'S NOTES
I. Use of descriptor categories in Review conference to develop descriptions of children. ∘ teacher observations and intuitive knowledge. ∘ review of school records. ∘ collections of work samples. ∘ periodic data collection, twice per year (mid- and end-of-year). II. Participation in Team Review Sessions.	I. Log diaries (includes plans, descriptions of actual happenings in the studios). ∘ collections of work samples. ∘ photographic documentation. II. Periodic audio-recordings of descriptors of study children. III. Participation in Team Review Sessions.	I. Specimen observations in two settings: classrooms and studios (Two observers). II. Participation in Team Review Sessions.	I. Observations and notations of studio activities (e.g., artist/teachers' planning sessions; children's discussions and conversations). II. Descriptions of settings, including diagrams of classrooms and studios. III. Leader of Team Review Sessions.

Recently, the Staff Review processes have begun to be utilized for general research purposes--see, for example, the ETS Collaborative Study on Reading; the NYS Education's Evaluation Study of the Experimental Prekindergarten Program. In the studies just mentioned, the Staff Review processes were considered valuable in research and in providing a meaningful approach to professional development.

At our afterschool workshops, we introduced the teams to reflective processes (as used in the Staff Review)[8] and the group participated in reviewing case-study data on selected children. We held a total of six afterschool Team Review sessions (three at each school); each meeting took approximately two hours. Written reports of each session were distributed to each team member, and added to our documentation. (Reports of two sessions held at each school involving reflective processes appear in Appendix E.)

Originally, in our study-design, we anticipated that the Team Review sessions would be preliminary to involving the practitioners in the integration and analyses of the data for the case studies. We hoped to conduct the data-integration and analyses activities during the summer, 1980, following the data-collection year. Due mainly to the unavailability of the majority of staff (classroom teachers and artist/teachers), we could not implement our summer plans with the teams. Nevertheless, we considered the Team Review sessions an important part of our case-study approach. We believed, and the studies mentioned previously have upheld our contentions, that the team meetings would support staffs' abilities to capitalize on their intuitive knowledge and to use their observational abilities to know and better describe the children involved in the study.

Data Integration and Analyses

As indicated previously, our original plans for the study included the involvement of the teams (classroom teachers, artist/teachers, outside observers, etc.) in the integration and analyses of the case-history materials. We learned prior to the launching of our study that school staff members were not going to be available during the summer of 1980. Therefore, we implemented an alternate plan.[9] Having been witness to and participant of the teams, I sought to integrate, summarize, and analyze the accumulated documentation.

Throughout the data-gathering phase of the study (school year 1979-80), we made careful cataloguing of documented materials. The catalogues for each child included: summary reports of teachers'

interviews, with anecdotal references taken at the teacher-study director's conferences; excerpts from the log diaries; audio-recorded transcriptions; observational (outside observers') protocols; work samples from classrooms and studios; photographic documentation; and where appropriate, the reports of the Team Review sessions.

Each portrait was begun with background material provided by the classroom teachers from their own observations and reviews of the information gathered from the school records. Through the integration of large amounts of descriptive data, we attempted to highlight the style and approaches of each child. We sought to emphasize the thematic qualities of each one across two settings (the classroom and the studio) over one school year. It was necessary to return to the raw data while making a careful study of each child's catalogue. Since our emphasis was focused particularly upon the child-as-creator, we included anecdotes concerning such details as manner of entry into activities, use of materials, sustaining interests, and samples of work. All inferences and interpretive statements were grounded in the data. In preparing the case studies of the children, I served as a compiler of the data, carefully reporting the accrual of documentation.

We consider the absence of a team effort in developing the case studies of the children for presentation in this report an obvious limitation toward the realization of our goals. Without the review of the data by the team of persons involved in the collections, without their cogitations over the materials, and the continuum of the discussions by those clearly involved with children, our analyses can only be labeled preliminary. We have carefully preserved all original documentation for reexamination by others.

Despite the limitation placed by ourselves on the analyses of the case histories, we chose to present this phase of the research for two important reasons: (1) Descriptions focused upon learners are rare in educational literature, and from what we were able to discern, were totally absent in studies involving education in the arts and aesthetics, although there have been various appeals to the research community (Eisner, 1977; Erickson, 1979; Hausman, 1980; Knieter and Stallings, 1979). (2) The present status of research in education in the arts requires in-depth descriptions of what really occurs within programs, and the generation of researchable hypotheses. We believe our research to be a pioneer effort in this direction.

SECTION II
CASE STUDIES AND ANALYSES

In this section of the report we present selected portraits of children who participated in the Touchstone Experience, 1979-80. The case studies are the results of data integrated from the input-sources of classroom teachers, artist/teachers, and outside observers. Also included in the histories were the observational notations of the Touchstone program made by me as the study director throughout the school year.

The descriptive materials of the case histories carry extensive detail, particularly concerning the development of Touchstone's thematic approach to the arts in education. Besides their importance to our research (a descriptive approach), we believe these detailed accounts will be of particular interest to those who seek specifics about exactly what goes on in the studio program.

Our case studies are of two children, Julio and Natalie. Since each of the children was in a separate studio group, the case studies represent two different evolutions of the 1979-80 theme, "Humankind, The First Artisans." Immediately following each case history, in a section labeled Review, we summarize the salient patterns that emerged and explore their meaning for children's development, in particular, their significance to creativity. Discussion and conclusions drawn from the investigation follow both case-study presentations. We conclude this chapter with questions and issues that were raised in light of the findings reported from our studies of children.

Julio

Julio was ten and a half years old in October 1979, when he transferred to P.S. 9 and was admitted to a special-education class designated for the brain-injured. He was a picture of good health, with his strong frame; flexible, sturdy body movement; smooth, dark skin; shining, almond-shaped eyes; and fine, white, even teeth. He always appeared well cared for, neatly and carefully dressed.

School records revealed that Julio was born in Cuba, that he first entered the New York City public schools at age seven, and that he had attended two other public schools before coming to P.S. 9. Relocations of his family's residences, first within The Bronx and then to Manhattan, were the obvious reasons for the school changes. Although the records were unclear and incomplete, they gave evidence that for the three years prior to Julio's coming to

P.S. 9, he was transferred from classroom to classroom. Within the latter part of the previous year, he had attended a "bilingual special class." The handicapping conditions for his placement into a special-education class were identified as "learning disabilities and auditory memory problems."

For the first few weeks in his new class, Julio was described by his teacher, Ms. Bennett, as "playful, friendly, and not mean or nasty." Julio, at this period, did not relate to the other boys; and they in turn practically ignored him. An observation, made in early November as part of the study, attests to Julio's tempo of response within the classroom at this time, and his way of stepping back when involved with other children in the group:

> Ms. Bennett and the boys were gathered around one of the tables involved in assembling a jigsaw puzzle of the United States. Only two boys, Julio and Daniel, were involved in doing the puzzle, while the others moved in and out. . . . At several points the teacher gave clues. Both children engaged in a great deal of "trial and error" behavior, revolving the pieces between their fingers and then into the puzzle, searching for a correct fit. Daniel's eyes darted over the entire puzzle, apparently listening to the teacher's clues, then trying a piece here, then there. Julio moved slowly, his gaze intent upon a single piece and place--one at a time. Progress was slow, but neither boy showed signs of frustration. . . .
>
> At one point, Daniel's placement of pieces began to come more rapidly. As fewer pieces remained, Daniel's success multiplied. Julio stepped back, and silently Daniel took over the entire field and completed the puzzle, but even when the other boys joined in to count the states, Julio quietly watched without joining in the chant.

From the records and from Julio himself, Ms. Bennett was aware that the child was bilingual (in Spanish and English). However, she noted that he spoke only English in the classroom. In fact, his vocabulary was quite good, although an Hispanic accent was discernible. Later, while the teacher worked alone with him, Julio voluntarily shared, "I speak Spanish at home, and only curse in English there."

Shortly after Julio's arrival at P.S. 9, Ms. Bennett sought to assess his reading and mathematics skills. During an informal reading test, she discovered that he could neither recognize nor sound-out a single word. He did, however, attempt to guess. For example, when Ms. Bennett pointed to the word "see," Julio said "it"; and to the word "look," he offered "cat." On further assessment, the teacher found that he could not correctly identify the letters of the alphabet. Julio could label colors correctly; and given verbal instructions, he completed workbook pages that required the coloring of various objects. He could copy letters in both manuscript and cursive lettering; but, left on his own, he showed quite evident reversal of letters, even in writing his own name. In mathematics, Julio came to P.S. 9 with the ability to recognize and count numerals from 1 through 10.

Considering Julio a nonreader--the only one in her class--Ms. Bennett attempted to work with him on an individual basis. Her attention to any one child in this class was necessarily brief. The group of boys, often volatile, would begin to call out, curse loudly at one another, or begin to fight when she concentrated her attention on any one child. Even during these brief periods of individual attention, Julio seemed pleased with his teacher's contact; and he tried hard to be responsive. But given an assignment to do reading-workbook exercises, Julio would simply not do the work, and when pressed, found excuses to leave the classroom. In math and practice of handwriting, his behavior was another story. With some urging from the teacher, he would complete such drills as copying numbers and filling in exercises. In discussions, such as in social studies and science, the teacher described his participation as "adequate."

From the beginning, Julio acted friendly towards most adults. He exhibited social awareness that was quite mature for a child. For example, in November, upon meeting a Touchstone staff member in the hallway of the school, Julio easily shared this concern about his father's health:

> "He's got the heart-fail," the child volunteered, "I think it's the heart. He's got the sugar. He has so many pills--he has lots of bottles of pills. I don't know how he can take so many."

During this revelation, Julio held the hand of a two-year-old girl. She was his sister; he had come to school simply to tell his teacher that he would be absent this day because he had to take care of her. The Touchstone staff member noted that Julio was both gentle and attentive to the younger one. While the adult and Julio

talked, the two-year-old clasped her brother's hand and swung around his legs. Julio apparently accepted these actions good-naturedly.

The excuse "I had to take care of" the younger siblings (the records showed that there were two) was repeated at other times when Julio did not attend school. Throughout the school year, Ms. Bennett made various attempts to establish home-school relationships with the parents. She soon discovered that the mother worked and that the father was ill. Neither parent attended regularly scheduled conferences, and all attempted contacts with the parents by the teacher ultimately failed.

Julio really liked Touchstone. He seemed immediately comfortable in the studio and its various activities. Almost from the beginning, he established a pattern in his responses to the studio surroundings. He enjoyed searching through the many materials available in the room; and once he gathered his finds, he would settle into using them--always working with great concentration. Teachers in the studio commented upon his avoidance of aggressive involvement with the other boys. Writing in her log, Caren Acker sensed Julio's creative energy. In her words, written in various entries during the first part of the term, the Touchstone staff member noted:

> Nov. [Julio] seemed all over the room, not in a physical sense, but in his mind.
>
> Nov. [Julio] is bright and creative and needs someone to give him direction or focus. He can then take off.
>
> Dec. [Julio] kept his attention on his work and did not get involved with the aggression of the other children.
>
> Dec. [Julio] can make anything out of nothing.

Although described as "someone aloof of the other children" by the Touchstone staff and a "loner" by his teacher, Julio was nonetheless not completely isolated from his classmates. In the classroom and in the studio, he would join in discussions about the subjects at hand, he gossiped, and sometimes conversed in Spanish with his peers. What really stood out about Julio was that he rarely participated in the kind of aggressive action that the other boys displayed with each other.

About three months after his arrival in the class, Ms. Bennett began to observe "peculiarities" in Julio's behavior. She noticed that he often babbled to himself, made noises like "meow-meow" and other "twittering" sounds. As reported by the teacher, these seemingly nonsensical utterances occurred most often when Julio was settled into an independent classroom activity. The incoherent talk began to annoy his classmates. They soon referred to Julio as "flaky" or "queer." In addition, Ms. Bennett observed that at times, when Julio became excited, he was apt to be verbally abusive. Substitute teachers, on occasion, complained that the child was "verbally offensive." And school staff who monitored the children in the playground or at lunch reported to Ms. Bennett that they found Julio unruly and thought that his behavior with other children was potentially dangerous. In this respect, the reports about Julio's behavior in the lunchroom and playground did not differ from those of his classmates.

But Julio was also beginning to be known as an "idea man" by his classmates and his teacher. He would, on occasion, make "surprises" for the class and Ms. Bennett. For example, one day during a free-activity period in the classroom and while the teacher was arranging the hallway bulletin board, Julio painstakingly cut out figures and lined them across a large background paper to make a people-border. All the members of the class considered the "people border" to be an excellent addition to the display board. Immediately following this incident, Julio began to bring into the classroom various materials, such as scrap lumber and empty corrugated boxes. He told his teacher that he wanted to build a miniature house and bookshelves for the classroom. The materials accumulated throughout the year, but these projects were rarely begun and never completed.

In the studio, Julio showed interest and care in his work. Seeming to set standards for himself, Julio showed endless patience in that he would begin again and again until he was satisfied. Excerpts from a November observation made in the studio provide a picture of the manner with which he worked there.

> This studio session revolved around a play that was written collectively by Ms. Bennett and the children in their classroom. The idea for the play was motivated by discussions begun in the studio concerning this year's thematic focus. In particular two questions posed by the artist/teachers served as the launchers for the play: What is on the other side of the sky? and Who are the characters on the other side of the sky?

Having just heard a reading of the play by Ms. Bennett, the studio session was planned to help the children depict their ideas of scenes in the play. Paints, oil crayons, and later, payons (color sticks that produce an inklike quality when dipped in water) were available.

Julio made three separate attempts to begin his scene. He was obviously displeased with his first two paintings. He started with the color blue and freehandedly made two circles on the page. He started the second. This time he used yellow. He shook his head. He switched to payons on his third paper. (Colored inks, as Caren Acker noted in her log, seemed to be Julio's favorite.)

Before applying the payon to this third paper, Julio moved to the sink. He picked up several things: a bowl, paper cup, an empty paint jar. He returned to his table holding the cup. Using the bottom of the cup as a guide, the child traced several circles on the paper (they came out oval, but this did not seem to bother him). He added several swirls, but first he asked the Touchstone leader how to make them. (In his request, he did not use the word swirl, but rather explained what he needed as "those things that turn like this" and used his hands to demonstrate. When the leader used the word swirl, Julio said, "Yes.")

Eventually, Julio cut out a portion from the first paper and through a combination of wetness and ink, this stuck to the paper. By now there were many circle shapes on the paper. They were outlines, and the child, selecting various color sticks, began to color them in--yellow, red, blue, and then combinations of these. Working more quickly now, the child used darker inks over almost the entire paper. The result was a darkened scene through which the spheroid shapes mysteriously shone.

Julio's nonreader status was clearly emphasized for Caren when the children reviewed the class play and rehearsed it in the studio. While the other boys had difficulty in the reading of their parts from the scripts, Julio found doing so an impossible task. Utilizing an echo approach (Caren read, Julio repeated) the child participated in the activity with no teasing or ridicule from the others.

In a November entry of her log, Caren depicts the scene and shares some of her thoughts about Julio:

> The reading [of the play] was greatly labored and slow. Some children like [Paul] and [Julio] had difficulty. It felt like there was no comprehension. . . . I . . . read at first and then [Julio] followed me in repetition. [He] seemed nervous and withdrawn in the play as if he was embarrassed about not being able to read well. To make him feel comfortable [Ms. Bennett] said to everyone that this was the first time he had seen this part of the play. . . . I think this helped because none of the boys ridiculed him. He is usually enthusiastic about his work, but today he was not. When he went back to working on the drawing from the previous week he was not as careful and meticulous but more reckless . . . using colored inks. . . .

In actuality, Ms. Bennett had envisioned this play as a vehicle for her class's auditorium presentation. She soon abandoned the idea, since both the script-reading and repeated rehearsals proved too difficult for all of the children. One of the boys suggested that the play could be converted to a puppet show. All the members of the group enthusiastically accepted the idea, and plans for making puppets in the studio soon were put into action.

Julio's experimentation and ideas with clay served as a catalyst in puppetmaking. With just a little rolling of the clay between his palms to form a head, his fingers produced a crude face. Like a professional puppeteer, he wrapped a piece of cloth around the hand that held the head, and a puppet was born.

The other boys followed Julio's lead and began to form their puppets in the same way. With bits and pieces of odds and ends, such as string, cotton, cloth fur, paper, buttons, and beads, each boy constructed his own puppet. Soon emerging were such characters as Earth, Sky, and Wind (the latter was Julio's part). As the work continued over two or three studio sessions, the newborn puppets, yet unfinished, were used to perform in spontaneous skits. One of the boys, finding a large carton in the studio, converted it into a makeshift stage. Although Julio participated briefly in these performances, he usually watched the others while continuing the work on his puppet.

Again, Julio's efforts in the studio were quite detailed and extraordinary. With the nose and mouth resembling an elephant's (as Julio explained, the long nose "made the wind"), he added shiny but-

tons for eyes and glued colorful bits of crepe paper on and around the head. Several layers of cloth made up the body, with a large piece of fur, like a coat, covering most of the other fabrics. He even found a way to attach sticklike arms through holes in the fur.

Interest in preparing the puppet stage carried over to the classroom, where the children painted and decorated the carton. Julio suggested flowers to add to the decorations, and with a little colorful tissue found a way to attach them to the box. One or two of the other boys, eager to add flowers to the box, received help from Julio. The teacher, pleased to see him in such interaction with his classmates, noted that Julio was both patient and clear in giving instructions.

Julio's eagerness to work in the studio, his mode of working there, his anxiety to complete projects-in-progress, and his teacher's concern for his lack of development in reading skills resulted in additional time in the studio for the child with Touchstone. Surprisingly, the other boys did not make an issue over the extra attention afforded Julio.

Immediately following the lunch period on Tuesday afternoons, Julio would appear in the studio doorway. He related well to the Touchstone staff. It was a respectful relationship--he knew how to ask for help, and continued his search for exploratory use of materials throughout the year. In March, Caren noted in her log, "[Julio] roams around the room like a nomad, asking if he can use materials." In a May observation, Julio's discovering of woodworking accessories in the storage cabinets of the studio helped to enhance the activity for himself as well as his classmates. Again, as Caren put it, this child found "materials that I didn't even know were there!"

Caren also noted Julio's "troubled side." Sometimes, she indicated, he would enter the studio "looking angry"; and he would talk about murder and death. At times, mutterings and incoherent mumblings were also evident. But these moments were rare; and once the studio session was underway and he had access to the use of materials, the mood passed. Incidentally, in the periods that Julio was in the studio with groups from other classes, he mingled and participated with the other children, although his major activity was to work on his own projects. Julio was rarely absent on Touchstone day.

During the spring term, Julio dictated his first story in the studio. He had just completed his picture of a bird--his response in colored inks to one of Caren's original stories, "Animal Star Eyes."[10] Caren thereupon suggested to Julio that he might want to make a "paper movie"[11] about his bird. Following the artist/teacher's suggestion, Julio immediately set to work with paints to illustrate his story on the paper strip. When Caren returned to obtain his dictation, she discovered that instead of pictures about his bird, Julio had illustrated a "Bat Man" story. His tale, told to fit each illustration (called frames here) was a clear adventure. It went like this:

Frame I: Cat Woman is after the bat diamond. Bat Man and Robin were on a mission to save the bat diamond. The bat diamond is connected to all the powers of the city. Cat Woman tried to make Robin tell her where the bat diamond is.

Frame II: Cat Woman was robbing the bank. Bat Girl was riding alone when she heard shots. She went into the bank and they had a fight.

Frame III: At the same time Bat Man was arriving and they saw Cat Woman running from the back of the bank. He jumped out of his car and caught Cat Woman.

Frame IV: The police came and took Cat Woman and her helpers to jail. Bat went back to Bat cave and Robin.

The End.

(The story was a direct quotation from the child.)

This story proved to be a major breakthrough for Julio, as well as for Caren. The fact that it did not relate to the animal painting he had just completed was not important. For the first time, Julio had dictated a story about his work during the school year; up to this point, he simply avoided involving himself in this kind of activity, done so frequently in the studio.

Shortly thereafter, this group of boys became fascinated with volcanoes--triggered, no doubt, by the eruptions of Mt. St. Helens. Recognizing volcano fever, the artist/teachers followed the children's interests in developing the Touchstone theme. In the

classroom, the teacher capitalized on volcano fascination through discussions and study of such subjects as geography and science. In the studio, with clay and paints readily available, models of volcanoes began to emerge.

Julio dictated the following poem to Caren about his volcano:

Listen to Volcanoes

Broken noise
Like earthquakes
Water--Steam
The ground starts shaking
And the lava comes out
Animals running--.

As part of Touchstone's end-of-term culminating activities, Ms. Bennett's boys were completing large animal murals, which were being converted into banners. The children would carry their banners in the parade planned for the Touchstone culmination. Julio's banner was a painting of two ducks--really an enlargement and extension of the "favorite" animal theme he made as his expressive response to the story "Animal Star Eyes." For the last of the studio sessions, Julio and his classmates put the finishing touches to their banners.

One last bit of history about Julio. Just about two weeks before the end of the school year, Julio told his teacher that his family was moving to Brooklyn. Only a day or so after this casual announcement, the child remained absent. For the new school year, Julio was on his way to yet another elementary school.

* * *

Review

For all of us Julio's case highlights some obvious problems. We refer especially to the many difficult issues that have been well documented to be associated with excessive mobility (Parker, 1981)--for example, the problems resulting from lack of continuity of education (not to mention the absence of relationships) for the children as they move from school to school. Often this mobility results in severe learning deficiencies, compounded by the difficulty of establishing home-school relationships. The parents, in most cases, feel so alien to schools that they do not turn to

the school for help. The schools, finding the alienation so difficult to deal with, place a low priority on efforts to establish relationships. These problems form an integral part of living for many children--too many--both in and out of special education classes.

With these inescapable factors in mind, we sought to examine how Julio responded to his world of school. Our case materials stressed for us Julio's strong patterns of responses--for example, his need to search out and explore materials, his avoidance of competitive relationships, his manner of working alone to his own satisfaction, and his lack of reading progress.

That Julio liked to explore was evident to everyone who watched him. He literally needed to manipulate and combine things in order to carry out his thoughts, and there were times when the adults had difficulties dealing with this. We can trace this pattern of improvisation, for instance, in his making of his inked drawings, in his development of various clayworks, in his construction of a "people border" for the class bulletin board, and in his plans for construction of a house and bookshelves from discarded boxes. Both the searches and the explorations with materials (particularly around the studio--not so possible in the classroom) became feeding tubes for Julio's ideas.

Why was Julio's pattern of improvisation so important? To improvise implies the ability to connect ideas, and a certain kind of fluidity of putting things together. In no other activity was this capacity evident in Julio, except when he was given the opportunities to explore and manipulate concrete objects.

Let us, for a moment, examine this ability of bringing things together. We can observe this process from a number of vantage points. We can start with a young child playing with blocks. As she or he builds a structure, there is the trial with this block and that one; the piling of the blocks in different ways; and the tireless effort to rebuild when all collapses. We take these actions for granted. If we look more deeply into the activities, however, we can recognize the decision-making process and the learning that is taking place--all with the opportunity of improvising with a few pieces of wood. For example, what the young child with blocks is absorbing are principles involved in the foundations of architecture and mathematics.[12] Frank Lloyd Wright, indeed, testified that block-building for him provided "the sense of which never afterward left the fingers," a form of learning that came through the senses (Leeb-Lundberg, 1974, p. 33).

We respect improvisation with materials when we are privileged to observe the serious artist select and mix colors on the palette, and when we can see the results of the mixing. We marvel at improvisation as part of the process of exploration by the inventor. This "toying with alternatives" represents a style of approach to people and things. As Gardner explains, improvisation can be discerned in:

> . . . a child's block-building, or in a Henry Ford playing with alternatives in trying to establish a workable drive link between the motor and wheel of a horseless carriage. It can be discerned in a Beethoven who mischievously inserted the theme from "Three Blind Mice" into one of his majestic symphonies—the same Beethoven who had a passionate need to develop variations on a theme (1971, p. 62).

Through Julio's improvisation with materials, he began his integration of words with other forms of expressiveness (clayworks, inked drawings, etc.). Referring to the story he dictated as part of his "paper movie" and to the poem-song that emerged from his clayworks of a volcano,[13] we think Julio's use of words to express his ideas was an important breakthrough, since his interest and participation in language activities were, at best, peripheral. For example, he chose most often to work alone; his talk with peers was limited; and his response to reading instruction was considered a failure by his classroom teacher.

We are not, in any way, suggesting that this child was without language (speech). Indeed, Julio could speak quite well. Given the oportunity, for instance, he was willing to teach the other boys flowermaking. His instructions were precise. It seemed rather obvious, however, that Julio did not yet have the realization that words, written down, have a connection to thoughts—in particular, to his own thoughts. This idea that one's thoughts can be communicated in print (or writing) is considered a vital aspect in helping children understand what reading is all about (see, for example, Cazden, 1981; Durkin; 1972; Smith, 1975; Warner, 1964).

Again, we are not suggesting that Julio's problems in reading would be wiped away once he became aware that words in print represented thoughts. But what is important here is that another symbolic system—language, in this case—could provide yet another vehicle in which this child could express his thoughts. Julio's use of words came naturally as part of his creative expressions with materials.

What a different view we have of Julio when he is involved in expressing his ideas through the exploration and improvisation with materials, from that of the mumbling, erratic child attempting to complete a workbook assignment. The inner strengths of a child are rarely tapped for learning in an educational climate that focuses on the teaching of "basic skills" solely through mechanical exercises and excludes the opportunities for personal and imaginative expressions. In a very real sense, the arts gave the kind of basics that permitted this child (and others) to formulate, express, and share his images, feelings, and ideas. Are not these outcomes basic to education?

We think Julio's case challenges the frequent excuse given for denying the exposure to the arts and aesthetic experiences to exceptional children: that these opportunities would "overestimate" or cause "discipline problems" with children identified as emotionally disturbed or brain-injured (Cruickshank and Johnson, 1967; Kirk, 1962; Trubowitz and Lewis, 1980). For Julio, the arts—his expression of his world and inner meanings through his exploration of materials and the improvisation with them—provided satisfaction and a measure of success that did not occur in any other school experience.

* * *

Natalie

"All the children in the class adore her. Everyone wants to be near her and some of the boys treat her as if she were a goddess." The words are those of Ms. Sensen, a classroom teacher, describing Natalie, one of her second graders. Natalie's school record was filled with such teacher-evaluations as "delightful," "bright," "a leader," and "angelic." Physically, she was truly an attractive child, somewhat more mature looking than most of her classmates. Tall, she glowed with the vibrancy of good health radiating from an ever-ready smile, shining eyes, and the smooth body movement of an athlete. Natalie wore her light brown, almond blond hair long, flowing a little past her shoulders, often pinned back with a barrette which was color-coordinated with her outfits. She was always tastefully and appropriately dressed for school, frequently in designer jeans, shirt, and joggers' shoes.

Natalie had one older sister who attended a fifth grade class at P.S. 9. The two girls traveled to and from school together, the younger child usually joining in with the older one's friends and activities. There seemed to be a pleasant sibling relationship, and a close-knit family. Natalie often shared descriptions of the weekend activities with her family, which included picnics and bicyle-riding. Both parents worked but apparently took an active interest in the children's schooling. They attended all scheduled parent conferences and would stop in periodically to the school to inquire about their girls' progress.

Ms. Sensen emphasized how much all the children loved Natalie. Girls as well as boys liked to be near her. A calmness, a security surrounded Natalie. She maintained a happy, evenkeeled manner. Always willing to be helpful, she easily empathized with the plight of others.

Here is an excerpt from a November observation, which highlights her interest in others:

> Natalie was very interested in the other children and very friendly. At one point a little girl could not find her workbook and was going to look on with someone else. Very energetically Natalie jumped up, ran the long way around the room, found the missing workbook and brought it back to the child.

Besides this kind of helpfulness to others, she was usually the first to show empathy and to soothe her classmates in the event of accidents such as a scraped knee or bumped head.

In the studio, artist/teacher Caren Acker observed Natalie's thoughtfulness. In various log entries through the year, Caren made notations such as the following:

> I think one of Natalie's greatest strengths is her ability to help others. . . . She doesn't seem to be concerned only with her own things . . . although she concentrates on her own creations, she extends herself. . . . Natalie is open to dialogue and shares her thoughts and feelings easily.

In assessing Natalie's academic skills at the beginning of the year, Ms. Senson found that Natalie scored within the first-grade levels in reading and mathematics. This finding came as a surprise to the teacher, since she assumed, from Natalie's records, that the child would be amongst the top scoring group in the class. Somehow,

Ms. Sensen felt, previous teachers, so charmed by the child, had not diagnosed her weaknesses in the skill subjects. She herself considered Natalie "verbally bright," but she thought that the child would have "to work hard to improve her reading and math skills."

Natalie did indeed show steady progress in her reading and math skills throughout the year. The child maintained a second-grade level in both subject areas, and although her oral reading was described as "stilted and unsure," her comprehension was considered good. "Natalie is a plodder," Ms. Senson shared. "Even though she doesn't like routine matters (skills-practice activities), she works hard and is eager to please. She will succeed." Ms. Senson's prediction proved accurate. At the end of the year, Natalie's tests in reading and math reveal that she had reached third-grade levels.

In the classroom, the teacher did not feel that Natalie's "advanced speaking vocabulary" emerged in any of her creative writing. She provided several samples of Natalie's writing, two of which are provided here.

From the first part of the year:

My Birds

My birds don't bit or scach they are nice.
Both of them are blue.

From the second part of the year:

What you find in a cave

I found dinoar bones and a monkeys banana
The monkey was eating a banana and the
dinoars bones are old.

The End.

(Each of the above writings was contained in a booklet that accompanied penciled drawings.)

In analyzing Natalie's creative writing efforts, the teacher felt that the child became "so bogged down in writing word for word that it prevented her from getting her thoughts down on paper." In addition, Ms. Senson shared, "Natalie had to struggle with her handwriting as well as spelling."

Despite Natalie's popularity, Ms. Senson noted that she was not a chosen leader of the class group. For that, the teacher reported, the children turned to the "brighter" children who were high achievers.

Ms. Senson selected Natalie to be in the first group of children to attend Touchstone. (Eventually all the children in the class would have a chance to work in the studio.[14]) The Touchstone studio program began for the second graders with a discussion about the earth and sky. From the October logs and our observations, we present the following synopsis here, along with details of how Natalie responded to this first studio experience:

> "What do you hear in your earth?" the Touchstone leader asked as the potato, symbolizing the earth, was passed from one hand to another. As each talked about his/her earth, thoughts about the sky also emerged. The responses from the children were enthusiastic and full of imagery. As recorded by Caren, the talk encompasses "everything from P.S. 9 to a grandmother and her dog living in Hungary! In this class the earth and sky inspired personal worlds to emerge."
>
> With pastels and large white drawing paper available, the group began to depict their worlds of earth and sky. Everyone got to work--all, that is, but Natalie. She had moved to a small table in the studio--a place where she would be alone. There she sat, her paper and pastels in front of her; but she did not begin her drawing.
>
> Caren was aware that the child looked perplexed, and soon Natalie beckoned to her. As the Touchstone leader drew near, Natalie asked, "How do I draw what my sky feels like?" Caren tried for several minutes to help Natalie get the "feeling" of her sky, but still, the child remained puzzled. "She was stuck," a long entry testified, "so I said I would be back in a minute. I needed several seconds to figure out what to do and say."
>
> Caren quickly walked to Richard Lewis who was working with children in another part of the room, and briefly mentioned her problem. Mr. Lewis moved to Natalie's table. With a light blue pastel stick he rubbed a bit of chalk on one of his palms and then on one of Natalie's. And all the while, he smiled. "What is

your sky saying to my sky?" he asked, holding his blue palm up to the child's. Natalie's face brightened and immediately she entered into the fantasy. There was dialogue about softness, floating, fluffiness, blueness, clouds, air, and more. It was not long before Natalie took up the pastels, and diligently, quietly she began her drawing. But the Touchstone period was coming to a close, and Natalie put her unfinished picture on the shelf until the next session.

Three weeks elapsed before Natalie could return to the studio. (She had gone on a two-week trip with her family, and the fact that a school holiday fell on a Tuesday caused the Touchstone session during the third week to be cancelled.) On entering the studio, Natalie was asked at once if she could finish her "sky" picture. Sitting away from her class group, she concentrated on her work uninterrupted for the entire period. Natalie's pastel reflected her diligent work. Her sky, colored with heavy, even strokes of blue chalk ranged from a brilliant blue to a violet. She covered every inch of the paper with color. Floating conspicuously loomed a variety of cloudlike shapes (all carefully done in white chalk). Natalie's sky was striking in both color and feeling.

Natalie never forgot the "sky" session with Mr. Lewis. Upon seeing him, she would often stop to ask, "What is your sky saying?" and she would wave her palm briefly in front of his face. From this playful coquetry, it was obvious that Natalie enjoyed both having a special joke with the artist/teacher and receiving additional attention from him.

Natalie really liked talking with adults as well as her peers. She had a special way of relating to grown-ups--witnessed by the manner with which she asked questions, joined in conversations, and made eye contact (mostly in the form of knowing winks). In the studio and in the classroom, Natalie was one of the first to ask questions, mainly to obtain meanings of words and to clarify directions. Two observations in the classroom serve as examples of the flavor of her actions:

> Nov. Ms. Senson asked questions. . . . Natalie was attentive, and eager to respond. When the teacher mentioned the word "dialogue," Natalie interrupted with, "What's a dialogue?" As the teacher provided a definition of the word, the child volunteered to speak the lines of one of the characters. There were other questions

from Natalie concerning other words in the text. What seemed unusual here was that Natalie was the only child in the group to ask the questions.

April [Again, the children were engaged in a reading assignment. They were to read a passage in their books and respond to questions already written on the board.]

Ms. Senson provided instructions, elaborating on the materials written on the chalkboard. As the teacher completed her presentation, Natalie looked knowingly at her teacher (who was sitting next to her). The child smiled a smile of a conspirator and then winked conspicuously. Ms. Senson immediately returned the smile and a friendly wink.

In such activities as weaving, embroidery, and knitting in the classroom, Natalie produced finely detailed work. She always sought to make sure that she was following the stitches correctly. Both the classroom teacher and the artist/teacher agreed in their talks about the child that, although Natalie worked hard to please the adults, her questioning was also motivated by a real need to understand what was expected of her.

Some of the most exciting involvement for Natalie and the other second graders of Ms. Senson's group emerged from a combination of the children's classroom studies and a Touchstone experience. In the classroom, the children were studying New York City and delving into the concepts about what makes up a community within a large urban area (prescribed curriculum). In the studio, artist/teacher Caren had written a story of a little over 200 words, about an imaginary creature called a "Buzz," which she shared with the children. In the story, the Buzz traveled on the earth and in the sky and met vividly colorful creatures such as "velvet-black butterflies, and experienced such as sights as "purple moon sparkles." (The complete story appears in Appendix B, along with its sequel which was used with the second section of Ms. Senson's class group.

Caren first narrated her story to the children, with Richard Lewis providing a musical accompaniment of cymbals and xylophone. The children sat on the floor, surrounding the storyteller, aptly attentive. When the tale ended, Caren asked the group if they would each like to make their own Buzz. Interest and enthusiasm were immediate. Almost automatically, children gravitated to workspaces.

Two groupings formed: one at a large table where pairs of children talked about their plans for their Buzz, and another of five children who remained on the floor where Mr. Lewis sat. Natalie joined the latter group. Clay was distributed; and readily available at each worksite were such materials as colorful wire, tissue paper, and paints. Also, each child selected a wooden board (from a storage box) on which to work the clay. These pieces of wood served either as a platform or display pedestal for the completed Buzz creature.

An observation, made for the study, provides details of the setting and of how Natalie proceeded to make her imaginary creature:

> First, Natalie selected her clay board from the box. She seemed pleased with her selection as she noticed, and then explored with her fingers, a straight-line crevice which extended across the entire board. "Look," she remarked to Mr. Lewis, "mine has a river in it." And immediately, she filled the slot with clay, adding two rounded pieces above the "river" which she then referred to as "waves."
>
> It was Mr. Lewis who, while engaged in making his own Buzz, focused the group's discussion. "What does your Buzz eat?" he asked, addressing his question to a girl on his right. "Oh," responded the child, speaking quite seriously, "mine's just crazy about meat—all kinds." Immediately the other children joined in and conversation moved from the kinds of food Buzzes liked, to where they lived, and what they enjoyed doing. There was a special quality of fun as the talk flowed, but all the ideas were unique for each one's creature, and there was a good measure of seriousness in the entire play.
>
> Natalie joined the conversation with the others, but she was bent on manipulating the clay. Her actions were repeats of the following: pinching clay from her supply; rolling it into a ball; forming and reforming it into an elongated rope; and coiling it into a snail-like figure. As she made a figure, she would roll it into a ball again and begin again.
>
> At last, in the latter part of the period, Natalie announced to her neighbor, "Now, I'm going to show you how I will make my Buzz." And she did.

> Working more quickly now, she rounded some clay and flattened it on the board. She experimented with tissue and finally settled on yellow. "My Buzz loves yellow," she said to no one in particular. Holding her board toward Mr. Lewis, she said, "Look at my Buzz," and he did. Offering her a small piece of tissue, he said, "How about a bathing suit?" Natalie smiled, but rejected the offering, preferring now to add some wire, sticking it into the figure and then adding some bits of paper, which she said was food.
>
> She added more wire and stuck bits of crepe paper onto the ends, and with a few more touches here and there, she finally placed her claywork with the rest. As she washed up at the sink, Natalie spied some yellow and green paint on a palette. Speedily, she ran a finger into each of the colors and hurried back to her Buzz. Carefully, she tracked her fingers on the clay, leaving streaks of two colors on the Buzz and its pedestal.

Looking over the creatures made in the studio on that day, one could see that whole Buzz families had emerged. For example, there was one Buzz that had several babies attached to its underneath, and another with a mother, father, teenager, and a baby named "Silence." Two boys said they wanted to put their Buzzes on the same pedestal so that they wouldn't be lonely in the studio. Some creatures had special attributes, like the one with a rainbow-colored tail ten times longer than its body. One child had shared with Caren that she planned to have her brother, a carpenter, make a river for her Buzz to live in. She added, as she made her exit, "I wish we could have a Buzz day where we could make them all day at Touchstone."

The Buzzes were the first thing the children sought on their return to the studio. They began to talk to them as if they were their friends or part of their own families. But these Buzzes had their own lives, which were described and articulated by the children to whomever would ask or listen. Murals, paintings, paper movies, and miniature habitats—all described aspects of the Buzzes and their lives. While some children worked alone on their Buzz project, most chose to work in pairs or in groups. For this group of second-graders, each studio session flowed magically from one another. As Caren noted in her log, "Everything was motivated totally by the class group . . . it took only materials to connect what next to do with the Buzz project because the children did not get tired of it. It was their work and play together." Over a period of weeks, a whole society was produced: additional Buzzes

were added to the families, living quarters were constructed, and an entire Buzz community developed.

Natalie participated in almost every aspect of the Buzz project. For example, she constructed and painted various structures for the Buzz community, made her own paper movie, and contributed illustrations to the large mural that was later converted into a large paper movie.[15] At one point, she and three other children began to work on musical accompaniment for the large movie. At this activity, Natalie acted as the director. First she observed as the children turned the crank that would move the scroll; then she made suggestions and had the others rehearse their parts. Caren suggested that the cave be used to set up the scroll, and the children who showed the movie (with the musical accompaniment) sat in the shadows of the cave. As a finale to this Touchstone session, the paper movie was shown to the rest of the class, complete with popcorn and theater seating (as arranged by Natalie) for the audience.

The Buzz society and its community were, of course, an integral part of Touchstone's midyear culmination. By the time this event took place, the children had designed a two-level village for their creatures. The village, complete with buildings, streets, and signs, was laid out on studio tables and the surrounding floor, thus forming upper and lower townships. Buzz facilities included a hospital, playgrounds, a school, a lighthouse, Buzz houses, and even a lake that could be used for ice skating in the winter and swimming in the summer. All the structures, constructed in miniature, were made from discardable materials such as boxes, cardboard tubes, wood, and paper scraps.

Various activities were available to all who participated in the culmination happenings.[16] A tour of the Buzz village, guided by the creators, proved one of the highlights. Natalie and the other second-graders in the Touchstone group were eager to acquaint all visitors with their Buzzes and describe their creatures' life and society. Entirely unrehearsed and natural, the guides provided explanations and entertained questions from the spectators.

Here are excerpts from the tour talk given by the group in which Natalie participated:

> [Sections marked with a double asterisk identify Natalie's contributions in the tour talk.]

"Buzzes come from outer space. They received their colors from space; they absorbed so much color that they became colorful. The Buzz villages came to be because so many Buzzes were born that a village was born."

"There is a King Buzz, Buzz hospital, and Buzz boats to help Buzz passengers to get across the water."

** "The Buzzes do not speak language--all they do is 'Buzz-zz-zz-zz.' It is hard to understand. Buzzes are quiet and tired. They are tired, because they were made like that. Actually, they were born sleeping. Buzzes do not eat regular food, only crumbs and paper. This they eat three times a day, sometimes four times a day."

"I put the hospital over there [pointing with pointer] so it would be easy to get to."

"A lighthouse is there too to guide the boats."

** "My Buzz is eating right now--a piece of wood. Oh, she is putting the wood in the refrigerator."

"Oh, oh! We forgot to make the supermarket?"

"My Buzz has lots of hands and tails . . . and he has gotten dirty from the playground."

"Buzzes have tails--when there is danger, the tail curls up and around--like a porcupine--no, like a bee."

[Questions are posed by a child spectator: "Are there Buzz children? Are there males and females?"]

** "Mine is a girl. She is getting a baby, that is why she is so fat."

[Question: "Do Buzzes go to school?"]

** "Some go to school, others stay home. My Buzz is pregnant and while she is home she will teach the older Buzzes. You see, when Buzzes are inside, they teach the older Buzzes. When Buzzes are out-

side, then the older Buzzes teach the younger ones."

** "Buzzes never die. When they grow up they just go back to how they started."

[Question: "If Buzzes never die, doesn't it get crowded, and everything becomes squashed?"]

** "Well, when Buzzes keep growing, they don't move around, they stay in their places."

"And if it gets too crowded, the king says to go and build another village."

** Now there are not too many babies. For my Buzz, the husband left. He was drunk."

[Question: "How come he left?"]

** "I really don't know, but wait, I'll ask my Buzz. . . ." [At this, Natalie leaned over, bending her head close to the floor where her Buzz was placed. She listened, shook her head as if in agreement and then addressed the audience.] "She doesn't know, but one day he left to get some cigars—or he went somewhere and he never came back. And then he got married to another woman."

Besides the tour of the Buzz village, visitors to the culmination viewed other works concerning the Buzz creatures, made by the second-graders. Featured were the showings of the large paper movie, paintings, clayworks, and writings—all connected to the Buzz. Some children made their own paper movies and wrote their own words to accompany their drawings. Others dictated their stories to the artist/teachers, who added them to the illustrations. Natalie's own paper movie had three distinct frames, each with its colorfully drawn illustration. It told a heroic tale, written in her own hand:

My Buzz

One night my Buzz flew around the room
and saw another Buzz tha ned help

He was droning and my Buzz saved him.

The End.

Ms. Senson recognized that Buzz fever had spread into the classroom. She asked the Touchstone staff for clay so that she could have the children continue their ideas in the classroom. Natalie and the other children who had participated in Touchstone during the fall term served as catalysts for the activity.

With a sequel to the first Buzz story, told in the classroom to the entire class, the artist/teachers launched the new group of second-graders into the studio program. This story, also written by Caren, told a tale of how the Buzz left the village in search of adventure and returned to the homeland, bringing the sounds of dragons and other animals back to the others. (The sequel to the first Buzz story, written by Caren Acker, can be found in Appendix B.)

Natalie came with the spring group to the studio and immediately got into her helper's role. From the very first session, early in March, she served as a self-appointed guide to the newcomers in the studio. She performed such acts as acquainting individual children with the location of studio supplies, and helping them find spaces on the shelves for their unfinished work.

At first, the artist/teachers thought that Natalie was just assuming her natural helpmate's function. She was really working as Caren's assistant in the studio. As the weeks progressed, Caren observed that Natalie did not seem to have the same spontaneity in the studio, and her participation in discussions took on a different tack. In her log, Caren wrote:

> Late March: [Natalie] seems to dominate the class discussion with a certain flouting. She draws attention to herself by talking long and slowly with a sense of authority. The other children seem to respond by giving her attention and not interrupting. They do not tell her to be quiet.

In discussing Natalie's work with the classroom teacher,[17] Caren learned about two situations that may have contributed to the changes the artist/teacher noted in the child. First, the teacher had explained to her class that Natalie would continue to attend Touchstone for the spring term so that she could help the new group in the studio. Second, Natalie had suffered quite a disappointment during the latter part of the school year. She had not been selected for a speaking part in a play being planned by a special music project--a program that had been working with Ms. Senson's class through the school year. Although every child in the class was involved in the endeavor, not all the children had speaking parts. Natalie had participated in the tryouts, but was not chosen. Natalie's role in the project was to play a cymbal on signal, and Ms. Senson noticed that the child had "difficulties coming in on cue almost from the beginning."[18] Although the child did not speak to her teacher about the disappointment, Ms. Senson was sure it was a contributing factor to the changes in her mood.

Our observations, made in the classroom and studio as the school year came to a close, revealed a somewhat quieter, less enthusiastic Natalie than the one we had met earlier. Excerpts of our observations follow.

May [in the classroom]:

> Natalie entered the room with the rest of the class. While some of the children conversed, she did not, but rather moved to her desk. . . . The teacher calls the children together and begins to provide instructions about the assignment (written on the chalkboard). . . . Natalie begins to read her story (she doesn't seem to be listening to the teacher--her eyes are on her book). She concentrates completely, paying no attention to the others' chattering. . . . She keeps her head bent over the book. . . . Another child comments, "We gotta read this one too?" Natalie does not respond. . . . She smiles at her teacher, and receives one back. . . . The teacher checks workbook exercises and the teacher asks Natalie why she has gotten so far behind in her workbook. Natalie just shrugs . . . and turns to look at the questions posted on the chalkboard.

May [in the studio]:

[Some children are painting, others are completing their rattles—musical instruments—and still others are involved in making bag masks. These are all activities that have emerged from the Buzz Story Sequel.]

Natalie sits at a small table. She has gathered glue, feathers, yarn, and some small tiles. She experiments—trying this and that on the mask. Dana comes to the table with his things and begins to glue some shells on his bag. Looking up at Natalie, Dana asks Natalie if she would like to use some of his shells. She does, and he gives her some. They both concentrate on their own. . . .

Dana goes over for some more supplies. On his return, he shows Natalie what he has gathered. "Look at these," and he points out a whole fistful of colorful mosaic tiles. "Oooh!" Natalie shows her appreciation. "Let's put ours all together," Dana suggests. "Yeah," says N., "we should share. . . ."

The children both concentrate on their own but conversation flows: "Where do you think they get these things (mosaic tiles)?" "I think from the beach." "Well, maybe they find them at the beach—maybe. . . ."

At this time, N. appears to be selecting tiles more carefully. She is attempting to form a symmetrical design on the bag maskface. She starts to glue, but changes her mind and turns the bag over (the back of the animal's head) and carefully begins to form a design here. . . .

Caren reminds the group that they only have a few more minutes before clean-up. N. groans and begins to glue on tiles more quickly. . . . It's time to leave, and N. places her unfinished mask on the shelf. She is almost the last one to leave.

Thus, as the year ended, we saw the "quiet side" of Natalie. No one really felt sure what made the subtle change. However, Natalie never lost her enthusiasm for coming to Touchstone. She often

reminded her teacher when Touchstone day arrived. Perhaps a remark made by Natalie to another child during our observation best describes this child's feelings about Touchstone:

> May: Stretched out on the floor, Natalie was adding some paint touches to her animal picture (a snake). . . .
>
> Looking up from her painting at the cave, she gathered her paper and supplies and moved there. There was another child—a boy working in the shadows of the cave structure. Both children continued to paint without talking. Then Natalie said, "This is a great place to work." Each child continued to work.

Review

At the end of the Team Review session in which our case study materials on Natalie were presented, a classroom teacher remarked, "Give me thirty Natalies in my class. I'd be in heaven. Teaching would then be a pleasure!" Indeed, despite the "disappointment" the child was reported to have experienced, our gathered materials revealed a sensitive, charming child who seemed to have everything: health and vibrancy, interested and responsive parents, comfortable life style, popularity with peers as well as with adults, and a conscientiousness that resulted in successful progress in school achievement.

Of particular fascination to those of us who observed it, was Natalie's first response to the Touchstone Experience. This incident would serve as a sign of things to come and of what would emerge in the studio program for Natalie and the other second-graders in her group. We refer to the interchange between Natalie and Mr. Lewis when "blue sky palms" (the child's and the adult's) actually talked together with quite dramatic results. The child, entering spontaneously into this playful interaction, was beckoned into her own images—her own imaginings. In a very real sense, Natalie, no longer concerned with just what to do with those color sticks (pastels) and that large white paper before her on the table, was released to call upon her own thoughts about the sky. This play, this fantasy, served as the channel to Natalie's creative energy and produced a liberating freedom for her. She became free from worry of what was "correct" or from what was expected of her—and able to enter into an expression from her own mind through the medium of a pastel drawing. In this occurrence we were witness to the magic of play as an integral part of the creative process.

We think we do not make too much of this dramatic incident. Other playful interactions were quite evident throughout Natalie's case study and in histories of other children. It was, of course, through the elements of play that Natalie and the other second-graders developed intense relationships with the Buzz creatures. Almost from the moment of her Buzz's formation in clay, Natalie breathed life into her creature through playful activities with it. While she worked, a special being emerged. As she warmed the clay with her hands and fingers, and as she rolled and plied the plastic material, she brought form and concrete realization to her imaginings. To borrow poetic clarity from Herbert Read, what the child's fingers had shaped with feeling, the eye perceived and approved.

It is not hard to see how significant the Buzz creatures were to our study child and her classmates. Even as the Buzzes were yet in an unfinished state, life's possibilities were being planned for them by their makers. For example, Natalie was heard to say, "My Buzz loves yellow"; another child thought about asking her brother to make a "river" for her being; and two boys decided that loneliness could be avoided if their two creatures could be placed together. These possibilities came from each child's image—the expression of inner thoughts. The children were given full rein to tap their imaginations, to play freely with their ideas, and to make their own discoveries.

Not long after the creation of the Buzzes, a number of expressive activities evolved from play with the clayworks. How easily subject matter and learning were woven together, cross-pollinated, and integrated through the intensity of the children's interest! For example, ideas were expressed through illustrations, paintings, drawings, combinations that produced "paper movies" and stories, conversations between Buzz creatures, and the making of miniature habitats that would eventually evolve into the construction of the Buzz village. As for the development of the latter, besides the exploration of some elementary notions involved in physics and architectural design, what better way could have been devised to bring to the children's realizations such abstract concepts as the meanings of "community" and "society."

Natalie's case study raises several questions concerning the arts and education. Are the playful activities we have described really appropriate only for young children? How important is it for "good" and compliant (and successful) children to have the kinds of arts experiences we have described? Why should efforts be made to support children's own directions in learning? In the discussion that follows our two case studies, we present our responses to these concerns.

DISCUSSION AND CONCLUSIONS

Our case study data highlight the following elements as "releasers" of creativity in the children: (1) opportunities for exploration of a central theme through expressive modes and materials; (2) encouragement and support of play as an expressive vehicle; and (3) establishment of trust. Although we acknowledge overlapping areas between and amongst these elements, we will discuss each separately.

The Opportunities for Exploration of a Central Theme Through Expressive Modes and Materials

For us the key word is exploration. The phenomenon of exploratory behaviors is no stranger within the existing literature on motivation for learning, on play, and on cognitive development. Since about the middle of the twentieth century, when the concept of the human being as an active information-processing organism took root, there has been a stream of theoretical and investigative treatises concerning the importance of exploration to human intelligent behavior (Goldberg, 1980). For example, exploratory behavior has been recognized in the development of curiosity (Berlyne, 1960), in Piaget's (1963) concept of adaptation as a basis of behavior, and in the "continual processes of encoding"--the giving of meaning to stimuli encountered in the environment (Nunnally and Lemond, 1973).

In general, studies of exploratory behavior have centered upon young children. However, newer interests, such as those involved in studies of human information-processing (or meaning-processing) and problem-solving have highlighted the importance of these behaviors from birth through adulthood (see, for example, Wright & Vlietstra, 1975). Recently, the Council of Scholars of the Library of Congress has identified exploratory and manipulative behaviors as important directions for the study of creativity (Hutson, 1981, pp. 14-15).

All the children in our study engaged in exploratory and manipulative activities in the studio program, and these behaviors were encouraged there. To be more specific, let's consider how these explorations came about.

First, we must review some aspects of the Touchstone thematic curriculum. Themes were selected for their universality; topics were designedly so open-ended, that both child and adult could enter into them. Examples of preceding themes are "The Sun" and "The Moon." For the past two years (1980-81), "Humankind, The First

Artisans"--really an investigation into ideas of how music and dance came to the earth--evolved from previous interests. Thus, thematic explorations have been interconnected, unfolding from each other.[19] As a prelude to the current theme, the first part of the year was spent exploring aspects of the earth and sky. These two images were heavily relied upon in the legends (Aztec and Asian) that were shared with the studio participants through the year as resources to thematic investigations.

Weekly studio activities usually began with a group experience (or experiences). These initial proceedings were planned as both bridges from the previous week's work and as motivators into various avenues for thematic directions. For example, studio sessions began with stories (original ones by the artists or those from the literature), discussions, dramatizations, pantomimes, movement, dance, etc.--all planned and implemented for participation by the children (and adults) and all connected to aspects of the theme. The thematic development followed the interests of the participants; therefore, each group's explorations were different from every other.

Immediately following these beginnings, the children (as well as the adults in the studio) usually worked with materials. Believing in the importance of stimulation through the sense modalities, the artists had stocked the environment with simple and evocative materials, readily available to all, such as: colored tissue, foil, ribbons, fabric, paints, mixing dishes, brushes of varying widths, inks, chalk, oil crayons, clay, yarn, shells, seeds, books, pictures, tiles, earth, sand, glue, wood, musical instruments, cardboard, oaktag, a wide range of paper, pencils, pens, scissors, and much more.

This was not a "cafeteria approach" to the use of materials, in which the studio participants were introduced to arts media and techniques each week (Kern, 1978). The materials were available for the purposes of encouraging expression (in whatever form or through any medium), born from each individual's inner need and reason for meaning--as an outlet for thinking about and sharing one's ideas about the particular subject under study, the evolving theme.

Elliott Eisner provides clues about the importance of access to stimulating materials as encouragement to expressiveness:

> Art is one of man's major avenues for the formulation and expression of his ideas, his images, and his feelings. It is through the process of working with materials that these ideas, images, and feelings are

> not only formulated, but clarified and shared. This process affords the individual and those receptive to his products an opportunity to understand and undergo experiences that cannot be acquired through other modes of thought (Smith, 1980, p. 81).

Invitation to explore one's ideas, to experiment, and to work with materials came also from the pervading atmosphere and the physical setup. For instance, attention from a helping adult was readily available. There were places to be alone, to work with a partner, or even in a group. Participants were free to look and move around, to view each other's work, to ask and answer questions, and to gather and use the materials. The artist/teacher usually gave instruction in techniques in the use of art media as the need arose—as a natural extension of the use of the materials. Music from the phonograph (or the piano at P.S. 87) almost always became a part of each studio work session--with selections provided that could serve to enhance thematic images, and help to set the mood of the workplace.

The hum of talk and activity was always present when the studios were in session. Conversations flowed easily, encouraged by participation of the adults as well as the children. There were communications about ideas on the theme, sharings of personal happenings, and just plain social talk between and amongst individual.

Incidents, inevitable when children work together, were part of the scene also: the stepping on another's painting, the spilling of paints or glue, and the arguing that brought anger. In general, however, these passing occurrences were soon settled, sometimes with adult help. In the main, children spent the studio periods--approximately forty-five minutes in duration--in exciting, exploratory, and involving participation. While there was freedom and tolerance for children's exuberance, the artist/teachers took a straightforward approach to maintain order and discipline.

From our observations, we noted differences in the ways children participated in thematic explorations, even in the ways they began their use of studio materials. For instance, one child seemed content to begin with the media and materials set out on tables; another needed to explore shelves and boxes—to rummage for other things; and still others went directly for the paints or the inks. Some always chose to work alone, and others sought a special friend or group. "Favorite spots" for working were also evident; some almost always chose to crawl into "the Cave" or under the piano. Other children sought to be near the adults and to engage them in conversations while their work continued.

Quite obvious from the ways the children experienced the thematic curriculum was the emergence of a natural progression and integration of subject matter; for instance, clayworks and paintings evolved into stories and poems; movement and pantomime developed into paper movies, complete with stories and illustrations; dramatizations triggered puppetmaking; puppetmaking launched spontaneous skits and the construction and decoration of a puppet stage. The children involved in thematic exploration participated in such learnings as focusing, making choices, taking risks, meeting challenges, expressing thoughts, developing organization, questioning, and researching.

The Encouragement and Support of Play as an Expressive Vehicle

Down through the ages, those examining the development of children have expounded the intrinsic values of play for living and learning. The virtues attributed to play can be traced to Plato, who in The Republic warned parents that young children should be educated through games and amusement because learning through compulsion does not "remain in the soul." Closer to our times, Piaget wrote extensively about play as indispensable to cognitive development (see especially, Piaget, 1962). Play has been viewed as an important vehicle for the socialization of our young, and used as a vital tool by therapists to help children master anxiety and trauma. As we have already indicated, play and playfulness have been closely related to the phenomenon of exploratory, manipulative behavior.

In general, however, children's play has been associated with what has been referred to most often as the "work" of infants and young children. Thus the interest in play has remained within the realm of early childhood. Even there, play is largely misunderstood. For example, those who supervise young children tend to direct play towards activities that adults believe will teach the virtues of grownup life, such as prudence, ambition, and success (Piers and Landau, 1980). These, parents and teachers often consider, are the "serious" reasons for play. Of course, this is hardly what is on children's minds as they are involved spontaneously in developing thoughts and ideas about their world through play.

The connections between play and creativity have remained largely unexplored by researchers. Some interest has been shown by cognitive psychologists, whose studies of young children have indicated that ability to make believe, to engage in fantasy, and to daydream may be important in the development of the imagination

(e.g., Lieberman, 1966; Singer, 1966). Most recently Iverson (1982) reported interest by researchers in creativity, as expressed through play, and in studies concerning motivation for learning and the reduction of frustration in learners.

What are the connections between children's play and imagination? Smilansky (1971), in the excerpt we provide here, helps us to to explain at least some of the interrelationships between playful activities and imagery:

> In dramatic play the child takes a role; he pretends to be somebody else. While doing this he draws from his first or secondhand experience with the other person in different situations. He imitates the person in action and speech with real or imagined objects. . . .(p. 40).
>
> [There is] verbal substitution for objects, actions and situations. . . . ("Let's pretend that I am Mommy and let's pretend that I cut the bread with a knife and feed my baby," says the little girl while, in fact, holding no toy in her hand and making no gestures to indicate the cutting of bread or feeding the baby) (p. 41).

What we are able to see clearly from this brief example is that the little girl, engaged in pretend, has called upon the images in her mind of objects (the knife and the bread). Transporting them from her thinking, she magically placed them into her reality. Apparently our little player has even transported herself and her "baby" out of the space she occupied, perhaps bringing forth her images into another place, with other furniture and different surroundings. These are the powers of play, the elements of the imagination.

In our case studies, we have vivid descriptions of how play and imagination were interwoven. Julio, for example, engaged in a special kind of play, improvisation. He expressed his ideas and explored his images through his toying and experimenting with materials. As the year progressed, Julio's play began to take on a sociodramatic (play with others) quality, particularly in his involvement with puppets.[20] As indicated previously, we believe that Julio's use of language to express his images (see his poem-song "Listen to Volcanoes") was the result to explore with materials in the studio.

We were again witness to the powers of play in our observations of Natalie and her classmates. Triggered by a story of a special creature called a Buzz (written and narrated by one of the artist/teachers), the children engaged in playful activities as they molded their own creatures out of clay. From these beginnings, the Buzzes were given magical but human possibilities. As the children talked about their makings, vivid details shaped each Buzz character. Here is just a sampling of the kinds of descriptions children expressed:

- Buzzes are quiet and tired. They are tired because they are made like that. Actually they were born sleeping.
- My Buzz has lots of hands and tails. . . . And he has gotten dirty from the playground.
- Buzzes have tails.
- When there is danger, the tails curl up and around like a porcupine—no, like a bee.

Note that these pieces of clay have taken on both human and animal attributes. As Richard Lewis explains: "Children are close to their senses—close to the immediacy of their experience, they often draw their imagery playfully from the realistic qualities of their lives (Lewis, 1982b).

This ability to personify animals, plants, and inanimate objects is a unique and powerful aspect of play. As Lewis explains:

> The fact that the human mind can [personify] seems quite extraordinary but that children do this naturally seems to say something about the nature of imagination. It is the capacity to take a foreign object and bring it close to ourselves by giving it attributes of ourselves (Marcus, 1981, p. 108).

Play has an extending quality. Through these activities, children can expand a simple idea and follow it through a variety of directions and complexities. We were witness to this process in the evolving activities that emerged from the children's interest in the Buzz. For example, Buzz images were expressed through dramatizations, paper movies, paintings, stories and legends, and the construction of an entire Buzz village. We saw this process at work throughout the evolvement of the thematic curriculum. In another

example, Kevin and his classmates of "nation builders" (see Chapter 3) evolved clayworks of "private" lands, over a period of a school term, into the construction of twin cities, Bara and Ennos, each complete with its own charter.

Playful interludes often emerged in writings. The ease with which the words seemed to flow was extraordinary--providing proof of the imagery children possess that lies just beneath the surface. For instance, fourth-grader Timmy (another of the study children), after constructing his "private land," playfully moved his claywork from one table to the next, sometimes examining it, sometimes looking around with somewhat of a vague expression on his face. Finally, Timmy settled down to write the following.

> This is how my land came to be--at first--it was really nothing--until some "animals" #2, came along and renewed the "nothing." Now in 21 years, it will be reincarnated. Everyone's dying! Why wait 21 years?
>
> The end.
>
> P.S. Let's make that 12 years! This land will be renewed into a Aquarium! Good luck. Fish.

Talk about dreams and the sharing of them evolved in the studio program through the children's exploration of ideas about how music and song came to the earth. Legends on this subject, particularly those of the Asian and Aztec cultures, were shared by the artist/teachers and discussed with the children. These ideas and discussions proved especially pertinent to the children's involvement in constructing their "dream houses." A natural extension of all this was the sharing of dreams. "Dreams," as Richard Lewis sees them, are "related to a fluid inner consciousness, like playing, which are a necessary means towards understanding and expressing the meaning of experience" (Lewis, 1982a).

The children's dreams, as they were encouraged and explored in the studios, were neither analyzed, interpreted, nor used for therapeutic purposes. They did, however, serve as the basis for expressing personal and meaningful images. None of the children were forced to share dreams, and little distinction was made between those dreams one really has when asleep and those that frequently come from daydreams. The subjects of the children's shared dreams were quite varied, although many were filled with exciting and/or humorous incidents. By far, the most common themes in the dreams were those of nightmares including monsters, murders, drownings,

accidents--involving both the dreamer and family members. The dreams, discussed and written down as personal legends, evolved into other expressive activities--paintings, movements, dramatizations--all expanding the personal dreaming experiences for each of the dreamers.

We believe that our case-study materials clearly illustrate the close relationship among play, creativity, and learning. The children, in their focused play in the studios, appeared interested, motivated, responsive, and involved. They questioned, searched, researched, and expressed their ideas. Through play, the subject matter was expanded, extended and integrated.

Further emphasized for us was the importance of the mode and manner with which the artist/teachers respected and encouraged the playful meanderings of, for, and with the children. It was as if the artists, themselves, had retained their own dimensions of childhood and appreciated these powers in the children they worked with.

Richard Lewis often speaks of the "poetic experience" as the major focus of the work of the Touchstone Project. By the term "poetic" Lewis does not refer to the writing of poetry, but rather to the kinds of experiences that tap the creative and imaginative capacities of each individual--touchstones to the expressive channels of his or her choice (see, for example, Marcus, 1981; Prettyman, 1980; Lewis, 1982a). For children, play is the touchstone of their creative and imaginative lives.

The Establishment of Trust

By "trust" we refer to the concepts of belief or confidence in the honesty, integrity, justice, etc., of another person; faith; and reliance. Reference to the concepts of trust in curriculum books, teaching guides, and teaching resource manuals almost always recommends that teachers (and other school adults) establish relationships with children that include respect, friendliness, acceptance, warmth, empathy, and interest.[21] What does trust have to do with creativity? This question we attempt to address in the following discussion.

Bland (1968), in her work with children, teachers and parents at the Art Center of the Museum of Modern Art, included as "fundamental" for the development of trust in children that adults accept and respect what each child creates. Others in the literature make similar statements (see, for example, Alkema, 1971; Reimer, 1980; Smith, 1980; Snow, 1968).

The question arises: How should adults go about showing acceptance and respect for each child's creative efforts? We can relate almost immediately to the question with examples of what teachers often say to children about their art expressions: "That's fine" or "That's lovely" or "Beautiful." We are reminded of an anecdote one teacher shared about this kind of remark. Passing one of her children who was painting at the easel, the teacher said, "Oh, that's beautiful." The child, a seven-year-old girl, without looking up from her painting responded, "Teacher, you always say 'That's beautiful.'" The teacher, a careful listener, began to take notice that indeed the child was right in her observations. She caught herself saying "That's beautiful" quite often during the day, and resolved to change this rather vapid response to something else that would be more meaningful and individualized to each of the children.

Careful listening and responding are important facets of the art of teaching (Hawkins, 1979), and they contribute to trusting relationships between children and teachers. The mode and manner of the listening--adult-to-child or child-to-adult--influence the relationships. Eye contact between the individuals and the accompanying body language communicate as strongly as the words that are exchanged. We saw the results of artful listening (and the beginnings of trust) when Marisio (see Chapter 3) shared what her tight little drawing was about with the artist/teacher sitting close to her in the studio. Careful listening and responding by the artist/teachers to the children as they formed their Buzz creatures out of clay encouraged playful and creative images. Time devoted to careful listening brought forth words from Julio about his paper-movie illustrations. These were not chance happenings. The organization of the forty-five-minute studio sessions was specifically planned to encourage children to express their feelings and thoughts both in group experiences and in individual relationships with the adults.

Taking leads from what children say (rather than adults giving leads to children) is an integral part of careful listening and an important aspect of developing trust with children. Providing opportunities for children to give their ideas and following them out lets them know that what they are saying is important and that their thoughts have merit.

In quite another direction, Richard Lewis often writes and lectures about maintaining the "childlike" or "childish" qualities within each child.

> I think for the artist to be childlike means to be as simple and as direct as a child can be, but to attain that is probably one of the most difficult things an artist can do. I don't think we can ever again produce the kinds of things that we did as a six- or seven-year-old, because at six or seven there were certain constraints on our ability to express. We didn't have the same flexibility to use language as we do when we get older, and these restraints--our lack of certain skills--produce all kinds of marvelous effects with language or with art (Lewis, in Marcus, 1981, p. 110).

We often observed the artist/teachers enter into the "childlike" world in their work with children in the studios. Here's an example. In their own planning sessions for the studio program, the artist/teachers engaged in discussions about the ways children worked. In one situation, they noticed about a particular group of first-graders, that in making their masks very few of the children depicted such features as a mouth, cheeks, chin, or provided any clue as to facial expression. Discussions followed on how to help children realize that there is more to a face than just round, hole-like eyes and a button nose. The artists decided that, as a beginning studio activity, they would perform a pantomime for the children. Two artist/teachers, on small chairs facing each other, sat before the group of first-graders on the floor. In wordless actions, the adults manipulated each others' faces, pressing the features into such expressions as surprise, sadness, happiness, thoughtfulness, wonder, sleepiness, etc. The children immediately responded with delighted laughter, and with rapt attention. Spontaneously, one child moved up to one of the teachers and gently moved the artist's mouth into a smile. A succession of children manipulated the adults' features, and soon children paired off to "play" with each others' faces. Despite a great deal of giggling, the scene was orderly. When the children finally got to working on their masks, they talked much about what kind of expressions they wanted their mask faces to show. For this studio session and two others that followed, the children used a variety of materials to depict those expressions.

Not only did the pantomime experience help to sharpen children's observations and did their masks become more detailed, but each artist/teacher made connections with the children that were in tune with their intuitive and natural qualities. In the studios, the adults worked to participate and examine elements of the experiences <u>with</u> the children--exploring, encouraging, being encouraged, sharing, and expressing inner feelings and thoughts through

the language of words and through nonverbal means. In a very real sense, the artist/teachers entered the vulnerable world of childhood.

What does all this have to do with the development of trust and creativity in children? Through the kinds of activities we have just described, the artist/teachers served as releasers of creative energy in children in ways that are rarely experienced within the school situation. Teachers and other staff members tend to direct, discipline, and remain aloof from the learning situation. What is then communicated to children is that the natural qualities of involvement, such as responses of feeling and intuition, are not of value in school. Children are vulnerable when they play.

> [In playing] it's the excitement and the risk-taking they create for themselves, making things "out there" more meaningful. And the only way to do that is to experiment with things out there, transform them so they become workable in the world view of the child "in here." When the adult becomes more vulnerable, in this sense, he is able to be more playful (Lewis, in Prettyman, 1980, p. 40).

Also, Lewis continues, when children see adults in playful and expressive activities--placing themselves in the same vulnerable positions as children--these activities begin to take on value. In Lewis's words: "Creating begins to make sense. It isn't just an activity assigned to the child, it's something we're all doing because it must, in the child's mind, have something to do with the nature of being alive" (Lewis, in Prettyman, 1980, p. 40).

The development of trust and respect is a delicate process that is fostered through a caring realization of one individual for another. Careful listening and responding to each individual, encouragement and appreciation of efforts, and a real sharing of explorations serve to nurture trust from child to adult.

Questions and Issues

A recent article explores, in laypersons' terms, physics' quantum theory. Part of this theory tells us

> . . . that reality is not really real until we see it or some recording device registers it: "No elementary phenomenon is a phenomenon until it is registered or recorded (observed) phenomenon. . . . Not only does the present not exist in some concrete form, even the

> past is only theory until it registers in the present[22] (Wiley, 1981, p. 22).

The starting point for the present research was to describe the Touchstone Experience of children by recording its various aspects through action-oriented portrayals. At the same time we wanted to "register" in the "reality" individual children's responses to such an experience, for the purposes of examination. Our focus for the latter was to probe the nature of creativity in the developing child.

Our observations recorded into the "reality" three interrelated phenomena that we identified as the means for releasing the creative and imaginative expressions of children in their participation in the Touchstone Experience: the opportunities for exploration of a central interest or long-term theme through expressive modes and materials, the encouragement and support of play as an expressive vehicle, and the establishment of trust.

Several questions and issues emerged from our identification and examination of the phenomena, which we believe could serve as fruitful directions in the continuing search for understanding the nature of creativity.

- Are there styles of exploratory behavior? If so, are these styles reflected in expressive forms?
- What differences, if any, are there between the ways children and adults explore expressive languages and media?
- Are there differences between adults and children in their explorations of an evolving or long-term theme?
- Can or should playful and exploratory techniques be taught? If so, how can spontaneity and originality be protected?
- How can respect for play and exploration as creative outlets gain understanding and respect within the school environment? With parents?
- How can adults be helped to utilize play as a creative vehicle?

- Can the natural and creative approaches of children serve as models for adults?

- Can the elements for developing trustful relationships be taught? If so, how?

We strongly urge others to enter into descriptive approaches to research of the creative processes. We make this call as a major issue arising from our endeavor (especially to practitioners--teachers and artist/teachers--as well as researchers) to enter into collaborative efforts in providing descriptive details of the creative and imaginative moments of human life. As the Council of Scholars of the Library of Congress of the United States has most recently indicated:

> The need is for descriptions of specific stages of the creative process. "What we lack most are sophisticated descriptions that may lead someday to better theories, descriptions of what is going on when science is freshly produced." We need to look "at what artists and other creators actually do and try to decipher the mystery of observing the concrete rather than by immediately jumping to the theoretical and the abstract." Libraries need to collect materials which will permit "thicker descriptions" of creative moments: laboratory notes, computer printouts, "transcripts of conversations in the heat of battle, and all other traces, thumb prints, smudges, and blood stains" (Hutson, 1981, p. 15).

Gnawing issues for us throughout our investigation came from our observations of the children in two settings: the classroom and the Touchstone studio. Several pertinent questions arose concerning the environment for learning in classrooms: Did the majority of the classrooms we visited provide for a rich variety of ideas and materials for children's explorations? Were creative and innovative ideas nurtured in children? Were (expressive) materials available for children's use for exploring subject matter? Were students encouraged to be self-motivated, to make decisions, to improvise, to daydream, and to explore their own human possibilities? Were questioning, searching, and researching valued? In general, while there were notable exceptions, our observations of the majority of the classrooms could be summed up as follows.

Children were required to be neat, good listeners, work at their desks, and were considered successful if they were well-mannered and compliant. Pupils were most often told what to do, and

were given assignments in workbooks that required only single right answers. Industry was rewarded. Art and expressive experiences were extremely limited, although there were evidences of work in arts and crafts. Curriculum directions, for the most part, were concentrated on "basics" (mostly reading exercises and work in math workbooks).

Our relationships with teachers revealed the following: All teachers spoke of the "pressures to stay with the basics." Their concentration was on mechanical approaches, such as, word-attack skills, phonics, and the use of the dictionary. In terms of math, workbook formats served most often for developing speed and accuracy and "doing" examples (algorithms). In most schools, reading and math periods were scheduled for the major portions of the day, leaving little or no time for other educational pursuits. Thus, the "basic skills" referred to by schools' staff were limited to the two areas for which achievement tests were administered and carefully monitored by principals and other school supervisors. As the teachers related, the pervading atmosphere was that teaching success was very much tied to how well pupils scored on the city- and statewide tests. The pressures teachers talked about came from principals, supervisors, and parents, and were supported by district and Central Board of Education mandates.

No teacher or child appeared to escape these "pressures." For example, even kindergarten teachers were asked to plan and implement "beginning reading" projects (most often through workbooks) which forced young children to remain seated and quiet for long periods. These were at the expense of providing opportunities to explore creative and manipulative materials, the recommended approaches to young children's learning and development. Also, special-education teachers spoke of the "newer" focus for their classes toward the teaching of "basics" so that children's achievement scores would show improvement. This, despite the fact that the arts and expressive experiences are considered vital for children with special problems.

Almost all teachers in our study indicated that they thought creative and imaginative experiences are important in the education of children (see Chapter 6). They had voluntarily selected to have their class groups participate in the Project. In varying degrees, the Touchstone thematic curriculum was incorporated by teachers into their classroom programs: from those who only considered the weekly studio session as a period that offered relief--to themselves as well as to the children--from the pressures of overcrowded classrooms, to those who extended and developed the theme into daily classroom activities. The major deterrent in following out the

creative and imaginative aspects of learning for their children, was, as teachers explained, the current "pressure to teach the basics."

Our findings and revelations are not new. Others who have made it their business to survey the current scene have reported similarly. Hawkins (1979), for example, who observed classrooms across the nation, reported:

> The typical American classroom is dominated by one material only: paper. . . . The word materials used in schoolish contexts, now almost always refers to the two-dimensional kind, printed paper. . . . Subject matter is conceived to be literally inside the book or package. . . . The notion that subject matter exists outside of the book, and can be investigated outside of it is alien (p. 31-32).

Iverson (1982) has shown that creativity, problem-solving, and the imaginative elements of play are not utilized in today's classroom. Broudy (1979) testified that the "mania for the basics" does not lead to the understanding of what is read. The building of imagic stores rather than mechanical decoding constituted his approaches to reading. Kamii (1982) illustrated that the development of logico-mathematical knowledge must include the building of each child's autonomy.

Should we allow our children to be impoverished through the present road concentrated on the basics? Can we allow our children's power to create, think, make decisions, and improvise be wasted? How can the present situation we find in our schools be changed? It is vital for all of us to realize that, for the most part, our children are being cheated--that they are being denied channels for learning through their own creativity, imagination, and inner powers in favor of avenues that encourage routine and mechanical thinking. The challenge, for all of us, is urgent to help educators begin their own explorations into the cultivation of inquisitiveness and initiative, and to support their own as well as the children's natural powers to create. Touchstone has already taken up this challenge.

Notes

1. Two teachers, Ms. D. Linderman and Ms. L. A. Sanchez of P.S. 9, participated in the pilot.

2. We were, quite frankly, surprised by the number of teachers who expressed an interest in participating in the study. Our experience, as well as that of others, has indicated that teachers' participation in a study that required attendance at afterschool activities would limit the numbers who chose to become involved. While we did not question our good fortune, some teachers did offer their reasons for participating in the Touchstone study. These reasons included: that they wanted to be helpful to Touchstone; that they thought the study had merit because it included the practitioners; that they were really interested in studying particular children; and that the stipend, however small, made them feel that their contributions were being respected.

3. Four of the P.S. 87 teachers were familiar with the Carini (1977) categories, having worked with them as part of the New York State Experimental Prekindergarten Evaluation Study. The group meeting was planned to take advantage of the 87 teachers' experience with the format, Review of the Child, which they readily shared with their P.S. 9 colleagues.

4. Ms. Levy maintained a log-diary on a voluntary basis, which she submitted to me for use in the investigation. Ms. Harrison left the Project after two months and was not replaced.

5. Mr. Lewis serves in a variety of roles besides the director of the Touchstone Center for Children. He and the other artist/teachers work in collaborative relationships. Planning for the studio sessions is intense and ongoing, with Mr. Lewis providing leadership while encouraging the staff to take initiatives. As guide to the Touchstone Project, he guards the principles of the organization. At P.S. 9 studios, Mr. Lewis provided support for the two leaders (Acker and Zakin). He participated as a team member in the studio program, working with the individual children or in groups, as planned or indicated by the situation. At P.S. 87, the two leaders and Mr. Lewis worked together as a team in the studio program.

6. I believe that the presence of an observer in any situation may cause anxiety. In the public school situation in particular, the general practice is for supervisors to make a

written record of classroom observations only for the purposes of evaluating teachers' performances. What most staff members expressed when our observations were shared was their surprise in the details that were noted in each of the situations and in the careful following of each child's activities.

7. In the literature, distinctions are made between two types of observers: an observer who remains aloof and outside of the situation being watched (a spectator), and the participant-observer who enters into the action or activity. Outside observers served in the role as spectators. In developing the investigator's notes, I was a participant-observer.

8. I had received training in Staff Review processes as part of the New York State Education Department's Study of the Experimental Prekindergarten Program. The training included sessions with Patricia Carini and her school staff members.

9. We intended to continue our work in teams for the development of the case studies during summer 1980, when practitioners would be free of regular school responsibilities. To accomplish the study of the accumulated data required a period of time that would extend over several sessions for the Review teams. Due mostly to economic reasons, the majority of staff members were engaged in summer work; and our offer of a stipend could not supplement incomes.

10. Caren's story, "Animal Star Eyes," and the studio session activity that followed the reading of the story appear in Appendix F.

11. "Paper movies," as they were called in the studios, were simply made from long strips of paper cut off in any desired length from adding-machine tape rolls. To make a paper movie, the children made their pictures on this long strip of paper. A text accompanied each illustration (either written by the illustrator or dictated to an adult). The strip of paper once completed with pictures and text was rolled like a scroll. Opening the scroll revealed the pictures and story, which could be watched and read like a "movie."

12. Of course, activities with blocks must be ongoing and not merely an isolated experience.

13. In passing, we'd like to point out that it was vital that Julio's first story, dictated as part of his "paper movie" (The Bat Man Story), was accepted by the artist/teacher

despite the fact that it did not express the child's thought about his "Star Animal" (his response to the thematic activities). This acceptance--a respect for the child's thinking--was, in our opinion, an important aspect of providing confidence to Julio that words, too, could express his thoughts.

14. To accommodate classes with large registers, one half of a class group attended Touchstone in the fall term, and the other half in the spring.

15. A large paper movie was made by taping together the illustrations and the writings of a number of children. The paper was then rolled into a scroll. By rolling out the scroll so that only one illustration (one "frame") was seen at a time, the pictures could be moved like a movie.

16. As indicated in other portions of this report, the Touchstone culminations are like festivals. At these events, the entire school population is invited to visit the studios and participate in a variety of activities that extend the thematic development. Visitors to the culmination include children and their teachers of studio sessions, parents, classes from other schools, and people from the wider community.

17. Discussions concerning the children's work are an ongoing part of the collaborative relationship between the teacher and the Touchstone staff.

18. Ms. Senson, an experienced and sensitive person, felt she could not intervene in the situation, although she sympathized with Natalie's disappointment. The teacher felt that Natalie had received a great deal of attention throughout the year, and the opportunity to be in the limelight was important to the other children as well.

19. A number of children and their teachers have been ongoing participants of Touchstone over the years and have therefore had a part in developing the thematic interests from year to year.

20. In relation to Julio, it is interesting to note the work of Smilansky (1968, 1971) on play. She hypothesizes that preschool children who suffer developmental deprivation most often lack the ability to enter into playful interactions with others. Through her investigations and with carefully constructed "intervention" by teachers, Smilansky demonstrated

that "disadvantaged" children could be helped to enter this form of play with others.

21. References are too numerous to list. The word "trust" may not always be the one used in the literature to refer to these important attitudes toward children, but they were and can be found under various topics such as learning climate, relationships with children, supporting children's learnings, and fostering growth and independence.

22. The physicist quoted was Dr. John A. Wheeler, Director of Theoretical Physics, University of Texas.

CHAPTER 6
The Interview Study of Touchstone Teachers

Four teachers, responding to interview questions prepared for this study, speak:

Teacher No. 1: I feel grateful to Touchstone--for giving me a sense of freedom and [enabling me] to transmit this freedom to my children.

Teacher No. 2: Touchstone fosters education--and creative expression as an opening into knowledge. The goals for learning for everyone (children and teachers) are very admirable.

Teacher No. 3: Touchstoners are "artzy" artists--ethereal. Teachers are concrete. I must bring art down to the level of the child.

Teacher No. 4: Touchstone is trying to accomplish a very difficult thing in the schools, city, or world. Forces of the institution are against them, but they are not daunted.

Woven within and among these statements are messages concerning teachers' perceptions of their Touchstone Experience. The messages, only four of many, represent an assortment of patterns or themes, implied or stated directly, that emerged from recorded interviews with forty-one teacher-participants of Touchstone.

The interviews, with their variety of patterns, served as the focus for this chapter of the Touchstone Study. This section presents a rationale for using the interview as a tool for educational research, construction of the study's interview-format, description of the teacher interviewees, data-collection procedures, and analyses of the teachers' responses.

Rationale: The Interview as a Research Instrument

As anyone can attest to today by listening to the radio, watching television, or reading magazines and newspapers, the interview serves as an important vehicle for gathering and presenting

information and for seeking answers to important concerns. Potentialities of the interview as an acceptable tool for educational research, however, have only recently been explored.

The interview, as a research method, is no stranger to the field of psychology. In particular, some psychologists who used it extensively in studies of child-rearing practices during the 1930s and 1940s have been criticized for attempting to study the specifics of child-rearing behavior through details of happenings provided through parents' memories. The more recent use of the interview in educational research, recognizing its potential strengths, is based on obtaining understanding and perceptions from educators on various issues rather than probing for the specifics of behavior.

In an in-depth study, Beyond Surface Curriculum, Bussis et al. (1976) clearly state a rationale for using the interview for research:

> The strength of an interview lies in its ability to elicit personal opinions, knowledge, understandings, attitudes, and the like, and accumulated evidence of this nature does provide adequate support for reconstructing a general picture of construct systems (p. 15).

The general picture of construct systems is based on phenomenological and personal construct theories. Bussis et al. (1976) explains:

> A personal construct means just what the phrase implies: a personal construction or representation of some aspect of reality that is the result of an individual's interpretation of his world. . . . Constructs . . . are not merely ways of interpreting and labeling what has happened; they are the means by which we predict and anticipate events, as a forerunner of action (pp. 16 and 17).

How people view things—their perceptions and ideas—are the materials for initiating, sustaining action and for creating their surrounding environment. This theoretical position is particularly applicable to teaching in that the individual teacher creates the environment for his or her classroom, directs the program within that confine, and ultimately makes the decisions for the learning activities within that classroom.

In this spirit or basic understanding, the present study used the interview process—to open to view teachers' ideas and thoughts concerning their experiences with Touchstone.

Construction of the Interview

During the period in which the study proposal was being prepared (Spring 1978), the Touchstone director and I began a series of dialogues with Edward A. Chittenden, a research psychologist on the staff of the Early Education Group of Educational Testing Service (ETS), who served as a consultant to the development of the investigation. Later, Dr. Chittenden conducted the initial analyses of the interview data. In his consultant capacity, he helped to crystalize plans for the direction of the study, and specifically for the development of the interview; provided resources and background materials pertinent to the purposes of the investigation; reviewed questions prepared by the study director; and offered examples of interview formats used in previous studies.

The format of the interview protocol developed for this study was adapted from one used by the ETS group (Final Form II) in a study conducted in Spring 1973 with the Workshop Center for Open Education of City College, New York. (A copy of our Interview Schedule appears in Appendix G.)

To develop our interview, the format of questions was subjected to a number of revisions. The Touchstone staff and study consultant reviewed and commented upon each version. Revisions reflected attempts to clarify wording and sequencing of questions so as to trigger personal and concrete responses to the Touchstone Experience, rather than obtain from interviewees their pedantic ideas. For example, the following questions appeared on one of the earlier versions of the interview:

1. Were there any specific activities at Touchstone that you found better than others? Which ones? How?

2. What aspects of Touchstone did you find at variance with your own philosophy?

3. What suggestions do you have for changes in the Touchstone program?

For the final version of the interview schedule, we embodied the aforementioned queries in the following manner.

Question No. 3: Are there particular aspects of the Touchstone Program that you prefer/ enjoy/ find valuable at Touchstone?

Question No. 7: What specific aspects of Touchstone would you like to see in Touchstone _____ for teachers? for children? (In the interview the following words were inserted for the _____:

continued/discontinued,
strengthened/deemphasized.)

Also, Question No. 3 was preceded by one concerning the teachers' own involvement in the Touchstone Experience (Question No. 2: What do you do at Touchstone?). And Question No. 7 followed queries concerning the integration of the Touchstone activities within the classroom. We hoped that by placing or sequencing the questions in the manner described, we could obtain more detailed, concrete, and personal responses. Although questions posed in our interview asked for details and descriptions of the use of Touchstone activities within the classrooms, the more pressing purpose for each interview was to obtain responses that could reveal what Touchstone meant to each practitioner.

We organized questions to cover two facets of the Touchstone Experience: the teachers' own involvement with Touchstone and the teachers' views of children's involvement with Touchstone activities or approaches.

Time restrictions were considered in that the interviews were to take place with each teacher within a single forty-five-minute teacher preparation or lunch period.

In June 1979, we used the interview scheduled in a preliminary study with two teachers. Minor changes in the organization of the interview sheets followed the pilot activity, in that we provided more space for responses between questions. It proved feasible to complete the interview within the forty-five-minute time frame, and the importance of flexibility in programming the interviews to meet the uncertainties of school schedules became evident.

The Teachers

All public school teachers who were participants of Touchstone were eligible to be included in the interview-study sample.

We planned to reach as many Touchstone teachers as possible. With this in mind, we reviewed Touchstone records and prepared a listing of all Touchstone teacher-participants from the two public schools, 9 and 87, where Touchstone operates its studios, and of all Touchstone-Exxon fellows. A total of fifty-seven teachers were the potential interviewees. Attempting to personalize our contacts with these teachers, we informed them of the study and asked for the opportunity to conduct the interviews. As the investigator, I was known to all staff at P.S. 9 and 87 and was able to contact the on-site teachers. Mr. Lewis sent letters to all teachers who had attended the Touchstone-Exxon Fellowship Program. The task of searching for Touchstone teachers no longer at P.S. 9 was undertaken by Janice Rous, former Touchstone staff member who had worked for four years with Mr. Lewis in the organization's beginnings within the public schools.

Our search for teachers who had moved from their schools and home addresses since participating in Touchstone proved difficult. The problems we encountered were partly due to normal attrition, but mainly to the extensive excessing procedures instituted to meet the recent New York City budgetary crisis, which shifted teachers to other schools or positions throughout the school system and/or effectuated the loss of teaching jobs. For the most part, addresses obtained from schools proved obsolete. Continued efforts to track down this group of teachers included contacts with colleagues and transfer schools, researching phone directories and making follow-up calls, and posting additional notes and letters from Touchstone to the newly obtained addresses.

Every teacher contacted agreed to participate in the interview phase of the study. A total of forty-one teachers served as our interview-study sample, comprising two groups of Touchstone participants: the "Exxon" teachers and the "Core" teachers.

"Exxon" teachers. Eighteen interviewees (referred to as Exxon teachers) were those who had participated in the Touchstone-Exxon Fellowship Program that was made possible by a two-year grant (1977-78; 1978-79) from the Exxon Corporation. Administered in conjunction with the Center for School Development of the New York City Board of Education, the Touchstone-Exxon Fellowship Program provided teacher training and support by Touchstone for selected teachers throughout the city who were committed to the use of the arts within their classrooms. This program was essentially an outreach for teachers who did not have a Touchstone Project available within their own school districts.

Over a two-year period, twenty-one teachers attended the Fellowship Program. Exxon teachers received a stipend for participating in a yearlong program, which included weekly afterschool Touchstone workshop sessions, consultation visitation to school sites by Touchstone staff, and year-end culminating activities, specifically planned to permit participation of the Exxon teachers' classroom children.

Exxon teachers, interviewed for the study, were distributed among public schools in four New York City boroughs--The Bronx, Brooklyn, Manhattan, and Queens--and represented a variety of school grade-levels from elementary grades through high school. The number of Exxon teachers from each school grade-level was as follows:

School Grade-Level	Number of Interviews by Borough				
	Bx.	Bklyn.	Man.	Qu.	Totals
Elementary	3	2	6	1	12
Intermediate and Jr. High		1	1		2
Special School (included Elem. through H.S.)			2		2
High School	2				2
					18

"Core" teachers. Twenty-three interviewees (referred to as Core teachers) had voluntarily participated in the Touchstone on-site program. Their assigned children participated in such a program on a regular basis. "On-site" refers to the two elementary schools, Public Schools 9 and 87 in Manhattan, in which the Touchstone Program maintained its studios (as of 1979). The on-site program provided workshops by the Touchstone staff for teachers and children through an exploration of a variety of art experiences.

Core teachers were of two varieties: teachers who stayed with and participated with their groups of children in the studio program, and were for the most part teachers of special-education classes; or teachers of regular classes whose children attended the studio program in groups not exceeding fifteen to eighteen. In the

latter case, teachers did not accompany their children to the studio, since they were involved in work with the remainder of their children of the class. In attempts to have all children of the class experience Touchstone, the classes were divided into two groups: one half attended Touchstone during the fall, the other half during the spring.

Historically, Touchstone has been involved at P.S. 9 since 1973, and at P.S. 87 since the 1979-80 school year. Thus, Core teachers represented those teaching staff members involved in Touchstone during 1979-80, as well as teachers who had participated in the project since 1973, some of whom were excessed from P.S. 9 and/or had moved to other public schools or positions. The number of teacher-interviewees from each on-site school, past and present (as of 1979-80) Core teachers, was as follows:

School	Present	Past	Totals
P.S. 9	7	11	18
P.S. 87	5	0	5
			23

Interviewee descriptors. The study sample of teacher-interviewees consisted of thirty-nine females and two males. As indicated in Table 2, the range in length of teaching experience, at the time of the interviews, for the Core and Exxon teachers extended from those with one to three years through those with twenty years or more.

As Table 3 indicates, the class placements during the interviews included teachers who taught within regular classes (monolingual English), bilingual Hispanic and Haitian programs, and special-education classes for handicapped children.

Except for one teacher who moved from a bilingual Hispanic program to a monolingual one, class placements reflected those in which the teachers in the study sample were working during their participation in Touchstone.

Table 4 indicates the grades or positions of the teachers, as of 1979-80, ranging from kindergarten through the sixth grade and special-education classes within the elementary schools to intermediate, junior, and senior high schools.

Table 2

Years of Teaching Experience
of Touchstone Interviewees

Years	Core (N)	Exxon (N)
1-3	1	2
4-6	4	2
7-10	7	5
11-14	0	3
15-19	7	5
20 or more	4	1
	23	18

Table 3

Program Characteristics of
Class Placements of Interviewees
(as of 1979-80)

	(N)
Regular Classes (Monolingual English)	24
Bilingual Hispanic	11
Bilingual Haitian	1
Special-Education (Classes for Handicapped)	5
	41

Table 4

Grade Levels Taught by Interviewees
(as of 1979-80)

Levels	(N)
Kindergarten	2
First grade	5
Second grade	5
Third grade	6
Fourth grade	4
Fifth grade	5
Sixth grade	1
Special-Education, ungraded, elementary	5
Other Elementary (Bilingual and Music)	2
Intermediate/Junior High School	4
High School	2
	41

Notes:

(1) Six teachers taught grades of 2/3, 4/5, and 4/5/6. These were classified according to the higher/highest grade level.

(2) Seven teachers had moved to teaching positions outside of the regular classroom, such as coordinators, directors, and reading clinicians; or were on leave from teaching at the time of their interviews. These were classified according to the grade placements they held when they were Touchstone participants.

Advocates of the arts in education have indicated the significance of art backgrounds to the choices teachers make in selecting their in-service course work (see, for example, Eisner, 1980; and publication of the Arts, Education and American Panel, 1977). To discern the art training and/or backgrounds of the teachers involved in the study, we asked interviewees about their personal interests in the arts (Question No. 9). The teachers' responses indicated the following.

	(N)
With formal art training	24
Without formal art training	16
	40*

*One teacher did not respond to the question.

Voluntarism remains a basic tenet within the Touchstone structure. No teacher or child is ever forced into or held to participation in the program. As documented by the interview with the school's principal, Mr. A. Goldman, in the seven years that Touchstone has been working at P.S. 9, no teacher has ever been pressured by the administration to join or remain with the Touchstone Project. Teachers have made the commitment to work with the program on a yearly basis; some teachers repeated the commitment, while others skipped a year or more. For example, of the eighteen Core teachers from P.S. 9 interviewed for the study, eleven were involved in the Touchstone Project for periods ranging from two to seven years; and seven teachers were in their first year of involvement--some of whom were new to the school and/or excessed or changed positions out of the school. Exxon teachers were free to apply for participation in the fellowship program, as presented to them through announcements made at meetings or displayed on bulletin boards.

In summary, the teachers in the interview-study sample, past and present voluntary participants of the Touchstone Experience, were representative of:

1. Public schools within four New York City boroughs, namely The Bronx, Brooklyn, Manhattan, and Queens.

2. Grades encompassing the elementary, intermediate, and senior high school levels.

3. The gamut in teaching experiences, from those in the beginning of their careers through those with more than twenty years.

4. Various program characteristics of class placements, inclusive of regular, bilingual, and special-education classes.

5. Teachers with formal training in the arts, as well as those without formal training.

There appears to be no typical Touchstone teacher, but rather the interviewees' descriptors illustrate that Touchstone participants represent typical teachers.

Data Collection: The Interviews with Teachers

Touchstone teachers exhibited outstanding cooperation in scheduling the interviews. At the initial contact, dates were set up. Just prior to each interview, I, as principal investigator, confirmed the time and date of each meeting. Sometimes, rescheduling of the interview was required, due mainly to changes in teachers' daily assignments and school programs.

The schedule for the interviews began in 1979 and continued throughout the school year. I conducted the interviews, for the most part,[1] at each school or assigned location during the teachers' preparation, or lunch, periods (forty-five and fifty minutes respectively). Where possible, the session took place within each teacher's classroom or workspace. In the event that the classrooms were in use by children, staff rooms or offices served as the meeting place. For the purpose of time-economy, I usually prearranged the location of the interview during the appointment-making contact with each teacher, on-site or by phone. This enabled me to arrive at the school prior to the appointment, sign in, follow school procedures for visitors, and proceed directly to meet the teacher at the appointed time.

I arranged the settings for the interviews for the convenience and comfort of the interviewees to facilitate a free flow of responses to questions, and to avoid interruptions and intrusions. Where interruptions did occur during the appointment period and more time was required, teachers graciously gave of their own time, some staying after school to complete the interview. In three situations, interviews took place as follows: in a restaurant on the teacher's lunch period; at an interviewee's home for a teacher on child-care leave; and via the phone with one teacher who was on leave for law study and whose schedule would not permit a face-to-face interview.

In conducting the interviews, I supplied each teacher with his or her own copy of the interview schedule. Although some teachers referred to the schedule, most depended on responding to my questioning, and, within a certain amount of flexibility, I posed the questions in the progression in which they appeared on the format.

For each session, I sat next to or directly across from the teacher so that the subject could view or read whatever was being written.

I made every attempt to capture and record each interviewee's responses directly onto the schedule, as close to verbatim as possible, using questions such as "Can you explain?" and "How did you do that?" to obtain clarification or details. Many of the teachers prepared for the interview by bringing materials concerning Touchstone from home or gathered at their schools, although I did not request that they do so. Following each interview session, I reviewed each protocol for legibility and, where required, recopied or clarified the record from the interview notes.

There were three exceptions to the interview procedures just described. One teacher, whose initial appointment was canceled due to school circumstances while I was at the school site, was unable to grant another appointment, but asked to participate by completing the schedule herself. And two Core teachers, contacted by J. Rous, were unavailable to me. These two past participants of Touchstone returned their completed protocols by mail to the Touchstone Center. These three protocols were included in the analyses, and identified separately.

Analyses of the Interviews

A consultant team independent of the investigator reviewed the interview protocols and determined the general patterns for this portion of the study. These consultants were Dr. Edward Chittenden and Rosalie Courtney, staff members of ETS, and both experienced in analyzing interview data. The team provided a detailed report, including explanations through an audio tape-recording, from which I was able to write the report of the findings of the interviews. To insure accuracy of the details of the analyses, I provided the team with a draft of the report, prior to publication, for their modification and approval.

In judging the quality of interview data from the present study, the consultants found most protocols providing evidence of honest, detailed responses, although some few were deemed vague and unclear. For the purposes of making decisions as to the direction for analyses, the data were considered substantial enough to identify strands and patterns in the responses that permeated the protocols, but not sufficient to warrant an elaborate categorical coding system.

Two qualifications were made of the data: Teachers' responses were accepted on face value, since the analyzers did not visit the classrooms or studios to verify statements; and some teachers were more specific than others in their answers concerning their own or children's experiences with Touchstone.

As with most interview data, the protocols presented a large and complicated body of material that could have been analyzed in a variety of ways. The direction selected represents an initial thrust, and is one of many that could have been followed.

The interview report foci. After the initial review of the protocols by the interview-study team, the patterns or themes arising from and emphasized in the data were discussed with me. Three issues pervaded all or almost all protocols:

1. The benefits that teachers perceived from the Touchstone Experience.

2. The obstacles to the implementation of the Touchstone approach into the regular classroom program, as identified or implied by teachers.

3. The teachers' understanding that Touchstone represented an approach and had a point of view.

The first two issues (perceived benefits and obstacles) were of prime importance to the goals of the present study and were selected as the foci for the in-depth analyses by the interview-study team. I extended the third theme, recognition by teachers that Touchstone represented an approach, identified by the interview study team in their general remarks.

Methods and procedures. In conducting their in-depth analyses, the interview study team moved through a process of examination of the data that involved various readings and reviews of each protocol, first for general impressions and then for identification of patterns, themes or issues emerging or strongly emphasized by the teachers. In identifying the selected patterns or strands from the protocols (perceived benefits and obstacles), these themes arose from the mode and manner of each subject's responses, either in direct remarks or in implied messages, and recurred or stood out across the interview data. We then organized the patterns, along with some direct documentation from the protocols, to substantiate the interpretations made by the analyzers.

Procedurally, the two members of the interview-study team divided the protocols through the use of identification numbers; one person took the odd-numbered protocols, and the other took the even-numbered ones. Within a collaborative structure of discussions with each other, the study team shared, interchanged, and pooled their impressions and ideas. Later, in preparation of the study report, I amplified the illustrations of the thematic patterns from the responses in the protocols.

Perceived benefits of the Touchstone Experience. All teachers indicated benefits from their participation in Touchstone, thought the program should be continued, and wanted more of it. In examining the values or benefits perceived by the teachers to the Touchstone Experience, the interview-study team found that all protocols, with a single exception,[2] could be related to one of three emphases:

1. Personal or professional growth and development.

2. Practical applications or adaptations into the curriculum of the classrooms.

3. Advantages to specific children who were Touchstone participants.

Not surprisingly, the third emphasis was made only by the Core teachers and not by the Exxon teachers, since only children from the on-site schools (P.S. 9 and P.S. 87) attended Touchstone on a regular basis.

Despite consensus that Touchstone was valuable, the teachers in the study sample varied broadly in their ideas and explanations of these benefits. Also, some teachers expressed more than one benefit; others mentioned but one. Table 5 provides a brief description of each benefit and lists the variations or classifications which illustrate the variety of emphases within each of the categories.

Each of the values and variations perceived by the teachers are discussed, along with excerpts of teachers' responses taken directly from the protocols. These excerpts serve only as examples to supplement the analyses, and do not in any way express the full extent of descriptions made by the study sample.

Table 5

Categories of Benefits Perceived by Teachers of Their Touchstone Experience

Benefit	Description	Classifications or Variations
A: Personal/ Professional Growth and Development	Teachers feel energized, receive ideas, keep in touch with learning, gain insights, etc.	1. Stretch/Shift/Redirect 2. Background/Adjunct/Support 3. Recreational 4. Interactive 5. Learning Through Children 6. Frustrated/Antagonistic/ Angry 7. Boring/Not Relevant/ A Waste of Time
B: Practical Translation into Curriculum and Instruction	Teachers are able to make tangible application of Touchstone into the regular classroom project.	1. Integration of the Touchstone Approach into the Regular Classroom Program 2. The Literal Translation of Touchstone into the Regular Classroom Program 3. The "Outside" Activity
C: Advantages to Children	Teachers discuss the benefits of the Touchstone Experience on children who attend the studio program.	Effects of Touchstone on Specific Children

Benefit A: Personal/Professional Growth and Development. Some teachers attributed personal and professional growth and development to their experiences in Touchstone. In analyzing the teachers' responses, the interview-study team found seven variations to this central theme.

A-1: Stretch/Shift/Redirect.

This category of responses related to a primary or direct benefit teachers felt they received from Touchstone. For these teachers, Touchstone initiated a new awareness, stimulation of and stretching of their thinking. Two examples serve to extend the description:

> For me as a teacher, Touchstone opened a new world. I had never written poetry or painted before. I learned a whole new way to present subjects like Social Studies. I changed for the better. Touchstone awakened a talent in me.

and

> Richard Lewis awakens you. The program takes you up from your bootstraps and pulls you out of the depths, stirring your creativity and imagination. You feel that you can do, that you can be, and that you are.

Words such as "awakening," "inspiring," and "energizing," used by these teachers, exemplified their point of view.

Other teachers, whose remarks also fit this category, considered Touchstone an intellectual experience. Two examples:

> [Touchstone] was more of a "think" session than a workshop. Prior to Touchstone I thought units of study. This changed my thinking. You approach learning through a theme and use media (art) as motivation to the theme. Touchstone provided thinking time.

> An extremely rich experience--it released the self--gave spark, new directions (not just learning skills perspective). [It was] a loosening up [of] the mind.

For some others, perhaps in more emotional terms, Touchstone initiated a whole new attitudinal and perceptual shift, and a new sense of awareness as artist/teacher. One teacher whose remarks serve as an example of this group, said:

> I was left with the approach. I inherited understanding. I would say that much of what is in my room reflects Touchstone. I can't explain how it affected me as a teacher--as a human being. It was years later that I understood.

A-2: Background/Adjunct/Support

Benefits classified under this category are associated with Touchstone as a supportive entity. Perhaps less central than the first variation, these teachers' responses concentrated upon the confirmation that Touchstone gave to their teaching directions. Here, teachers felt support and gained background. Words often used by the teachers were "affirm," "support," and "learn." Some examples:

> [Touchstone] is a support system to aid teachers and bring out ideas into their classrooms--both to motivate and extend learnings.

and

> The workshops did affirm my own position that what I was doing was the right thing with children.

These teachers recognized Touchstone as part of their own being and structure, feeling familiar and comfortable with the Touchstone process. For others, Touchstone opened new vistas and approaches through the distribution of literature and other resources. In particular, teachers remembered the poetry readings, storytelling, museum trips, and the techniques to use with children:

> Touchstone provided awareness into poetry, art, drama, and how to bring richness into teaching.
>
> I was exposed to different literature, which I now use with children.
>
> And the storyteller was good. This was something I wanted to do better with children and [it] gave me techniques.
>
> Touchstone expanded my own teaching library and background. This led to my obtaining a resource library and materials to use with children who are hard to motivate.

Other kinds of supports were recognized:

> Richard Lewis was available for help whenever you needed him to plan or evaluate.
>
> Touchstone was very important to me as a teacher--it gave me confidence that I could do.
>
> Although I had art training, I didn't know how to integrate it into the curriculum. But Touchstone taught me--released me--to be free to use my own art knowledge in the classroom.

There were definite and discernible differences between the first and second variations (A-1 and A-2). In the first the teachers experienced a shift in directions--a new way of looking at things--that ultimately changed their teaching. In the second category, teachers recognized Touchstone's approach, felt comfortable with it, and took from it the supports and resources that would help them develop their own directions.

A-3: Recreational

Some few teachers referred to the Touchstone afterschool and lunch meetings as opportunities to relax. For example, one teacher said, "I like to listen and relax"; and another said, "I liked it--it was enjoyable." For these teachers, Touchstone was a pleasant place in which to spend some time.

Also included in this category were teachers who referred to Touchstone as "a course." In the words of one teacher, Touchstone was "an exhilarating course, better than any college course I've ever taken."

For the most part, teachers whose comments were placed in this classification made other comments that fit other categories.

A-4: Interactive

Values attributed to the Touchstone Experience were often based upon teachers' opportunities to share with other teachers, to collaborate, and to participate in discussions. Words and phrases such as "share," "discuss, "getting ideas," and "learning from and sparking each other" were often used in these responses. Here are three examples of these thoughts:

> [It was] exciting to meet with other teachers. [We] gave ideas to each other . . . the sharing of ideas.
>
> I especially liked the collaborative spirit that was developed between teachers who met at Touchstone. We worked together as partners, as groups, sharing ideas, sparking each other, listening and talking about problems.
>
> I enjoyed and profited from a relationship with another teacher at the workshop . . . who extended my learnings.

The opportunities to interact with other teachers were of prime importance to some members of the study sample. For some, this value was considered their

major benefit. In a succinct description of the interactive spirit provided by Touchstone, one teacher coined the apt phrase "We combined and bloomed."

A-5: Learning Through Children

Some teachers said they benefited primarily through observing children, working with them on projects within the studio program, or viewing the children's work. These were among the Core teachers at the on-site schools. One teacher considered this value as the very foundation of the project:

> The whole thing is centered on children. How children can educate teachers--how to use children's life experiences and use them as learning materials in learning school subjects. Accept the children's contributions and find ways to expand the children's learning while learning yourself.

Others appreciated seeing their children in a setting different from their classrooms and observing how the children related to other adults.

Respondents also provided concrete examples of what they had observed, in particular in connection with specific children. For the most part, the latter were children whom teachers found difficult to cope with within their own classrooms.

A-6: Frustrated/Antagonistic/Angry

A few teachers had a personal struggle with the Touchstone Experience. Their reasons were not always clearly defined, but some teachers declared themselves frustrated or bewildered, and in some cases antagonistic or angry.

Frustration is often experienced during a process of change, and in this case, may illustrate that the Touchstone program is working. One teacher explained her dilemma and touched upon the nature of her struggles as she attended the program:

> I was frustrated at times because I didn't see the direction. . . . Teachers are usually told in advance what to aim for. This didn't happen in Touchstone. . . . The Touchstone experience was hard to measure--but after going through it, it was rewarding and satisfying.

Later in the protocol, this same teacher returned to the subject:

> I was glad when the Touchstone meetings ended, but I miss it now--the leadership of Richard Lewis and the respect of their [the artists'] ideas. I need this kind of support.

One or two teachers used words like "crazy," "messy," and "artzy" in their descriptions of the artists. One teacher[3] was ambivalent about Touchstone coming to her classroom:

> I didn't have their talent. I respected it but I got very angry when things got out of order. . . . I had to pick up the pieces.

Another teacher preferred not to have children present when she was working in the studio:

> I like to be left alone to do my art work. . . . They interrupt and annoy me.

These complaints or difficulties were expressed by only a minority of the interview study sample.

A-7: Boring/Not Relevant/A Waste of Time

This last variation of the larger category, Personal/Professional Growth and Development, revealed that one or two teachers labeled the program "boring" or familiar, in that they had experienced it all before "in a methods course."

Also included in this variation were teachers who wanted "none of it" for themselves but thought that Touchstone was definitely "good for the children." The basic complaint for these on-site teachers centered around the once-a-week conferences that Touchstone scheduled for planning and sharing with Core teachers. "Lunch conferences should be discontinued," voiced one of the teachers. "Why do they have to bother me? I don't bother them!" said another. Basically, these teachers felt they needed the lunch period for completing classroom tasks or "just getting away from it all."

The comments placed in this category were made in the context of more positive responses about Touchstone, either concerning its ideas or activities the teachers could take back to their classrooms, or how important they thought Touchstone was for the children.

Benefit B: Practical Applications or Adaptations into the Curriculum of the Classrooms. The extent to which teachers implemented Touchstone within their classrooms was the focus of this second broad category of benefits perceived by Touchstone teacher-participants.

In coding the responses made by the teachers, the interview-study team felt less comfortable in making their judgments from the protocol material than they did in analyzing the first emphases of benefits, namely, personal and professional growth and development. Judging the scope of implementations from hearsay was admittedly hazardous. However, the material in the protocols did allow the analyzers to make some distinctions concerning the teachers' approaches to the implementation or adaptations of the Touchstone concepts.

The extent and kinds of implementation of Touchstone by the study sample, discussed in this portion of the analyses, were sometimes quite independent of the emphases made of personal/professional benefits presented earlier in this chapter. For example, one teacher who indicated that she made extensive practical uses of Touchstone within her classroom, although grateful to Touchstone, did not strongly emphasize personal or professional benefits. Thus this teacher's remarks did not register within the strong categories of the first analysis, but were emphasized in the implementation section. In cases such as the one just mentioned, the emphasis of the teacher's responses in each of the analyses was separate. For

other teachers, however, the implementation of Touchstone within their classrooms was closely connected with their perceptions of the project's influence on their personal or professional growth and development.

The three emphases, made by the study sample, toward practical applications of Touchstone are discussed next.

B-1: The Integration of the Touchstone Approach into Classrooms

The remarks placed in this classification held a sense of both assimilation and accommodation by teachers to Touchstone's direction and approach. These teachers took in much of what was provided by Touchstone, and at the same time, because of the experience, changed their thinking and direction. They emphasized planning--how to "use the Touchstone ideas" and how to fit these ideas into their own "programs, teaching styles, and interpretations."

Some teachers spoke of the "reshaping" of entire programs that was triggered by their attendance at Touchstone. For example, an art teacher in an intermediate school attributed "new avenues" to her art program in which she incorporated drama, dance, writing, and the use of art media. Another teacher described the development of new approaches, based on Touchstone, for a high school's physical education program. Prior to Touchstone, the art and physical education programs in these teachers' schools had been only "technique-oriented."

Other teachers gave examples of how they adapted Touchstone's ideas, offering details on the motivating activities. Here is an excerpt from one protocol:

> We used Prehistoric Man. I started with questions to children: How did language begin? Where did it come from? Were there books, dictionaries? Children became involved in thinking about this. Then some children said that the cave men couldn't speak--that they only said "Uh, Uh" or grunted. We had to figure out what these grunts meant. We went on from there--making many murals, writing stories and

> poems. It was integrated into Language Arts, Math, Science, Social Studies (maps especially), food, music, movement. We made clay figures and wrote about them. I use everything the children think about or bring into the classroom. . . .

Another teacher indicated that she had found "a whole new way to present subjects like Social Studies" and provided details on how she integrated her own and the children's sessions in the Touchstone studio with the classroom program.

In some protocols, details of the integration were explicit, and included the specifics of themes, planning and developing of projects. In others, despite an absence of illustrations, the study team could identify some form of integration of Touchstone into the classroom.

Teachers who integrated stressed two strands or streams of thought concerning what Touchstone had to offer for incorporation: the substance or "meat" of Touchstone, such as art experiences in its various forms, museum trips, literature, etc.; and the processes of Touchstone, such as how the interests of children were expressed and utilized, the kinds of questions to ponder, etc.

Some teachers stressed substance; others, process; and still others, a combination of the two strands. Also, within the group of "integrators" were teachers who raised thoughtful questions about the line between following a child's interest and maintaining the chosen theme, and where the boundaries of these two directions might be.

The teachers whose responses we classified within this first category of practical applications were most often those interviewees who sensed the <u>power</u> of Touchstone's processes and who emphasized their professional gains from the experience.

B-2: The Literal Translation of Touchstone into Classroom Programs

A second group of teachers made extensive use of Touchstone by introducing or implementing the projects' materials and activities in a concrete, discrete fashion. In these situations, a teacher might, for example, adopt a particular Touchstone theme like Amphibians and Reptiles; and in quite a literal manner, make classroom activities fit around this theme. In another example, one teacher provided a listing of ten specific activities she initiated with her children that she had collected from her own participation in the workshops. The listing, quite extensive, had few connections—each activity a separate one—with little indication of where the teacher would go, once the activities were completed.

Others told of how they related and shared with their class of children their excitement in attending the Touchstone "course" and of how they brought back activities that they and the children engaged in immediately following each workshop. One of the teachers gave the following description:

> [I] told [the] children about my Touchstone course. They were excited too. While at Touchstone, I used some of the activities. . . . [We] did something from Touchstone every week. . . .
>
> Examples: 1) [I] asked children to "make something that flies." I asked, "How would you feel if you were an animal?" [and] "Where would you fly if you could?" The children wrote creative stories on these topics.
>
> 2) [I] introduced children to snake patterns--they drew their own. . . .
>
> 3) Also, trips into [the] schoolyard to discover new things in familiar places.

The teachers whose implementation of Touchstone we classified under this second category were less likely to emphasize personal/professional benefits from par-

ticipation in the project than those teachers whose responses fit the first category (B-1).

Those who translated Touchstone to their classrooms in a literal fashion spent a great deal of energy and time implementing the activities, and did so with contagious enthusiasm.

B-3: The "Outside" Activity

A third group of teachers did not stress practical applications of Touchstone in their classrooms. Nonetheless they spoke of Touchstone as an important facility to have within their schools and "good for the children." Basically, these teachers followed two separate trends of thought.

1. That Touchstone could not be implemented into the regular classrooms. They cited a variety of problems including the following: Teachers lacked experience and artistic techniques; Touchstone artists needed to be in classrooms more often; teachers required support, such as classroom assistants; classrooms lacked materials and space; and teachers had other priorities.

2. That Touchstone should not be implemented into the regular classroom programs. For these teachers, the Touchstone experience should remain an "outside" activity although they considered it "very important to the children." According to these teachers, Touchstone resources, outside the classrooms, gave children a variety of opportunities: a chance to express creativity and imagination (these are not stressed in the regular classrooms); an appropriate place to let off steam that built up from frustrations in the classrooms; relief from classroom constraints; the experience of interacting in small groups; and relating to adults other than teachers.

For both of these groups of teachers, the Touchstone studios held a special magic for children, as well as themselves. For the majority of these teachers, Touchstone represented a place where freedom of expression was encouraged and valued.

Benefit C: Advantages to Children. All Core teachers (P.S. 9 and P.S. 87) whose children attended the Touchstone studios considered the program beneficial to their children. Most teachers told of how children always "remembered the day" and even the hour they were scheduled for Touchstone. One teacher who serves as an example said, "Children love it! If Touchstone is canceled, they are disappointed and I suffer. They have a hard day." Some teachers revealed that they would caution children that if their classroom work was not completed, they would have to forfeit Touchstone; and miraculously, on Touchstone days the work was completed.

A kindergarten teacher expressed pleasant shock when shown a most intricate work of wire and tissue paper made by one of her children in the studio. The child, she claimed, never used the art materials available every day in her classroom.

Special-education teachers who stay and participate with their groups of children in the studio program shared their observations of the values of the experience for specific children. Here's an example:

> Children like going [to Touchstone]--it's amazing. There have been very definite gains. Example: John, who always made something and then destroyed it--because he is a perfectionist and things don't come out the way he envisions them. John is beginning to be more positive about what he makes.

Another teacher, who attributed to Touchstone the complete metamorphoses of four boys who exhibited "difficult social behavior" in her fifth-grade class, gave some details:

> Richard Lewis didn't have to take them--but he offered to try with them. Richard and his staff gave them personal attention . . . this had a profound effect on the boys--in learning and in the way they behaved in the class. Since they liked to go to Touchstone, I used it as leverage. They could not go . . . unless they completed their work in class and it had to be quality work. I found that they really wanted to go to Touchstone, so they complied.
>
> They presented their [Touchstone] work to the rest of the class. The rest of the children were motivated to go to the library for research and prepare reports. It also raised the status of these four boys and their

> attitudes [about themselves] as well as the children's attitudes toward them.

Later in the interview this teacher said, "The children who are involved in Touchstone will never forget it." And, then she revealed:

> One of the boys came back to P.S. 9--he's in junior high now--he came to bring a letter to Richard Lewis to tell him how much he enjoyed Touchstone, and that he wants to work with them again.

Some teachers expressed the direct connection of children's Touchstone Experience with specific curriculum areas carried on in the classrooms. For example, a first-grade teacher whose pupils spoke only Spanish credited Touchstone with the children's success in beginning reading activities. Touchstone, she felt, provided exciting and motivating experiences that helped the children immeasurably in building their vocabularies and in exploring and using language--their own and English.

Teachers made many statements in which they referred to Touchstone's work with children as "special," "creative," "sensitive," "positive," and of extending them into "another stratosphere." They showed recognition, too, of the "special quality" with which Touchstone staff related to children by the way they "listened," "respected," "encouraged," "guided," and "inspired" children. Many of these children--considered "slow," "hyperactive," and "poor or problem learners"--were "difficult to reach" in the regular classrooms.

One teacher whose comments appeared to summarize how Core teachers viewed Touchstone's relationships with their children said, "I think they try to touch--to use their name--that very special part of each child."

Exxon teachers' children did not attend Touchstone's regular studio program, and, therefore, these teachers' responses related mainly to their own experiences with the afterschool workshop sessions. Some Exxon teachers did, however, share the excitement of their own learning, as discussed in the section on the practical applications of Touchstone in the classrooms.

Some Exxon teachers' children did attend the culminating activities--semiannual events--in which the world of Touchstone was shared by children, and teachers with the larger community of the school and beyond. On several of my visits to the Exxon teachers'

schools to gather interview data, teachers would introduce me to the children as "the visitor from Touchstone." Not uncommonly, children would carry on spontaneous conversations with me concerning their experiences at the culminating activities. They posed such questions as "Will they send up the balloons again?" and "When will Richard Lewis come to our school?"

In one classroom, two boys who had participated in one of Touchstone's culminating activities asked me to bring rather lengthy messages back to Mr. Lewis. The classroom teacher intervened, suggesting that the boys might like to write letters instead. Quickly, the boys set to work.

Summary: A Global View of the Perceived Benefits of the Touchstone Experience

In analyzing the benefits teachers perceived of their participation in Touchstone, we categorized the responses under a variety of classifications, as discussed in the preceding section of this report. Our analyses of the variations of responses did not take into account how central these messages were to the total protocol. For example, a teacher might have made a comment about how important it was to interact with other teachers; however, when the total record was reviewed, the larger theme for that teacher had to do with the supportive functions of Touchstone. On the other hand, a category such as "stretch/shift/redirect" could almost define another teacher's major theme or his or her responses. Few protocols, however, could be classified under any one category; rather, they held a combination of the various categories.

To aid in summarizing the variety of patterns of benefits contained in the findings, the interview-study team reviewed the protocols to identify each teacher's key ideas. In this analysis, they expressed key themes of benefits from each interview record and placed them under three major listings: personal (the teacher's own involvement with Touchstone, practical (the adaptations or applications of Touchstone into the regular classroom programs), and children (the children's relationship to Touchstone). Only key or emphasized ideas were listed.

By organizing the data in this fashion, a pattern of the expressed benefits for each protocol was made. Table 6 presents this summary data and illustrates relationships between the personal and practical emphases. The table is illustrated in two separate sections, one for the protocols of the Exxon teachers and the other for the Core participants (P.S. 9 and P.S. 87 teachers). Each protocol was rated, utilizing coding symbols.

The analysis of key responses made by the study sample revealed a variety of patterns of benefits perceived by teachers from their Touchstone experience. Some teachers stressed the personal, almost to the exclusion of the practical; some stressed the practical and minimized the personal; others stressed both the personal and the practical; and some saw benefits confined to the children and not particularly to themselves or to their practice.

The Obstacles to the Implementation of the Touchstone Approach Within Classrooms

Almost all teachers identified or implied there were obstacles to the implementation of a Touchstone approach into their classroom programs. The interview-study team examined all protocols for this portion of the study, and organized the inhibitors into six broad categories:

1. Functional
2. External Standards
3. Children
4. Teacher Style/Perception of Ability
5. Teacher—Philosophical Differences
6. Other Inhibitors

Functional. "Sheer logistics," commented one teacher, who expressed the kind of obstacles some teachers felt inhibited their directions. The lack of materials, time, and space were problems most often mentioned by these teachers. "Classes are too large," voiced another teacher, and working with art materials was, for others, "too messy," it required "extra work, organization and planning." One teacher put it squarely:

> Teachers cannot do [this] by themselves. They need help--because it is too draining for teachers. To work at this level--creatively with children--is very hard work. The Touchstone staff work their asses off!

External standards. Obstacles to implementation of Touchstone, placed under this heading, were related to teachers' thoughts on the "prescribed" curriculum, directives from school officials, and pressure from parents. One teacher who considered Touchstone important for children as an "outside-of-the-classroom" activity, summed up the matter:

Table 6

A Global Review of Benefits Perceived by Teachers of the Touchstone Experience: Relationship Between the Personal and Practical Emphases

		Practical (classroom) ++	+	0	-		
Personal	++	///	///	//		8	"Exxon"
	+	/	//			3	
	0	///	/		/	5	
	-				/	1	
						17	
		++	+	0	-		
Personal	++	///	//	/		6	"Exxon"
	+	//	//	//		6	
	0		/	//////*	//*	9	
	-				//*	2	
						23	

*Emphasis for these teachers tended to be upon benefits for children who participate in the Touchstone Studio progam.

Coding Legend:

++ = Personal or Practical are given strong emphasis.

+ = Personal or Practical are articulated but not with such emphasis.

0 = Personal or Practical may be mentioned but somewhat perfunctorily.

- = Benefits may be mentioned by the teacher, but problems are noted.

> Teachers need to stick to basic skills. We are really grinding away at this.

Tension concerning the "back to basics" direction, currently popular, especially for "teachers of disadvantaged or low-achieving children," proved to be a major obstacle for a number of the teachers:

> There's a very rigid scheduling of academics now coming from the district office. It is moving to a tight schedule. Everyone does the same subject matter at the same time.

Teachers of special-education classes considered the uncertainties and lack of direction from their supervising agency[4] the major deterrents to the implementation of the Touchstone approach into their regular classroom programs:

> So much insecurity is evident within the Special Education Bureau. We have had eight supervisors in the past 2 years and each one asked us to do something else. Basically, they insisted on our following the Special Education curriculum [guides].

Children. Some teachers felt that the Touchstone approach was not appropriate for all children. "These children must pass achievement tests and we need to drum . . . things into them," emphasized one teacher who described her children as "poor, underachievers, and discipline problems."

Also, a special-education teacher who considered Touchstone "a terrific program," thought that the project was wasted on the children who were identified as "brain injured":

> These kids are not creative. Somehow, I see Touchstone for the gifted or average.

Some teachers criticized the "free" atmosphere of the studio program and thought that there was "too much freedom," particularly teachers who felt the children "needed discipline" or "needed to complete tasks" and "should be measured for achievement." Although these teachers commented on the importance of having the Touchstone Project available in the school, they felt that the approaches, once translated into the classrooms, would not work "for their children."

Teacher style/perception of ability. Some of the other teachers revealed that the Touchstone approach did not fit their own style and direction in teaching:

> At Touchstone, there is no right and wrong. Children make decisions--what to do, what to work with, what to make. This is excellent for Touchstone but not for me in the classroom. In the regular classroom, the child must complete tasks, learn, and be measured.

Teacher-Philosophical. The teachers whose responses were placed in this category were apt to be critical of specific aspects of the Touchstone program. Some offered suggestions to improve the Project. For example, an Exxon teacher, who indicated that she had benefited from the program, felt that the workshop sessions tended to be a "hodgepodge" of information. She suggested that "every workshop session should have a definite and clear goal." And another teacher suggested that Touchstone should "develop a sequential curriculum" that would be distributed to the workshop participants.

A Core teacher indicated that "Touchstone was an extension of her classroom" and asked for "individual conferences" with the Touchstone staff so that Touchstone could make more "correlations with classroom themes."

In quite another direction, one teacher explained her lack of enthusiasm for new approaches and ideas for her classroom:

> There is a "Bureaucracy of Teaching" that wears you down--even though you want to hold on to your ideals about children, the organization wears you down. Teaching becomes difficult.

For this teacher, as well as others, Touchstone represented "an ideal . . . with certain values that have been lost."

Other Inhibitors. Some few teachers spoke of or implied "personal strains" and stresses, which they claimed sapped their energies, and served as obstacles to their own involvement in the Touchstone approach.

In summary, obstacles to the implementation of a Touchstone approach in classrooms, as expressed by teachers, ranged from practical difficulties to theoretical differences and institutional pressures.

Some teachers in the study sample, however, neither mentioned nor implied these hindrances. For them, a Touchstone approach appeared to be their direction:

> My children really learn. They feel good about themselves. They write, talk, share. . . . The children do not feel that the Arts are separate from life. Arts are a total part of learning. Art is not just drawing, or arts and crafts. Art . . . is control of mind and body.

The Touchstone Point of View: The Teachers' Perspective

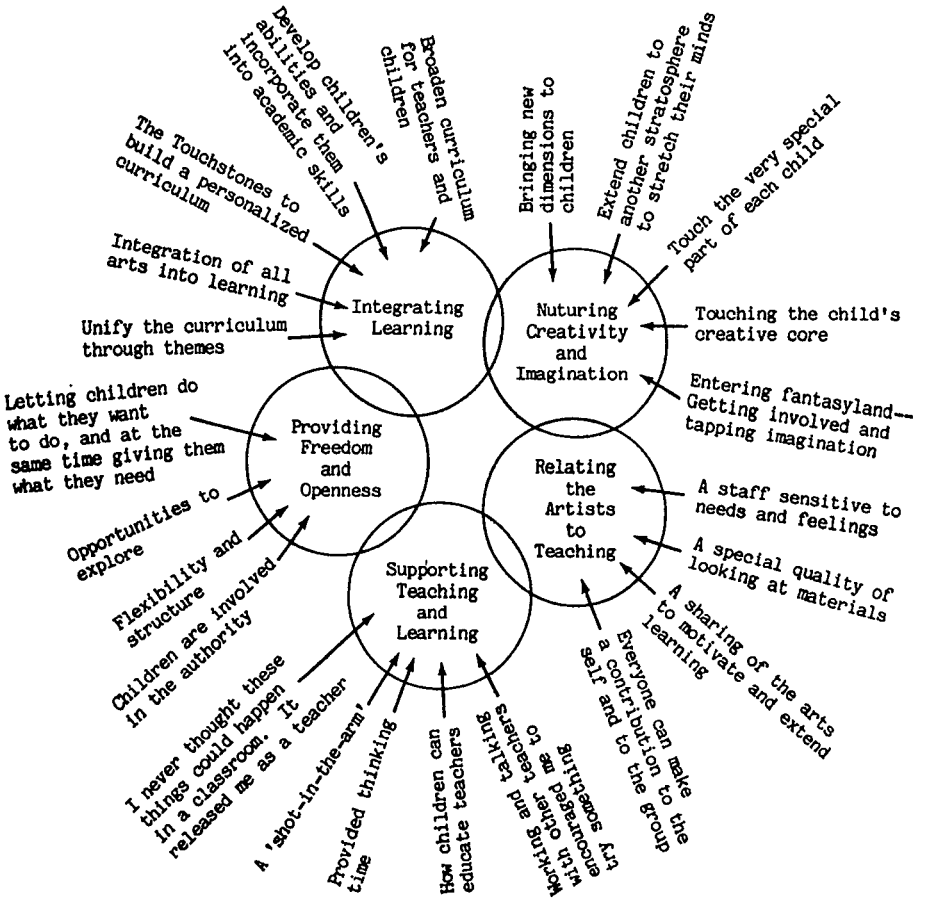
The interview-study team found that all teachers understood that Touchstone has a philosophy and represents a point of view, as contrasted with reports in the educational literature that teachers complain about programs entering the schools. In teachers' opinions, these programs lack any point of view or foundation, or recognizable approach to teaching and learning (see, for example, Edelfelt, 1979; and Katz and Krasnow, 1975).

In an effort to identify what teachers expressed about the Touchstone point of view, and to extend the consultant team's finding, I studied the comments made by all teachers to Question No. 4 of the interview (What is your view of the Touchstone philosophy?). My examination of the responses to this question followed a different approach from the analyses made by the interview-study team. The team examined and analyzed the emphases, themes, and implied messages that stood out or were woven within and across each protocol, whereas I focused only on reporting the study sample's responses to a single question.

In reviewing all the remarks made by the teachers to Question No. 4, I catalogued certain key ideas emerging from the descriptions. The teachers' descriptors encompassed five interrelated categories of the Touchstone approach: integrating learning, nurturing creativity and imagination, relating the arts to teaching, supporting teaching and learning, and providing freedom and openness. As depicted in Chart 3, I have placed each descriptor in a circle that overlaps with another. The overlapping illustrates the interconnectedness of the teachers' ideas. The majority of the teachers expressed more than one key idea. Each descriptor has at its outer edges, examples of teachers' comments concerning each of the key categories. As illustration: the key idea "Integrating Learning" has surrounding it five statements, e.g. "Broaden curriculum for teachers and children" and "Develop children's abilities and incorporate them into academic skills." Through the schematic

CHART 3

THE TOUCHSTONE POINT OF VIEW:
A CONGLOMERATE DESCRIPTION
BY TEACHERS



presentation of Chart 3, a composite description of the Touchstone approach emerges. While teachers may have varied in their descriptive emphases, there can be little doubt that the participants recognized that Touchstone has an approach that benefits the education of children and provides resources for teaching.

What we think is important about the involvement of teachers, touched perhaps by their Touchstone participation, was best described by a teacher who wrote the following poem, which hung on the door of the P.S. 9 studio as a greeting for one of the Project's culminating activities:

> "Come," it said
> And we came.
> Creeping, crawling, slinking, squirming.
> Some hesitantly, others more quickly . . .
> Others, still, could only raise their heads
> to peek, or eyes to stare . . .
> Yet we came--all of us--
> Here Together Waiting

Summary and Conclusions

To recapitulate the findings of the interview study, the analyses of the interview data revealed that all teachers:

- Claimed benefits from their participation in the Touchstone Experience.
- Indicated obstacles to the implementation of the Touchstone approach in their regular classroom programs.
- Recognized that Touchstone represented a particular point of view for education.

Two personal notations seem appropriate. First, I was struck by the cooperation freely given by the members of the study sample. The teachers I contacted seemed eager to participate, despite the intrusion into their much coveted lunch and preparation periods. All the teachers interviewed were pleased to be contacted on behalf of their Touchstone relationship. Eager to talk, they provided candid views of their Touchstone Experience. Second, I believe it important that others provided the review and analyses of the interview protocols. Besides possessing unique skills necessary to study the qualitative materials, the consultant team brought their in-depth understanding of the classroom situation to bear on the data, they provided objective views, and they opened new vistas of comprehension in our efforts to investigate Touchstone.

Notes

1. There were three exceptions that are explained later in the text.

2. One teacher's interview protocol was excluded from this part of the analyses, since her remarks strongly stressed the political and general educational implications of Touchstone. Unlike the others in the sample, the statements permeating this teacher's protocol could not be summarized under any one of these emphases.

3. This teacher completed the schedule on her own.

4. Special-education classes are under the jurisdiction of the Bureau of Special Education, a centralized office of the New York City Board of Education.

CHAPTER 7
Touchstone in the Public Schools: Historical Perspectives

An important function of this investigation has been to examine Touchstone's roots and to document its evolution. This portion of the report will present the story of Touchstone Center's beginnings. We will look too at some of its underlying principles and guiding philosophies, and provide a sense of its history and structure.

The Touchstone Center for Children, Inc., has established a number of ongoing programs; this profile concentrates on one of those undertakings, namely, the Arts in Education Project within the New York City public schools. The material presented here depends heavily on Touchstone's semiannual accounts of its work, its Mid-Year and Final Reports (see Touchstone, 1975, 1976a, 1977). Other recordings--audio, video and printed--maintained by Touchstone throughout its existence, were also made available to me as the investigator. In addition, I used books, articles, tape recordings, unpublished reports, and the materials from the present study to gather background on the organization.

Touchstone's Genesis

The Touchstone Center for Children, Inc., was established in 1969 as a nonprofit educational organization to support the creative and imaginative efforts of all people, children and adults alike. The Center's expressed dedication is to explore ways and means by which "the arts may have a more fully realized relationship with all aspects of learning and teaching" (Lewis, 1976, p. 252). Seeking a variety of avenues in which to do its work, the Center has many ongoing projects, including: Arts in Education, Arts Consultation Service, theater programs, seminars and workshops, publications, exhibitions, films and videotapes. Funds for the support of Touchstone have come from grants of various kinds from major foundations.

Touchstone's Director. Richard Lewis, poet, anthologist, and educator, is the founder and director of the Touchstone Center. Born in New York City in 1935, Lewis graduated from Bard College in 1957 and did graduate work at the Mannes College of Music. As a teacher, Mr. Lewis has taught all age groups, from children in the elementary grades to college-level students, both undergraduate and graduate. As a lecturer on children's literature, creative writing, and the imaginative processes, he is often called upon to give courses and workshops. He has served as a faculty member at a number of higher education institutions, such as Bank Street College

of Education, Fordham University (School of Education), The New School for Social Research, Rutgers University, Webster College, and Lesley College. He has edited a number of anthologies, including Journeys: Prose by Children of the English-Speaking World, Miracles: Poems by Children of the English-Speaking World, There Are Two Lives, The Way of Silence, and I Breathe a New Song; and he has contributed many articles to journals and periodicals (see References for listing). A book in progress concerns the imaginative and creative processes. Through the years, Lewis's original theater pieces, performed by the Touchstone Players, have been produced in a variety of showcases, including the American Museum of Natural History.

Mr. Lewis brings an artist's eye to observations of his own two children's growth and development. Throughout his writings, Lewis has utilized the intimate knowledge of his children in clear, delightful anecdotes to explain his philosophy. For example, in an article about poetry, Lewis wrote:

> We need to go back to early childhood, to that point where poetry seems to come out of the very rhythm of a child's moving. My two-year-old daughter has created her own little poem--a very simple one. It has just one word: "Eye." When she sees a dog or a bird, anything with an eye, she will stop and say "Eye," and move her hand to her eye. The motion of her hand is connected to her word. I think it is the marvel of young children that their words are connected to the rhythms of their bodies, to the way they move, the way they dance. Some of the most extraordinary expressions of childhood do not come from a child sitting quietly in a chair, but from a child who is playing and dancing. Little children have to move. It's their way of learning, and their language is associated with that way of learning (1971a, p. 142).

And somewhat later, he wrote about the relationship of learning and expressiveness in a brief vignette about his son:

> "Look at this writer thing," my son says to me, picking up a stick, and scratching in the dirt, diagonal lines joining.
>
> "What this is?" he asks.
>
> "It looks like an H," I tell him.

As we continue, my answers to him are about S's and P's and O's.

- - - -

After awhile, I walk on and looking behind me I see him, still turning the ground into a quilt of letters and numbers, spelling and figuring out proportions and shapes, making the earth a place to be written on, decorated humbly, by his hands first learning to write on the aged surface of its history.

- - - -

Within our emergence, our need to represent our emergence, our search for symbols depicting our emerging--symbols--growing alongside of ourselves.

- - - -

Children leap from expression to expressiveness when the very limitation of what they can express is surmounted by what they want to express--so that the content of their expression, in that moment, determines the shape of their expression--in no other way than in the instant it was expressed (Lewis, 1979b, pp. 15,16).

When Richard Lewis was teaching elementary school students at the Manhattan Country School in New York City, he first established The Touchstone Center for Children. Grounded in philosophies such as those of Coomaraswamy (Lipsey, 1977), Dewey (1897, 1916), Hawkins (1974), Read (1956), and Robertson (1963), Lewis contends that each individual is an artist and that learning cannot be separated from expression. The first Touchstone brochure outlined his beliefs and aims as follows.

> All persons have natural creative and artistic capacities which, when encouraged and allowed to develop, find unique expression in each individual. The Center aims not only to preserve this creativity in both children and adults, but to explore new ways to fashion learning environments and experiential situations which will enable persons to express themselves more fully and imaginatively.

Although Lewis directs and administers the various Touchstone projects, he is also totally involved as an active part of the team of artists/teachers working directly with children and adults in the Center's activities. Described as quiet but firm, Lewis is eloquent in articulating the work of the Touchstone organization (Singer, 1978; Hausman, 1980). He shares his knowledge easily, contributing literature, materials, and techniques, which often serve as inspiration to the Touchstone projects. The hallmarks of Lewis's own approach to teaching are dedication to Touchstone's principles, development and corroboration of leadership in others, and inspiration to and encouragement of each individual's effort and contribution.[1]

The meaning of Touchstone. The name Touchstone has particular significance for the mode and manner with which Lewis conceives the work of his organization. Touchstone, derived from the French "touchepierre" (in the same sense), is defined by Webster's with two meanings:

1. A type of black stone formerly used to test the purity of gold or silver by the streak left on it when it is rubbed with metal;

2. Any test or criterion for determining genuineness or value.

In response to a query from a principal concerning the use and meaning of touchstone, and how it applies to the program, Lewis explained his own fascination with the word and added, "The idea being that somehow the arts are, in fact, a 'touchstone' to the something else—the way, the moving into something else . . . the acting as a catalytic point for expressing feeling, expressing ideas."[2]

The Arts in Education Project: Beginnings. The Center's commencement was marked mainly by its work done directly with children. Richard Lewis, in his contacts with colleges and related organizations, soon noted that little, if any, work was being done concerning the role of artists within schools. Accordingly, Touchstone initiated its Arts in Education Project with the objective of identifying and improving upon the utilization of arts in the schools.

In conjunction with the Bank Street College of Education and the Manhattan Country School, Lewis instituted an apprenticeship program designed to interconnect the imaginative and creative life of both children and teaching adults. Through a team-teaching

approach, the teacher trainees worked within Mr. Lewis's classroom of children at the Manhattan Country School while attending his course and related activities at Bank Street College. The approach of the program was based on bringing to the attention of the teachers-in-training the role that the imaginative life plays in human development.

For Lewis, teachers must be enabled to "find those links to their own imagination that can effectively become the imaginative link to the children they are teaching" (1980a, p. 254). The program for the Bank Street College student teachers, with its variety and fluidity of approaches, involving both adults and children, became the nucleus for the Touchstone Arts in Education Project. In Arts and the Schools (Hausman, 1980), Lewis describes in detail this exemplary apprenticeship program.

In keeping with Touchstone's central focus to improve upon the arts within schools, Lewis next sought to initiate the project in the public schools. During 1973, the second year of the existence of the education project, it began its work at P.S 9, a multi-ethnic New York City public elementary school on Manhattan's West Side. The selection of the school was purely happenstance. It was chosen because someone knew a child at the school (Rous, 1979), and because the principal, Mr. Abraham Goldman, exhibited interest in the program and sympathy for the spirit of its operation.

Seeking to support the team-teaching process in the arts, Lewis extended the Touchstone staff to include six other artists representing a wide spectrum of the arts. No one art form was stressed; rather, the various modes of expression had equal emphasis. The idea was for artists, working as a team, to assume the role of artists/teachers or artists-in-residence and to serve as catalysts in search of the artist within each teacher (Rous, 1979).

Under Lewis's leadership, the group of artists met in June 1973 to develop the role of the artist/teacher within the goals set by Touchstone. As recalled by Rous (1979), the parameters outlined for the project included:

- That classroom teachers, with their knowledge of the children, would be considered the focal point for the initiation of activities.

- That the artists would seek to establish collaborative relationships with teachers; specifically, the artists were not entering the school just to give performances for either the children or the teachers.

- That the emphasis would be on the quality of the work rather than on an attempt to reach all of the children in the school.

These guides remain the code for the Touchstone Project today.

Due to the unavailability of space at P.S. 9 during the 1973-74 school year, a small closet served both as Touchstone's meeting place and its storage center for materials. Participation in the Touchstone Program was entirely voluntary for the P.S. 9 teaching staff. A total of twenty-two teachers chose to work with the program. They represented classes from kindergarten through the sixth grade, including open education, traditional, and bilingual (Hispanic and Haitian) programs.

Scheduled at the school three days a week, the artists were organized into teams. After initial collaborative planning with teachers, they began their work in the classrooms. This structure allowed a number of adults to work in each of the classrooms at the same time, breaking down large numbers of children into working groups. As revealed by teachers who participated in the program at that time (see Chapter 6), the Touchstone Project served children who were otherwise unreachable during the year. For others, Touchstone awakened new life and energy within the school setting.

Here is a sampling of remarks concerning Touchstone's relationship with and influence on children made by teachers, some no longer assigned to P.S. 9, who participated in Touchstone's beginnings:

- Learning was fun. Children loved coming to school.

- [Touchstone] reached the slowest, most "hyper" children.

- I saw it as an important aspect for learning for my children. They could relate to other adults in the school setting--with different people, with a different setting--and have a multiplicity of experiences. Also, the program provided for creative aspects--an integration of work in totality.

- [The program] helped them to feel special--to gain in use of materials and involvement with other children--special for the bilingual (Haitian bilingual program).

- Touchstone respects and accepts anything the child produces. I consider it an adjunct to my classroom.

- The children like it. They like the specialness--the intimacy of a small group . . . the children--interacting with other adults--make them feel special . . . the group in the classroom is so large!

- I think they try to touch (to use their name) that very special part of each child to get them to become self-expressive.

- It gave children a sense of self-worth. The staff (Touchstone) gives credence to how and what children feel about themselves.

- The children who were involved in it will never forget it. Just the other day one of the boys came back to P.S. 9 (he's now in junior high), to bring a letter to Mr. Lewis, to tell him how much he enjoyed Touchstone and that he wanted to work with them again.

(Excerpts from Interviews of Teachers, The Touchstone Study, 1979-80).

Descriptions of Touchstone's first year's work within the P.S. 9 classrooms include mention of a variety of interests and in-depth situations (see Touchstone, 1974 for details of the themes and activities of each grade and program involved in the project). These reports, made twice during the school (mid- and end-of-term) were augmented by photographs, recordings, videotapes and work samples, and provided documentation of Touchstone's Arts in Education Project.

In addition to the work at P.S. 9, Touchstone was invited to conduct conferences and workshops for teachers at various training locations. As outreach activities, these sessions focused on developing understanding in teachers of the importance of expressive activities in human thought. Sponsors of these workshops and conferences included Fordham University, School of Education; Workshop Center for Open Education, City College of the City University of New York; and the New York State Education Department.

The studio at P.S. 9. Touchstone's first year at the school offered a structure by which the arts (and artists) could be accepted, utilized, and integrated with the curriculum of the public schools. In particular, assimilation of the various art forms into a composite style and direction made possible a freeing of expression by both the children and adults. Major conclusions stemming from Touchstone's first year at P.S. 9 provide insight into the nature of the struggles of the project in its new setting and indicate directions for its continuing operation:

1. Artists and teachers needed more time and opportunity to develop partner/participant relationships.

2. Teachers required opportunities to explore the process of art for themselves through their own personal creative interests.

The importance of teacher involvement in the planning and implementation of strategies and approaches to make art integral to learning could not be overemphasized. As indicated in Touchstone's 1974 Year-End Report:

> The teacher must be at the center of our attention, and the ways we might be able to reach that teacher as a learning and teaching individual must be at the center of our working impetus. Unless the teacher becomes a participant with us in the very strategies and attempts to make the arts integral to learning, unless the teacher is given all the tools and understandings by which, as a teacher, he or she is able to carry this integrative approach to fruition, unless there is a continuing working relationship between the teacher and the resources available to that teacher, then the arts will only be maintained as a peripheral and isolated human activity (p. 13).

An on-site resource facility emerged as an important need for the Touchstone Project. For the 1974-75 school year, the principal of P.S. 9 assigned an unused classroom on the third floor to the Touchstone Program. The available space resulted from the reduction of the school's population--a loss of nearly 100 children--and the erosion of funds throughout the New York school system, which necessitated cancellation of many programs supported by public funds. The empty classroom, transformed by Touchstone into a workshop environment, was soon labeled the studio.

Specifically, Touchstone envisioned the studio as a place for teachers (including student teachers and paraprofessionals) to become exposed to the process of art through their own investigation of a variety of materials and art forms. It was conceived that through the teachers' own participation in the creative process, their perception of these processes would be enhanced and therefore useful in planning for children. This approach, similar in concept to the project designed for the Bank Street College student teachers, supported one principle of Lewis's basic philosophy of education:

> One of the ways I look at education is that it is an attempt to elicit response—that to educate means, in effect, to allow the individual to reverberate enough experiences and ideas within himself that he needs to respond. The need to respond is the beginning of framing and forming knowledge so that it becomes understandable for oneself (Flinsch, 1979, p. 69).

The studio provided a nonthreatening and informal setting where ideas and thoughts could be discussed, explored, and then subjected to design and testing—a laboratory for explorations into the creative and expressive elements of each individual. For the Touchstone staff, as well as the teachers, the studio also opened to view "the myriad problems that exist in attempting to establish the expressive components within the demands and expectations of the school setting" (Touchstone 1975, p. 2).

While the artist/teachers continued work with children within classrooms, the use of the studio was confined to the teaching adults who came to the resource center whenever they had free time (forsaking teacher-preparation and lunch periods). Teaching staffs were encouraged to explore art forms of their own interests, not necessarily for immediate connection to their classrooms. Schedules of the artists were adjusted so that each team could maintain long-term relationships with teachers and classrooms throughout the entire school year and also provide support for teachers in the use of the studio.

A variety of working forms emerged which reflected the Touchstone staff's flexibility in accommodating the needs of the P.S. 9 teachers. No two teachers related to Touchstone or its studio in the same way. For example, some teachers became immersed in working with materials and art forms in the studio, exploring ideas with Touchstone, sometimes for themselves and then developing their interests into long-term projects for their classrooms. Others preferred to work only with the artists in the classrooms, crystalizing

plans as they evaluated the children's interests and direction. Still others sought only to obtain support from Touchstone and the opportunity to discuss their ideas and/or problems.

The following excerpts from a Touchstone Mid-Year Report offer a glimpse into how the artist/teachers and the studio provided support and training to the classroom teachers and influenced the development of curriculum within each of the classrooms.[3]

> Ms. F., 5th Grade, who, using weaving as a springboard for her year's curriculum, moved from her own creating of weavings from natural materials--such as sticks, branches, leaves, etc.--to exploring this type of weaving with children and eventually examining with them the nature of weaving itself, drawing on the children's inventiveness in making looms from natural and simple materials.
>
> Ms. S., HC Class (Health Conservation Class--Special Education), who, in her study of Eskimo life and culture, has worked on making masks in the studio, and has begun to write poetry based on the experience of making masks. Her poetry, which deals with the lives and struggles of the Eskimo people and the animals they hunt, was then brought into her classroom as the link between herself, the Eskimo culture, and her students. The children are presently making their own masks and plays and writing poetry and stories which relate their own feelings and thoughts about the Eskimos.
>
> Ms. J., Class V, has been working with the Center's staff in exploring music as a catalyst for imaginative journeys into a variety of worlds. Evolving from this has been the use of drama, clay sculpture, and dance as a natural outlet for these imaginings. After working with the Center's staff in the studio, in each of these media, Ms. J. has worked with them in her classroom, exploring similar imaginative experiences with the children.
>
> Ms. A, 1st Grade, through her interest in gardens and flowers, first built a structure for plants in the studio; it was eventually brought into her classroom, painted and decorated by the children, and is now in the process of being made into a large plant environment; art, writing, and movement are being used to

bring children closer to their own relationship with the plants Ms. A. has collected in her room.

A Touchstone culminating activity during the school year 1974-75, known as "The Flower Project," brought the entire school population together in a cooperative experience. To introduce the project, Mr. Lewis wrote a theater piece on how flowers came to be and what the world would be like without them. The theater presentation, designed with music and movement by the Touchstone team of artists, was performed by them for the children under intimate and informal conditions in which the artists moved from classroom to classroom.

The idea here was to stimulate children's spontaneous expression of their own flowers in response to the theater presentation, which, when planned as a cooperative venture, would emerge as group creations in the form of murals, tapestries, and prints. The entire project took place over a two-month period and resulted in art murals and tapestries representing the work of virtually every child in the school at the time of the activity. Later, after the group projects had been mounted and framed, they were hung on the then barren walls of the school's corridors. These art pieces can still be viewed in the hallways, in the general office and that of the principal, and in the Touchstone studio at P.S. 9.

The studio also served as the site for various outreach activities. Conferences and workshops with teachers concentrated on a variety of subjects and themes. These sessions included groups from the public schools as well as other educational organizations.

The Yearlong Thematic Involvement

Touchstone's modus operandi changed at P.S. 9 in the year 1975-76. The studio program now included both adults and children. The Touchstone Experience became part of the training of apprentice teachers[4] for Fordham University, School of Education. And the "Flower Project" of the previous year was extended into a long-term evolvement--"The Imaginary Forest"--which served as a thematic structure involving all Touchstone participants. The Touchstone team was comprised of two artists, Mr. Lewis and Ms. J. Rous, a dance and movement specialist who had worked with Touchstone for four years.

The idea of extending the Flower Project into a thematic project evolved from Touchstone's initial work with the apprentices and their cooperating teachers. As expressed by Lewis, "It was felt that a simple, but evocative image and theme, such as 'the forest'

could be the kind of departure point which persons of varying abilities and ages could find a 'personal' relationship to through their own expressive capacities" (Touchstone, 1976, p. 3). Through Touchstone's work with Fordham apprentice teachers, children were first brought into the studio. "The major thrust for the arts in education through the Touchstone experience was to help . . . students of education identify and act upon their own creative resources and to incorporate this individual creativity and . . . imagination into . . . teaching" (Goldberg and Lewis, 1976, p. 16).

Prior to the work with children in the studio, apprentice teachers came alone to the Touchstone resource, where the artists motivated, guided, and supported each teacher trainee to explore the meaning and image of his or her own forest through the use of a variety of art forms and materials. It was thought that these initial explorations, with the support of the artists' team, would enable the student teachers to gain confidence in and knowledge of the creative processes and sensitize them to recognize and aid the process in others, particularly children. P.S. 9 cooperating teachers also explored the forest theme through workshop activities in the studio during the teachers' lunch periods. Following this initial work, the studio's resources were extended to groups of children brought there by their student teachers.

Classroom teachers selected the children, choosing pupils who, in their judgment, would benefit most by participation in Touchstone (e.g., children experiencing difficulties in reading, or those lacking motivation for classroom learning). Planning for and evaluation of each session with apprentices and their cooperating teachers often occurred over lunch and during teacher preparation periods.

Before the initial sessions in the Touchstone studio with groups of children, each apprentice prepared the pupils in their own classrooms, introducing "the forest" and gaining from them their personal reactions, feelings, thoughts, and suggestions for the project. Therefore, upon entering the Studio at any given time, one could view a variety of separate forest projects.

As described in Touchstone (1976a), these projects included:

> The making of a large, 3-dimensional rhinoceros; an exploration of fingerpainting of forest scenes; a videotape drama based upon scenes and characters within the forest; a mural based on the videotape; miniature forest collages made from natural stalks,

> dirt, paste, and clay; families of birds and birds' nests made from clay, leaves, feathers and branches; dinosaurs and other prehistoric creatures; a series of bears and caves; a group of clay men; some underwater creatures, such as sharks, whales, and a fish of many colors; a group of deer, snakes, cats and tigers; a variety of branches and threads; spiderwebs and spiders; stories and poems of and about the forest; and Santa Claus and his second North Pole (p. 5).

Some of the apprentice teachers extended the projects into the classrooms to serve as the foundations of lessons and units that met the requirements of the prescribed curriculum.

From the teachers' simulated forest, which was first made in a window box and served as the seed for the forest project, the art expressions of the children, apprentices and their teachers soon crowded the studio. The principal soon assigned to the program a second room adjacent to the studio, and the works were transported there. In this setting the Imaginary Forest evolved.

One of the most exciting happenings at P.S. 9 emerged from visitations by groups of children brought by their teachers to view the Forest. As the children gravitated toward playing with the variety of art works displayed there--the playing done with respect and care--many of the children began to make up stories, some of which were written down and others merely told and retold whenever possible. With the idea of sharing these personal expressions about the Forest to a larger community, Touchstone organized a "Legend Day," in celebration of the forest with the collaboration of children, teachers and apprentices. The handprinted invitations to the event read as follows:

IN THE FOREST

A Celebration of Legends
We cordially invite you to an open house at The Touchstone Center to view art work and writings of children and teachers in celebration of the FOREST.

You are welcome to contribute your own Legend as part of our celebration.

P.S. 9 Room 336
84th Street & Columbus Ave.
May 19th 9 a.m. - 9 p.m.

REFRESHMENTS

Within this twelve-hour Legend Day, the studios became a festival of happenings--a cooperative venture of children, families, P.S. 9 staff, student teachers, other community members, and friends of Touchstone. Besides the visitation into the forest led by children as guides, Legend Day participants could choose from a variety of activities: adding their own expression to the forest through a variety of art materials supplied by Touchstone, viewing videotapes and recordings of the works of the forest in process, meditating in the forest while listening to forest music, snacking on or feeding the animals "forest foods" (healthful snacks, such as carrot sticks and popcorn prepared by children and parents), and listening to original forest stories by any number of children.

The Westsider (1976), a community newspaper, chose to cover the Legend Day event. The article opened with the following description:

> The forest was asleep. Or so Alita Lyons said: "At night," the wide-eyed nine-year-old explained, as she led visitors through a wonderland of flora and fauna on the third floor of P.S. 9, "the animals come alive. The birds fly; the rhino walks and the deer runs."
>
> She took a tiny guest by the hand and led her to a table covered with small clay figures. "Here are the bumble bees," she said. "They won't sting you now, but you have to be careful at night." For the young Ms. Lyons, the forest was clearly a magic world. And while it may not actually come alive at night, the P.S. 9 forest, built lovingly by students, teachers

and advisors from the Touchstone program, is indeed magic.

Apprentice teachers clearly considered the Touchstone Experience an exciting aspect of their teaching-training activities, and the project was continued for students enrolled in Fordham's teacher education program for the school year 1976-77. In a questionnaire survey conducted by Touchstone, apprentice teachers provided responses to their involvement in the program. Selected here are a sampling of the apprentices' comments:

- At the beginning, when we were working by ourselves and without children, I discovered some very important things about myself--or came to understand characteristics I had been aware of, but never gotten into focus. . . . I was also helped to come to terms with my past and how to use it to enrich the present.

- For me, the experience at Touchstone meant an opportunity to really relax with a small group of children. I could relax into their creativity as well as my own.

- It confirms in my head the importance of different avenues of discovery and expression.

- Perhaps the greatest impact this program had on me was that I now feel confident to work with a theme. Participating in the making of the forest and seeing it blossom had a profound effect on me.

- The children simply loved that room! I can remember on several occasions where we were late to lunch and missed recess completely without one gripe. Surely, if any program can become more important to a child than lunch and recess there must be some real interaction going on.

- This experience has shown me valuable insights about the potential of "problem" children. A few of the children whom I brought to Touchstone had been behavior problems in the classroom. These same children proved to be highly imaginative and resourceful in their work at Touchstone. This experience has reinforced, for me personally, the philosophy that children need the opportunity to express themselves

creatively with a certain amount of freedom to "be."

- The Touchstone Experience has shown that one can integrate the arts into the academic setting.

Again, as in previous years, Touchstone continued its outreach activities, such as seminars, conferences and workshops, conducted in the P.S. 9 Studios and by invitations from a variety of educational organizations within and outside New York.[5]

From its third year of existence at P.S. 9, beginning with the Forest, Touchstone's Arts in Education Project established a commitment to the yearlong thematic curriculum and often coordinated its other programs of theater, teacher workshops, publications and exhibitions to reflect that involvement.

By way of further illustrating the historical perspectives of the Project, Table 7, at the end of this chapter, provides a chronological outline of Touchstone at P.S. 9, and offers some details of the involvements and directions from 1969 through the school year 1978-79. The chronology outlines each year's thematic involvement and offers some details of the Project's operations, such as: the connections made between the yearlong themes; the linkages established with other programs and organizations; and the variety of outreach activities, which focused mainly on extending the thematic commitment to others involved in the teaching process.

The Touchstone staff.[6] Mr. Lewis continues actively to seek other artists, representative of various art forms, to work in the Touchstone program. The artists include some who are established in their fields, and some who are beginning their directions. Most have had no previous training in education.

In 1976, Touchstone inaugaurated its Apprenticeship Project for persons specifically interested in the interdisciplinary and integrated approach to the use of arts within schools. Touchstone apprentices work alongside the artists and participate in all aspects of the program. They may earn graduate credit, as arranged by Touchstone with cooperating universities. Thus the novice, the seasoned artist, and the student, under the guidance of Richard Lewis, work within team relationships with teachers and children.

Touchstone staffers include those contracted to work on a regular basis at the schools and consultants brought into the project to provide expertise and direction in a specific art form, subject, or area of need emerging from the thematic involvements. In addition,

Touchstone makes linkages with staff members of institutions throughout New York City, such as museums, scientific and art organizations, who contribute to and extend the thematic curriculum.

Besides the actual work with children and teachers, the artist/teachers are involved in other Touchstone Center projects. For example, they not only perform in the theater presentations, but they also design and construct sets and costumes. Lewis's participation in the Project influences his own creative energies, particularly in his writing of the theater pieces that often serve to launch the Touchstone themes and are a major part of the culminating activities.[7]

Members of the Touchstone staff keep detailed logs as part of their responsibilities. These diaries offer an opportunity to view the happenings of the Project from the vantage point of the staff, as they are rich in anecdotes about teachers and children, about disappointments, and about details concerning the Touchstone approach.[8]

In many ways, Touchstone has served as a training ground for artists wanting to enter the field of education and related activities, and its philosophy is thereby extended. An informal inquiry I made concerning the whereabouts of past Touchstone staff members revealed that one has become an educational director of a museum, and others have become certified teachers.

A principal's point of view. Support of Touchstone by the P.S. 9 administration has been provided through the assignment of studio space and cooperation in the implementation of specific culminating activities, through funding,[9] and through lack of interference in the Project's operation. In an interview, Mr. A. Goldman, principal of P.S. 9, included the following reasons for accepting and maintaining the program for his school:

1. The project was built on teachers' interests--it was entirely voluntary. The fact that it is not mandated by the district or the school makes it extremely attractive within the public school structure. Teachers "could take it or leave it" without fear of criticism or judgments from the school establishment.

2. Relationships with teachers and children are the most beautiful part of the program. The project provided for the integration of concepts and connections amongst various subject areas such as

science, history, and basics (language and writing skills). Children's participation in Touchstone was considered an integral part of teachers' daily and long-range planning.

3. Teachers were made to feel comfortable and competent in using the arts with children. Some teachers have been helped by Touchstone to realize their own talents such as the ability to write stories and poems which were often used within the classrooms.

4. The talented Touchstone staff members exhibited an integrity and concern for children and teachers through respect, appreciation, and an understanding attitude.

5. Within the extremely sensitive area of school administration and leadership, namely, that of staff relationships and development, Touchstone provided the structure and expertise by which school staff members were brought together to work collaboratively for children.

The Touchstone Process: A Summary

The Touchstone Arts in Education Project concentrates its efforts within the public schools in two major areas (Touchstone, 1978, p. 1):

1. Use of an interdisciplinary approach by artist/teachers to affect the teaching processes of individual teachers.

2. Development of a curriculum for both children and teachers, which has as its major pivotal point, the evolvement and subsequent expression of imaginative concerns.

Through the vehicle of long-term themes, the project has supported both children and teachers to explore the focus through individual interests and personal style of expression. Various art forms have been introduced and encouraged in the development of the thematic involvements and correlated with anthropological, historical realms, and scientific and research phenomena.

It must be emphasized that Touchstone offers no set curriculum, no printed guides, no step-by-step procedures in evolving its yearlong themes within the schools. However, Touchstone is ever-conscious of the integrative approach to learning. In this regard, two experienced observers from the Harvard University Project Zero noted in their report of their visit to the Touchstone Project:

> Touchstoners have talked of learning as an integrative process, and their activities attempt to embody this interconnectiveness in both form and content. We respect that commitment to a wholistic [sic] learning environment as distinct from the segmented learning which can be transmitted in regular school schedules. Clearly the TS staff conscientiously pursues the goal of integration (Harvard, 1980, p. 2).

And Touchstone has viewed the integrative process as one that must extend into the regular classroom. For Touchstone, a theme or subject:

> . . . must evolve out of the particular circumstances of each classroom and its individuals, and must be mutually pursued by both teacher and child. Each must be able to act upon the other, to respond to and sense the quality of the imaginative, expressive investigation (Lewis, 1976, p. 256)

The Project has been modified from year to year, as it has responded to situations encountered within the public school structure. Its own funding for staff has influenced the scheduling of time within each of the schools. However, the approaches have been quite personalized. No two teachers or their children have ever been involved in quite the same way.

Perhaps the most important facets of the Touchstone Experience within the public school setting have been the opportunities for individuals to explore and ponder their own creative possibilities. In the words of one teacher, "Touchstone opened a new world"--a world where she could write and paint, awakening "a talent" that she had "never felt before." For another teacher, the Experience "released" her and "gave spark" that "loosened the mind" and enabled her to write:

I looked into the eye of the earth--deep--long--
dark and in the center--there was white.
Was the eye going away from me?
NO . . . it was coming toward me.
And as I looked closer I noticed
I was in the eye. . . .

(From the writings of Exxon Teachers,
Touchstone Archives)

And one eight-year-old, working in the Touchstone studio, looked up from his painting to announce, "If only I knew if there was an end to space. . . . If there is, then there is an end to my imagination" (Touchstone, 1977, p. 6).

Notes

1. Lewis, himself, writes the Mid-Year and Final Reports of the Touchstone Center for Children, Inc. (see Touchstone, 1975, 1976, 1977). Each artist member of the Touchstone team maintains a log of activities which is used for documentation, planning and evaluation purposes.

2. From an audio tape-recording of a meeting of principals involved in the Queens College Project, conducted by Trubowitz and Lewis (1980), "Arts Program for the Handicapped," funded by the United States Office of Education, Bureau of the Handicapped.

3. These excerpts represent four of the seventeen descriptions provided in the Mid-Year Report, 1975 (Touchstone, 1975). A total of twenty-two P.S. 9 teachers opted to participate in Touchstone during the 1974-75 school year, most of them repeats from Touchstone's first year at the school.

4. Due to Fordham's historical relationship with New York City's public schools and the bases of its preservice teacher training program, student teachers enrolled at Fordham were known as apprentice teachers.

5. For example, Touchstone gave an afterschool workshop course in its studios at P.S. 9, entitled "I, the Forest," which was attended by teachers throughout the New York City area. Workshops outside New York City included those given at

Rutgers, and, in conjunction with the Guild School, at the Hoosuck Community Resources Corp., North Adams, Mass.

6. The Touchstone staff referred to here does not include the assistants who work with Mr. Lewis in administrative aspects of the parent organization, The Touchstone Center for Children, Inc.

7. In recent years, Lewis's theater presentations, also directed by him, have been showcased in the American Museum of Natural History.

8. These logs, provided to the investigator, were used in the present study, in particular for tracing the evolution of thematic activities throughout the 1979-80 school year.

9. The funds available for use by a public school as an individual entity are extremely limited, and subject to stringent guidelines from the district and Central Board of Education. As noted in the listing of Touchstone's funding sources, monies supporting the project included the "Cultural Enrichment Fund of District 3" and "P.S. 9, ESEA, Title I Funds." These contributions were of a nominal nature, and indications are that the current budget priorities have sharply reduced even these sources.

TABLE 7
Historical Perspectives of the Touchstone Arts in Education Project
- A CHRONOLOGY -

YEAR	DIRECTIONS	THEMATIC INVOLVEMENT	DESCRIPTION (HIGHLIGHTS)	CULMINATING ACTIVITIES
1969	Touchstone Center for Children founded by Richard Lewis		Lewis, as teacher, explores ways art can be fused with aspects of learning.	–
1971	Arts in Education Project		In conjunction with Bank Street College of Education & Manhattan Country School, a program of work study develops in which teachers-in-training assist in Mr. Lewis's classroom at Manhattan Country School while they are involved in college-related coursework under the instruction of Lewis (see Hausman, 1980, pp. 149, 198, 219, 254, 255, 261, 262, 279-82 for details.	Magic Day (Spring 1972)
1973-1974	Artists-in-Residence begin at P.S. 9	Various themes as developed by each team of artists in planning collaboration with classroom teachers and children.	1) A team of artists, representing various art forms, under Lewis's direction, serves as a catalyst in attempts to develop the artist-within-each-teacher Artists in classrooms work directly with teachers and children. 2) Voluntary participation established and remains a Touchstone guideline throughout its existence. 3) Outreach programs include afterschool workshops/conferences regarding the expressive activities in human thought.	Activities reflecting each grade's Touchstone involvement such as: 6th: Videotapes of children performing their original myths. 5th: Preparation for and script presentation of a hunt. Bilingual Classes: Performances of puppet shows written and produced by children.

YEAR	DIRECTIONS	THEMATIC INVOLVEMENT	DESCRIPTION (HIGHLIGHTS)	CULMINATING ACTIVITIES
1974-1975	On-site facility established: The P.S. 9 studio	Thematic structure emerged from teachers' development and interest.	1) A studio (workshop center facility) developed at P.S. 9. On-site teachers' use studio to develop own interests. 2) Classroom involvement by Touchstone continues with teachers and children. Outreach Projects: Afterschool meetings/workshops held in the studio.	1) The Flower Project, an original story performance by Touchstone artists launches the project. 2) Children and teachers are supported by Touchstone to follow their interest in flowers through painting, tapestries, flower studies, writing of poems, myths, plays, etc.
1975-1976	Central thematic structure begins at P.S. 9. 1) Involvement of apprentice teachers from Fordham University, School of Education. 2) Touchstone becomes part of Fordham teacher-training program.	The Forest	1) "The Imaginary Forest" follows the natural flow of interest of children and teachers from The Flower Project. 2) Initial explorations of the theme by P.S. 9 teaching staff (classroom teachers, paraprofessionals) and apprentice teachers. 3) Children are brought to studio in small groups by apprentice teachers to work on "forest" projects together. 4) Support to apprentice teachers provided by Touchstone staff.	"In the Forest: A Celebration of Legends." (See Lewis, 1980b; Westsider, 1976 for details.)

YEAR	DIRECTIONS	THEMATIC INVOLVEMENT	DESCRIPTION (HIGHLIGHTS)	CULMINATING ACTIVITIES
1975-1976 Cont.			Touchstone staff continues work in classrooms. Outreach Activities include: Touchstone-initiated conference; Northeast Regional Conference; Teachers Centers for the Arts.	
1976-1977	Continuation of: studio Program; Fordham apprentice teacher assigned to Touchstone teachers. Artist/ teachers continue work in classrooms.	The Sun and The Moon (Fall: The Sun; Spring: The Moon)	1) Budget cuts drastically reduce P.S. 9 staff. Touchstone continues recommitment to remain at the school. 2) Classroom teachers participating in Touchstone are required to attend weekly lunch meetings/ workshops for the purpose of planning and collaboration. 3) Touchstone's Apprenticeship Program begins, offered for graduate credit to persons interested in working within the artists' team at P.S. 9. Outreach Activities: Afterschool workshops are focused on the year's theme.	Mid-Year: "The Celebration of the Birthday of the Sun." (Extension of the thematic involvement to include New York City.) End-of-Term: "The Celebration of the Moon." (Includes looking at the moon through telescopes at Hayden planetarium and demonstrations and talks by astronomers.

YEAR	DIRECTIONS	THEMATIC INVOLVEMENT	DESCRIPTION (HIGHLIGHTS)	CULMINATING ACTIVITIES
1977-1978	At P.S. 9, continuation of work in studio and classrooms. 1) Touchstone-Exxon Fellowship: A support program for teachers throughout the City who are attempting to relate the arts to teaching. Ultimately, each fellow is expected to share his/her knowledge with other school colleagues. 2) The after-school workshops and some visitation by Touchstone to each participant's school site. Children and teachers involved in Touchstone-Exxon fellowship participate in culminating activities.	Creatures of the World. (Fall: Amphibians and Reptiles; Spring: Insects and Birds.)	1) Activities launched: Presentation of an original theater piece written by R. Lewis and performed by the Touchstone artists within classrooms. 2) Children's responses to theater presentation encouraged through the use of clay and writing. 3) Visits by Zoo representative, in which different species of reptiles and amphibians are presented and exhibited to children and teachers. (See Lewis, 1980b.) 4) Lunch conferences concentrate on the scientific and expressive modes of knowing. Distribution of a variety of literature and information (myths, poems, legends, scientific articles) on theme. 5) A program of poetry and myth readings is followed by activity workshops in studio for children in drama, puppet-making, writing, and art. 6) Coordination of Touchstone's work at P.S. 9 with the opening of Natural History's Hall of Amphibians and Reptiles.	Mid-term: Theater presentation of "Creature Tales" and exhibition of the works (writings and artworks) of children and teachers is displayed at Museum of Natural History. Culminating activities take place at P.S. 9 and at the Museum of Natural History.

YEAR	DIRECTIONS	THEMATIC INVOLVEMENT	DESCRIPTION (HIGHLIGHTS)	CULMINATING ACTIVITIES
1977-1978 Cont.		"Creatures of the World" Continued	Insects and Bird Theme (Spring Term) Examples of in-depth studies of children and teachers prompted by in-depth thematic involvements: ∘ study of the life cycle of butterflies. ∘ use of original prints to create stories about birds. ∘ creation of 3-dimensional "flying" go-carts and machines. ∘ the making of bird kites. ∘ drama about birds and insects. ∘ constructions of nests. ∘ stories and legends about birds. Outreach Activities: Touchstone, as resource, invited to attend conferences such as The Third Annual Conference on Research in Arts and Aesthetic Education, sponsored by the National Institute of Education and CEMREL, held in Aspen, Colorado, July 25, 1978. (See Lewis, 1979c.) Workshops conducted outside NYC: extension of Touchstone's thematic approach to curriculum development.	End-Term: 1) Touchstone theater performance of "A Wanting to Fly," sponsored by the American Museum of Natural History (AMNH). 2) Repeat performance at AMNH of "Creature Tales." 3) Exhibition of Touchstone's participate works on thematic involvement, Insects and Birds, exhibited at AMNH. 4) "Festival of Flying Things," a happening involving theater and participatory activities is held for P.S. 9. (All Touchstone activities are open to children and teachers of P.S. 9; Exxon fellows and classes; Museum visitors.)

YEAR	DIRECTIONS	THEMATIC INVOLVEMENT	DESCRIPTION (HIGHLIGHTS)	CULMINATING ACTIVITIES
1977-1978 Cont.		"Creatures of the World" Continued	Readings and participatory workshops are held at the American Museum of Natural History by Touchstone. A program of poetry and myth readings followed by activity workshops for children in drawing, puppet-making, writing, etc. Major Touchstone publication: Sing We of Creeping and Crawling Things: Poems and Tales of Amphibians and Reptiles. A fold-out poster of indigenous art forms from many cultural and tribal groups represented in myths, legends, and poetry. (New York Times reviews Touchstone Poster Booklets and AMH places Sing We of Creeping and Crawling Things for sale in Museum Bookstore.)	
1978-1979	At P.S. 9, studio and classroom involvement of children and teaching staff.	Humankind: The First Artisans. (Investigating the origins of human image-making, the nature of symbolic and metaphoric thinking, and the beinnings of art and imaginative expression.	Fall Term: First explorations with theme concentrated upon prehistoric art found in caves and shelters; followed by study of modern-day indigenous cultures. Beginning concentrations on the nature of caves and cave paintings. Study includes facets of anthropology, archeology, and prehistoric art. (Literature and extensive bibliographies are provided. Spring Term: (Linked to fall work through participants' exposure to the "Cave" production; see explanation under Culminating Activities). Concen-	Mid-Year: 1) Original theater production by Touchstone of "Cave," performed by Touchstone players (staff) and other theater artists and musicians. ("Cave" performances given at P.S. 9 for school, families and community.) 2) Exhibition at P.S. 9 of art and writing of children and teachers involved in Touchstone.

YEAR	DIRECTIONS	THEMATIC INVOLVEMENT	DESCRIPTION (HIGHLIGHTS)	CULMINATING ACTIVITIES
1978-1979 Cont.		Humankind... Cont.	tration on the four elements: earth, air, fire, and water.	
	Touchstone staff increased to permit two artist/teachers in teams (to lead in each P.S. 9 studio).		Studio sessions with children concerning the elements included: 1) mythmaking and dramatizations made by children; the writing of poetry and stories 2) the making of a magic sea garden; 3-dimensional 3) the construction of environments where the elements live.	End-of-Year: Series of performances by children and exhibition of artworks and writings by Touchstone participants at P.S. 9, attended by all classes, families and community.
	Lunch conferences/workshops maintained for P.S. 9 teaching staff—coordinating Studio program with classroom curriculum.			
	Continued relationship with AMNH and Touchstone (an interconnection with the Museum's exhibit, Ice Age Art).			

YEAR	DIRECTIONS	THEMATIC INVOLVEMENT	DESCRIPTION (HIGHLIGHTS)	CULMINATING ACTIVITIES
1978-1979 Cont.	Touchstone-Exxon Fellowship continued with a new group of teachers (Elementary through High School grades representing schools throughout NYC.)	Humankind... Cont.	Outreach Activities included: 1) Series of thematic arts workshops for adults (after-school) on prehistoric life and art. 2) Major Touchstone publications: Poster-Booklets, "In This Cave, Earth Began" (text drawn from "CAVE" production) and "What the Waters Said," legends about elements from various parts of the world. 3) Poetry readings initiated by Touchstone at the AMNH (in collaboration with Poets and Writers). 4) Touchstone Center for Children, Inc. invited to participate in nationwide festival "Japan Today." 5) Touchstone invited to give workshops at Wave Hill Environmental Center (workshops related to 1978-79 theme).	"Celebration of the Elements": 1) A week-long community event at the AMNH and P.S. 9. Included theatrical presentation of "CAVE." 2) A new Lewis play: "What the Waters Said." 3) Works of Touchstone participants (children and adults) exhibited at P.S. 9 and AMNH. 4) Parade of Touchstone participants in costume around school and museum community.

APPENDIX A

THE WORK OF THE TOUCHSTONE CENTER

APPENDIX A
THE WORK OF THE TOUCHSTONE CENTER

The Touchstone Center, a nonprofit educational organization founded in 1969, has been established in the belief that all persons have natural creative and artistic capabilities which, when encouraged and allowed to develop, find unique expression in each individual. The Center aims not only to preserve this creativity both in children and adults, but to explore new ways to fashion learning environments and experiential situations that will enable persons to express themselves more fully and imaginatively.

In order to further these goals, Touchstone has initiated a series of projects and programs that deal very specifically with the teaching of the arts, as well as research into the arts processes, and can be sustained with a variety of persons and settings. Through its programs in schools and hospitals, publications, exhibitions, films, videotapes, theatre, and readings, the major intent of Touchstone has been to continuously evolve a working relationship with artist/teachers concerned with teaching through the use of different art forms and arts experiences.

Touchstone's major project in regard to the schools has been its Arts in Education Program at P.S. 9, a multiethnic elementary school in New York City. This project has concentrated on two major areas: 1) the degree to which artist/teachers, using an interdisciplinary approach, can begin to affect the teaching processes of individual teachers; and 2) the development of a curriculum both for children and teachers, which has as its major pivotal point the evolvement and subsequent expression of imaginative concerns. This project, which is now entering its sixth year at the school, has, through both of these priorities, established a particular way of working that focuses upon long-term thematic involvements by both children and teachers in which a yearlong idea and image are explored on many different levels.

This particular kind of approach was begun three years ago in a yearlong collaborative project between teachers, student-teachers and children, centered upon the creation of an "Imaginary Forest" in an empty classroom in the school. This forest in turn became the impetus for the following year's thematic thrust, focused upon the Sun and the Moon. During the following year Touchstone, again using the forest as a starting point, moved through the study and expression of "Creatures of the World," with particular emphasis on Amphibians & Reptiles, and Insects & Birds. During each of these

yearlong pursuits, a multitude of different art forms were integrated with each other, as well as being paralleled with various scientific phenomena and investigations. Correlated with each of these thematic studies has been the use of cultural resources throughout New York City.

One of the major catalytic elements in this kind of work has been Touchstone's development of theatre rituals and productions which have both initiated a project and been a part of the culminating process of a project.

Throughout the entire six years that Touchstone has been engaged in this project, documentation and evaluation have continuously been made of the way the arts and this kind of teaching have influenced the school and the children as well as the teachers. In this regard, the following criteria have been maintained as the teaching concerns both of The Touchstone Center's director, Richard Lewis, and the ongoing philosophical base of the Center.

1) To evolve long-term involvements by which the individual perceives the objects of his concerns and interests and is able to act upon these concerns and interests through the discovery and utilization of an expressive vocabulary.

2) To bring the individual expression into concert with other persons, cultures, and forms of expression so that both the collaborative process and the contextual process begin to give the individual a sense of how the artistic and imaginative experience is not isolated, but functions within the dialogue of individuals, communities, and societies that reach far back into the history of human expression and communication.

3) To bring to the surface, both individually and collectively, those images and themes which in themselves demonstrate the evolving capacity of the imaginative and poetic concerns of human thinking and feeling to repeat and extend themselves throughout the history of the individual.

4) To bring into sharper focus the ways in which the imagination acts as a catalyst and bridge between separate disciplines.

5) To identify and act upon the commonalities of processes between separate disciplines, emphasizing the capacities of the imaginative and artistic processes to acquire, transform, and communicate large segments of human knowing.

6) To bring into actualization the balance and interdependence between the fact and the expression of the fact, and between learning and the expression of learning.

7) To keep alive the nature of "extending" as a faculty which, as a process of nature itself, is a constant reminder of our biological roots and linkage.

8) To continue to perpetuate "amazement" and "awe"--the phenomena of our own surprise, bewilderment and curiosity.

9) To allow form and function to shift in their own flux of tension.

10) To remember always the "art" of teaching--and that art, when it is most human, involves and integrates.

11) To make teaching a creative art which in itself becomes both a metaphor and a leap into a more finely attuned perception and understanding.

12) To make the arts and the teaching of the arts coincide with one of the major facets of art itself: to investigate, question, and research the world as we personally experience it.

APPENDIX B

THE BUZZ STORY AND ITS SEQUEL
(Stories by Caren Acker)

APPENDIX B
THE BUZZ STORY AND ITS SEQUEL
(Stories by Caren Acker)

THE BUZZ

It was a feathery cloud morning. The air smelled strongly of coffee and turning leaves.

My friend was walking down the street when he looked up and heard a buzz. He reached up and caught it in his hand. It began to twist and turn, sweeping my friend into the sky. They flew over oceans and mountains of snow, through silent jungles, until they landed in a forest where they walked under maple trees, and squirrels ran after them with acorns in their mouths. The Buzz stepped on a stick--CRACK!--and fell through a hole where they disturbed a croaking frog sitting by a stream, wearing singing fireflies in his hair while black velvet butterflies with blue lightning streaks danced for the crickets around his legs.

The Buzz did not stay but kept on moving, rolling to a field of tufty dandelions where the wind picked up the buzz and put him in his voice carrying him into the homebound sky. Ah! He tasted familiar air and as his wing dipped toward the earth, his heart opened and from the center a rainbow was born: red volcano flames, blue robins' eggs, purple moon sparkles, yellow goldfish tails, orange tiger stripes, and green apple leaves.

And my friend? He returned with a wish--a wish to tell this story to you so the Buzz would not be forgotten.

Caren Acker

SEQUEL TO THE BUZZ STORY

The Buzz grew restless in the village. His rainbow wings yearned for flight again, to feel the moist morning light glow in his face, to see deer and frogs, hear tree leaves chittering.

A tiger's eye guided him through shadowy forests.

After many days of flight he landed in a misty swamp and fell asleep in willowy grasses weaving a dream inside the Buzz.

Green and orange necks of arching dragons stood deep in the swamp, wet skin glistening in the noon's eye. The dragons' mountainous bodies curved with sea fan spines that disappeared beneath the water when they dived for fish. Inside each dragon, animals lived: herons, coyotes, lizards, giraffes, tigers. Only when the dragons slept would the night bring the animals out to sing to crickets, and owls, the creek and the wind.

One of those nights when the animals were singing, the song of a coyote landed on his rainbow wing, waking the Buzz from his dream.

"Heya - a - he - ya - a - a - hai - ha -hai - eya - eya - a - ha - a - a. Ha - a - hey - a - a - hu - i - yu - yu - hu - hu - hu - u."

Freed from the dragon, the heron, lizard, and tiger followed the coyote's song to the Buzz, and with glowing wings carried the animals and music back to the village.

APPENDIX C

SAMPLE OF CHILD'S DESCRIPTOR RECORD

APPENDIX C
SAMPLE OF CHILD'S DESCRIPTOR RECORD

TOUCHSTONE STUDY

School: P.S. 9
School Year: 1979-80
Teacher: J. Berntsen, 2nd Grade
Child: NA [Teacher's Description]
Birth: 8/22/72
Older Sibling: Sister

PRESENCE AND STANCE:

Tall, attractive, long blond hair (hair always styled properly; hair important to her). Wears fashionable clothes (appropriately styled for school).

Poised, good carriage, smooth movement, well-coordinated.

Well-coordinated, runs well, good motor control (skips, hops, throws and catches ball well), has an athletic quality.

Energetic bubbly quality (sometimes described as "angelic").

Enjoys sports (ice skating, roller skating, bicycle riding).

EMOTIONAL TENOR:

Very even-keeled; no excessive highs or lows.

Only one incident occurred during the term which showed NA upset. (She arrived late to school and she complained that she could not come to school since her hair was not combed. After a while, she settled down, after hair was straightened.)

Gets along with everyone (all children love and adore her. They touch her "body picture" lovingly).

Appears very happy and well-adjusted. Gets along very well with older sibling (sister).

Smiles easily, very friendly and talkative, charming quality; is winning, especially with adults.

IN MAY 1980: Appears unhappy (whimpering)--possibly affected by not being chosen for speaking part in class play (Music Program).

MODE OF RELATIONSHIPS TO OTHERS:

Other children adore her; she is not a leader, however. Boys particularly are attracted to her (treat her like a goddess); children (all) want to be near her.

Adults respond similarly; there is immediate warmth and attraction to the child. Adults usually respond that she is extremely bright; NA clues into adults easily--she catches on to adult humor easily (will wink knowingly).

NA shows sympathy to others (will care for hurt person, try to comfort them). This is for children and adults. Shows extreme ability to empathize with person who is hurt or in trouble.

NA works hard to be liked (loved). But she can be alone.

ACTIVITIES AND INTERESTS:

Loves drama and play-acting.

Enjoys sports--excels in this area (boys like her on their team, because she helps to win).

Enjoys craft work: weaving, painting, embroidery, knitting (does fine work).

IN MAY 1980: Does not have a speaking part in Music Program Play. For the play, she has been chosen to play percussion instrument. Has difficulty with cues.

INVOLVEMENT IN FORMAL LEARNING:

Reading on grade level (or slightly above). Works hard to achieve (plugger). Doesn't like routines.

Arrived in second grade with limited reading skills (1.6), but records show that she is "brighter in academic subjects than she really is." A possibility that her charm influenced the grade.

Is verbally advanced.

Has made excellent progress this year:
IRCT Scores showed in October 1979 that she needed skills in all reading areas.

Informal reading score at present: Beginning 3rd grade
Informal math score at present: Beginning 3rd grade

Has difficulty in creative writing since she gets bogged down in writing word-for-word.

Excellent in arts and crafts (pot-holders, clay decorations, etc.). Brought in cotton plant twigs from her trip with parents--shared with class.

STRENGTHS:

Attractiveness, pleasant and loving manner, athletic ability, health quality, vibrancy; relates to adults in a mature manner; giving, loving (receiving and giving), caring.

Stability.
Has initiative.

VULNERABILITIES:

How others perceive her (almost perfection--can she live up to it?).

BACKGROUND INFORMATION:

Father involved in athletics; family travels a great deal (and the children are included in the trips).

APPENDIX D

OUTSIDE OBSERVER'S OBSERVATIONAL PROTOCOL
(Sample)

APPENDIX D
OUTSIDE OBSERVER'S OBSERVATIONAL PROTOCOL
(Sample)

School: P.S. 9
Date: 12/11/79
Child: NA
Class JB

AT TOUCHSTONE

Introduction to the Session: C (Touchstone) began the session with her telling the story The Buzz (original by C). The children were seated on the floor around her. RL, seated slightly behind the story teller, played the musical accompaniment on cymbals, xylophone.

NA listened attentively, sitting close to C. NA shifted her physical position: sometimes sitting upright and sometimes lying on her stomach. NA looked almost constantly at the story teller.

Immediately following the story, C announced that they were each going to make their own Buzz. C brought a large bag to the group from which balls of clay were produced. NA obtained a ball of clay and said to C, "I've got my piece," and thereupon set about rolling the clay between her palms, pulling pieces from the ball, then rubbing these small pieces together in her palm, and again putting them back together, only to begin the process again. NA appeared to be listening to C and to other conversations around her.

When C brought some covered wire to the group and placed it on the floor, NA stood up on her knees and said to C, "Ooh, I found wire in the garbage--a whole big thing--We found--like a whole big strip."
C: Did you make something with it?
NA: "Yah." (C was called by another child.)

The group appeared to have formed two groupings, one sitting on the floor (five children), and the other moved over to the table (four children). NA was seated with the group on the floor.

Work on Creation of the Buzz

Wooden boards were provided for each child on which he/she could work the clay. NA took a board and appeared to be delighted with it because it had a straight line well running across it. NA to C, referring to the well in her board: "Mine has a river on it."

RL (Touchstone) sits down with the group on the floor, and announces that he is going to make a Buzz. He takes clay and board and begins his work, all the while initiating discussion about the Buzz; responding and relating to the conversations of the children. Flow of ideas about the Buzz included what they ate, how they moved, their names, where they lived, and what they were doing. There was a quality of fun that pervaded the group as the discussion progressed, but ideas were expressed seriously.

NA's work on the Buzz progressed as follows:

- Rolling clay between the palms.
- Pulling off small pieces of clay; and rolling between the palms.
- Flattening the ball of clay between the palms.
- Pulling off a small piece of clay and rolling it into a worm-like figure, then placing it on the board and coiling it like a snail.
- Sometimes placing the manipulated clay on the board.
- Pulling off pieces of clay and wedging it into the crevice of the board. She smoothes the clay into the crevice (river) so that the clay was even with the board surface.
- After filling the crevice, NA pulled off two pieces of clay from her supply, so that they stuck up from the board. "Look," NA said to RL, "I put in some clay for waves."
- Then, very deliberately, NA made a small ball of clay, which she then began to flatten on the bottom as it lay on the board. NA repeated this action several times—always taking the same piece of clay; rolling it into a ball and then flattening it on the board. Then NA said to RL, "I can't get this to stick" (referring to the flattened ball of clay on the board). RL to NA: "Well, we'll get a little glue ... "
- NA then announced to the girl, J, seated next to her, "I'm going to show you how I'll make my Buzz."
- C comes to group and hands J some more clay (I think as requested). NA says to K, "I may need some more."

- C comes to group on the floor and talks to NA (I think she is encouraging NA to make the Buzz, since only the "river" and its waves appear on the board at this time).

- C moves on, as NA takes the entire supply of clay, except "river" and "waves," and rolls it into a ball between the palms of her hands.

- Again, NA makes the flattened ball, and begins to build clay on the top of the rounded mound of clay.

- On several occasions she took some paper, tore off a small piece and attempted to place the paper on her clay work; she apparently had difficulty, and discarded that idea.

- NA looks at RL's Buzz (in progress).

- She then picked up a piece of wire from supply--looked at it briefly and discarded it.

- NA picks up a piece of yellow paper and places it over the clay ball on the board. To RL, NA says: "My Buzz just loves yellow."

- NA tried both red and cerise tissues over her Buzz, but discarded both. She tried green paper, but discarded these also after encountering difficulty in maintaining the paper onto the clay.

- NA shows RL her Buzz: "Look at my Buzz." RL looks at the work: "How about a bathing suit?" and offers NA a small piece of paper. NA smiles and rejects the offering.

- NA selects a piece of wire, she folds it and places it on the Buzz, and then places a small bit of paper. NA says, "Here's his food." She then adds another piece of wire.

- The call for cleanup had been given several seconds ago and children were beginning to move about the room, some placing their works on the shelf. There was much discussion as the children talked amongst themselves about their Buzzes.

- RL provides NA with some glue--she uses it to fasten her Buzz to the board.

Observation period: 45 minutes

As told by RL:

As NA washed up at the sink, she noticed a pallette of paint--a mixture of yellow and green. The child said, "Oh look, here's some yellow paint." She then put her finger on the yellow and green pallette--ran to the shelf where her Buzz was stored and ran her finger across her Buzz, leaving a track of yellow and green paint across the top of her Buzz and the board on which it lay.

APPENDIX E

WRITTEN REPORTS OF TWO "TEAM REVIEW" SESSIONS

APPENDIX E
WRITTEN REPORTS OF TWO "TEAM REVIEW" SESSIONS

TOUCHSTONE, REPORT ONE

Date: Feb. 13, 1980 at P.S. 87 After-School Meeting

Participants: Caren Acker, Lillian Goldberg, Charlotte Gomprecht, Richard Lewis, Linda Schwartz, Suzanne Soll, Norma Terigno, Andrea Zakin.

Recorder/Organizer: Lillian Goldberg

Lillian opened the meeting by referring to one of the major focuses of the Touchstone Study, that is, to describe a selected group of children as they are involved in Touchstone and in the classroom. In the study, the teacher is viewed as a principal observer: the one in school who has the closest relationship and the most information concerning the child. From the prefaced remarks, Suzanne wondered whether the teacher can truly be an objective observer; then she shared experiences with us concerning how a child's laughter was perceived differently by the teacher under two situations.

It was decided that as an introduction to reflective conversations, we would reflect upon "laughing." The thoughts and experiences of the group evoked by "laughing" are summarized as follows.

- When it's funny, fun, glee, gleeful, ha! ha!, joke, surprise, happy, joyful feeling, cures your troubles, when one feels good, like to do it, my stomach hurts I laughed so much, smile leads to laughter.

- There is a man who wrote a book, I think it is called The Laugh Cure. He claims it cured his serious illness.

- Quiet, tears rolling, lips, grinning, eyes of fish tails, wrinkles of the sun, chuckle, giggle, gffaw, head back, short breaths of air escaping from the throat, moving stomach, hysterical, twirling, spinning; music of the body, rolling; a child who is running in a cold, cold stream, lots of blue bursting into the air; who's there? me said myself to me.

- Discomfort, laugh to hide embarrassment, falling down, out of place sometimes, between children--hostility (toward another person), teasing, smirking, having the joke on you--not so funny after all.

- Pun, private joke, reaching out (two children giggling at a shared secret), dialogue, laugh at myself, my laugh.

- Clown, circus, mime, Moliere, Shakespeare's As You Like It, Broadway, fop, dandy.

Following the introduction to the reflective process, a reflective conversation was conducted on the current Touchstone theme, Earth, to explore the group's ideas on the topic and to deepen perspectives on the children's work at the Studio. The group's thoughts evoked by the theme, Earth, were as follows.

The Terrestrial Earth

- Growing things; green stuff; clay, deep, dark; sandy, desert, quicksand; dirt; mushy, wet; fragrant, heavy, moldable, it makes things grow, it makes us grow, we make it grow since we return to it.

- Mountains, rocks, pebbles, stones; volcano, lava bubbling, heat.

- Land, sky, moon, stars, rivers, lakes, waterfalls; water all over the place; Earth (the planet) is mostly water, an infinite part of the universe.

- Earth is soil. I like to plant seeds in soil and watch things grow. I like to try different kinds of earth for different kinds of plants. Sandy earth, moist dark, peaty earth; some earth nurtures.

- Where I live I never see the earth--few trees, little grass. I miss it—but I go visit it from time to time.

- Storehouse of what we need to survive; soil, trees, plants, crops, food for the animals we eat and supply of the cereals and grains we need to eat.

- Thick dark soil, bodies fertile, desert, mountains, swamps, grizzly bears, open space, sandy beaches, owls, protection, warmth, safety, womblike shapes, curves, nature providing, muddy, primitive, primeval.

- Earthquakes, tornadoes, giant waves and storms--spiders, biting insects, poisonous animals and plants--but also a place of peace.

- Nothing like sleeping in the sun in summer--on the earth--cool breeze, warmth, smoothing, soothing, warm and cool to touch, to feel.

- Ignorance, war, atom bomb at Hiroshima; Holocaust--Hebrew and Cambodian; Cuban exile, Communism, U.S.A.; people eating other people.

- Overpopulation, birth control; pollution, germs, car fumes, crooked sidewalks; what will happen to us if we poison our homes with garbage and foul waste, we might have to leave the earth and find another planet.

- Beauty and ugliness; crowded cities; poverty, dirt, and cardboard houses; beauty and ugliness; man's inhumanity to man.

- Learning to live with each other; loving, caring for each other; enjoying books, poetry, great inventions.

- Latrines and dog dung.

- We need to celebrate Earth Day each year like we did a few years ago when there were parades, and people really became concerned about pollution.

- Some things are created while others are dying. Some things are created from the destruction of other things.

- Like life and death; rebirth and dying; cemetery, digging; ashes to ashes, dust to dust; digging a grave; tombstone anchored.

Earth Secrets

- Where it all started; how many millions of years ago? a mysterious cave; dinosaurs; creation; mysteries of being.

- The earth is one: fragrant, heavy, moldable, it makes things grow, it makes us grow, we make it grow since we return to it.

- Digging a grave, prompted by a story about Lincoln's assassination today, a child said, "I wanted to see how people are buried (at a cemetery?) so I took a handful of earth, but my mother said it was time to go."

- Inner core; heat; molecular structure; balance of the elements.

- Who made the earth? How did it all start? Where and how life began on earth?

- I recently experienced an earthquake--it scared me. I felt fragile, but exhilarated. What is it like down there? What makes it happen? I want to see it, experience it; like death, just a friendly visit out of curiosity.

- Where did we come from? Catholic school teaching: man created by God. College teaching: man descended from lower species. Charles Darwin, where are you?

Earth in Space

- Spinning around, the spinning earth; orbit; around the sun; galaxy, milky way; circling around the sun, warmed by the sun; a speck in vast space; insignificance of the earth; and infinite part of the universe; are there other earths in the universe? third planet from the sun.

- A dot in the galaxy; beautiful blue and green globe; round huge mass; lines of longitude and latitude.

Images of Earth

- Mother; a lady, not on good behavior; a little lonely ball that doesn't know itself or others--the mysteries.

- But it is the place I live--it is mine but I have no conception of it--its scale is not physical, being too large.

- Muddy, primitive, primeval; but also a place of peace.

- Roots connecting the unknown to the conscious light; the mystery of life.

- But I like the fact that everything that has and is and will be is all part of th earth--the earth is its own fossil, its own container--the biggest bag lady.

- The old world versus the new world.

- Warm mountains that are still green, even after the winter has come. The dark beginnings that no one saw. Tunnels where the animals hide. In death--the earth that we take with us. Brown and grey

moisture, the earth in an earthen raindrop. The gravel of seas left to heat. In one moment, the earth--and something we didn't remember to do. The walking of feet--on the earth--that only surprised the trees. The day of long shadows, when the earth reached the sky.

- Smells like moisture colliding in the night, with masks of dark soil.

- Buckminster Fuller.

Critique of the Process

- The process is similar to "free association."

- Reflection provides teachers the opportunity to share and to listen to one another. "It was our own forty-five minutes" when we could concentrate on our own thoughts instead of the children's.

- Charlotte felt that it was extremely hard for her to write her thoughts. She was particularly conscious of sounds made by the writing utensils of others as they filled their papers. She felt also the need to "keep up" with the others. Nevertheless, others tried to assure Charlotte that she had indeed made a contribution to the collaborative reflection.

- A question arose as to whether the reflective process could be used with the children. There was some concern that children would feel frustrated if they could not express their thoughts in writing, or if they were hampered by spelling needs. Also expressed was the feeling that the reflective technique is essentially the same as those traditionally used in the classroom when recordings of children's thoughts are given to the teacher (dictation).

Touchstone staff members then provided a brief overview as to the approaches used with the children in beginning the work around the theme, Earth. The introduction flowed from the concept of the earth down to the more literal (down to earth) aspects. For example, there was the concept of age--attempting to help the children understand the quality of "billions of years." They also tried to provide the childen with an image of how and what it was like when the earth first began. Actually, the work started with the sky--the vastness, and then down to the earth.

TOUCHSTONE, REPORT TWO

Date: Feb. 19, 1980 at P.S. 9 After-School Meeting

Participants: Caren Acker, Janet Berntsen, Lillian Goldberg, Richard Lewis, Leah Sanchez, Marilyn Siegel, Nilda Wards, Estelle Wolff, Andrea Zakin

Recorder/Organizer: Lillian Goldberg

Lillian began the afternoon session by providing a brief overview of the purposes of the afternoon sessions. A major purpose of the sessions is to provide opportunities to think about and share our ideas about children. Since the children who come to Touchstone Studios often work in clay, it was decided that we, ourselves, would concentrate on this medium. (Clay was made available for handling during the reflection.)

Clay evoked the following thoughts and expressions.

What is it? Clay is the earth; mud, muddy, the mud that becomes something; soft smells of the river shores; dig into the earth, and the soft muscles are clay: where the beginning began; who lives inside?

Manipulative: engages the hands and fingers. Plastic, soft, impressionable, molding, molded into anything; touch, sticky, soft, muddy, holding air; mark it, roll it, drop it, stretch it; squeeze, knead, shape, move, pound; give it texture; push, pull, poke, pinch, tear, smear; model it, cast it; it is alive--warm when held for a long time; free expression, therapeutic, relaxing.

Demand strategies, techniques, and problem-solving. Can be frustrating when it doesn't turn out the way you want it to; you must listen to it; gets hard over time; how to put pieces together without falling off; how to make details; how to make figure stand, sit, hold together; using materials with; where to begin; how to begin; crevices and cracks.

An expression of power and competency. My hands, my fingerprints; controllable; response to pressure; I feel powerful when holding clay--I can do anything I want, I can pretend--ANYTHING! Fun.

Associations. Sculptured bodies; phallic; glazes, kiln; gets hard after firing; beautiful colors when glazed, fiery transformations into stone; of the past: of Indians, of huts, of pots and pans, vessels, stoneware, of Mexico; correlations with curriculum;

children trying to find themselves underneath the ground; a bird whose wings turned to clay when the summer came.

A question arose after our reflection concerning the medium, clay: How do we provide techniques in the use of clay to the children without hampering their creativity and spontaneity?

Following our reflection on the medium, clay, we studied the clayworks of a group of visitors to the P.S. 9 Touchstone studios. All of the clay pieces had been placed on a rectangular shaped paper (like mat). The mat was large enough to hold all of the products within very close quarters, and the display was set in the middle of a round table. No previous descriptions concerning the visitors or the circumstances of their work at Touchstone were provided to the group.

Descriptions of Visitor No. 1's Claywork:

- Flat, non-3-dimensional, lifeless, mostly worms (the pots don't belong); swiggly, swirly, wriggles of matter, that matter.

- Creatures close to the earth, rounded elongated shapes, mostly uniform, small strange objects; shapeless amoebas; waggly forms, with no definite shape, dancing together; crawling creatures; not particularly interesting; swirls, rings, coils, circles; many small fingers rolling.

- Mythological, imaginary creatures; dragons and serpents; prehistoric; space demons and monsters; from outer space?

- Primal mud slide creatures crawling with delicate feeling like fingertips stretching to the light. Silent evolving colors to test the new air, the new light. Crawling arching spines, not yet formed, shaking, shimmering on brown bellies struggling for the water and light to open their emerging eye spots; curling through swamps of invisible trees. They search, they move on the crest of a timeless, infinite wave.

- Creepy, crawly family--a community--a primitive society, living on the surface and beneath; a busy community doing nothing; connecting and relating, as if attempting to move away from each other, yet strangely tied together; a city of busy brown people all working together, but very much apart; an isle of crocodiles; a world of creatures, crawling together with fountains of wire--colored of water and air; vessels are filled with life-giving water; strandlike antennae are listening, waiting for messages—no words:

- Once upon a time there was a forest where nothing ever made a sound. Some dragons came and they dropped a word here and a word there--and the life in the ground listened. Soon the whole forest was alive--with words who became crawling beasts who hung to the sides of the trees. At night they turned themselves into shadows so that the words could sleep--and when the daylight came, the that shadows looked behind them--and for a brief moment, saw the words that had made them disappearing into the forest.

After the reflection, Richard Lewis provided background information on the clayworks makers:

They were a group of twelve children, ages 11 to 14, attending a special education class in another district, who visited the special education classes at P.S. 9. During their visit, the group came to the Touchstone studio and spent approximately a half an hour there. On entrance into the studio, the children and their teacher viewed the works of the P.S. 9 Touchstone participants. They were very interested in the clayworks, and Mr. Lewis offered the visitors some clay to work with.

The group immediately gathered about the large table, and when each of the children received the clay, small, snakelike figures began to emerge. Mr. Lewis then offered a piece of paper for the middle of the table, on which the group began to place their products. There was much animation and talking, with many of the children chatting to one another (predominantly in Spanish). Some of the children formed their figures, placed them on the paper, and then withdrew them again, to add a detail or to change some part of the structure, and then replaced them on the paper mat. Mr. Lewis brought over some wire; again, immediate interest. Some children placed the wire only within their own figures; others made connections from one work to another. When the work period came to an end, there was some planning for the children and their teacher to return for the February happening.

Critique of the Reflection Process

- Reflections are similar to free association; it is good to be able to do something relaxing at the end of a hard day; it was fun.

- It gives us a chance to really observe, and listen to others, to think for ourselves and not always about the children.

- Leah felt frustrated when she reflected on the clayworks, since she knew the children who made the products. She wanted to be free of previous impressions, and to think of the works, not about who the children were.

Questions Arose During Our Critique:

1) How to introduce art media to the children and maximize experimentation?

2) Should accessories (such as wire) be provided along with beginning activities?

3) Should art activities always have to be connected with the curriculum?

4) How do we deal with frustrations that children have when they use particular media? When do we provide techniques?

APPENDIX F

"ANIMAL STAR EYES"
(Story by Caren Acker)

APPENDIX F
ANIMAL STAR EYES

by Caren Acker

The universe was silence.

The earth wanted music so one day the earth began to move and to clap calling to the sky and the stars. (Sound.) But the sky had no ears so for a long time the sky did not hear the earth calling and all the universe was silence. Until one day the stars shook loose and fell over the earth carrying inside them an animal spirit. As each star hit the earth it changed into different animal eyes.

For a long time the earth was filled with drifting eyes. Some were opened, some were closed, some were round and square, oval and diamond. The earth still had no music because the eyes were silent.

A long time passed on the earth before the star eyes began to change again. Legs and feet and claws and wings, fins and tails kicked out of the star eyes and many creatures emerged singing in their new voices: He-ah-pa-pa, ba-bas-ta, caw-ne-fa-de, sis-sis-moo-coo, ha-te-te-te-ba-ba.

Ah the earth had music to sing and to dance.

A piece of star eye flew up and gave a chunk of the earth giving sky an ear to hear the music of the star animals.

* * *

APPENDIX G

INTERVIEW PROTOCOL USED WITH TEACHERS

Touchstone
June, 1979

INTERVIEW PROTOCOL USED WITH TEACHERS

Name _____ M F Present Grade _____
How long? _____
School _____ Years of Exp. _____

1. What made you decide to participate in the Touchstone program?

   How long have you participated?

   When do you go to Touchstone?

   (If at Touchstone more than this school year:)
   Do you think Touchstone has changed over the years? How?

2. What do you do at Touchstone? (What are some of the things you do there?)

3. Are there particular aspects that you prefer/enjoy/find valuable at Touchstone? Explain.

4. What is your view of the Touchstone philosophy? How would you describe it? What are its goals?

   What are some of the Touchstone qualities?

What are some of Touchstone's methods/approaches?

What do you think of these approaches in education?

The next questions are shifting from your own involvement and thoughts of Touchstone to if and how Touchstone was used in your classroom.

5. Can the Touchstone philosophy/approaches be used in your classroom Can you provide me with details, such as which? when? how? What kind of learners?

6. Have you used any of the Touchstone activities in your classroom? If so please provide details or say why not?

When?

With whom?

Description:

How was it integrated within your classroom program?

Is there anything in your classroom that reflects Touchstone?

7. What specific aspects of Touchstone would you like to see in Touchstone _____ for teachers? For children?

Continued/Discontinued?

Strengthened/Deemphasized?

8. How do you assess the following?

Your own participation in Touchstone?

Your children's involvement in Touchstone?

What benefits to children do you perceive in their involvement in Touchstone? (Details from teachers from P.S. 9.)

9. What are your personal interests in the Arts?

Do you use any of these interests in your classroom? How?

10. Can you describe what the following terms mean to you?

Creativity:

Imagination:

How do you think Touchstone defines these terms?

Creativity:

Imagination:

How do the Touchstone definitions of these terms meet with your ideas on the subject?

11. Are there any aspects of the Touchstone program that we haven't talked about? Please feel free to add any comments.

BIBLIOGRAPHY

BIBLIOGRAPHY

Alkema, C.J. Alkema's Complete Guide to Creative Art. New York: Sterling Publishing Co., Inc., 1971.

Arts, Education and Americans Panel. Coming to Our Senses: The Significance of the Arts for American Education. New York: McGraw-Hill, 1977.

Babchuck, N. "The Role of the Researcher as Participant-Observer Participant-as-Observer in the Field Situation." Human Organization, 1922, 21(3), 225-228.

Berlyne, D.E. Conflict, Arousal and Curiosity. New York: McGraw-Hill, 1960.

Bersson, R.D. "The Use of Participant Observation in the Evaluation of Art Programs." Studies in Art Education, 1978, 19(2), 61-67.

Bland, J.C. Art and the Young Child. New York: The Museum of Modern Art, 1968.

Board of Education, City of New York. Art in the Elementary School. New York: New York City Board of Education, 1964.

Brazelton, T.B. "Behavior Assessment: Infants at Risk." Paper presented to the Perinatal Society, Carmel, California, Sept. 25, 1972.

Brooks, R.L. and Obrzut, J.E. "Brain Lateralization: Implications for Infant Stimulation and Development." Young Children, 1981, 36(3), 9-16.

Broudy, H.S. "How Important in Education Are the Arts? Phi Delta Kappan, 1979, 60(5), 347-350.

Bussis, A.M., Chittenden, E.A. and Amarel, M. Beyond Surface Curriculum. Boulder, Colorado: Westview Press, 1976.

Bussis, A.M., Chittenden, E.A. and Amarel, M. "Collaborative Research." In G.L. Knieter and J. Stallings (eds.), The Teaching Process & Arts and Aesthetics, St. Louis: CEMREL, 1979.

Carew, J.V. and Lightfoot, S.W. Beyond Bias: Perspectives on Classrooms. Cambridge, Mass.: Harvard University Press, 1979.

Carini, P.F. Observation and Description: An Alternative Methodology for the Investigation of Human Phenomena. Grand Forks, North Dakota: University of N.D., N.D. Study Group on Evaluation, Center for Teaching and Learning, 1975.

Carini, P.F. The Staff Review of a Child. North Bennington, Vermont: The Prospect School, 1977.

Carini, P.F. The Art of Seeing and the Visibility of the Person. North Dakota: University of North Dakota, 1982.

Cazden, C.B. (ed.) Language in Early Childhood. Washington, D.C.: National Association for the Education of the Young Child (NAEYC), 1981.

Chittenden, E.A. and Bussis, A.M. "The Teacher as Research Collaborator." In K.M. O'Donnel (Chair), Ecological Studies of Teaching: Potential for Teacher Development. Symposium presented at the meeting of the American Educational Research Association, San Francisco, 1979.

Clifford, G.L. "An Historical Review of Teaching and Research." In G.L. Knieter and J. Stallings (eds.), The Teaching Process & Arts and Aesthetics. St. Louis, Missouri: CEMREL, 1979.

Cruickshank, W.M. and Johnson, G.O. (eds.) Education of Exceptional Children and Youth. Englewood Cliffs, New Jersey: Prentice-Hall, 1967.

Densmore, F. "The Belief of the Indian in a Connection Between Song and the Supernatural," in Frances Densmore and American Indian Music. Compiled and edited by Charles Hoffmann. New York: Museum of the American Indian, Heye Foundation, 1968.

Dewey, J. My Pedagogic Creed. Originally published as a pamphlet by A.L. Kellog and Co., 1897.

Dewey, J. Democracy and Education. New York: The Macmillan Co., 1916.

Doyle, W. "Learning the Classroom Environment: An Ecological Analysis." Journal of Techer Education, 1977a, 28, 51-55.

Doyle, W. "The Uses of Nonverbal Behaviors: Toward an Ecological Model of Classrooms." Merrill-Palmer Quarterly, 1977b, 23, 179-192.

Durkin, D. Teaching Young Children to Read. Boston, Mass.: Allyn and Bacon, Inc. 1972.

Edelfelt, R.A. "Staff Development and the Teaching in the Arts." In G.L. Knieter and J. Stallings (eds.), The Teaching Process & Arts and Aesthetics. St. Louis, Missouri: CEMREL, Inc., 1979.

Eisner, E.W. "Toward a More Adequate Conception of Evaluation in the Arts." Arts Education, 1974, 27(7), 3-5.

Eisner, E.W. "Thoughts on an Agenda for Research and Development in Arts Education." Journal of Aesthetic Education, 1971, 11(2), 17-30.

Eisner, E.W. "The Impoverished Mind." Educational Leadership, 1978, 35(5), 615-623.

Eisner, E.W. The Educational Imagination: On the Design and Evaluation of School Programs. New York: Macmillan, 1979.

Eisner, E.W. "The Arts as a Way of Knowing." Principal, 1980, 60(1), 11-14.

Eisner, E.W. "The Role of the Arts in Cognition and Curriculum." Phi Delta Kappan, 1981, 63(1), 48-52.

Elkind, D. Children and Adolescence: Interpretive Essays on Jean Piaget. New York: Oxford University Press, 1970.

Engel, M. "Getting Serious About Arts Education." Principal, 1980, 60(1), 6-10.

Erickson, M. "An Historical Exploration of the Schism Between Research and Practice in Art Education." Studies in Art Education, 1979, 20(2), 5-13.

Flavell, J.H. The Developmental Psychology of Jean Piaget. Princeton, N.J.: Van Nostrand, 1963.

Flinsch, M. (Moderator) "As the Twig is Bent: In Conversations with Ann Charles, Richard Lewis, and Nancy Rambusch Concerning Story Telling and Education." Parabola, 1979, 4, 62-78.

Gardner, D.B. "The Child as an Open System: Conference Summary and Implications." Play: The Child Strives Toward Self-Realization. Washington, D.C.: NAEYC, 1971.

Gengarelly, A.M. "Beyond the Open Classroom." The Elementary School Journal, 1975, 75, 224-229.

Gengarelly, A.M. "Teacher as Artist: Artist as Teacher." Manuscript submitted for publication, 1980.

Goldberg, L.H. Self-Verbalization and Attentional Behaviors of Low Socioeconomic Urban 4- and 5-year-old Children During Puzzle Tasks. Unpublished doctoral dissertation, School of Education of Fordham University, New York, 1980.

Goldberg, L. and Lewis, R. "The Arts and the Apprentice Teacher." The Learning Center Reports. New York: Fordham University, School of Education, Community School District 3, 2(Winter), 1976, 16-23.

Goodlad, J.I. and Morrison, J. "The Arts and Education." In J.J. Hausman (ed.), Arts and the Schools. New York: McGraw-Hill, 1980.

Gump, P.V. "Environmental Guidance of the Classroom Behavioral System. In B.J. Biddle and W.J. Ellena (eds.), Contemporary Research on Teacher Effectiveness. New York: Holt, Rinehart and Winston, 1969.

Hanshumaker, J. "The Art of Recognizing Artistic Teaching in the Arts." In G.L. Knieter and J. Stallings (eds.), The Teaching Process & Arts and Aesthetics. St Louis: CEMREL, 1979.

Harvard Project Zero, Graduate School of Education, Harvard University. "Observations and Comments about Visit to Touchstone--Jan. 8 and 9, 1980." Personal correspondence to Mr. Richard Lewis, Feb. 20, 1980.

Hausman, J.J. (ed.) Arts and the Schools. New York: McGraw-Hill, 1980.

Hawkins, D. Learning the Unteachable." In L. Shulman and E. Keislar (eds.), Learning by Discovery: A Critical Appraisal. Chicago, Ill.: Rand McNally, 1966.

Hawkins, D. The Informed Vision: Essays in Education. New York: Agathon Press, 1974.

Hawkins, D. "The Enlargement of the Esthetic." Outlook, Winter, 1979, 34, 28-39.

Houston, P.D. "The Arts: The Surrey, not the Fringe." Art Education, 1980, __, 28-30.

Hughes, M. Tizzard, B., Carmichael, H. and Pinkerton, G. "Recording Children's Conversations at Home and Nursery School: A Technique and Some Methodological Considerations." Journal of Child Psychology, 1979, 20(3), 225-232.

Hutson, J.H. (Compiler). Creativity: A Continuing Inventory of Knowledge by the Council of Scholars of the Library of Congress. Washington, D.C.: Library of Congress, 1981.

Iversŏn, B.K. "Play, Creativity, and the Schools Today." Phi Delta Kappan, 1982, 63(10), 693-694.

Jackson, P.W. Life in Classrooms. New York: Holt, Rinehart and Winston, 1968.

Kamii, C. Number in Preschool and Kindergarten. Washington, D.C.: National Association for the Education of Young Children (NAEYC), 1982.

Katz, L.G. and Krasnow, R. "Teachers as Consumers of Education." In L.G. Katz (ed.), Second Collection of Papers for Teachers. Urbana, Ill.: ERIC Clearinghouse on Early Childhood Education, 1975.

Kennedy, C. Teachers and Researchers: Toward a Proper Division of Labor (Occasional Paper No. 2). East Lansing: Michigan State University, The Institute for Research on Teaching, 1977.

Kern, E.J. "The Study of Art." Studies in Art Education, 1978, 19(3), 50-53.

Kirk, S.A. Educating Exceptional Children. Boston, Mass.: Houghton Mifflin Co., 1962.

Kluckhohn, F. "The Participant Observer Technique in Small Communities." American Journal of Sociology, 1940, 331.

Knieter, G.L. and Stallings, J. (eds.) The Teaching Process & Arts and Aesthetics. St. Louis: CEMREL, 1979.

Koehler, V. "Research on Teaching." In G.L. Knieter and J. Stallings (eds.), The Teaching Process & the Arts and Aesthetics. St. Louis: CEMREL, 1979.

LaRouse, Burland, C., Nicholson, I., Osborne, H. Mythology of the Americas. New York: Hamlyn, 1970.

Leeb-Lundberg, K. "The Block Builder Mathematician." In E.S. Hirsch (ed.), The Block Book. Washington, D.C.: NAEYC, 1974.

Levi-Strauss, C. Structural Anthropology. Translated by C. Jacobson and B. Schoept. New York: Basic, 1963.

Lewis, R. In Praise of Music. New York: Orion Press, 1963.

Lewis, R. (Collector) Journeys: Prose by Children of the English-Speaking World. New York: Simon and Schuster, 1969.

Lewis, R. There Are Two Lives: Poetry by Children of Japan. New York: Simon and Schuster, 1970a.

Lewis, R. The Way of Silence: Prose and Poetry of Basho. New York: Dial Press, 1970b.

Lewis, R. "A Dialogue of Poetry." Published in a collection of talks from the Lehigh University Poetry Festival, Somebody Turned on a Tap in These Kids: Poetry and Young People Today. New York: Dell, 1971a.

Lewis, R. I Breathe a New Song: Poems of the Eskimo. New York: Simon and Schuster, 1971b.

Lewis, R. "The Magic Fish and Yellow Print." Childhood Education, 1976, 52, 252-256.

Lewis, R. "Towards Beginnings, Part I." Parabola, 1979a, IV(3), 20-27.

Lewis, R. "Towards Beginnings, Part II." Parabola, 1979b, IV(4), 15-16.

Lewis, R. Excerpts from Position Papers. In J.J. Hausman (ed.), Arts and the Schools. New York: McGraw-Hill Book Co., 1980a.

Lewis, R. "The Forest of the Mind: Nurturing Imagination in Children and Teacher." Today's Education, 1980b, 69, 47E-49E.

Lewis, R. "The Playful Image: Children in Their Poetic Spirit." The New Era, 1982b, 63(3), September.

Lewis, R. "Acting Out Dreams," Parabola, 1982c, VII(2), May.

Lieberman, J.N. "Playfulness: An Attempt to Conceptualize a Quality of Play and the Player." Psychological Reports, 1966, 19, 278.

Lindsay, P.H. and Norman, D.A. An Introduction to Psychology. New York: Academic Press, 1972.

Lipsey, R. (ed.) Coomaraswamy (in 3 volumes). New York: Princeton, N.J.: University Press, 1977.

Lofland, J. Analyzing Social Settings. Belmont, California: Wadsworth, 1971.

Lopate, P. Being with Children. New York: Doubleday and Co., 1975.

Marano, H.E. "Biology is One Key to the Bonding of Mothers and Babies." Smithsonian, 1981, 11, 52-58.

Marcus, L.S. "Poetry and Childhood: An Interview with Richard Lewis," The Lion and the Unicorn: A Critical Journal of Children's Literature, Winter, 1981, 4(2), 105-131.

Miller, D.B. "Roles of Naturalistic Observation on Comparative Psychology." American Psychologist, 1977, 32(3), 211-219.

Morse, W.C. "The Education of Socially Maladjusted and Emotionally Disturbed Children." In W.M. Cruickshank and G.O. Johnson (eds.), Education of Exceptional Children and Youth. Englewood Cliffs, N.J.: Prentice-Hall, 1967.

Moyers, B. "Defining Creativity for Everyone to See Wasn't Exactly Easy." Smithsonian, 1982, 12, 64-72.

New York State Education Department. A Plan for Evaluating the New York State Experimental Prekindergarten Program. Albany, N.Y.: Bureau of School Program Evaluation, Jan. 21, 1975 (Mimeo).

New York State Education Department. Report on the In-Depth Study of the Experimental Prekindergarten Program. Albany, N.Y.: Bureau of Child Development and Parent Education, Sept., 1977 (Mimeo).

New York State Education Department. Characteristics of the State Experimental Prekindergarten Program and Articulation through the Grades. Albany, N.Y.: New York State Ed. Dept., 1980a.

New York State Education Department. Continuity of Learning Experiences: A Key to Long Range Effects of Prekindergarten. Albany, N.Y: Division of Research, PreK Evaluation Unit, April 8, 1980b.

New York State Education Department. The Early Childhood Program: Philosophical Base. Albany, N.Y.: Bureau of Child Development and Parent Education, 1980c.

New York State Education Department. Children's Progress in the Primary Grades Is Helped by Prekindergarten. Albany, N.Y.: Division of Research, PreK Evaluation Unit, 1981a.

New York State Education Department. Continuity: A Component of the Early Childhood Education Program. Albany, N.Y.: Bureau of Child Development and Parent Education, 1981b.

New York State Education Department. Review of Selected Research on Preschool Education. Albany, N.Y.: Division of Research, Prekindergarten Evaluation Unit, 1981c.

Nunnally, J.C. and Lemond, C. "Exploratory Behavior and Human Development." In H.W. Reese (ed.), Advances in Child Development and Behavior, Vol. 8. New York: Academic Press, 1973.

Overholt, G.E. and Stallings, W.M. "Ethnographic and Experimental Hypotheses in Educational Research." Educational Researcher, 1976, 5(8), 12-14.

Parker, R.A. (ed.) Caring for Separated Children: Plans, Procedures and Priorities. Atlantic Highlands, N.J.: Humanities Press, 1981.

Patton, M.Q. Alternative Evaluation Research Paradigm. Grand Forks, N.D.: University of N.D., 1975.

Perkins, D. and Leondar, B. (eds.), Arts and Cognition. Baltimore: Johns Hopkins University Press, 1977.

Piaget, J. The Language and Thought of the Child. Cleveland, Ohio: World Publishing, 1955 (Originally published in 1923).

Piaget, J. "The Definition of Stages of Development." In J.M. Tanner and B. Inhelder (eds), Discussion on Child Development, Vol. IV. New York: International Universities Press, 1960.

Piaget, J. Play, Dreams and Imitation in Childhood. New York: Norton, 1962.

Piaget, J. The Origins of Intelligence in Childhood. New York: Norton, 1963.

Piaget, J. "Piaget's Theory." In P. Mussen (ed.), Carmichael's Manual of Child Development, Vol. I. New York: Wiley, 1970.

Piers, M.W. and Landau, G.M. The Gift of Play. New York: Walker and Co., 1980.

Prettyman, J. "Holoverse: Something to Do with the Nature of Being Alive." Dromenon: A Journal of New Ways of Being, 1980, 3(1), 40-41.

The Prospect School. The Child as Thinker II, Annotated Schedule. North Bennington, Vt.: The Prospect School Eighth Summer Institute, July 10-28, 1978.

Read, H. Education Through Art, 3rd Rev. Ed. New York: Pantheon, 1956.

Reimer, B. "Designing Effective Arts Programs." In J.J. Hausman (ed.), Arts and The Schools. New York: McGraw-Hill, 1980.

Robertson, S. Rosegarden and Labyrinth: A Study in Art Education. London: Routledge and Kegan Paul, 1963.

Rockefeller, D., Jr. "The Arts in Education." New York Times, March 8, 1981.

Rous, J. "Memories of Touchstone's Beginnings." Unpublished report, December 1979.

Rugg, H. Imagination. New York: Harper & Row, 1963.

Sheppard, W.C. and Willoughby, R.H. Child Behavior: Learning and Development. Chicago: Rand McNally College Publishing Co., 1975.

Singer, A. G.A.M.E. Inc., Touchstone Center: A Comparison. Unpublished report, December 1978.

Singer, J.L. Daydreaming: An Introduction to the Experimental Study of Inner Experience. New York: Random House, 1966.

Smilansky, S. "Can Adults Facilitate Play in Children? Theoretical and Practical Considerations." Proceedings of a conference sponsored by the Arsenel Family and Children's Center, Western Psychiatric Institute and Clinic, School of Medicine and the Department of Child Development and Child Care, School of Health Related Professions, University of Pittsburgh and the National Association for the Education of Young Children (NAEYC). Play: The Child Strives Toward Self-Realization. Washington, D.C.: NAEYC, 1971.

Smith, F. Comprehension and Learning. New York: Holt, Rinehart and Winston, 1975.

Smith, L.M. and Geoffrey, W. The Complexities of an Urban Classroom. New York: Holt, Rinehart and Winston, 1968.

Smith, N.R. "Classroom Practice: Creative Meaning in the Arts." In J.J. Hausman (ed.), Arts and the Schools. New York: McGraw-Hill, 1980.

Snow, A.C. Growing with Children Through Art. New York: Reinhold Book Corp., 1968.

Solso, R.L. (ed.) Information Processing and Cognition: The Loyola Symposium. Hillsdale, N.J.: Laurence Erlbaum Assoc., 1975.

Stake, R. "The Case Study Method in Social Inquiry." Educational Researcher, 1978, 7, 5-8.

Steiner, E.A. "A Platform for Research on the Teaching Process in Arts and Aesthetics." In G.L. Knieter and J. Stallings (eds.), The Teaching Process & Arts and Aesthetics. St. Louis: CEMREL, 1979.

Tinbergen, N. "Functional Ethology and the Human Services." Procedures of the Royal Society of London, Series B, 182, 1972, 385-410.

Touchstone Center for Children, Inc. Mid- and Year-End Reports, 1974. New York: Touchstone, 1974 (unpublished reports).

Touchstone Center for Children, Inc. Mid- and Year-End Reports, 1975. New York: Touchstone, 1975 (unpublished reports).

Touchstone Center for Children, Inc. Mid- and Year-End Reports, 1976. New York: Touchstone, 1976a (unpublished reports).

Touchstone Center for Children, Inc. Questionnaires to Fordham Apprentice Teachers (Informal study). New York: Touchstone, 1976b.

Touchstone Center for Children, Inc. Mid- and Year-End Reports, 1977. New York: Touchstone, 1977.

Touchstone Center for Children, Inc. The Work of the Touchstone Center. New York: Touchstone, 1978.

Trubowitz, S. and Lewis, R. "Art Made Me Somebody: The Importance of Arts for the Handicapped." Principal, 1980, 60(1), 28-30.

Warner, S.A. Teacher. New York: Bantam Books, Inc., 1964.

The Westsider. "Magic Forest Is Kids' Delight." May 27, 1976.

Wiley, J.P., Jr. "Phenomena, Comment and Notes." Smithsonian, 1981, 12(5), 22,24,26.

Williams, R.M. "Why Children Should Draw." Saturday Review, Sept. 3, 1977, 11-16.

Wright, H.F. "Observational Child Study." In P.H. Mussen (ed.) Handbook of Research Methods in Child Development. New York: Wiley, 1960.

Wright, J.C. and Vlietstra, A.G. "The Development of Selective Attention: From Perceptual Exploration to Logical Search." In H.W. Reese (ed.), Advances in Child Development and Behavior, Vol. 10. New York: Academic Press, 1975.

Cover Photo: Helen Buttfield

Printed by Grass Roots Press Inc.