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COLOURING OUTSIDE THE LINES: TRANSFORMATIVE EXPERIENCES OF CREATIVITY AND TEACHER SELF(VES)

by

Margie (Frances) Buttignol

A thesis submitted in conformity with the requirements for the degree of Doctor of Philosophy
Department of Curriculum, Teaching and Learning
Ontario Institute for Studies in Education
University of Toronto

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COLOURING OUTSIDE THE LINES: 
TRANSFORMATIVE EXPERIENCES OF TEACHER CREATIVITY 
AND TEACHER SELF(VES)

Margie Buttignol
Doctor of Philosophy, 1998
Department of Curriculum, Teaching and Learning
University of Toronto

ABSTRACT

This research assisted six secondary school teachers in transforming 
professional practice in self-designing ways through an arts-based examination of 
their experiences of creativity and teacher self(ves). We are Eleanor, Martha, Jesse, 
Marie, George Jeffrey and Margie. Broader purposes include school, system, and 
teacher education reform.

Heuristic phenomenology furnished me with a methodological and 
conceptual foundation that was scientifically rigorous; at the same time 
highlighting the creative process, honouring creative imagination, and encouraging 
arts-based ways of knowing and representation. Through heuristic self-inquiry, I 
reflected on how my experiences of school as a student had silenced my creativity 
(represented by "Little Margie") in favour of conformity, and how these experiences 
had shaped my teaching practice. My heuristic self-inquiry also led me to choices 
about the theoretical framework for this inquiry, emphasizing personal construct 
theory, transformative teacher education, art as experience, and art as encounter. 
The research process enabled me to begin "colouring outside the lines" of 
restraining traditions in teaching and research. The main component of the 
research design was three in-depth focused interviews: the first centred on a 
repertory grid and learning conversation exploring initial self-perceptions of teacher 
self(ves); the second centred on implicit beliefs and personal experiences of 
creativity; the third centred on re-visiting the initial repertory grid and creativity. 
I present each co-researcher's experience of teacher transformation as a trilogy. 
Co-researchers remain identifiable throughout the research. To contextualize my 
research findings, I have added an interpretative section.
Two essential structures of transformative experience emerged: (1) Encountering "the tyranny of the should"; and (2) Encountering the creative being and the real self (creativeself). I found that the role of teacher places powerful demands on the creativeselves of all six co-researchers. Paradoxically, creativeselves were reclaimed only after identifying personal "shoulds" that interfered with expression of self in teaching. Through my search, I reclaimed "Little Margie."
For Rudy,

The meeting of two personalities
is like the contact
of two chemical substances;
if there is any reaction
both are transformed.
C. G. JUNG
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Thanks to Rudy, my husband and Italian prince. You encouraged me to return to studies and travel the world...I would follow you anywhere (well almost!).

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Thanks to my sisters, Jeannie, Chrissy, and Toody for helping me to re-member my childhood stories, bringing "Little Margie" to life.

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Thanks to Tom Barone (Arizona State University) for acting as my external examiner. I wish that you could have been present at my dissertation defense. Perhaps we can continue our dialogue at AERA in Montreal.

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This is "little" me at 5 years of age. This is when I started learning how to colour inside the lines. It is also when my "I" started to become an "i."
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CHAPTER ONE: AN ENCOUNTER WITH MY SELF AND MY DISSERTATION

INTRODUCTION

In this first chapter I introduce you, dear reader, both to my self and to this dissertation. Here I explain my epistemological design which combines heuristic phenomenology (Moustakas, 1990) and arts-based inquiry and representation (Barone & Eisner, 1997; Diamond and Mullen, in press; Eisner, 1991, 1993). In the final stages of the inquiry, I also incorporated more interpretive approaches to phenomenology (Polkinghorne, 1989; van Manen, 1990/1992), and Wolcott's (1994) three methods of transforming qualitative data. In this chapter, I also outline individual chapters, and the way in which they have been organized to relate to each other and to the dissertation as a whole. The theme of "encounter," (borrowed from May, 1975/1994) has been used to entitle the chapters, apart from the postscript (Chapter Eight). For May (1975/1994) encounters are creative acts that can take place between the person and the world. These chapters represent my encounters with different aspects of the phenomena of creativity, teacher self(ves), and the teacher transformations that occurred during this inquiry. Throughout the dissertation, I also encounter the modernist notion of self as a unified "essence" along with a postmodernist version in which self is viewed as being mobile and ever changing. In the spirit of postmodernism, I have combined these positions by presenting self as both unified and ever-changing.

CREATIVITY, EDUCATIONAL REFORM, AND THE ROLE OF TEACHERS

Creativity is a widely used term. As a concept it is often taken for granted but it is elusive. It can be used as a noun or it can be a verb. Creativity is difficult to define (Ford & Harris, 1992) and "notoriously difficult to research" (Pickard, 1990, p. 1). Both cherished and diminished, creativity has been coupled with genius, and with madness. Ponderous and prosaic, quick silver and poetic, creativity is associated with a kaleidoscope of human ventures such as business, science, philosophy, education, psychoanalysis, the arts, and everyday life. At the same time, we know and yet we do not know what creativity is. Creativity still remains shrouded in mystification in spite of nearly 50 years of scholarly research. What is creativity? Is creativity a universal human
trait? Where does creativity come from? Where does it go? These were some of the preliminary questions that I asked myself as I entered this research domain in the spring of 1995.

A major difficulty for educational reform is how to bridge the gap between research and practice so as to introduce new ideas into the mainstream of educational thought and practice. Giroux (1995) reminds us that we, as teachers, are in a pivotal place with respect to widening or abating this research/practice chasm. He argues that teachers can either conform to the educational jurisdiction and help reproduce the existing educational paradigm, or they can be critical and transform it as emissaries of creativity, innovation, and meaningful educational change. For decades, educational theorists and curriculum planners have alerted teachers to the importance of fostering creativity in their students. But surprisingly little attention at all has been given to teachers’ views of creativity in educational literature (Fryer & Collins, 1991; Tan-Willman, 1981). Herman (1991) even holds that "creativity [is] a missing pedagogical link for the preparation of teachers" (p. 9). Even less attention has been given to the importance of actually fostering creativity in practising teachers. The literature surrounding creativity and the teaching profession will be discussed in Chapter Four, Encountering the Literature: Arts-based Educational Research, Teacher Development, and Teacher Creativity.

The immediate aim of my research at the outset was to nurture creativity in a group of six practicing secondary school teachers, my teacher-self included. We are Eleanor, Martha, Jesse, Marie, George Jeffrey, and Margie. In this research, creativity is viewed as the power to create (or re-create) one’s teacher self(ves). It is about teachers who have ingeniously transformed their teacher selves, by encountering "the tyranny of the should" (Horney, 1950), and by affirming their creative beings/real selves. I later discuss how this does not involve an essentializing or totalizing project. This research is about life art that transcends the personal as teachers take on new understandings of creativity, and themselves as creative teachers, into their teaching environments.

Our schools have the mission of laying the foundations and equipping our youth with the capacity to deal with problems whose magnitude and complexity are baffling and frustrating. The schools face the task of preparing for a future that demands imagination and ingenuity, arming the young with multiple capabilities and dexterity in creative problem-solving. To that end, we need creative teachers in our schools. (Abdallah, 1996, p. 52)
I too believe that teachers are the link to educational reform and to students' adaptation to the emergent ambiguities of our postmodern world. And I believe, like Ambrose (1996), that the critical component for this educational reform and adaptation is creativity. The key to schools effectively helping students to achieve their creative potential lies in teachers' attitudes toward creativity. Teachers' right to be creative must be emphasized and advocated. Creativity is not just a frill for weekends or retirement. At the end of my inquiry, I view creativity as a way of being. Creativity is so crucial for the individual and for society that it may well be one of the most urgent topics of our times (Caine & Caine, 1994; Csikszentmihalyi, 1996; Harman & Rheingold, 1984; Isaksen, 1988; Isaksen & Murdock, 1990, 1993; Torrance, 1992).

Land and Jarman (1992) contend that we are now at a point of "Breakpoint Change" and that we must have courage to let go of the past and welcome the unknowns that already surround us. Creativity is needed to open the doors to paradigm changes in theory and critical thinking. Exclusive use of or over-reliance on conventional modes of thinking and learning in schools, those emphasizing accuracy and memory and immutable knowledge, will no longer do in a world demanding innovative and adaptable adults. Creative modes of thinking and learning need to be given equal weight within our educational system (Cropley, 1992). And creativity is fundamental to mental health (Cropley, 1990; Fox, 1994). Decades ago, British historian Toynbee (1964) cautioned that "[t]o give a fair chance to potential creativity is a matter of life and death for any society" (p.4).

The specific purpose of this research was to assist a group of six teachers (including my self) in transforming professional practice in self-designing ways through an inquiry into creativity and teacher self(ves). Broader purposes involved school and educational reform. These will be elaborated in Chapter Three, Encountering My Teacher Creativity Research Through a Theoretical Orientation..

A HEURISTIC PHENOMENOLOGICAL APPROACH TO TEACHER CREATIVITY

In this dissertation, I intersect teacher creativity and teacher self(ves) into a focal point. I am a teacher-researcher pursuing the essence of experiences of creativity, teacher self(ves) and teacher transformation as understood by six high school teachers. Based on heuristic inquiry (Moustakas, 1990), my research emanates from my self-as-researcher,
from Margie, to these others. Heuristic phenomenological research always springs from a deep persistent question from within the self of the researcher; from something begging for discovery, exposure, and illumination (Moustakas, 1990). The heuristic process involves various degrees of floundering, highs, lows, ambiguity, vacuums, chaos, and even fear. But, along with heuristic discovery hopefully there is also the possibility of self awakening or self transformation. Looking inward and looking outward is essential in heuristic research. Behar (1994), Gass (1994), Pinar (1981), and Seidman (1991) remind me that I need to look at and understand my self before I can attempt an authentic understanding of others. Behar (1994) and Kadar (1992) impel me to re-find my "I," my real self, my creativeself, by weaving my intensely personal story into this scholarly inquiry.

A FIRST PERSON AUTOBIOGRAPHICAL AND ARTS-BASED APPROACH TO PHENOMENOLOGY

The form in which I have chosen to write this dissertation is autobiographical and arts-based. It is autobiographical because I (as self-as-researcher) am present in each chapter. This first person autobiographical presence is perceptible even in the chapters on theory and methods of inquiry. These are chapters that are conventionally written in a third person dissertation mode. The form is arts-based because I (as researcher-as-artist) have approached the research with my artist's eye, with my own aesthetic. I have infused the dissertation with different kinds of artistic renderings (poems, epigrams, pages from my sketchbook, letters, photographs, drawings and paintings) whenever I felt that these best voiced what I needed to express. Like Milgram (1990), I believe reflexively that "[r]esearchers on creativity must strive to be creative in their work" (p. 229). Arts-based research appeals to me personally because it calls for an approach in which I can convey my creativity research in a creative fashion, "to exploit the power of form to inform" (Eisner, 1981, p. 7).

Heuristic-phenomenology (Moustakas, 1990) has evolved into a precise, if not prescriptive paradigm of knowing. Paradoxically it provided me with both the structure and freedom that I needed to create a research project and a thesis dissertation. It furnished me with a methodological and conceptual foundation that was scientifically rigorous; and at the same time it highlighted the creative process, honored creative imagination, and encouraged arts-based representations of experience. Through heuristic phenomenological inquiry, I saw a way to consolidate my life
experiences, my choice of a dissertation topic, and my dissertation. Through heuristic-phenomenology I could feel myself to be "a creative scientist" (Tripedo-Dworsky, 1997, p. 12). However, as I developed as a researcher, I needed to break away from strict adherence to the heuristic paradigm. I discuss my dilemma and the action that I took at the end of Chapter Five and in the Introduction to Chapter Seven.

For the purposes of my own heuristic self-inquiry, I have kept a written record throughout this research process, a process that began in the fall of 1994 (Buttignol, 1994-1998). Composed of approximately two thousand pages within seven volumes of written reflections, drawings, and collages, the pages of my sketchbook have now become the tracks of my heuristic journey into teachers' understandings of the essence of creativity, teacher self(ves), and teacher transformation that I can retrace. These dated entries provide trustworthiness in the form of an audit trail (Lincoln & Guba, 1985, p. 319), for my readers.

In this dissertation I depict my multiple researcher-self as an educational artist and a heuristic phenomenological researcher. Like van Manen (1990/1992), I seek to relate the work of the artist to the work of the phenomenologist:

Just as the poet or the novelist attempts to grasp the essence of some experience in literary form, so the phenomenologist attempts to grasp the essence of the experience in a phenomenological description. A genuine artistic expression is not just representational or imitative of some event in the world. Rather, it transcends the experiential world in an act of reflective existence. An artistic text differs from the text of everyday talking and acting in that it is always arrived at in a reflective mood. In other words, the artist recreates experiences by transcending them. (p. 97)

There seems to be an element of mystery in the act of creation that defies definition and quantification. In my research, I have encountered creativity, teacher self(ves), and teacher transformation with both scientific rigor, and the eye of an artist.

RECOVERING TWO DIFFERENT ASPECTS OF MY CREATIVITY

In my second autobiographical chapter, Encountering Two Pieces of My Creative Self, I take you as reader with me on a process of discovery, uncovering and recovering
two different aspects of my creativity. These twin pieces consist of my voices as writer and as teacher-self-as-artist. Each piece is itself composed of bits and pieces of my life that I accumulated in written form over time.

I commence Piece One, "Dear Diary and Other Tales of Writing," by describing the struggles of my creative self for artistic expression and for regaining my writer's voice. Piece Two, "P. S. I was the Quiet Girl with the Blonde Pigtails and Other Tales of Creativity," follows on from Piece One, but delves more deeply into my understanding of the "essence" of my experiences of creativity before arriving at the key conception of my teacher-self-as-artist. In Piece Two, I go on to provide an autobiographical account over time of my creative and schooling experiences, from kindergarten to doctoral studies. I am less interested in "managing" (Heshusius, 1994) or "taming" (Peshkin, 1988, p. 20) my subjectivity than in exposing my subjectivities (Bloom, 1996) and disclosing my reasons for choosing this kind of inquiry into teacher creativity. I began my dissertation by situating my self at the core of my research. I am impelled to reveal how my crystallizing experiences with creativity and teacher self(ves), my "epiphanies" (Denzin, 1989, p. 15), have been threaded to shape my views of my self as a teacher.

I love the image of gold thread. Thread is the symbol for human destiny and the colour gold symbolizes illumination and wisdom (Cooper, 1978/1995). A golden Ariadne's thread connects my re-collected stories about learning, creating, and teaching. My narrative has led me down through a spiraling labyrinth. I am attracted to this Greek myth because, like Theseus pursuing Minotaur, I am descending into the underworld of my own unconscious. I am still holding my golden narrative thread, penetrating more and more deeply into the depths of my psyche. I have passed more than one Minotaur. I ask: "Who is holding onto the other end of the thread? Is it one of my selves?"

Through using my creative life history, threading the little pieces together, I have pursued my "perspective transformation" (Diamond, 1991, p. 14), that is, I am trying to see, for the first time, the possibility that I my self am a teacher-as-artist. Through using this metaphor I am beginning to understand the use of paradox as a guiding conceptualization for understanding curriculum, teaching, and leading a creative life. I struggle to intertwine my theoretical and personal practical knowledge (Clandinin & Connelly, 1989, 1992; Connelly & Clandinin, 1988) together with who I have been, who I am, who I am becoming, and who I wish to be—all aspects of my teacher-self.
Throughout the two pieces that I share in the Chapter Two, "Dear Diary and Other Tales of Writing" and "P.S. I was the Quiet Girl with Blonde Pigtails and Other Tales of Creativity," I use upper case and lower case text to contrast different aspects of my self. Lower case 'i' represents my diminished and reduced self. This is in the period of my life from kindergarten to the beginning of doctoral studies when 'i' learned to listen to others more than to my self. Upper case 'I' represents my fuller, creative self, transformed self. This self figured in the period of early childhood before I entered the school system. This self re-emerges only in the latter period of doctoral studies, when I began to listen to my self and others, at the same time. This state of paradoxical tension between self and other(s) is central to my personal understanding of creativity (see Chapters Three and Seven). Further, in Chapter Two and throughout the dissertation I have written "myself" as "my self" to accentuate both "my" and "self." These are the autos and the bios aspects of autobiography.

Subjectivity is constantly in flux. Sometimes it is difficult to know which of my selves is speaking, which 'i' or 'I' is being engaged in my mind and then represented in the text. As my transformation progressed, I was tempted to change some of the 'i's' and 'I's' with each new reading of the autobiographical text of my second chapter. I have decided to date the text of Chapter Two now at July 5, 1996 and leave the 'i's' and 'I's' as they were to capture this time in terms of my developing levels of subjectivity. I am convinced that my dissertation experience has begun a transformation in my perspective, and that process needs to be documented so that my reader can be convinced of the reasonableness of my claim to have changed.

In Chapter Two, both Piece One, "Dear Diary and Other Tales of Writing" and Piece Two, "P.S. I was the Quiet Girl with Blonde Pigtails and Other Tales of Creativity" consist of vignettes of different lengths. I refer to these self-portraits as "pieces" because they represent fragments of my life that I have intuitively composed as a narrative that is generally chronological. I do not have a topic sentence for my life; neither a plot nor an ending. "As an idiosyncratic text, [self narrative] is personal both in its selection of events and in its expression or style" (Diamond, 1991, p. 93). This personal signature is rendered also in terms of my format. The vignette titles are bolded and have been imbedded as the first lines of each text. The first letter of each vignette has been enlarged, fashioned after the style of a child's storybook. Metzger (1992) validates and celebrates the use of such "pieces" of writing when she emphasizes that form arises from
content and content arises from form. The reconciliation of this dialectic, she believes, is art. This is the graphia aspect of autobiography.

A piece can go in many directions, may resemble a prose poem, may be a meditation, a musing, a review, may incorporate poetry, criticism, anything at all, everything, into it. Nevertheless, each "piece" has a very precise form, determined by the content and the language. (p. 22)

How will we know, then, when we have found the right form, when the words are right, when the meaning is fully expressed? We will know by the necessity they convey and the beauty and elegance they exude. (p. 23)

To reclaim my voice I have decided to omit citations from my autobiographical Chapter Two. Like bell hooks (1989), I choose not to perpetuate further what I now see as my servitude. Citations have their place later, as the dissertation progresses. With greater confidence, I am then able to harmonize the voices of others in the literature with my own developing voices.

**CREATIVITY AS A TRANSDISCIPLINARY PHENOMENON**

In regard to the extant literature, I respect the convention that the review of previous inquiries has a pivotal role in any dissertation. I recognize the literature review as both an ongoing process in terms of the investigation, and a product in terms of a section in the dissertation. In the review of the literature (Chapters Three and Four), I trace and explicate the paths of existing research in and surrounding my particular fields of study; indicating "what has been done and what has not been done" (Glesne & Peshkin, 1992, p. 17). All researchers are advised to "cast a wide net" and "not confine yourself to your topic, nor your discipline" (p. 18). I followed the advice. By casting a wide net for creativity, I encountered its web-like nature. It is both intricate and integrated. As I encountered creativity research and theory drawn from diverse disciplines I surmised that no single perspective can pretend to enjoy exclusive rights over creativity. Isaksen and Murdock (1993) summarize the cacophony that constitutes creativity research. They wonder if creativity is finally emerging into a discipline of its own called creatology:
Creativity research is found in the arts as well as in the sciences. Creativity has been studied in managerial, business, and industrial areas; disciplines such as engineering, mathematics, philosophy, physics, and English. There is also a vast collection of literature on the educational implications of creativity. (p. 28)

Is creativity merely a topic which has multidisciplinary or interdisciplinary implications and applications or is it more integrative and central to other disciplines in a transdisciplinary manner? Is there reason to believe the claim of Magyari-Beck (1985, 1990, 1991, this volume) that there is sufficient rationale to found an emerging discipline called creatology? (p. 29)

While, like Hausman (1981) I believe that "creativity, then, pervades all things" (p. 78), I feel that attempts at separating creativity into its own discipline would run counter to the universal and web-like nature of the phenomenon. Returning to the topic of the review of the literature, my experience of searching for creativity in theory, research, and popular literature soon became overwhelming. The task of organizing it into a discrete literature review formidable! Encountering the teacher thinking and teacher development literature became a similar exercise. To avoid any singular, exhaustive and likely exhausting literature review in this dissertation, I have decided to divide the literature review proper (Chapter Four, Encountering the Literature: Arts-based Educational Research, Teacher Development, and Teacher Creativity) into four parts. In Part One, "Arts-based Educational Research: Researcher as Artist" I argue for the use of arts-based forms of inquiry and representation that are able to speak to things the way that words alone are unable (Barone & Eisner, 1997; Dewey, 1934/1980; Diamond & Mullen, in press; Eisner, 1994; Langer, 1971). Part Two is entitled "Teacher Development Research: Teacher as Researcher of Practice." Part Three, "Creativity Research," is divided into two sections. The first section provides a brief historical overview of the development of creativity research. The second section reviews educational research into creativity. I begin Part Four, "Theoretical Approaches to Teacher Beliefs, Teacher Development, and Teacher Creativity," by revisiting both the genesis of this research and the original research question(s). This is followed by a discussion of the place of theory in research, and an elaboration of the four theories that inform this research. Other creativity and teacher development literature, which is less directly related but nonetheless enticing and
luminous, has been interspersed throughout the body of the dissertation. In Chapter Seven, *My Illumination: Breaking out of Bounds and Encountering the "So What's,"* I cite literature related to the findings of this research.

**PRESENTING A POSTMODERN DISSERTATION**

Like Finley and Knowles (1995) I present a postmodern or arts-based work "that generates meaning not only through its content but also through the form in which the content is displayed" (p. 111). Venturing further into the spirit of postmodernism, I welcome the anxiety of leaving uncertainties and conflicts unresolved, and some questions unanswered. Throughout my dissertation, I describe my inner conflicts and make them central to my narrative (Bloom, 1996). These stories contain my "narrative truth" (Bruner, 1990, p. 111), my signature story as I re-membered it piece by piece. No longer do I feel the need to pursue a neat fairy tale ending for my autobiographical chapter, the dissertation, or for my self(ves).

Like Ronai (1992), I invite you, as my reader, to join in conversation with me in the margins or in your minds to "vicariously live, an experience through the medium of the text" (p. 123). Amabile (1990), a researcher into creativity, was chastised by her grade one teacher for being too creative. She wonders why she still draws like a kindergarten child. She claims: "I study creativity because I'm still trying to figure out something that happened in grade one" (p. 61). My quest into creativity began with a similar kindergarten experience that I will share in Chapter Two, *Encountering Two Pieces of My Creative Self.*

In addition to these pieces of writing, I also use the form of an unsent letter that I retrospectively wrote to my kindergarten teacher, Mrs. Mac Donald. I wrote it in my left or childhood hand. It is me, speaking from my childhood voice. It is juxtaposed over my kindergarten portrait. The prose poem that follows the unsent letter represents my reflections of that day in kindergarten, almost 40 years later. I use the unsent letter to link Piece One and Piece Two. The prose poem begins Piece Two.
A DISSERTATION PRE-VIEW AND SUMMARY

I conclude this first chapter by providing a pre-view of the overall structure of my dissertation. This pre-view provides me with a marker from which I can travel and to which I can then return, again and again.

In Chapter Two, *Encountering Two Pieces of My Creative Self*, I begin with a heuristic inquiry into my own creativity. I take you with me, as reader, on a process of discovering, uncovering, and recovering two different parts of my creativity—my writer's voice and teacher-self-as-artist. I commence Piece One, "Dear Diary and Other Tales of Writing," by describing my struggles for self expression and to regain my writer's voice. In Piece Two, "P. S. I was the Quiet Girl with the Blonde Pigtails and Other Tales of Creativity," I delve more deeply into the essence of my experience of creativity arriving at the key conception of teacher-as-artist. The two pieces of Chapter Two are linked or reconciled by an unsent letter that I wrote to my kindergarten teacher, Mrs. Mac Donald. This letter shows where my research began. Through this unsent letter I was able to focus on my research topic. I had begun to listen to my distinctive writer's voice and to Little Margie, my child-self-as-artist. Little Margie has already introduced herself to you, dear reader, in the Preface.

I divide Chapter Three, *Encountering My Teacher Creativity Through Theoretical Orientation*, into two parts. In Part One, "Orientations to the Phenomenon of Creativity," I explore the various directions that inquiries into creativity have taken. I open this first section of Chapter Three with a briefing of the phenomenon of creativity. I seek to define it by reflecting on the definitions of other researchers and writers. I advance by discussing some general theories of creativity. I introduce Part Two, "Orientations to My Research on Teacher Creativity" with a narrative of my heuristic process and how I arrived at the research focus. Next, I proceed to provide my original research question(s), to discuss the importance of this research, to explain who this research is for, and to elaborate upon the heuristic phenomenological research epistemology (Moustakas, 1990) which I chose to guide me through most of the dissertation. I also include my reasons for choosing Moustakas' (1990) from a continuum of possible qualitative research paradigms.

As I have previously elaborated, attempting to organize and review the literature related to this research was an ominous task. To provide a context for my research I have decided to tackle this challenge by breaking down Chapter Four, *Encountering the

I begin Chapter Five, Encountering the Methods of Inquiry, with a description of the transformation of the original research question(s); at the same time I consider the impact of this transformation process on my inquiry. My heuristic research design methodology is described, including details of the methods that I devised to transform data into essential structures of transformative experience. The procedures for heuristic research delineated by Moustakas (1990) have largely guided my investigation. However, at the initial stages of the data organization and analysis I sensed a need to break away from purely descriptive accounts of experience as prescribed by the heuristic paradigm. This breaking away is fully articulated at the beginning of the interpretive Chapter Seven, My Illumination: Breaking Out of Bounds and Encountering the "So What's." I interweave into this chapter my reflections on the research process from the viewpoint of my-self-as-researcher.

Even in this view I feel impelled to "defend" my method. I want to come clean. In such an heuristic phenomenological inquiry, "[o]nly the co-researchers' experiences with the phenomenon are considered, not how history, art, politics, or other human enterprises account for and explain the meanings of experience" (Moustakas, 1994, p. 19) (italics added). I relied on Moustakas' (1990) approach to heuristic research throughout most of this research. Wolcott (1994) also guided me in "transforming" my qualitative data. When I read his claim that "the greater problem for first-time
qualitative researchers is not how to get data but how to figure out what to do with the data they get" (p. 9). I felt a sense of relief. Wolcott proposes "three major ways to 'do something' with descriptive data" (p. 10). These include description, analysis, and interpretation. I have considered Wolcott's framework. I have embedded my analysis of the research findings as presented by each co-researcher into their poetic and anecdotal-narrative descriptions of transformative experience (Chapter Six, *Encountering The Teachers*). As the research progressed, I began to consider how each teacher co-researcher was embedded within and embodied his or her context(s). I deviate from a strict adherence to Moustakas' heuristic (or even acontextual) approach in the more interpretive Chapter Seven, *My Illumination: Breaking Out of Bounds and Encountering the "So What's."* At this point, I integrate the work of van Manen (1990/1992) and Polkinghorne (1989). Moustakas' heuristic phenomenological research paradigm is fully elaborated in Chapter Three, and Wolcott's three-way structure for transforming qualitative data (description, analysis, and interpretation) is described in Chapter Five. I more comprehensively review Chapters Six, Seven and Eight and Nine in the next four paragraphs.

Chapter Six, *Encountering The Teachers: Trilogies of Transformational Experience*" consists of Eleanor, Martha, Jesse, Marie, and George Jeffrey's poetic and anecdotal-narrative accounts of transformative experience. Each self-portrait is introduced by a work of art produced by the teacher depicting an encounter with their creative being. I have chosen not to affix page numbers onto these works of art. Each trilogy consists of an initial encounter with teacher selves, an initial encounter with creativity, and a final encounter with teachers self(ves) and creativity. (Martha did not complete the final interview so her trilogy is incomplete.) These poetic and anecdotal-narrative descriptions are framed by the final research question: What is secondary teachers' experience of transformation as they simultaneously encounter their creativity and their teacher self(ves) through self-designed programs of teacher development? They provide, in a phenomenological and arts-based way, descriptions of each co-researcher's experience of teacher transformation. I present corroborations with the co-researchers after each of their trilogies.

In Chapter Seven, *My Illumination: Breaking Out of Bounds and Encountering the "So What's,"* I present the findings of this research in two ways: First, I present a creative synthesis of the research findings written in phenomenological verse by Little Margie, my child-self-as-artist; and second, I offer an explication to contextualize my research
findings. Here, I reveal the research findings as a comprehensive depiction of experience in which the co-researchers remain identifiable and intact. I contextualize my findings through a re-siting of the teacher co-researchers' experiences into the contexts of school, the educational system (including teacher education), society, and the research community. I am concerned to bridge the intractable gap between research and practice by putting thoughts into action. At the same time, I am reminded that the justification of any educational research is the extent to which it helps to transform educational practice in schools (Kemmis, 1984). My motivation for adding this interpretive chapter comes from Polkinghorne (1989) and Fox (1979, 1994). Polkinghorne (1989) emphasizes that "it is important to include in the phenomenological research report an implications section where the significance of the findings for practice and policy is spelled out" (p. 58). Fox (1994) stresses the importance of rendering "[c]reativity as both an inner work and outer work" (p. 115). For creativity to be complete, it needs to be more than just eulogized as inner work. In this sense my research needs to go beyond description into analysis, interpretation, and action. I see creativity as a verb and a way of living. Creativity needs to be demonstrated this way by teachers. I provide my final summary at the end of Chapter Seven. It includes a synopsis of my study from its initial glimmering to its final illumination and reflections on my own teacher transformation and struggles to know my self(ves) better through this inquiry.

In Chapter Eight, *A Postmodern Postscript To My Dissertation: P.S. This is not a happy ending (or is it?)* I have included my last words (at present) and a final unsent letter to Mrs. Mac Donald. As the final page of this Postscript, I offer a lasting image, an artistic rendering of the meaning of my own experiences of creativity and ensuing teacher transformation. This Postscript and image mark the end of this dissertation work, but not the end of my struggle for creative discovery and meaningful work where I can keep true to my creative "I."

References and Appendixes follow my lasting image.
THE ORIGINAL RESEARCH QUESTION(S)

The dissertation question began to evolve in the latter part of the heuristic process. This process has been documented in Chapters Four and Five. However, I state here the original question(s) that guided the initial stages of this inquiry:

The Original Research Question(s):
(a) What is secondary school teachers' experience of their own creativity?
(b) What is their experience of combining an inquiry into creativity with an inquiry into teacher transformation?
CHAPTER TWO: ENCOUNTERING TWO PIECES OF MY CREATIVE SELF

Every child is an artist. The problem is how to remain an artist once one grows up. (Picasso, cited in Cameron, 1992, p. 20)

We have to realize that a creative being lives within ourselves, whether we like it or not, and that we must get out of its way, for it will give us no peace until we do. (Richards, 1989, p. 27)

INTRODUCTION

In this chapter, I use a fragmentary, bit-like form to describe my creative experiences. Through Encountering Two Pieces of My Creative Self I take you as with me on a journey of discovery, uncovering and recovering two different aspects of my creativity. These consist of my voices as writer, and as teacher-self-as-artist. Composed of vignettes of different lengths I refer to these stories as "pieces" because they represent fragments of my life. Using these pieces, I have intuitively composed a narrative that is generally chronological. Between Piece One and Piece Two, I include a linking encounter with my child-self-as-artist at five years of age. She is Little Margie. Piece Two commences with a prose poem through which I reflected on that day in kindergarten, almost forty years later.

PIECE ONE: DEAR DIARY AND OTHER TALES OF WRITING

I always wanted to keep a diary. In childhood and adolescence i started diaries a number of times but then never wanted to write in them because the book itself intimidated me. Usually the diary was a birthday or Christmas present from a friend or relative. It was always a small bound book with an image of a girl on the cover. The covers were usually padded plastic. I remember one diary. On the pastel blue cover was a teenage girl with her hair in a pony-tail. She was wearing a "poodle skirt" that teenagers wore in the 1950's and she was standing beside a little record player. Musical notes were floating around her head. I never felt as if i was the girl on the cover. I hated that lock on the side of the diary because i did not want to have to worry about opening it each time i wanted to write. Having to deal with the key was another annoyance. I would always forget where i put the tiny metal keys and often found myself locked out of my own diary.
In those diaries of my youth, there was a limited amount of space allowed for each day. If it was a one year diary, there was about a page of space for each day. If it was a five year diary, there were only a few lines. I thought that I had to write exactly the amount that the book allowed me for each day; and I felt apologetic if I had nothing to report. If I had a lot to write one day, my handwriting had to be tiny so that all of the words could be squeezed in. If I did not have much to say the writing would be in big letters to try to fill up the space allowed for me that day. I wanted to have secrets to write in the diary, but I never had any important enough to write about. Instead, I enjoyed writing letters, making scrapbooks and collages. I did them for fun. Diaries were no fun for me at all! The idea of having to find the key, open the lock, find the right page, write in the size of space that someone else had decided I needed...was much too restrictive. So, after a few attempts at keeping a diary, I just gave up. It would be thirty years later that I would find my own way.

I just could not do it the right way. I wish now that I could have just thrown those diaries out when I realized that they did not work for me. Instead, I put them away in the back of a drawer in my bedroom dresser. Every time that I would come across those unused diaries they were a painful reminder of my silence. I thought that there was something wrong with me. All of my girlfriends and girl cousins said that they used their diaries every day. Not me.

After my Mother died when I was fourteen, I found her red diary in the top drawer of her dresser. It was there where it had always been in the very back corner of her drawer. There were also a bundle of love letters from my Father, my Aunt's blonde braid, some rosaries, our baby teeth, holy medals, war medals, lacy perfumed handkerchiefs, make-up, gloves and some costume jewelry. My eyes fixed hungrily onto Mummy's red diary. Had she left it there for me? I picked it up and pushed the button on the side—and the lock opened. Hoping to learn something more about my Mother, I tenderly leafed through the lined pages. I put the diary back into the back of her drawer, guessing that Mummy had not taken to formal diaries either. The pages were mostly blank with the odd entry noting an appointment or a date. I wonder now how much I am like her. Lately, however, I have decided to fill my blank pages with my more recent discoveries.
I did not have my very own writer's voice...until very recently. I never even thought that I could have one. Only real writers write in books. How dare I have ever thought that for a moment that I could call myself a writer! I learned, rather I was trained, to write in a rational formulaic way, in school, for school. And that is where my writing stayed—as a school subject. But my personal letter and note writing was always a passion. "To write properly you must always start with the topic sentence, then go to the body, and end with the conclusion. You must always follow this sequence in this order if you are ever going to learn how to be a good writer." I can still hear teacher-after-teacher-after-teacher, year-after-year-after-year recite these dicta like a solemn litany. In school, teachers tried to teach me how to write and edit at the same time and I found this utterly impossible. I felt as if I was expected to be perfect the first time around. "After all, your writing is supposed to be you" the teachers told me in not so many words. Fearing that my disorderly written eruptions betrayed a chaotic and unlearned mind, I was often embarrassed by them. I never knew what would come out on paper until it was there. I never understood the poetry that we learned about in school. I hated those rapid rhymes that we were forced to write. "Pay attention to the rhyming scheme. AA BB AA..." the teachers would say. I always wondered how you could apply a formula to writing prose and poetry, but who was I to be thinking about things like that when I couldn't even follow the rules for writing properly?

Once in grade ten we were given an assignment to make an anthology of our ten favourite poems. Not having any, I figured that I needed to find some that I could pretend were. So I did what I thought I was supposed to do and found nine conventional rhyming poems that I did not understand at all. The tenth poem was one by Ezra Pound. I do not even remember what it was about now, but I do remember that Ezra Pound spoke to me in his poetry. I wondered if it was really poetry. It did not rhyme. It was like a prose poem. When I was assembling my anthology, I buried Ezra's poem in the middle, sandwiched between those safe rhyming ones, just to be safe. I even cut some dark images and words from magazines and glued them into a border around my Ezra Pound poem. The other nine pages of my anthology I left blank apart from the text of those contrived sounding rhyming poems. I found later that Ezra struggled with darker parts of his self and was institutionalized.

Throughout my formal education, I learned to follow all of the rules about writing well...very well. My writing developed just like those teachers thought it should but I always saw it as superficial, mechanical, empty, and so not me. One teacher talked
about "creative writing" but juxtaposing the words "creative" and "writing" was too much of a contradiction for me to grasp. If a teacher had allowed me to write a letter, much more of the real me would have appeared on those early lined Hilroy notebook pages, I am sure. I never expressed my self in school. I did not see the point in taking a chance and risking being humiliated. I just did what I was told to do. It made life easier for me at the time. I learned to regurgitate facts on paper as well as I could memorize them. But I could not write about who I was nor how I felt.

Carl Jung kept a diary as he was developing his theory of collective consciousness. In this book he recorded his images, dreams, fantasies, themes, and all the connections he saw between them. He even wrote conversations between himself and his "anima" that he felt represented the "female" side of his mind. Jung's anima looked like an old man and he named him "Philemon." My husband Rudy told me that, in Italian, "anima" means soul. I wonder now what was happening to my soul in school as I was learning how to write "the right way."

Just hearing the words "for this course you need to keep a diary" always enraged me. It always felt like yet one more thing I had to do. And I never could do it "the right way." I see now that I needed to discover "my own way." But in school, there was never any thought of doing that. Doing things "the right way" was doing things "the same way" as everyone else. I gave up looking for "my own way" unless I received encouragement. But being encouraged to be different was something that I seldom experienced in my early school days. Like an angel's visits, prompts of encouragement to be different were rare. Mostly, I gave into doing things "the same way." I got the message that life would be much easier for me if I just "went with the flow," and stayed on the straight and narrow. From kindergarten on I got more and more practice at colouring inside the lines.

Before I began this doctoral dissertation, I never thought about the possibility of finding and re-creating myself. I thought of myself as a more or less fixed entity. It never occurred to me to reflect upon the relationship between, say, "the person I am" and "the teacher I am" or that I could make changes in the future based on examination of the past. When I first learned about Diamond's use of "the teacher I am" as a theoretical construct, I had difficulty accepting how I could be more than one teacher self. Before taking his course, it seemed such a schizophrenic prospect. I had no idea that there could be concepts of teacher change and teacher transformation. Diamond
and I are now co-inquirers. The things that I learned previously through taking teacher additional qualification courses I viewed mostly in terms of adding knowledge and skills to my teaching repertoire. From my schooling experiences, teachers were just the same when they taught me as when they taught my little sister Jeannie, seven years later. At the same time, I often felt blocked and unable to do what I really wanted to do, especially in school. As a teacher, there had been many times when I had to come up with an unusual solution to a nagging problem. If my idea was approved, I charged ahead full steam; but, if someone said, "You can't do that" I usually backed down and retreated, steam turning into suffocating smolder. I always wanted to be like Joan of Arc or a fierce Amazonian warrior—a heroine. But I didn't know how.

It is hard to examine your own beliefs and assumptions about life because they are a part of you. Greek myths, Roman myths, Medusa, Ariadne, and Theseus...I thought myths were just a subject that you learned in school! It is even more difficult to examine the myths that we create about ourselves. We do not stop to ask ourselves why we do the things that we do. We just do them. I find that often I do not have a rational explanation for why I am doing something new in my own way. It is more of a feeling way of knowing. It just feels right inside. Or, I just see something and know when it is right for me. I am learning things about myself through my writing.

The first thing that I remember about going to school was that everyone had to know how to colour inside the lines. The summer before kindergarten I practised. All summer long I practised colouring inside the lines with my Crayola crayons. I had even developed a technique to ensure that I did not venture outside those lines. I traced around the inside of whatever form I was colouring with a thick coloured line. Then it was easy to just colour in the middle. I used to love colouring in colouring books with my Crayola crayons. Colouring books made me feel so big. I knew that colouring books would get me ready for going to school. I practised and I practised and I practised and I practised. It was hard not to colour on top of the colouring book lines. I knew that I couldn't do that at school and be a good student. So I practised and practised colouring inside the lines, just barely touching it from the in-side so that there was no white gap between the lines and my colouring, but never on those lines. Never touching the lines I learned to always stay safe alongside them. Before I went to school I had drawn freehand on huge pieces of unlined paper or made my own paintings with my hands or a paintbrush. But getting ready for kindergarten, I knew that those colouring books would best prepare me for school.
Paul Gauguin, the painter, did not want his intimate journal to be a book. All through his journal he repeated the phrase "This is not a book" to remind himself that the form he needed to express himself was more like painting. He experimented, by taking away, adding, and following his intuition to discover what would happen by chance. Like Gauguin and Jung, i needed to have a diary form free of traditional conventions and rules—and no locks and keys to keep me out. Like Little Red Riding Hood, i needed to wander off the path and see what i could find, even if by chance, i came across something menacing like the big bad wolf. I wonder now if that dreaded form is part of my self?

Artists use sketchbooks, writers use diaries and journals. I have put both forms together in my sketchbook. Who do i think I am!

Sometimes my writing is neat, sometimes it is so messy that I can hardly read it. Sometimes I write very large and sometimes very small. Sometimes I draw. Sometimes I doodle. Sometimes I tape in things that I find in a newspaper or magazine, or that friends send as notes. Sometimes I write single words, sometimes I write lists. Sometimes I just write about how I am feeling. Sometimes I write unsent letters. Sometimes I write poetry and it does not even rhyme. I never plan what I am going to do. I see what I have done after it appears on the page. It is always a surprise. I think of my book as a sketchbook, made up of my mind notes. Like Carl Jung, I am getting to know my own "anima." My only rule is that there are no rules in my sketchbook. I always write the date of my entries, but I do not see this as a rule. Everything about me goes into the same sketchbook. It would not make sense to me to split off my different roles or the different parts of my life into different books. I am beginning to see how I can use my sketchbook to shape the form of my dissertation. Through my sketchbook, I am practicing my writer's voice. And I realize that I have more than one. Through my writing, I am getting practice colouring outside of the lines.

When i was selecting my first "sketchbook" i had some requirements in mind. Size was probably the most important consideration. The book had to be small enough to fit into my purse because i needed to carry it at all times to catch my fleeting thoughts. It needed to have an "everyday" look so that I would not be afraid to scribble and scrawl in it. It needed to be durable so that it would not fall apart. It needed to have a flexible binding to that I could photocopy pages easily. The pages had to have a smooth
writing surface so that my pen could just glide effortlessly over it. I did not want anything that was pre-dated, sectioned, or fancy looking. Like Gauguin, I also did not want anything that looked like a text book. A crafted Hilroy 300 page, 6" X 9" spiral spine notebook was my choice. It has lined pages even though I would have preferred unlined. I bought the first one at Business Depot for $1.99. Besides the lines, the only other thing that I do not like about the Hilroy 300 page model is that it is divided with coloured poster board into "5 subjects." When I get to one of these coloured sections, I write on them like another piece of paper.

For me, the writing tool is just as important as the choice of the writing format. I like tiny, sharp, black lines of writing that run smoothly onto the paper. The feeling of flow is very important for my expression. Sometimes my writing trickles out of my pen like water in a slow creek; sometimes it swirls like water descending in a whirlpool; sometimes it bursts to the surface like water from an underground spring; sometimes it cascades like water over a waterfall; sometimes it swells like a tidal wave; sometimes it meanders like a slowing river; sometimes it is blocked like the water in my garden hose when it gets kinked; sometimes it has deep undercurrents and powerful cross currents. I need the feel of the flow. I detest the feel of that scratchy confrontation that some pens inflict on paper. I have tried a number of fine black markers and uni-ball pens and by far, the best one to date is the PILOT Hi-Techpoint V5 Extra Fine. At first I used the PILOT Fineliner but the Hi-Techpoint Extra Fine is even better. It has an ink reservoir for the overflow, and so I can write holding the pen bottom down, as when I am writing in bed. One day I misplaced my PILOT Extra Fine and I had to use a uni-ball pen that I had in my purse. I was drawing so furiously in my sketchbook that the sharp tip of the unit-ball ripped right through the paper! I have not used any colour in my sketchbook, yet. But, last week I found myself trying out fine coloured markers with tiny tips like paint brushes, and some felt markers made by Crayola called Overwriters.

In those diaries of my childhood, I felt a terrifying pressure to write every day and to fill every page as rigidly dictated. With my sketchbook, I make entries whenever I want to. I try not to panic when I do not have time to get everything down as images and ideas and thoughts drift rapidly through me. I have learned that the same idea comes around again and again. If I am unable to capture it at one sitting, I will the next...or the next...or the next after. The silent time between dates in my sketchbook also speaks to me.
Breathe in through the nose, breathe out through the mouth—inspiration, expiration. Closing my eyes and doing this simple exercise before writing helps me to focus on the present and empty my mind, all in the matter of a few deep breaths. Turning off the computer screen light so that I cannot see the text as I type allows my writer’s voice out. With the screen turned off, I cannot fall back into the trap of trying to write and edit at the same time. I learned that skill all too well in school. Writing or typing with my non-dominant left hand releases my childlike writing voice. Part of my dissertation focus, teacher creativity, erupted out of an unsent letter that I retrospectively wrote with my left hand to my kindergarten teacher. Diamond introduced me to unsent letters. I next use that letter to link Pieces One and Two of this chapter. Written with my left hand, I superimposed my childhood text over a phantom-like version of my kindergarten portrait. My eyes then gazed outwards. Only now am I able to gaze within my self.

This space provides a breathing space, a waiting room, as we wait for Little Margie to declare herself as follows.
Kindergarten teacher

You were my kindergarten teacher in 1955. I do not remember your name. Was it Mrs. MacDonald? I do remember how frightened me and made fun of my work.

One day, one of my first days of school, you gave us some sheets to color. I tried to use the light colors and not to color outside the lines. My picture was of a little boy sitting in a dentist chair. I chose a pale orange crayon for his skin tone.

You came up to me behind my desk and yelled at me. I can still see your stare piercing right through me.

I thought you were mad to say that I had stayed in the lines how you were right to color to look like skin. You yelled out that people do not have orange skin.

You told me to throw my work into the garbage. You told me to get another page and start over.

I will always hate you for that.

P.S. I was the quiet girl with the blonde pigtails. Margie
PIECE TWO: "P.S. I WAS THE QUIET GIRL WITH THE BLONDE PIGTAILS" AND OTHER TALES OF CREATIVITY

My later reflections on that unsent letter to Mrs. Mac Donald follow, as a prose poem:

I remembered that day, sometime in 1955. Almost 40 years later, I reflect on it. I am sitting stiffly in a little brown wooden desk. My hands are folded on top of the desk. A new package of six Crayola crayons has been placed at the top right-hand corner of my desk. "Do not touch until you are told," the teacher warns in a booming voice from somewhere behind me in the room.

All of the desks in the kindergarten are bolted onto long tracks which are bolted to the floor. The desks do not move. We cannot move. The walls are painted that washed-out green colour that you still see in old institutions. The air is thick with that sickening lunch pail smell, and Plastocene. A large brown wooden teachers' desk is at the front of the class close to the window and facing us. A gray metal garbage can sits in its place near the door.

The large grey teacher moves around the classroom. The sound she makes with her shoes as they hit the floor is the only sound that can be heard in the room.

I am waiting.

My hands are still folded.

I want to be a good student. I want her to think that I am smart. I want to fit in. I want to belong.

The large gray teacher places a page, torn from a colouring book, on each students' desk. We have not been ordered to begin yet, so I just look at the page in front of me. The picture is of a little boy sitting in a dentist chair with the dentist standing beside him. I had been to the dentist and I knew that almost everything in the dentist's room was white. The little boy was covered with a large sheet and the dentist was wearing one of those medical uniforms with buttons down the side of the neck and along the shoulder. "There is not much to colour in this picture" I thought to myself. "Everything is white."

I eyed my Crayolas without moving my head.

I looked at the picture again. There was some skin showing. "I'll use that orange crayon very lightly to colour in all of the skin," I said to myself. So, when the large grey teacher ordered us to begin colouring I went right to the orange crayon. As I was colouring the skin an even pale orange I was very
careful to stay inside the lines. That is one thing that I knew for sure—in school you could never colour outside of the lines.

I felt the large grey teacher approaching my row, from behind. I can still hear the sound of her large sensible shoes as they smacked against the floor. She stopped beside my desk, to my right side. She did not say anything at first. She did not need to because I felt her caustic glare piercing right through my body. In that frightful silence I felt like I was awaiting the death sentence. In a way, I was. Part of me died that day.

"Skin is not orange!" she roared. "Throw that page in the garbage and get another one. Start all over and do it right this time."

I do not remember much of what happened after that other than throwing my page into the gray metal garbage can by the door. I can still picture it there, in with the smelly apple cores, wax-paper wrappings and empty glass milk containers.

I got the message that day from that large grey teacher.

When I went home from school that day I did not tell anyone, not even my Mother and my Father. That story "P.S. I was the Quiet Girl with the Blonde Pigtails" stayed inside of me for forty years.

(Buttignol, December 1994-February 1995, Anthology)

I read my kindergarten letter to a teacher friend, Michele. She told me another story from kindergarten about another student with a similar experience. That student was instructed by his kindergarten teacher to cut out figures from comics and paste them onto paper, in a particular way. He spent quite some time choosing which comics to use, how to place them, turning his page this way and that way, making sure that the form was just right. Then he lovingly glued each piece down. The teacher came around. "You have not followed instructions! This is no good at all! Throw it in the garbage and do it over. The right way!" This student dropped out of kindergarten that very day. He later became an artist. I stayed, learned to follow instructions, and to do things the right way. I became a teacher. Now I ask myself: Is it possible for me to be an artist and a teacher at the same time?

When I was a child, the word "curriculum" conjured up the image of a very large, well used, parchment-paged, handwritten text. I thought that "the curriculum" was a blueprint, written by some very wise people with enchanted fountain pens who knew what all children should learn and for all time. The word "curriculum" was shrouded in
mystery and bright with untarnished authority. Teachers talked about "curriculum" in hushed tones, as they talked about other adult topics that we children would just not understand. "Curriculum" meant memorizing dates and names and times tables, and i never saw myself a part of it. "Curriculum" meant the hard subjects like math, science, history and geography. "The curriculum" seemed fixed, and carved in stone like the Ten Commandments in my Baltimore Catechism. Somehow i got the idea that the arts were not part of "curriculum." They were something else, done on Friday afternoons after recess, soft and fluffy and just for fun. The older i got, the less the arts seemed to be tolerated in school.

When i began graduate study at the Ontario Institute for Studies in Education at the age of 38, i was surprised that there was a whole department devoted to "curriculum". "What for?" i asked. "What can i learn about something that never changes?" At that point, i had been a teacher for four years. My ideas about curriculum had indeed become more deeply and irrevocably etched within my understandings.

At some point early in my development i began to polarize art and artists from science and scientists. At one pole i saw scientists as rational, objective, concerned with the intellect and knowledge and "the truth." At the other pole, i saw artists as irrational, subjective, and concerned with expressing emotions. i thought that knowledge was something "out there" that could only be expressed in numbers and scientific language.

i went to school so that i would learn how to think; for me, school had nothing to do with self-expression and being myself. i had no conception of personal expression or experience through dancing, drawing, music, or sculpture yet i cherished all of those things. i had determined that school and self-expression were just antithetical. In grade five i was told by the teacher that i was being "just a little too creative" when i juxtaposed a man's face onto a cupid's body for the St. Valentine's Day box. The teacher punished me because he said that i was making fun of the Principal. i had to memorize a very long prayer for the next day.

As time went by, i became a withdrawn self in the classroom. That is what i thought was supposed to happen at school. The values and beliefs that shape behavior through often unspoken rewards and punishments had compelled the creative part of
me to go into hiding. Outwardly, I became an obedient and attentive student. Over time I stopped asking questions, taking risks, and expressing my uniqueness in school. I tried to disguise my daydreaming. I kept my hands folded on top of each new desk. Dry repetition, rigid routines and conformity to rules took away my personal initiative and along with that my creativity. However, one of my ex-teachers still recalled me at a recent high school reunion as "such a dreamy air head." Better than grey! Only later would I discover Freud who connected daydreaming and children's play with creativity. The first traces of imaginative activity are to be looked for in the child.

I reflect upon the teachers of my past. Images of some teachers evoke bright memories, others shadows, and some bland few, nothing. I reflect too on what Diamond introduced me to as different aspects of teacher-self. I wonder how each of my past teachers has influenced my ideas about "the teacher I am, the teacher that I think I should be, the teacher I want to be," and "the teacher I fear to be." I wonder how "the teacher I am" is related to "the person I am." Where does my 'T' or "my self" stop, and where does my "teacher self" begin? Where does my "teacher self" stop and where does my 'T' or "my self" begin? Is my teacher self my 'T' or my "i"? I fear that my "teacher self" has overpowered my 'T' and "my self". I fear that my "teacher self" has kept my 'T' and "my self" as "i."

When I was a little girl I never played "teacher." And I never let anyone play "teacher" on me. In my mind "play" and "teacher" did not fit together. In school I quickly learned to stop guessing and asking questions, instead concentrating on the one correct answer—the teacher's. Product was everything and process nothing.

It may seem ironic that I have focused on teacher creativity in my doctoral research. I think that it is more paradoxical. Over the past year I have read countless books, journal articles, and personal accounts on creativity and I see that my experience of stifled creativity in school is not unique. In kindergarten, I started to abandon an important part of my self. At the age of five I sensed that, at school, learning to conform was more important than expressing my self. My current choice of heuristic research in teacher creativity echoes my passion and my pain. It propels me into unknown territory of researching my self.
When i was in elementary school, art always took place on Friday afternoons, after recess. i learned how to get good marks in art by following the instructions, finishing on time, cleaning up, and producing something that looked exactly like the one that the teacher made. i did not know then that i could express my self with art. i thought that art was something that a person did for fun. the only exposure to art history that i had was from a dusty print called "The West Wind" by Canadian painter, Tom Thomson. We were not taught anything about Thomson other than that he drowned in a canoe accident in Algonquin Park. "The West Wind" just hung there, high on the grade six classroom wall, beside the clock. Every time that i looked at the clock i also saw "The West Wind." I remember thinking that it looked so dark and sad. I wondered about Thomson and why he painted that way. Did he have a premonition?

When i was in high school, there was no art offered; just real subjects like mathematics, history, english, and geography. The closest thing to art was home economics. The highlight of the cooking course was making a lunch of frozen green peas in cream sauce on toast. i did all of the cooking at home for a family of five and wondered when i would ever use a recipe like that. We also did sewing in home economics. Always dreaming about being a fashion designer like Coco Chanel, i had been sewing since i was about seven years old. In sewing class we all had to make the same shift dress in a solid colour. i got in trouble because I brought in orange and yellow striped fabric. The teacher shook her head at me and said, "You'll never be able to match up the stripes properly!"

On our fridge is a magnet of Michelangelo's statue of naked David. One of my Aunts went to Florence in the early 1960's. She brought back slides of the works of art that she saw there. i was allowed to see the slides of paintings of holy scenes like the Annunciation when the angel Gabriel came to Mary and told her that she was going to be the Mother of Christ. But, when the statues of naked men were shown i was told to leave the room. i wondered what it was that i was not supposed to see and why it was bad.

My Uncle John was an artist. Everyone in my family used to make fun of Uncle John because he was always "away in the bush" painting landscapes like Tom Thomson. "He's strange. Why doesn't he get a real job?" they all said. My Grandmother and her three sisters played the piano and gave private lessons in their homes. My Aunt was a
fashion designer. My other Grandmother died in a psychiatric hospital. She was a painter. "She was touched" people would say about this Grandmother as they tapped their index fingers against their temples. I wondered what she was touched with. With so many artistic people in my family I wondered why I was always diverted away from a life in the arts. "It's all right for a hobby when you're young but you can't make a living that way," relatives on both sides of my family would warn.

What are my assumptions about creative people and where did those assumptions come from? I decided to fill out the Creativity Form that I had designed for my research (see Chapter Five for a description of the form and a copy of my filled form in Appendix F). The descriptors that I used on the form for creative people are "scattered, reclusive, can be anti-social, mad, exciting, colourful, can be anguished if blocked creatively, driven if in a creative 'flare,' misunderstood at times, hard to understand, fun but sometimes scary to be around, people who require freedom and time." Six reflexive responses follow below as taken from another part of the Creativity Form (see Appendix F-Margie, Creativity Form). This is where I think my assumptions about creative people came from:

My Dad thought artists were crazy but fun.

My Mom thought artists were interesting people who showed their work in galleries and museums.

In my family, artists were considered okay as long as the expression was just for a hobby.

Among my childhood friends artists were considered as flakes.

My childhood God thought artists were blessed with genius.

As a child I thought that artists were always on the edge of insanity.
When i was a little girl i had a recurring nightmare. A madwoman lived under my bed and she haunted me day and night. If i stepped too close to the side of the bed, she would grab me by the ankles with her bony white hands and try to pull me under, down into her deep black pit. Who is this crone and where do I want her to take me? Why do I still dress up as a witch on Halloween? Are dreams distorted or disguised wishes? Dare I wander to that edge of that unknown black pit?

When i was in the Faculty of Education, i sat at my desk, hands folded. "Strange that she's talking about creativity in a curriculum course," i thought, as a Professor introduced herself and talked about her creativity research with children. i wondered how she would find enough creative children in schools to study. i was even more perplexed when she handed me a pink questionnaire inquiring about my creativity. As a student teacher i needed to learn about "the curriculum," not something silly like creativity. i had come to believe that only very special people like Michelangelo and Mozart could be creative. In my mind, creativity in school was an impossibility.

During my heuristic process that helped me begin the dissertation, I telephoned that same Professor. Puzzled because I could find little literature about teachers examining their own creativity, I asked her if I had overlooked something. She was silent for a moment and then she laughed. "It seems that people still believe that you either have it or you don't and that's that!" she conceded.

Twelve years ago i became a teacher. Fearing that "curriculum" meant denying self expression, i headed into an area in education where there was no ready-made curriculum to follow. In the early 1980s, the idea that there could even be educational curricula for learners with severe disabilities was new; so too was the idea that these people could learn at all.

When i was learning to be teacher, Dewey and Tyler were introduced to me in the form of tiny paperback books. I realize now that i knew Dewey and Tyler in my first years of teaching better than i thought i did...then. From the very beginning of my work with students with severe disabilities, i knew that the goals of instruction had to be clearly established before trying to develop curricula. i also knew that those goals must begin with the students. Reflecting on that first year of teaching I realize that I did
use my creativity because there was nothing else for me to rely upon. There were no textbooks or experts to tell me what to do.

Mikey was a non-speaking ten year old with autism. I asked myself "What does Mikey need to know?" Mikey had no worldly experience. Before coming to our downtown elementary school, he had spent his days in an institution for the "mentally retarded." He had never gone to the corner store, never taken a ride on a public bus. He had no friends. "What does Mikey need to know?" I asked myself over and over and over. Early in the school year, I had a conversation with Mikey's Mother. She telephoned to see if Mikey was using his "behaviors" at school. She was particularly concerned about one "behavior." Whenever there was a knock on the door, Mikey's Mother told me, he would race up to the door, and kick the visitor in the shin. As the visitor was bending down nursing the injury, Mikey would bite the visitor on the head! "Yes, Mikey does that at school " I admitted. "What did teachers at his other school do?" I asked. Silence and the: "They put a facial screen on his head or they sprayed him in the face with water or they strapped him into a time-out chair," Mikey's Mother lamented. I wondered how punishing Mikey would make his "behaviors" vanish. There had to be a reason why Mikey kicked and bit visitors. In his own way, Mikey was telling us that he needed to learn a simpler form of saying "hello." Without Tyler's structure for organizing curriculum and Dewey's emphasis on experience and social responsibility, I could have not have even begun with Mikey.

**I have another recurring dream.** I am chewing gum and my teeth fall out and become stuck in it. I wake up gagging, afraid that I will swallow my teeth. I read that, in some societies, in initiation ceremonies teeth were extracted and swallowed to symbolize death and rebirth. I wonder what I am being initiated into.

**Nearing completion of doctoral work I am faced with a paradox.** I began graduate work to develop my rational abilities to better cope within the educational bureaucracy. I now know that to flourish in my work and in my life I need to use intuitive and artistic ways of knowing to complement the rational ones. Personal recreation and transformation arise from this synthesis. Flowing from this, I have developed the key conception of "teacher as artist." My teaching practice can be my art. I wonder how to integrate artistry and rationality in my teaching and in my life, and why before I have been afraid to use my creative abilities as a teacher.
Follow your bliss: Find your 'T's'! I believe that education should prepare students for the inevitable tension between inner and outer life, between the paradoxes of self-expression and conformity. Daily life is enveloped in paradox yet schools have been unable to teach students about living and honoring such ways. Living with paradox is constantly adjusting to the flow between the polarities rather than aligning with only one. We need to see polarities as a dialectic promising relationship, rather than a dualism threatening confrontation.

Some of the everyday polarities that I have experienced include: self/other; process/product; fancy/fact; intuitive/rational; art/science; self expression/social control; means/ends; discovery/discipline; existentialism/behaviorism; and artist/teacher. Why is it that in school we are always forced to pick the one right answer? Why do we fear ambiguity and tension? Out of such struggles, I believe, comes creativity.

Final Fragment: Sometimes I think that my husband Rudy knows me better than I know myself. He echoes over and over, "You need inspiration not instruction! You don't need manuals. You need to break away!" Break away from what, I wonder. Get on the outside of what?

SUMMARY

My heuristic self-inquiry into teacher creativity took me back to my self. The inner reflection represented by these above vignettes has been developmental for me as a person, a teacher, and a researcher. These fragmented pieces of my experience of creativity and school provide the motivation for this dissertation and my professional development. The unsent letter to the kindergarten teacher turned a painful epiphany into a developmental one. Like May (1975/1994), I need "courage to create."

I am asking: "How can I become teacher as artist"? I could find little detailed advice as to methods from teachers, artists and researchers who have gone before me, only fragments of information and advice. Among the exhortations, I find that Grumet (1983) asserts "that it is an essential property of art to challenge convention" (p. 32). She cautions me that "terrible vulnerability accompanies aesthetic practice" (p. 37). Grumet also recommends that teachers who see their teaching as art find ways of "combining seniority with determination, with a reputation for eccentricity, and a little larceny..." (p. 37). C. T. P. Diamond (personal communications, 1995-1996) tells me to "stop
apologizing and become an apologist." H. H. Russell's (personal communication, November 22, 1995) comment, "I think you're onto something" gives me hope that I will find what I am looking for even though I am unsure of how to recognize it.

Barone (1983a) warns me that school personnel and the public need to be sensitized to "the institutional constraints and other 'frame factors' that discourage teachers from facilitating truly aesthetic and educational experiences" (p. 26). Eisner (1983) describes the art of teaching as "precisely the willingness and ability to create new forms of teaching—moves that were not part of one's existing repertoire" (p. 11). My advice from Stenhouse (1984) is that art is improved by critically exercising it. Rubin (1985) tells me that what I need to do to become "teacher as artist" involves nurturing my own natural teaching style based on who I am as a person. I still wonder how to integrate artistry and rationality (Arnheim, 1985). Are they compatible? I need to learn from that little kindergarten me who dwells within. Perhaps it is Little Margie who has been holding onto the other end of my golden narrative thread? I like her and those pieces of encouragement that others have handed on to me. Like her, they never knew what they were posting to me. So now, I am posting these pieces to you, my reader.

(Margie, Contract with self, dated July 5, 1996)

I divide Chapter Three, Encountering My Teacher Creativity Research Through a Theoretical Orientation, into two parts. I begin Part One, "Orientations to the Phenomenon of Creativity," by asking the question "What is creativity?" I then provide a medley of definitions for creativity gleaned from the broad literature. In the final section of Part One, I provide a discussion of four traditional theories of creativity. I commence Part Two, "Orientations to My Research on Teacher Creativity," by taking you on my heuristic self-inquiry to uncover part of the research focus. I then re-state the original research question(s), discuss the importance of this research and who it is for, and offer my understandings of heuristic phenomenological research.
CHAPTER THREE: ENCOUNTERING MY CREATIVITY RESEARCH THROUGH A THEORETICAL ORIENTATION

INTRODUCTION

To orient means to get one's bearings or to point one in the right direction. In this third chapter, I offer orientations to my teacher creativity research. The specific purpose of this chapter is to orient and familiarize you, the reader, to my research by contextualizing this inquiry both historically and epistemologically. First I situate my research amidst the burgeoning amplitude of knowledge about creativity. I use the word "amplitude" because creativity research has been condensed to one onomatopoeic word, "cacophony" (Isaksen & Murdock, 1993). Second, I situate my research within the specific research epistemology of heuristic-phenomenology (Moustakas, 1990). I elaborate my developing understandings of arts-based educational research in Chapter Four, Encountering the Literature: Arts-based Educational Research, Teacher Development, And Teacher Creativity.

In Part One of Chapter Three, I offer an orientation to creativity by chronologically considering a miscellany of definitions that I have found in my reading. In order to contextualize my research, I briefly describe four traditional theories of creativity. These have so persisted across the centuries that they are sometimes considered to constitute myths. I narratively engage with these theories to show how they have informed my understandings of what it means to be creative.

In Part Two of this chapter, I orient you to my research by means of a narrative of a heuristic self-study that I undertook to uncover my research topic. Much of this writing has been reconstructed from my dissertation proposal (Buttignol, 1995a), or extracted from my seven sketchbook volumes (Buttignol, 1994-1998). These previous writings now seem to me to be in embryonic form because they are my early musings, serving as a record of the struggles I experienced before arriving at my dissertation topic. I present them largely as they were written. I cut pieces of writing from my heuristic journey and juxtaposed them into a narrative. I also bolded sentences that I wanted to emphasize. Presented in a similar style as the "pieces" in Chapter Two, I continue my autobiography which then extends into the rest of the dissertation.
In Part Three of this chapter, I re-present the original research question, considering the main part of the question word by word. I then proceed to discuss the importance of creativity research in general, my particular research into teacher creativity, teacher development and creativity, and who this research is for. I then consider the heuristic phenomenological paradigm (Moustakas, 1990) that guided most of this inquiry.

PART ONE: ORIENTATIONS TO THE PHENOMENON OF CREATIVITY

Creativity studies, rather than having one universal definition, contains a variety of definitions, theories, and assessment approaches. (Isaksen & Murdock, 1993, p. 17)

What is Creativity?

The Italian road sign said to beware of "nebbia." "What does nebbia mean in English?" I asked my husband Rudy as we drove through the Tuscan hills in northern Italy late one night. "Fog, nebbia means fog," Rudy answered as we drove through its dense cloud. Nebulous. Just the word to describe creativity. My computer thesaurus had these synonyms for nebulous: "confused, dim, hazy, dark, obscure, vague."

I vacillated about whether to include a definition section in this dissertation. What does it mean to be creative? How is creativity experienced by those who are creating and by those who are observing the creating? These are the kinds of questions that I wanted to explore. Like Herrmann (1988), I originally decided to resist defining creativity. My very resistance, however, summons me to scrutinize the interpretations of creativity that do exist.

The question "What is creativity?" is overwhelming and perplexing and perhaps there are as many definitions of creativity and the creative processes as there are people to define them. In the literature, there is no consensus on either a definition of creativity or the components of the creative process (Daniels-McGhee & Davis, 1994; Davis, 1992; Getzels, 1975; Isaksen & Murdock, 1993; Young, 1985). The phenomenon of creativity remains elusive (Ford & Harris, 1992). However, van Manen (1984) reminds me that it is helpful to look backwards to previous definitions of words so that some of their "past power" can be enlivened (pp. 36-69).
Some Definitions of Creativity

I display a medley of definitions and descriptions of creativity that I have extracted from the literature. Definitions were chosen to reflect creativity as a multifaceted (Isaksen, 1988) phenomenon. They vary with their emphasis on creativity as a quality of persons, process, product, or press (situation). I present these definitions in chronological order. You may want to add your own definition when you have finished reading these others.

In 1880, William James describes creativity as a process, emphasizing sudden intuition.

Instead of thoughts of concrete things patiently following one another in a beaten track of habitual suggestion, we have the most abrupt cross-cuts and transitions from one idea to another....the most unheard-of combinations of elements, the subtlest associations of analogy; in a word, we seem suddenly introduced into a seething caldron of ideas....where partnerships can be joined or loosened in an instant, treadmill routine is unknown, and the unexpected seems the only law. (p. 456)

Guilford (1950), who is considered father of modern creativity research, focuses his definition on the creative personality.

Creative personality is then a matter of those patterns of traits that are characteristic of creative persons. A creative pattern is manifest in creative behavior, which includes such activities as inventing, designing, contriving, composing, and planning. People who exhibit these types of behavior to a marked degree are recognized as being creative. (p. 444)

Anderson (1959) defines creativity as both as a process and a universal, if lost, quality.

the emergence of original and of individuality, is found in every living cell....Creativity is in each one of us.....That is to say, creativity was in each of us as a small child. In children creativity is a universal. Among adults it is almost nonexistent. The great question is: What has happened to this enormous universal human resource?" (Preface, p. 12)
Moustakas (1961) defines creativity as the "experience of expressing or actualizing" (p. 76) which "emerges from one's own search into oneself" (p. 78). Carl Rogers (1961) also considers creativity to be the creative process between the individual and the elements of the environment.

My definition, then, of the creative process is that it is the emergence in action of a novel relational product, growing out of the uniqueness of the individual on one hand, and the materials, events, people, or circumstances of his life on the other. (p. 350)

Like Moustakas (1961), Rogers (1961) construes self-actualization and creativity as being the same substance. Here the emphasis is on the person and the process.

The mainspring of creativity appears to be the same tendency which we discover so deeply as the curative force in psychotherapy-man's tendency to actualize himself, to become his potentialities...the urge to expand, extend, develop, mature-the tendency to express and activate all the capacities of the organization. (pp. 350-351)

Rhodes (1961) formulated the four P's (Person, Product, Process and Press) that became a frame of reference for later creativity research. He developed this framework when he classified a collection of definitions for creativity.

The word creativity is a noun naming the phenomenon in which a person communicates a new concept (which is the product). Mental activity (or mental process) is implicit in the definition, and of course no one could conceive of a person living or operating in a vacuum, so the term press is also implicit. The definition begs the questions as to how the new concept must be and to whom it must be new. (p. 305) (italics added)

MacKinnon (1962) emphasized the product, defining creativity as,

a response or an idea that is novel or at the very least statistically infrequent. But novelty or originality of thought or action, while a necessary aspect of creativity, is not sufficient. If a response is to lay claim of being part of the creative process, it must to some extent be adaptive to, or of, reality. It must serve to solve a problem, fit a situation, or accomplish some recognizable goal. And
thirdly, true creativeness involves sustaining of the original insight, an evaluation and elaboration of it, a developing it to the full. Creativity, from this point of view, is a process extended in time and characterized by originality, adaptiveness, and realization. (p. 485)

Koestler (1964) in his landmark book, The Act of Creation, emphasizes process, calling the act of creative thought "bisociative," and describing it as "the sudden interlocking of two previously unrelated skills, or matrices of thought." (p. 121)

Psychologist-philosopher May (1975/1994), in The Courage to Create, articulates the process of creativity as,

the most basic manifestation of a man or woman fulfilling his or her own being in the world....Creativity must be seen in the work of the scientist as well as in that of the artist, in the thinker as well as in the aesthetician; and one must not rule out the extent to which it is present in captains of modern technology as well as in a mother's normal relationship with her child. Creativity, as Webster's dictionary rightly indicates, is basically the process of making, of bringing into being. (p. 40)

Like Koestler, Stein (1975) defines creativity as "a process that results in a novel product or idea which is accepted as useful, tenable, or satisfying by a significant group of others at some point in time." (p. 253)

Torrance (1979) addresses process, products, and persons in his poetic definition of creativity.

Creativity is building sand castles
- and then making real ones even more fantastic.
Creativity is dreaming impossible dreams
- and then surpassing them.
Creativity is imagining what it's like on the moon
- and then going there and exploring it.
Creativity is reading Jules Verne's 20,000 Leagues Under the Sea
- and then building an underwater city.
Creativity is spinning tales in the clouds
Creativity is getting a glimpse of the infinity of your creativity
-and then getting "ahas," "eurekas," and "satoris."
Creativity is sensing the potentialities of a child
-and then helping that child attain them.
Creativity is forming an image of the future
-and then solving future problems. (p. 138)

Despite the multiple definitions of creativity, Welsch (1980) identified some agreement in her Ph.D. dissertation. After reviewing 22 definitions of creativity from the literature, she proposed the following amalgamation centering on process and products:

Creativity is the process of generating unique products by transformation of existing products. These products, tangible and intangible, must be unique only to the creator, and must meet criteria of purpose and value established by the creator. (p. 97)

Young (1985) described creativity primarily as a process related to "the actualizing of our potential." (p. 77)

...those attitudes by which we fulfill ourselves....Creativity is the actualizing of our potential....Creativity is a flexible encounter with our world—an active letting go, an aggressive receptivity, a passive responding. It is the assimilation and integration of polarities to find new directions, new solutions, a fresh viewpoint. It is the integration of our logical side with our intuitive side....Creativity, as I see it, involves three components: Skills, newness and value. It is the skill of bringing about something new and valuable." (p. 77, 78)

Amabile (in Hennessey & Amabile, 1987) emphasized the end of the creative process by defining creativity as "[a] product or response [that] is a novel and appropriate solution to an open-ended task" (p. 227).

Barron (1988), at the conclusion of his article, proclaims that "creativity... is above all a reason for hope, a symbol of the renewal of earth, when new growth begins" (p. 97).
Gruber (1989) considers the creative process by asking more questions about it:

We are not looking for philosopher's stone, or ground rhinoceros horn, or other magic that makes creativity happen. Rather we ask how creative work works. What do people do when they are being creative? How does the creative person organize and deploy his or her resources to do what no other person has done. (p. 14)

Picard (1990) examined personal creative potential. She maintains that "creativity extends our experience and knowledge" and that it "is an essentially qualitative phenomenon; a reperception of reality; a new emphasis on a familiar experience; a sudden and unexpected conclusion to a task" (p. 1).

Ford and Harris (1992) define creativity as "a modifiable, deliberate process that exists to some degree in each of us. It proceeds through an identifiable process and is verified through the uniqueness and utility of the product created" (p. 187).

The Jungian psychoanalyst, Pinkola Estes (1992), offers a protean definition of creativity.

Creativity is a shapeshanger. One moment it takes this form, the next that. It is like a dazzling spirit who appears to us all, yet it is hard to describe for no one agrees on what they saw in that brilliant flash. Are the wielding of pigments and canvas, or paint chips and wall-paper, evidence of its existence? How about pen and paper, flower borders on a garden path, building a university? Yes, yes. Ironing a collar well, cooking up a revolution? Yes. Touching with love the leaves of a plant, pulling down "the big deal," tying off the loom, finding one's voice, loving someone well?.... All are of the creative life. (p. 298)

Csikszentmihalyi (1996) defines creativity as,

some sort of mental activity, an insight that occurs inside the heads of some special people. But this short assumption is misleading. If by creativity we mean an idea or action that is new and valuable, then we cannot simply accept a person's own account as the criterion for its existence. There is no way to know whether a thought is new except with reference to some standards, and there is no way to tell whether it is
valuable until it passes social validation. Therefore, creativity does not happen inside people's heads, but in the interaction between a person's thoughts and a sociocultural context. It is a systemic rather than a personal phenomenon. (p. 23)

Creativity results from the interaction of a system composed of three elements: a culture that contains symbolic rules, a person who brings novelty into the symbolic domain, and a field of experts who recognize and validate the innovation. All three are necessary for a creative idea, product, or discovery to take place. (p. 6)

Prefiguring recent definitions of crystalline validity (Richardson, 1994a), Isaksen (1988) uses a diamond metaphor to describe creativity as a multi-faceted phenomenon.

The study of creativity, rather than being an exact science, appears to be like a diamond. It is certainly worthwhile, and you can see the entire jewel, or you can focus on one of its many facets. When your attention is directed at only one of its many facets, care must be taken to avoid the tendency to forget that you are only looking at one part and not the whole. Real value, operationally, occurs when all facets are taken into consideration. (p. 177)

According to Richardson, "crystallization provides us with a deepened, complex, thoroughly partial, understanding of the topic" (p. 522).

I also emphasize the comprehensive quality of creativity. As is illustrated in this diverse collection of descriptions, there is no uniform agreement on a definition of creativity because of its elaborate multi-faceted nature. The same can be said about traditional theories of creativity. I elaborate some of these in the next section of this chapter.

Traditional Theories of Creativity

Traditional and newer theories of creativity offer diverse and divergent perspectives on the phenomenon. These treatments of creativity are as variegated and numerous as are its definitions (Piirto, 1992). Seeking to contribute to a more general understanding of the creativity, I confront the resistance to the study of this phenomenon.
As Isaksen and Murdock (1993) point out, some early theories of creativity are now considered to be myths by society in general and by researchers in particular. These myths have fueled a "widespread and natural resistance to studying a concept like creativity" (Isaksen & Murdock, 1993, p. 25). Myths, not to be viewed and dismissed as untruths or fabrications (May, 1991), are used by humans "to explain that which defies the use of traditional tools or methods of explanation" (Isaksen & Murdock, 1993, p. 25). Joseph Campbell (1988) similarly elaborates his understanding of mythology with, "No, mythology is not a lie, mythology is poetry, it is metaphorical. It has been well said that mythology is the penultimate truth—penultimate because the ultimate cannot be put into words" (p. 206).

The four traditional creativity theories that I discuss have achieved mythological status according to Isaksen and Murdock (1993). These are: creativity as divine inspiration; creativity as madness; creativity as genius; and creativity as frivolity. When relevant, I weave pieces of my narrative into these descriptions of theories. Theories of creativity specific to my research on teacher creativity are elaborated in Chapter Four, *Encountering the Literature: Arts-based Educational Research, Teacher Development, and Teacher Creativity*. A comprehensive treatment of creativity theories, from Plato through Kant to Freud and Skinner and others, may be found in Rothenberg and Hausman (1975).

**Creativity as Divine Inspiration**

This idea of creativity as divine inspiration goes back a long way in history (Hallman, 1964), and has often been attributed to Plato. Plato has Socrates say to the poet Ion,

> The gift which you possess...is not an art...but an inspiration; there is a divinity moving you, like that contained in the stone that Euripides calls a magnet...for not by art does the poet sing, but by power divine. (Plato, "Ion," pp. 288-289)

In ancient Greece mythology (see Bulfinch, 1855), there were nine goddesses of creativity called muses who caused a mortal to go into a trance when in the act of creating. These nine Greek muses were each responsible for inspiring a different form of creativity: epic poetry, history, choral dance and song, love poetry, lyric poetry, sacred poetry, comedy, tragedy, and astronomy. Robert Louis Stevenson, the author of
The Strange Case of Dr. Jekyll and Mr. Hyde, claimed that he was inspired by muses. They were "little People" that Stevenson called his "Brownies." This passage was extracted from a longer one from Stevenson's memoirs cited in Harman and Rheingold (1984):

...and for the little People, what shall I say but they are just my Brownies, God bless them! who do one-half my work while I am fast asleep, and in all human likelihood, do the rest for me as well, when I am wide awake and fondly suppose I do it for myself. (p. 37)

The "little People" recall the Irish belief in leprechauns who guarded a crock of gold at the end of the rainbow.

The first time that I remember hearing the word "inspiration" I was in grade one. My teacher, Sister Rosaline, told us the solemn story about how the holy Gospels had been written through divine inspiration. She showed us a coloured picture of one of the Gospel writers as he wrote in a large parchment book with a feather pen and ink from a bottle. Over his head hovered the holy spirit in the form of a pure white dove. Sister Rosaline called the holy spirit "the holy ghost." From the dove in the picture came a white air that surrounded the Gospel writer. Sister Rosaline said that the "holy ghost" was telling him what to write. She said that the Gospel writer was "inspired."

During my first year of dissertation work, I had another significant encounter with "inspiration" and a muse I call the Madwoman. This encounter with the Madwoman formed over a period of many months. It first revealed itself into the pages of my sketchbook on October 11, 1994, as a drawing representing my intuitive brain and my rational brain. I represent this encounter with a quotation extracted directly from my dissertation proposal (Buttignol, 1995a).

A few weeks after I wrote the unsent letter to the kindergarten teacher (see Chapter One) I experienced a real sense of imbalance, confusion, and struggle. I was unable to focus on the formulation of the dissertation question, or anything else for that matter. On October 7, 1994 two images burst into my mind and settled onto my morning pages. One image was of a pot with a heavy lid, the other was of a brain hemisphere image. Of the two, it was the brain image that was resonant. On the left side of the page I drew the whole brain, with a tiny black dot on the right side representing my atrophied intuitive/creative side in relation.
Underneath that drawing I wrote, "Me now...a lot of left brain; a touch of right brain."

On the right I drew [another more dynamic version of] my intuitive right brain, monstrous in comparison [to the normal looking healthy depiction of the left brain]. Underneath it I wrote, "the big right brain—makes me scared that I'll go into right field and not be able to do my work." There was a solid wall between the two brain figures keeping them apart, to prevent the monstrous intuitive brain from contaminating the well-trained mostly rational whole brain. By the wall I wrote, "The wall is hard now to keep the big right brain out." In the drawing, the intuitive right brain appears to be pulsing and menacing, and working its way toward the wall. The well trained, mostly rational whole brain is quietly sitting away from the wall, looking vulnerable.

I felt that I had to do something, fearing that the monstrous intuitive brain would burst through the wall and swallow up the well-trained mostly rational brain on the other side. I had worked so hard for so many years to nurture that rational side of my mind. I needed to do something to relieve the pressure against the wall. Afraid to break down the wall all at once, I decided to poke a pin-hole through - the next day. "...tomorrow I will make a little hole in the wall", I wrote beside the wall drawing. Then, I would wait - to see what would happen.

(Buttignol, Dissertation Proposal, April 3, 1995, p. 4)

This split-brain imagery then metamorphosed into two frightening metaphors. One metaphor was Dr. Jekyll and Mr. Hyde. The other metaphor was Censor and Madwoman. The Madwoman personified my creativity at that time. When I first encountered her, I feared that she was my Mr. Hyde.

...the image was once more, of my brain, split in two hemispheres. The left side I called Dr. Jekyll "organizer, analyzer, reader" and the right side I called Mr. Hyde "dreamer, intuiter, feeler." The split-brain image became a metaphor for my split-in-two self. It is interesting to note that I did not connect with Mr. Hyde's destructive and violent nature at this point. I began to reflect upon my lifelong feelings of always having to keep my intuition/creativity in check in order to "make it" in the real
world. I felt my rational Censor overbearing as my intuitive/creative self was screaming for release.
(Buttignol, Dissertation Proposal, April 3, 1995, p. 9)

...the image in my mind was so powerful that it made my stomach turn. It upset me so much that I could not even draw it. I envisaged an image of both a madwoman and a snake. I tried to separate the two, but I could not. They had to be there together, I decided, the metaphor for my furious, writhing, shackled, intuitive/creative self--a Medusa, a Madwoman.
(Buttignol, Dissertation Proposal, April 3, 1995, p. 10)

To the contrary, the Madwoman became my creative muse during the initial stages of my heuristic self-inquiry.

Schierese Leonard also reports that she has a Madwoman muse who appears in her dreams. She has also sensed an internal split. She has written about her Madwoman in her book *Meeting the Madwoman* (1993). But this Madwoman is not hiding under the bed like mine. Hers stands above the author, staring at her as she sleeps. I was encouraged to get to know my Madwoman by Schierese Leonard. I began to communicate with the Madwoman, my then creative muse. I dreamed about her. I drew her. I made masks of her. I even conversed with my Madwoman on my computer. That was easier to do after I chose a particular font for her and realized that she had a very quiet voice like that of a whispering wind. Like Schierese Leonard (1993), I began to rely on my Madwoman muse for inspiration.

We need to heal with this internal split. When the Madwoman's energy is not acknowledged, when she is not "invited to the table to eat," like the neglected thirteenth fairy godmother in the story of Sleeping Beauty, she can curse us with unconsciousness, as symbolized by Sleeping Beauty's one hundred years of sleep. But if we become conscious of her presence and power in our psyche, she can give us remarkable creative gifts. (p. xviii)

Maritain (1953) declares that creativity originates in the supernatural. When I first met my Madwoman, I feared that I was possessed. I am not afraid of her anymore. In this section, I described my experiences with "inspiration" and my first muse, The Madwoman. In my next section I will discuss The Madwoman again, but this time in reference to the myth that creativity is related to madness.
Creativity as Madness

As a child I thought that artists were always on the edge of insanity. (see Appendix F-Margie, Creativity Form, August 21, 1995)

My other Grandmother died in a psychiatric hospital. She was a painter. "She was touched" people would say about my Grandmother as they tapped their index fingers against their temples. I wondered what she was touched with. (see Chapter Two, p. 14)

Cropley (1992) and Young-Bruehl (1991) have credited Plato as being the originator of creativity/madness myth. Plato maintained that the poets must be different from ordinary mortals because through them the gods speak. Plato did not clarify the difference between the frenzy of divine inspiration and that of madness. I have italicized Plato's words pertaining to madness:

For the poet is an airy thing, a winged and a holy thing: and he cannot make poetry until he becomes inspired and goes out of his senses and no mind is left in him. (Plato, "Ion," p. 502) (italics added)

The theory of the thin line separating creative genius from madness has continued with vitality throughout the centuries. Some believe that Shakespeare wrote King Lear at the same time as his own inner conflict, while he was on the verge of insanity (Kneller, 1967). Lombroso (1895) argued that the act of creativity must be explained pathologically due to its irrational and involuntary nature. In his work he cites many creative people whom he claims were neurotic or insane (which he saw as the same thing according to Rothenberg & Hausman, 1975, p. 79). Freud (1938) claimed that artists expressed their inner conflicts (including repressed sexual urges) through art, conflicts that would otherwise be expressed as neuroses.

Swede (1993) reminds us that even today "the myth that madness is married to creativity persists" (p. 40). Cropley (1992) maintains that this myth "is one of psychology's oldest issues" (p. 24). Harman and Rheingold (1984) go as far as to say that "the main reason to study creativity, for the majority of orthodox researchers
during much of the past century, was to learn about its relationship to psychosis and neurosis" (p. 11). Rothenberg (1990) devotes an entire book, *Creativity and Madness*, to inquiring into this intriguing and enduring issue.

Before I became engaged in this creativity research I did not know that there was a body of literature investigating connections between creativity and madness. The finding came as a kind of a shock. The following narrative, is composed of excerpts from my writings taken from my dissertation proposal (Buttignol, 1995a) and my anthology (Buttignol, December 1994-February 1995). From these childhood experiences, I had made my own connections between creativity and madness.

From childhood, I had linked intuition with creativity; both of them together with madness. I grew up hearing the canon "There is a thin line between creativity and madness." This rang in my ears and was scratched deeply into my consciousness. Refusing to take my creativity seriously, I belittled and pacified it with hobbies and crafts. All of my energy was put into keeping my creativity controlled-so that I would not give, who I sensed to be my real self, away. Fearing that the images and the voices in my mind would "put me over the edge" I just shut them out.

The Snake Pit. When I was five or six years old we got our first television set. Chrissy, my younger sister, and I would watch everything that came on television. I have never forgotten my fear and fascination with a movie we saw back then called *The Snake Pit*. Olivia de Havilland is Virginia, a writer who has been committed to a mental asylum. I recently found the paperback version in a used bookstore. The book sits face up on my bookshelf along with a number of plastic snakes. At the same time that I was formulating my dissertation topic Rudy and I had an argument in Video Flicks because I wanted to take out *The Snake Pit* to watch at home. He said it was too depressing. I said I needed to know.

I always knew that my Grandmother had been committed to Whitby Psychiatric Hospital the day that I was born. When I was growing up my Dad told me over and over about that day. My Mother went into labour with me, her
firstborn, and her Mother, my Grandmother, went out of her mind. She didn't know what she was doing "Her mind just snapped the day that you were born," I can still hear my Dad say. "She said that she wanted to throw the baby in the fire," he would always add after a pause. That baby was me. I grew up feeling cursed.

It is difficult to write a letter to your self (see Appendix E-Unsent letter to my self). The first time that I wrote it I began with "I watched the film The Snake Pit last night." But, the 'T' did not feel right so I changed it to "You." Then it felt deeply personal, and right. It was only that after writing this letter that I was actually able to grasp my fear. The image in my head made me freeze with horror, so much that I could not even draw it. I envisaged an inseparable image of a madwoman and a snake. As much as I tried I could not separate the two. They had to be there together, I decided, as the metaphor for my furious, writing, shackled and strait jacketed, creative self—a Madwoman, a snake-haired Medusa. After I finished typing this letter to my self, I found the courage to draw snakes all around the text. I felt that the snakes added a wild balance to the stiffness and formality of the prose. Before I added the snakes, the text seemed tame, constrained, pallid, and only represented an approximation of my horribly vivid evocation.

Tommy Tiggley, your Uncle, is your Dad's youngest brother. As children you all called him Tommy Tiggley but he probably did not know. Tommy Tiggley played the piano. Everyone used to say that he "had a gift." You could not understand how Tommy Tiggley could be gifted and crazy at the same time. Tommy Tiggley could play anything on that old upright piano. He could even play by ear—without reading music—if he wanted to. Your Grandparents thought that music was all right for a hobby but not for a profession and the story goes that they made Tommy Tiggley turn down an opportunity to play for a band when he was in his 20s. Tommy lived at home with his parents until he was in his late 30s. You remember him in that stuffy Cowan Avenue apartment drinking black tea all day, rolling his own Players cigarettes, and listening to the old short wave radio. You remember the sound of the radio frequencies as he fiddled with the dials. Tommy Tiggley started to hallucinate and he talked about hearing secret messages over the radio. "Shhhh. Don't say anything. The
walls have ears..." Tommy would say to you when you were little. One day you saw him standing on a kitchen chair trying to cut the wires from the kitchen ceiling. He really saw those wires. You really did not. He told you that Lady Godiva had just come up the fire escape on her white horse. They said that Tommy had schizophrenia too—and he was sent away to an asylum. He still lives there.

The Snake Pit. In the movie the psychiatrist says to Virginia "Long ago people who were insane were lowered down into snake pits. They thought that the experience that would drive a sane person out of his wits might send an insane person back into sanity."

Your Grandmother Frances was a painter. Your second name is "Frances", after your Grandmother. You never saw her but you used to wonder who she was and why nobody visited her or talked about her. Your aunts said that she had schizophrenia, and that was about all. Frances died when you were about 16, but you always felt that she really died the day that you were born.


Creativity as Genius

My childhood God thought artists were blessed with genius. (see Appendix F-Margie, Creativity Form, August 21, 1995)

i had come to believe that only very special people like Michelangelo and Mozart could be creative. (see Chapter Two, p. 16)

A genie is a magic spirit, sometimes benevolent, now considered to be mythical, who is able to grant miraculous favors to mortals on special occasions. In a sense that has lived on in our language for generations; people have believed that certain specially talented individuals must possess the aid of a genie.... This interpretation of the word would seem to place genius beyond the grasp of ordinary folk, even the most
talented. Not all of us, have the opportunity to meet a genie. (Harman & Rheingold, 1984, p. 7)

The term creativity itself is a somewhat modern expression and before the 20th century, creativity was usually poised within realm of genius (Rothenberg & Greenberg, 1976). The belief behind this line of thinking is that only a chosen few have had real creativity. The word genius, it is thought, originally meant "possession by a genie" (Gowan, 1977, p. 249).

There appears to be a long-standing blurring of the distinction between intellectual genius and creative genius. When I first began searching the creativity literature I remember being inundated by all of the references that still tend to link creativity and giftedness.

If over the centuries we have created the myth that artistic creation is the responsibility of a few gifted individuals, we have at the same time denied the right of the many to make his or her unique creative signature on the world. In some way, each person needs to leave a creative mark on the world that reaffirms the self. It says "I am here," and "I have something to express."

Creativity has been connected to genius in terms of intellectual genius, and creative genius originating from a magical genie living in a bottle or oil lamp. Genie imagery may have promoted the notion that creativity is magical, sleight of hand, or light weight, rather than substantial. The next section in this chapter extends this idea, by exploring of the myth of "creativity as frivolity."

Creativity as Frivolity

Another cause of resistance to the study of creativity is the notion that creativity only entails fun and fluff. Viewed in this way, creativity has nothing to do with hard work. As a child, I had made my own connections between creativity and fun and creativity as fluff. I voice my ideas about creativity as frivolity in an excerpt from "P.S. I was the Quiet Girl with the Blonde Pigtails and Other Tales of Creativity" from Chapter Two of this dissertation and my Creativity Form (see Appendix F):
When I was in elementary school, art always took place on Friday afternoons, after recess. I learned how to get good marks in art by following the instructions, finishing on time, cleaning up, and producing something that looked exactly like the one that the teacher made. I did not know then that I could express myself with art. I thought that art was something that a person did for fun. (see Chapter Two, p. 13)

When I was in high school, there was no art offered; just real subjects like mathematics, history, English, and geography. (see Chapter Two, p. 14)

My Dad thought artists were crazy but fun.
Among my childhood friends artists were considered as flakes. (see Appendix F-Margie, Creativity Form, August 21, 1995)

Just to be frivolous, I looked up "frivolity" on my computer thesaurus. This is what came up on the screen: "anything insubstantial, fantasy, chimera, bubble, fluff, trivia, bauble." Some of the reactions from others regarding my "creativity" research reflect the attitude that creativity is frivolous. A teacher colleague overheard a staffroom conversation about my research. Most of the teachers present determined that I was not conducting "real" research. These teachers knew nothing about my work, only that I was conducting creativity research.

Isaksen and Murdock (1993) point out another reason why creativity research may not be taken seriously within research circles.

In addition, creativity is such a broad topic that it is already contained within all the traditional lines of inquiry. Of course, if it is included, creativity is usually on the fringe of any established discipline; and those within these disciplines who choose to pursue the study of it are often placed outside the mainstream of support, recognition, or acceptance. (pp. 27-28)
Summary

In Part One of this chapter, I provided an orientation to creativity. I commenced by asking the question "What is creativity?" To investigate that question, I displayed a chronology of definitions that emerged through my reading. The chronological form used to display the definitions may be seen as a timeline that pinpoints trends in the study of creativity. These definitions, I believe, also reflect theories. I then described and narratively interacted with four traditional theories of creativity. These theories have persisted over the centuries and they are sometimes considered to constitute myths.

In Part Two of this chapter, I offer orientations to my research focusing on teacher creativity. I describe the heuristic self-study experienced as I uncovered my research topic. Next I re-state the original research question(s) and relate it back to my heuristic self-study. The general importance of creativity research, and the importance of this particular research into teacher creativity are discussed. Creativity is then elaborated as teacher development/transformation. This is followed by a brief description of who this research is for. The final section of Part Two is devoted to a description of heuristic phenomenological (Moustakas, 1990) research. It is compared with and contrasted to more traditional approaches to phenomenology. I also elaborate upon my decision to choose heuristic phenomenology from a number of other qualitative research paradigms.

PART TWO: ORIENTATIONS TO MY RESEARCH ON TEACHER CREATIVITY

My Heuristic Self-Study to Uncover my Research Topic

A six phased heuristic process guided the "unfolding investigations and comprise[d] the basic research design" (Moustakas, 1990, p. 27). These six phases are: initial engagement, immersion, incubation, illumination, explication, and the culmination of the research by means of creative synthesis of the material (Moustakas, 1990). I will begin this section by discussing the first phase, "initial engagement," and illustrating how I arrived at my original research question(s). This "initial engagement" phase was not limited to the beginning stages of the research; as the research question evolved, I engaged with its different versions. The initial research question(s) has been
introduced in Chapter One. The section following this one again concerns the research question(s). The evolution of the research question has also been covered in Chapters Four and Five. Descriptions of the "immersion, incubation, and illumination" stages of the heuristic process are provided as this chapter proceeds. Chapter Seven, *The Illumination: Breaking Out of Bounds and Encountering the So What's,* represents the overall illumination that I experienced as the result of this research. It embodies the final stages of the heuristic process: "creative synthesis" and "explication." You will note that I have inverted the order suggested by Moustakas (1990) who presents the explication before the creative synthesis.

The first phase of heuristic research is the "initial engagement" (Moustakas, 1990, p. 27) with the topic. Moustakas (1990) describes the beginning of the heuristic process as plunging into an "unknown current" (p. 13). This plunge "may be refreshing and peaceful, or it may be disturbing and even jarring" (p. 13). When I began my heuristic process, I had no idea what research currents were, let alone which current I wanted to be in. In the beginning of my research process, I had an intuition that I was interested in teacher beliefs, and the question of how belief systems are related to teaching practice. With these notions, my heuristic process and heuristic self-study had begun. The heuristic process, according to Moustakas (1990),

is a way of being informed, a way of knowing. Whatever presents itself in the consciousness of the investigator as perception, sense, intuition, or knowledge represents an invitation for further elucidation. What appears, what shows itself as itself, casts a light that enables one to come to know more fully what something is and means. (p. 10-11)

I just started listening to myself as I tried to float along that "unknown current." Sometimes as I ventured into the unknown I felt like I was walking on water. Other times I felt myself struggle not to be pulled under.

The findings of a self-inquiry through heuristic research (Moustakas, 1990) had led me backwards into my life course—to my self, coursing with creative encounters of different kinds. This heuristic process began for me at the beginning of my two year doctoral residency period at the Ontario Institute for Studies in Education, in the fall of 1994. I began to re-member my life through "critical incidents" (Sikes, Measor, & Woods, 1985; Tripp, 1994, p. 69). I scrawled and sketched these little stories and parts of stories as they came to me. At this early time of heuristic inquiry, I was still struggling
to find a focus for my research and to hear my writer's voice. I knew that only after I found the focus could I then begin to concentrate on constructing the research question. I recall interrogating myself as to the relevance of recording all of these memories and memory fragments. "Would they ever add up to anything? What if they have no connection to a dissertation topic? Is this re-membering exercise just a waste of time?" I asked myself over and over as I continued writing my self deeper into the unknown. As I kept writing, I eventually realized that I was writing my way to my self. Many of the stories that I wrote at this time have been presented in Chapter Two, Encountering My Creative Self in Two Pieces. Some are woven through the remainder of this dissertation, yet others still I have put away for my children and grandchildren to read.

I assembled my stories and let them become distant from my self. I also elicited repertory grids (Kelly, 1955/1992) to look into deeper levels of my belief system. Only then could I realize that I was able to look inward and outward at my self at the same time. The way to the research focus was paradoxical. I knew what I was looking for only when I found it. Holding my kindergarten portrait (see Chapter Two, Encountering My Creative Self in Two Pieces), I looked intensely into my own five year old eyes and I re-membered that day in kindergarten when my creative 'I' started to become an 'i.' There I saw my dissertation topic--teacher creativity. Through this distancing, this bracketing, this phenomenological Epoche, I was able to see my self through my own eyes of the past (Onley, 1972).

Sometimes I was frightened by what I saw. Linking phenomenology, existentialism and autobiographical research methods, Grumet (1992) elaborates upon the process of looking inward and looking outward that I experienced during my heuristic self discovery:

The path of reconceptualization leads us inward, to individual experience, and outward to metatheory. Employing the critical distance of the epoche, research into the experience of education reaches back first to the antepredictive encounter, the lived sense that is sine quo non for a conceptual ability. It then reconstructs the pathway to the present choice by digging back under the layers of ones biography to identify the encounters that led to it. (p. 41)

Making the ordinary extraordinary. As Roche (1973) argues, phenomenology "helps us to see the ordinary as strange and in need of some explanation" (p. 27).
I plunged my self deeper into my topic, trying to find connections between creativity and teacher development. I found that in general, the so-called non-rational aspects of teacher functioning have received relatively little attention within the education literature on teacher development (Korthagen, 1993). Similarly, I have found little research linking teacher creativity with teacher transformation or teacher development of practising teachers. I did find some research on preservice teacher creativity. Throughout the research process I often wondered if I was not looking in the right places for other research that linked creativity and teacher development. Successive manual and computer literature searches over time yielded very few leads.

On July 16, 1997 I tried yet another computer database search for teacher creativity using the UT catalogue. The response was "No matches on teacher creativity. Your entry would be here." I did find two journal articles under "teacher creativity" through an ERIC search but again, I found nothing linking teacher development and creativity in practising teachers.

The organizational and management literature offers a rich body of work, as business management acknowledges the importance of creativity to productivity and employee well being (Deal & Peterson, 1994; Foy, 1980; Higgins, Qualls & Couger, 1992; Peters & Waterman, 1982; Scott, 1995). Considering creative people within business environments, Yong (1994) issues a warning that should also be heeded by school systems and teacher education bodies:

Organizations that neglect to nurture and cultivate creativity in their work place do so to their detriment. Those organizations which have already implemented some form of program to encourage creativity and manage creative people within organizations have begun to reap benefits. (p. 20)

Creativity was everywhere! I noticed it in conversations, in the newspaper, on television, in my garden, and in my dreams. During this time people began to refer to me as creative—I wondered if they thought that I must be creative because I was studying creativity. The heuristic inquiry helped me to un-cover and re-claim my creativity and my research topic.
The Original Research Question(s)

As I have shown above, my research topic and question is embedded within heuristic inquiry. Moustakas (1990) elaborates the intimate relationship between the heuristic researcher and the research question:

Heuristic inquiry is a process that begins with a question or problem which the researcher seeks to illuminate or answer. The question is one that has been a personal challenge and puzzlement in the search to understand one's self and the world in which one lives. The heuristic process is autobiographic, yet with virtually every question that matters personally there is also a social-and perhaps universal-significance. (p. 15)

Discovering a significant problem or question that will hold the wondering gaze and passionate commitment of the researcher is the essential opening of the heuristic process. The question as such (and the researcher's relationship to it) will determine whether or not an authentic and compelling path has opened, one that will sustain the researchers curiosity, involvement, and participation, with full energy and resourcefulness over a lengthy period of time. (p. 40)

The heuristic researcher is not only intimately and autobiographically related to the question but learns to love the question. (p. 43)

The question grows out of an intense interest in a particular problem or theme. The researcher's excitement and curiosity inspire the search. (p. 41)

In this dissertation I inquire into the transformative experiences of secondary school teacher's own creativity and teacher self(ves). I begin with my own. I seek to move beyond defining, classifying, and measuring creativity. Instead, I want to reflect on the experience of creativity itself and what creativity means to individual teachers and to arrive at the "essence" of their transformative experiences of creativity and teacher self(ves). Because "essence" is an important aspect of both creativity and phenomenology, I focus on my understanding of the term as the dissertation progresses.
The original research question has been introduced in Chapter One. It began to evolve in the latter parts of the research process, particularly during the initial stage of phenomenological reduction. This evolution is described in Chapters Four and Five. The original research question was expressed in phenomenological terms and in two parts. The first part is the main question, formulated by the time I presented my Ph. D. research proposal in April, 1995. The second part was always present in the research design. But, it only emerged as separate part of the way through the heuristic process when I was able to position teacher development with creativity. In my research, I began to conceptualize creativity as teachers re-creating their teacher selves. This is what Diamond (1991) refers to as teacher transformation. I invite you to make your own interpretations of the teachers experiences that are described in Chapter Six. I offer my interpretations in Chapter Seven.

The Original Research Question(s):
(a) What is secondary school teachers' experience of their own creativity?
(b) What is their experience of combining an inquiry into creativity with an inquiry into teacher transformation?

The main sources of data for each co-researcher include: two repertory grids (Kelly, 1955/1992), two transcribed repertory grid conversations, creativity form, and transcribed creativity form conversation. (I have elaborated my research methods in Chapter Five.) I was interested in combining the phenomena of creativity, teacher self, and teacher transformation. I was specifically interested in "secondary school teachers experience of their own creativity." I believe that creativity has been forced to go undercover in secondary schools. With rigid curriculum, a predominantly transmissive mode of instructional delivery, and an emphasis on the rational, high schools are symptomatic of modernity and remain based on the factory model. Hargreaves (1994) relates secondary schools directly to the "malaise of modernity."

Secondary schools are prime symbols and symptoms of modernity. Their immense scale, their patterns of specialization, their bureaucratic complexity, their persistent failure to range the emotions and motivations of many of their students and considerable numbers of their staff - these are just some of the ways in which the principles of modernity are expressed in the practice of secondary education. In many respects, state secondary education has become the major component of the malaise of modernity. (p. 8-9)
It is its very covert nature that called me to pursue this phenomenon of creativity in school teachers working in the secondary level. The words "own" and "experience" emphasized that the co-researchers would reflect on their "own" creativity in a personal sense, and feel if and how creativity voices itself in their descriptions of their "own" everyday teaching "experience" (LaCourse, 1991, pp. 2-3).

The Importance of Creativity Research in General

...creativity, then, pervades all things. (Hausman, 1981, p. 78)

"Immersion" (Moustakas, 1990, p. 28) is the second phase of the heuristic process. In my impassioned search for creativity, I pursued many different literary genres, including biography (Friedman, 1973; Gardner, 1993), autobiography (Frame, 1991), poetry (Dickinson, 1890; Sarton, 1978), the classics (James, 1902; Stevenson, 1886; Woolf, 1928); philosophy (Dewey, 1934/1980; Nietzsche, 1967); neurophysiology (Penfield, 1975; Pribram, 1977; Sperry, 1968); humanistic psychology (Lavery, 1993; Maslow, 1968/1982; May, 1975/1994; Rogers, 1961); mental illness/mood disorder (Jamison, 1993; MacGregor, 1992); quantum physics (Bohm, 1980; Capra, 1975; Peat, 1989; Talbot, 1991); medicine (Dossey, 1982); cognitive psychology (de Bono, 1990); archetypal psychology (Pincola Estes, 1992; Schierse Leonard, 1993); and even spiritual, contemplative and esoteric realms (Jaynes, 1976; Miller, 1994; Moore, 1992). Attempting to classify this literature, as I just have, into academic domains is misleading and feels uncomfortable to me. Few references neatly fit into only one domain. I discovered that, within this seemingly tangled web of literature, everything is connected. Perhaps there is a labyrinthine synthesis which may be at the heart of human experience and even existence. Like venturing into a mult cursal labyrinth, my search into creativity often led to confusion, puzzles, and blind paths. Going into a labyrinth symbolizes death, coming out is rebirth. I wonder how I will be whenever I emerge. My immersion into the phenomenon of creativity continued throughout the entire research process. It was difficult to turn it off. I developed an acute awareness to the presence of creativity. I was open to creative encounters of all sorts, both during my waking hours and in my dreams. Later in the "immersion," I incorporated the phenomena of teacher self(ves) and teacher transformation, along with creativity.
Nearly four decades ago, Rogers (1959) provided a succinct rationale for creativity research in relationship to the nature of knowledge. His rationale is still strikingly relevant today:

In a time when knowledge, constructive and destructive, is advancing by the most incredible leaps and bounds into a fantastic atomic age, genuinely creative adaptation seems to represent the only possibility that man can keep abreast of the kaleidoscopic change in this world....Consequently, it would seem to me that investigations of the process of creativity, the conditions under which this process occurs, and the ways in which it may be facilitated, are of utmost importance. (p. 70)

Arieti (1976) also validated and promoted creativity research by indicating,

Whether it is considered from the viewpoint of its effects on society, or as one of the expressions of the human spirit, creativity stands out as an activity to be studied, cherished, cultivated. (p. ix)

Csikszentmihalyi (1996) provides additional reasons for studying creativity:

Some people argue that studying creativity is an elite distraction from the more pressing problems confronting us. We should focus all our energies on combating overpopulation, poverty, or mental retardation instead. A concern for creativity is an unnecessary luxury, according to this argument. But this position is somewhat short-sighted. First of all, workable new solutions to poverty or overpopulation will not appear magically by themselves. Problems are solved only when we devote a great deal of attention to them and in a creative way. Second, to have a good life, it is not enough to remove what is wrong from it. We need a positive goal, otherwise why keep going? Creativity is one answer to that question: It provides one of the most exciting models for living. (p. 10-11)

Csikszentmihalyi (1996) wonders why, given its importance in human affairs, creativity receives more lip service than the high priority it merits. Considering remiss approaches to creativity in education, he scoffs,
When school budgets tighten and test scores wobble, more and more schools opt for dispensing with frills—usually with the arts and extracurricular activities—so as to focus instead on the so-called basics. This would not be bad if the "three R's" were taught in ways that encouraged originality and creative thinking; unfortunately, they rarely are. Students generally find the basic academic subjects threatening or dull; their chance of using their minds in creative ways comes from working on the student paper, the drama club, or the orchestra. So if the next generation is to face the future with zest and self-confidence, we must educate them to be original as well as competent. (p. 12)

The Importance of My Research on Teacher Creativity

Almost as soon as one is absorbed with something else...the key suddenly appears in consciousness and draws its owner to it. (Moustakas, 1990, p. 28)

My research lens was now tightly converged on teacher creativity. Through the third phase of heuristic research, "incubation" (Moustakas, 1990, pp. 28-29) I forced my researcher self to pull back from the intense focus of the immersion phase. I tried to do other things, like gardening. I became captivated by certain aromatic herbs like rosemary, lavender, thyme and sage. Classical music became a welcomed diversion at this time. Mozart became my favorite classical musician. And I started to learn about aroma therapy and the meaning of symbols. Like Trapedo-Dworsky (1997) I found this detachment from active research difficult. But, I did not find it "frightening" (p. 91). Rather, I questioned myself as to whether this was really the right time to delve yet deeper into myself. I remember feeling quite self-indulgent at this time. Although I was developing an understanding of my own creative process, my inner critic continued to scold me for not returning to the library to look for more citations.

At this time of incubation, I made incisive connections between the experiences in my life, my choice of a research topic, and my self in schools as a learner and a teacher. This period was the "illumination" (Moustakas, 1990, pp. 29-30), the fourth phase of heuristic research. "In illumination, it is...missed, misunderstood, or distorted realities that make their appearance and add something essential to the truth of an experience" (Moustakas, 1990, p. 30). My teacher self reflected back on how personal experiences of school as a student silenced my creativity in favor of conformity, and
how these experiences had shaped my teaching practice. I realized that Mrs. Mac
Donald, my dreaded grey kindergarten teacher, personified "the teacher I feared to be." I
have reflected upon how the tacit disapproving views of creativity from the teachers of
my past led me to assume that I was not supposed to be creative in school—either as a
student, or as a teacher. I needed to ask that five year old Little Margie in the
kindergarten picture to come back to me. I had neglected her and feared her to be lost
forever.

The focus of my major research project for my M. Ed. degree was creative
teaching practices for students with autism and self injurious behaviours. In this field I
could be creative because there were few rules to follow. My Ph.D. program interests
expanded to encompass creativity and teacher development. Through my heuristic
self-inquiry, I began to feel the urge to break free from restraining traditions. This
likely explains my desire to see all humans as creative beings; and my interest in arts-
based educational research (Chapter Four, Encountering the Literature: Arts-based
Educational Research, Teacher Development, and Teacher Creativity).

I want to understand the phenomenological essence of teacher's transformative
experiences of creativity and teacher self(ves). This work is important at this time in light
of increasing demands for schools to become more outcomes based and prescriptive,
with standardized curricula shaped into a "one size fits all" model of delivery for
students and teachers. Using this standardized mold, teachers at best act as technicians,
dispensing learning materials and students become the receptacles (Diamond, 1991;
Lieberman, 1995). What happens to the creative selves of the teachers and the students
under these austere conditions? From my experience working in schools, I can say that
many classrooms still echo the voice of Inspector Gradgrind from M'Choakumchild's
Schoolroom,

Now, what I want is, Facts. Teach these boys and girls
nothing but Facts. Facts alone are wanted in life. Plant
nothing else, and root out everything else. You can only
form the minds of reasoning animals upon Facts: nothing
else will ever be of any service to them. This is the principle
on which I bring up these children. Stick to Facts, sir!
(Dickens, 1964, p. 7)
Caine and Caine (1994), Eisner (1994), Pinar (1994), and Sarason (1988) also lament that schools systems sustain the old factory model, or the newer corporate model of education. Recent efforts at educational reform put forth by Ontario's Conservative government have been criticized for not addressing neither the present nor the future needs of the province’s students and teachers (Hargreaves, 1997).

The descriptions of transformative experiences of teacher creativity and teacher self(ves) spotlighted in this research, and the methods used in the research to elicit creativity may provide the way for other teachers to come to terms with their own personal and professional creative experiences. The findings of this research may be crucial to pre-service and in-service teacher education programs. I elaborate the findings and relate them to teacher education and development in Chapter Seven. While the co-researchers may benefit most directly from this research, the beneficiaries may also be the students whom they teach throughout their teaching careers, and society in general.

Who Is This Research For?

Additionally, I realized that my research needed to be of theoretical and practical importance to other teachers in general, and also to the research fields of creativity and teacher development. Reason and Marshall (1987) have informed and expanded my perspective on the question of "Who is the research for?" They emphasize that the answer to the question must be a balance between three audiences: for me, for us, and for them. According to Reason and Marshall (1987):

All good research is for me, for us and for them: it speaks to three audiences, and contributes to each of these three areas of knowing. It is for them to the extent that it produces some kind of generalizable ideas and incommes which elicit the response 'That's interesting!' from those who are concerned to understand a similar field (Davis, 1971). It is for us to the extent that it responds to concerns of our praxis, is relevant and timely, and so produces the response 'That works!' from those who are struggling with problems in their field of action. It is for me to the extent that the process and outcomes respond directly to the individual researcher's being-in-the-world, and so elicits the response, 'That's exciting!' - taking exciting back to its root meaning, to set in action. (p. 112) (italics added)
Within my inquiry, I see for me as relating to my self as researcher, and also to each of the other five co-researchers who engaged directly in this research. We are the direct beneficiaries of this research in terms of our professional and personal development (Reason & Marshall, 1987). I see for us as relating to groups of students and teachers. While the co-researchers (my self included) may benefit most directly from this research, the beneficiaries will also be the students we teach. The descriptions of creativity provided by co-researchers in this research and the methods used to elicit it may also provide a way for other teachers come to terms with the nature of their own creative experiences. An application of creativity to teacher development allows teachers to dare the re-creation of teacher selves leading to catalytic transformations of different kinds. I see for them as relating to the community of scholars and teacher educators who would find this work relevant; in particular, the findings may be useful to both pre-service and in-service teacher education programs.

Heuristic Phenomenological Epistemology

I define an epistemology as a way of knowing. Heuristic-phenomenology (Moustakas, 1990) is a particular kind of qualitative epistemology. In this section, I elaborate on my decision to use heuristic phenomenology as the epistemological and methodological basis for most of this research process. In order to understand heuristic phenomenology, I trace backwards in history to describe its roots in traditional phenomenology, and the phenomenological process used to arrive at the essence of the experience under examination. Then I briefly describe heuristic phenomenology, showing how it is similar to and different from traditional phenomenology. Through all of this elaboration, I illustrate the links between traditional phenomenology, existentialism, heuristic phenomenology and autobiographical method. I commence with a narrative of my initial exposure to the word "phenomenology."

While studying sociology at York University in 1978, I first heard the word "phenomenology." The professor was guiding us through an overview of the different research approaches. She left phenomenology for the last. I forget exactly what she said about phenomenology but it was something like this: "Phenomenology is difficult to describe. It is obscure and confusing. You won't find any introductory books about phenomenology...but don't worry, you'll never have to do this kind of research!" And that was that.
Fifteen years later, in doctoral course on qualitative research, I intersected with phenomenology again. This professor, Ardra Cole, was also providing an overview of research epistemologies. She laid them out across the blackboard, on a horizontal continuum. To the far right was quantitative research. To the far left was phenomenology. When describing phenomenology, she used words "essence," "experience," "epoche," "bracketing" and "phenomenon." Phenomenology, Cole said, was "a going back to things themselves," "a making explicit," and "an uncovering of what lies covered." She spoke of "phenomenologists" like Husserl, Heidegger, and Kierkegaard. I remember feeling a sense of unease as I fumbled through my first few in-class pronunciations of the word "phenomenology." Through successive readings of Grumet (1988, 1992), Moustakas (1990, 1994), Polkinghorne (1989), Thevenaz (1962) and van Manen (1990/1992) I became more comfortable about phenomenological philosophy and methodology. In order to discuss heuristic phenomenology, I first trace backwards in history by describing its roots in traditional phenomenology. Then I compare and contrast traditional and heuristic approaches to phenomenology.

**Traditional Phenomenology**

Phenomenology is a particular research epistemology with a defined methodology. It is also a philosophy of experience. However, some may see phenomenology as objectivism in the extreme. Phenomenology is difficult to understand because it presents us with a paradox. Neither a science of the subject nor a science of objects, phenomenology is a science of experience that considers the tension between these two polarities. Thevenaz (1962) elucidates this paradox that is phenomenology:

The phenomenological method thus permits pushing on simultaneously with one movement towards the roots of subjectivity and the foundation of the objective world....This is what renders a characterization of the whole movement so difficult—that this philosophical method is animated by a power of going-beyond that is really disconcerting, and that, itself is a perpetual repetition, it forces us to an incessant repetition of what we believed was already acquired...it aims at essences, and it ends up in existence. It puts in parentheses the factual and the psychological datum, and yet it finally restores the real world. (p. 91)
Polkinghorne (1989), provided the first treatment that I read about phenomenology that I really understood. He illustrated the differences between the aims of phenomenological research and the positivistic approaches. These distinctions were critical for me to comprehend in the early stages of my inquiry:

Natural scientific research aims to produce the kind of knowledge that allows one to predict and control the topic under investigation. Phenomenological research is quite different; it seeks understanding for its own sake and addresses the question what? not why? Productive phenomenological research supplies a deeper and clearer understanding of what it is like for someone to experience something. (p. 58)

I had so many questions about phenomenology at the beginning of my research process. One of the first that I can remember concerned the difference between the positivistic emphasis on generalization and the phenomenological emphasis on universal essences. According to C. T. P. Diamond (personal communication, August 11, 1997), postmodern charges of "essentialization" have recently leveled against phenomenology alleging it reduces individuals into their essences. I too was concerned that phenomenology would melt down individuality into some kind of elixir leaving no hint of their person. Grumet (1992) articulates his distinction between "generalization" and "essence" as they relate to phenomenology, subjectivity, and the meaning of the truth. The final sentence, regarding Husserl’s phenomenological route from particular to general, may explain postmodernist suspicion of "essentialization."

An individual encounter in the world is consulted not to reveal the particular truth of its facticity, but its general truth as it emerges in a community of multiple subjectivities and is confirmed by subsequent encounters. In this respect there is no end to phenomenological research. There is always the possible negation of another subjectivity, of a whole new era of subjectivities from the historicity of the last generation’s views. Nevertheless, it was Husserl’s aim to go through the particular to the general in order to grasp the essential structures of consciousness and the world. (Grumet, 1992, p. 38) (italics added)

In describing the outcome of heuristic phenomenology, Moustakas (1990) states unequivocally that at the end of the phenomenological research "the individual persons
remain intact" (p. 51). This claim of heuristic phenomenology was particularly attractive to me. It offered a way to explore essence of experience without essentializing or objectifying the co-researchers, or my self. For this and other reasons that will be later elaborated in this chapter, heuristic phenomenology became my choice for a research epistemology.

To better understand heuristic phenomenology I needed to frame it from within the broader domain of traditional phenomenology as well as within that of my own experience. In an attempt to sort the different phenomenological currents that have developed over the past century, I offer here a historical sketch to clarify phenomenological personalities, terminology, and genealogy and to further defend my choice of Moustakas' (1990) heuristic phenomenological approach. For comparison, I also refer to Moustakas' (1994) approach to traditional phenomenology.

Husserl (1858-1938) is the founder of the philosophy of phenomenology. His transcendental aim was "to go through the particular to the general in order to grasp the essential structures of consciousness and the world" (Grumet, 1992, p. 38). As a philosopher, psychologist, and a mathematician, Husserl questioned the extreme subjectivism under which early nineteenth century psychology viewed the analysis of consciousness. He struggled with what he calls "constitution," the paradoxically tense relationship between objectivity and subjectivity in the pursuit of knowledge. Husserl (1913/1931) recognized that natural science aims to achieve a pure objectivity. At the same time he recognized subjectivity as the way to reaching what he calls the ideal essences (eidos or wesent) of the phenomenon in question. Thevenaz (1962) eloquently explains this objectivity-subjectivity mutuality that is fundamental to Husserl's phenomenological inquiry:

And very quickly Husserl recognizes that the sciences, in spite of the fact that their actual results are always approximate and imperfect, are oriented, in intention, towards an absolute objectivity. If science is truly worthy of the name, it is because of this aim, because of this idea of science and not because of its results or the contents of scientific knowledge. There lies the meaning of science and it is from this perspective that any inquiry into the foundation of science must begin. Thus it is the intention of the scientist, which is to say the intentionality of consciousness, that must be analyzed; the foundation will not be found except on the side of the subject. We see here the
double preoccupation of phenomenology: it will be at once and the same time a search for an absolute objective foundation and an analysis of the subjectivity of consciousness. (p. 42)

Emphasizing the need to study human consciousness and experience in a methodologically rigorous manner, Husserl focused on the experienced world which he referred to as "Lebenswelt" (lifeworld). Moustakas (1994) describes the three step sequence of Husserl's phenomenological research method of arriving at the essence of the experience: The Phenomenological Reduction (the Epoche, bracketing, and horizonaling); Imaginative Variation; and Synthesis of Meanings and Essences (The capitalization of some of these terms is from Moustakas, 1994). I summarize Moustakas' (1994) interpretation of each of these steps:

The aim of the first step, Phenomenological Reduction "is the construction of a complete textural description of the experience" (Moustakas, 1994, p. 96). It includes three processes: the Epoche, bracketing, and horizonaling. Epoche may be considered a meditative, reflective, or contemplative act which is characterized by the researcher "bracketing out" or setting aside assumptions, the natural attitude, everyday biases, and the already known "facts." It is thought that through this bracketing or distancing that the researcher attempts to come closer to the phenomenon. According to Moustakas (1994), in the Epoche, as researchers we

set aside our prejudgements, biases, and preconceived ideas about things....The world is placed out of action, while remaining bracketed. However, the world in the bracket has been cleared of ordinary thought and is present before us as a phenomenon to be gazed upon, to be known naively and freshly through a "purified" consciousness. (p. 85)

Although the process of Epoche requires that everything in the ordinary, everyday sense of knowledge be tabled and put out of action, I, the experiencing person, remain present. I, as a conscious person, am not set aside....The self-evidence that I am capable of knowing, in the Epoche, is available to me. I know that I see what I see, think what I think. What appears before me in my consciousness is something I know is present regardless of how many others perceive that phenomenon differently. My consciousness is not rooted in them. The Epoche frees me from this bondage. (p. 87)
Moustakas (1994) connects the role of the Epoche with the process of phenomenological reduction:

Such a description, beginning with the Epoche and going through a process of returning to the thing itself, in a state of openness and freedom, facilitates clear seeing, makes possible identity, and encourages the looking again and again into deeper layers of meaning. Throughout, there is an interweaving of person, conscious experience, and phenomenon. (p. 96)

Horizontaling involves an emphasis on treating all aspects of the phenomenological description of experience as equal. According to Moustakas (1994):

Horizons are unlimited. We can never exhaust completely our experience of things no matter how many times we reconsider or view them. A new horizon arises each time that one recedes. It is a never-ending process and, though we may reach a stopping point and discontinue our perception of something, the possibility for discovery is unlimited. The horizontal makes a conscious experience a continuing mystery....Each horizon as it comes into our consciousness is the grounding or condition of the phenomenon that gives it a distinctive character. We consider each of the horizons and the textural qualities that enable us to understand an experience when we horizontalize, each phenomenon has equal value as we seek to disclose its nature and essence. (p. 95)

The second stage of the phenomenological research process is what Moustakas (1994) refers to as Imaginative Variation. This involves a describing of the essential structures of the conscious experience as fully as possible without attempting to explain it. In this stage the intuition of the researcher begins to blend structures into essences through the evolution of the structural themes from the textural descriptions obtained through phenomenological reduction:

In Imaginative Variation the world disappears, existence no longer is central, anything whatever becomes possible. The thrust is away from facts and measurable entities and towards meanings and essences; in this instant, intuition is not empirical but purely imaginative in character.... Imaginative Variation enables the researcher to derive structural themes from the textural descriptions that have been obtained through Phenomenological Reduction. (p. 98-99)
The final stage in the phenomenological research process is what Moustakas (1994) calls Synthesis. Through Synthesis, the researcher describes the conscious experience as fully as possible without attempting to explain it, in an effort to arrive at the "essence" of the experience. Moustakas (1994) describes Synthesis as,

> the intuitive integration of the fundamentally textural and structural descriptions into a unified statement of the essences of the experience of the phenomenon as a whole. The essences of any experience are never totally exhausted. The fundamental textural-structural synthesis represents the essences at a particular time and place from the vantage point of an individual researcher following an exhaustive imaginative and reflective study of the phenomenon. (p. 100)

Originally, phenomenology was a philosophy of "essences." But phenomenology evolved into what has been ambiguously named existentialism. In the original phenomenology of Husserl, any position regarding existence and all factual data were put in brackets in order to isolate ideal essences. Existentialism, maintains that essence flows from existence.

> Essence/existence is most often presented as a dualism, an "either/or" proposition (Berman, 1989; Heshusius, 1994). Like a sword, the virgule or slash has come to stand for "versus." Instead, to depart from this dualistic and mutually exclusive (if not antagonistic) formulation, I propose that essence/existence be viewed inclusively as "both/and" instead of "either/or." As Miller (1993) points out, when considering polar or dualistic constructs,

> one should not view one set of qualities as "bad" or the other as "good." Problems and suffering arise when one set of qualities overwhelms the other, which leads to dominance and repression. A much healthier scenario is when we have a balance or right relationship between these qualities. (p. 6)

I will return again and again to this idea of an essence/existence relationship as this dissertation unfolds. Viewing essence/existence as a "both/and" is crucial to this dissertation, especially in later discussions related to unitary and non-unitary self.

The roots of phenomenological existentialism may be traced backwards to Kierkegaard (1813-1855) who, like Husserl, was concerned with the important themes
that punctuate day to day human existence. For Kierkegaard there is no "out there" prefabricated truth; rather, he believed that truth is subjectivity. Kierkegaard's existentialism, according to Polkinghorne (1989), emphasized existence over essence. Polkinghorne (1989) states that Kierkegaard's phenomenological existentialism can be defined by its central theme, existence, a term used in a new, more limited sense by Kierkegaard, for the way in which a single individual experiences his or her being-in-the-world. Existential phenomenology maintains that existence can be approached phenomenologically and studied as one phenomenon among others in its essential structures. (p. 43)

Heidegger (1889-1976) was a student of Husserl. Heidegger (1927/1962) extended Husserl's phenomenology by synthesizing the philosophies of phenomenology and existentialism, blending existence with essence. (I take a different approach to synthesizing essence and existence in this dissertation.) Departing from phenomenology with its emphasis on the prominence of "essences," Heidegger's emphasis was on human "existence." Existence precedes essence, according to Heidegger (1927/1962) and Sartre (1938/1965, 1948, 1956). Both were critical of Husserl's Epoche, claiming that it "was a retreat from the never-never land of ideal forms" (Grumet, 1992, p. 38). Later, Merleau-Ponty attempted to infuse phenomenology with Epoche once again, claiming that the essences are situated in the existence and that the epoche need not divert our attention from being-in-the-world, for what was essential was the lived relation of the body subject to its circumstances.

In North America, phenomenology has influenced educational research since the 1970s. Phenomenology continues to evolve with diverse approaches. Huebner (1975) introduced phenomenology to curriculum studies and Greene (1975) introduced it to philosophy of education. Pinar and Grumet (1976) were interested in the relationship between phenomenology and autobiography. The work of Grumet (1980, 1988), Pinar (1981,1988), and Greene (1991,1994) seems to revel in the potency of phenomenological voice. Moustakas (1990) developed a heuristic phenomenology in which the question springs from a personal experience of the researcher, and the identities of the researcher and the co-researchers are ever-present throughout the research. This process is fundamental to my dissertation. He has also developed his own version of traditional phenomenology (1994). In contrast, van Manen (1990/1992) supports a hermeneutic-phenomenological approach to researching "everyday lived experience" which
eliminates the autobiographical and emphasizes the contextual. I reconsidered van Manen's framework towards the end of my inquiry.

Heuristic Phenomenology

When considering which qualitative epistemology was most appropriate for my inquiry into transformative experiences of creativity and teacher self(ves), I was dramatically aroused by the thought of arriving at the "essence" of experience. That is the promise of phenomenology. I think of essence as something concentrated, thick, unique, with a strong aroma like the herbal essences I have—essence of rosemary, of lavender, and of rose. Rosemary is my favorite essence. According to my encyclopedia of traditional symbols (Cooper, 1978/1995):

**Rosemary European:** Its enduring scent is equated with remembrance, constancy, and devotion to memory. (p. 142).

In Shakespeare's Hamlet, Ophelia, the mad maiden hands out rosemary as she says, "There's rosemary, that's for remembrance." I first saw Sir John Everett Millais' painting of dead Ophelia surrounded by flowers floating down a river in London's Tate Gallery. That image still entrances me twenty-five years later. On my bulletin board I have a museum card version of Millais' "Ophelia." Sleeping beauties have always appealed to me.

These herbal essences when applied to the skin are potent and unmistakable. Even when different herbal essences are mixed together, each individual fragrance is still apparent. Synonyms for essence include "nature," "core," "gist," "pith," "sum and substance," and "spirit." Arriving at the essence of the experience seems to be the way that I can better understand transformative experiences of creativity and teacher self(ves) through research. Writers and researchers interested in creativity (for example, Arieti, 1976; Yau, 1995) refer to the necessity of finding the "essence" of creativity but their research is not phenomenologically based. Polkinghorne (1989) believes that matters of human consciousness are better studied by using phenomenology than by relying on what he calls "positivist psychology" (p. 44).

Moustakas (1990) has most consistently developed the heuristic phenomenological research paradigm. Such research springs from a persistent question.
deep within the memory of the researcher; from something, begging for illumination and discovery. The heuristic process involves various degrees of floundering, ambiguity, highs, lows, chaos, and fear. Along with heuristic discovery, comes the possibility for self-awakening and self-transformation. According to Moustakas (1990),

The root meaning of heuristic comes from the Greek word *heuriskein*, meaning to discover or to find. It refers to a process of internal search through which one discovers the nature and meaning of experience and develops methods and procedures for further investigation and analysis. The self of the researcher is present throughout the process, and while understanding the phenomenon with increasing depth, the researcher also experiences growing self-awareness and self-knowledge. Heuristic processes incorporate creative self-processes and self-discoveries. (p. 9)

While the heuristic process is autobiographical, virtually every question that is important personally also becomes universally resonant (Moustakas, 1990, p. 15). The universal is invoked by the particular. To arrive at the research topic or question, and to guide evolving investigations, heuristic phenomenological research design demands that the researcher engage personally in each of six phases of heuristic process. I have already discussed "initial engagement, immersion, incubation," and "illumination" in a previous section of this chapter, *My Heuristic Self-Study to Uncover the Research Topic*. I repeat the steps of the heuristic process here for emphasis.

They include: the initial engagement, immersion into the topic and question, incubation, illumination, explication, and culmination of the research in a creative syntheses. (Moustakas, 1990 p. 27)

I present the "creative synthesis" and "explication" phases of the heuristic process in Chapter Seven, *The Illumination: Breaking out of Bounds and Encountering the "So What's."* But, as I have already stated, my creative synthesis precedes the explication. Like van Kaam (1969), I see "explication" as meaning when "implicit awareness of a complex phenomenon becomes explicit, formulated knowledge of its components" (p. 316). My rationale for taking a diversion from Moustakas' (1990) heuristic methodology towards the end of the research process is provided in the introduction to Chapter Seven.
I discuss specific procedures that I developed for heuristic phenomenological analysis later, in Chapter Five, *Encountering Methods of Inquiry*.

Comparing And Contrasting Traditional Phenomenology And Heuristic Phenomenology

Traditional phenomenological and heuristic phenomenological research are similar in that their destination point is the essence of a certain phenomenon through lived-experiences. However, they also are different. While heuristic phenomenological research embraces the autobiographical presence of the researcher and that of the researched, traditional phenomenology demands that the personal be "bracketed out." While heuristic phenomenological research honours the use of a multiplicity of forms for data collection and representations, traditional phenomenology specifies only the use of the in-depth interview. Heuristic phenomenological research, with its emphasis on tacit knowing, intuition, and built-in flexibility provided the more appropriate epistemology for my study of creativity and teacher self(ves). It naturally supported a research design which could itself be flexible, reflexive and creative.

**SUMMARY**

In this chapter, I have offered an orientation to the broad topic of creativity by offering a chronology of definitions and some traditional theories. In a similar manner, I have offered an orientation to this research encompassing teacher creativity through descriptions of my heuristic self-study to uncover the topic, and the original research question. I then discussed the importance of creativity research in general, the importance of this research on teacher creativity, teacher development and creativity, and who this research is for. I concluded with an explanation of heuristic phenomenology (Moustakas, 1990) and why I chose it for this research.

I begin Chapter Four, *Encountering the Literature: Arts-based Educational Research, Teacher Development, and Teacher Creativity*, by surveying the literature as is described in this title. I then re-visit the genesis of my research and the original research question(s). Theory in research is discussed in general terms, and followed by the four theoretical perspectives that have informed this work.
CHAPTER FOUR: ENCOUNTERING LITERATURE: ARTS-BASED EDUCATIONAL RESEARCH, TEACHER DEVELOPMENT AND TEACHER CREATIVITY

INTRODUCTION

All of history supports the observation that the desire to create is a fundamental urge in humankind. Fundamentally, we work to create and only incidentally do we work to eat. That creativity may be in relationships, communication, service, art, or useful products. It comes to being the central meaning in our lives. (Harman & Hormann, 1990, p. 26)

The action of the child inventing a new game with his playmates; Einstein formulating a theory of relativity; the housewife devising a new sauce for the meat; a young author writing his first novel; all of these are, in terms of our definition, creative, and there is no attempt to set them in some order of more or less creative. (Rogers, 1961, p. 350)

People have always had a passion to create. Synchronous with this impulse to create has been a compelling craving to comprehend the intricacies of the creative process. Philosophers, psychologists, educational researchers and creators themselves have explored this irregular terrain to understand the origins of creativity, the vigor of the creative process, the nature of the creative person, and the meaning of the creative product.

I scanned a book store for titles containing the word "creative" and found a wide spectrum of offerings, including "creative cooking, creative love making, creative wall finishes, creative salad making." Bell Telephone's 1997-1998 yellow pages for Metropolitan Toronto indexes the names of 106 businesses beginning with the word "creative," from "Creative Aquatics" to "Creative Wire." Cameron's (1992) self help book, The Artist's Way. A Spiritual Path to Higher Creativity, was on Toronto's "Globe & Mail" best seller list for more than a year. Cameron continues to conduct well subscribed creativity workshops all over North America. In spite of our being surrounded by creativity, it has been sadly pointed out (de Bono 1992; Cameron, 1992) that many people continue to relegate creativity exclusively to artists and works of art and are reluctant to think of themselves as creative. I agree with Arieti (1976), de Bono
(1992), Dewey (1934/1980), and Cameron (1992) who assert that some degree of creativity is a universal human trait.

Attempting to organize and review the literature related to this research is an ominous task. To provide a context for my research I have decided to tackle this challenge by breaking the material down into four parts. In Part One, I offer my personal understandings of "Arts-based Educational Research: Researcher as Artist," arguing for the use of arts-based research forms that are able to speak to things the way that statements in words alone are unable to (Barone & Eisner, 1997; Dewey, 1934/1980; Diamond & Mullen, in press; Eisner, 1994; Finley & Knowles, 1995; Langer, 1971). Following this is Part Two, "Teacher Development Research: Teacher as Researcher of Practice." Part Three "Creativity Research" is divided into two sections: a brief historical overview of the development of the field; and a summary of educational research into creativity. I begin Part Four, "Theoretical Approaches to Teacher Beliefs, Teacher Development, and Teacher Creativity," by revisiting both the beginning of my research and the research question(s). Next, I discuss the place of theory in research. Then I provide a discussion of the four theories that inform my inquiry. These include: personal construct theory (Kelly, 1955/1992), teacher education as transformation (Diamond, 1991), art as experience (Dewey, 1934/1980), and creativity as encounter (May, 1975/1994).

This work offers some novel ways of looking at the phenomena of creativity and teacher development that will be revealed more fully in Chapters Five, Six, Seven, and Eight. Ever conscious of the gap between research and practice, I want this inquiry to be accessible, enticing, and of practical worth to teachers. If teachers can develop an understanding of creativity, they may then be open to combining ineffable and rational ways of knowing into their teacher development efforts (Diamond, 1991; Diamond & Mullen, in press) and their teaching practice (see Benson & Zaidel, 1985; Bruer, 1997; Caine & Caine, 1994). Regarding the terms "ineffable" and "rational," Eisner (1994) points out that "[p]ractical judgment based on ineffable forms of understanding should not be regarded as irrational; such judgment might reflect the highest form of human rationality" (p. 370) (italics added).

This research may even open the way for teachers to reflect upon the contrast between the dualistic thinking predominant in North America (see Deal and Peterson, 1994; Miller, 1993, 1994, 1996a), and other creative approaches to thinking that honour
ambiguity and paradox (see Eisner, 1994; Foy, 1980; Gotz, 1988; Jagla, 1994; Sarason, 1988). These ideas will be presented more fully later in this chapter when I discuss the theoretical contributions that Dewey (1934/1980) and May (1975/1994) have made to my research. I emphasize that paradox lies at the heart of creative encounters of all kinds.

PART ONE - ARTS-BASED EDUCATIONAL RESEARCH: RESEARCHER AS ARTIST

Introduction

Throughout my heuristic self-inquiry, research design and process, I have relied upon ineffable, arts-based representations to say things that I felt could not be expressed fully in traditional repository forms. In this section, I describe my understanding of arts-based educational inquiry, and explain why I chose to combine arts-based and heuristic-phenomenological approaches to qualitative research.

Arts-based educational research is still at the embryonic stage of development. At the 1993 American Educational Research Association (AERA) Annual meeting, Eisner (1993) called for "an entirely new array of presentational forms for research" (p. 10). I intend that this work advances the growing corpus of arts-based educational research. Aesthetic considerations have been infused into all elements of my study, including research design, form (the layout, the "look"), language (narrative, poetic, literary, everyday vernacular), and the integration of "findings" displayed using non-traditional modes such as painting, poetry, and the use of different type fonts.

Referring to the value of arts-based educational inquiry, Barone & Eisner (1997) state,

By the end of the story—or other kind of arts-based educational inquiry text—its format and contents will serve to create a new vision of certain educational phenomena. When that vision is recreated by the reader, s/he may find that new meanings are constructed, old values and outlooks are challenged, even negated. When that occurs, the purposes of art have been served. (p.78)
It was the spring of 1995. Diamond, discussing "arts-based educational research" in his Curriculum 3304 class at the Ontario Institute for Studies in Education. He casually referred to it as "ABER." As I wrote down the acronym, the word "aberration" catapulted off the page. I passed a note to him that read "ABER = aberration." I suppose that arts-based educational inquiry does seem like an aberration, a radical departure from convention for some, if not many researchers. In that Spring of 1995, Diamond said that the term arts-based educational research originated in the pioneering work of Barone (1983a, 1987a, 1993), Eisner (1977, 1981, 1991, 1993, 1994) and Barone and Eisner (1997).

I discuss arts-based educational research (ABER) under six general subtitles. Most have been posed as questions: "Research as art? Researcher as artist?; Is arts-based educational research a postmodern construct?; What does arts-based educational research look like? And not look like?; "Yes but...!" What about the critics?; Can understanding the creative process help us to understand arts-based educational research?"; and "And so?" I interweave exemplars of arts-based educational research throughout this section, including those taken from my own experience. I discuss the benefits in terms of what the arts bring to research and education. Implications for qualitative research are discussed in section entitled "Yes but..." and also in the final section "And so?"

**Research as Art? Researcher as Artist?**

ABER may seem enigmatic to readers accustomed to more traditional research forms and formats. Sarason (1988) contends that in general the world of art is indeed "mystifying" if not "intimidating" (p. 133) to the many who feel they must know everything about artists, art history and art language before they can appreciate art. According to Sarason (1988), "Just as they have come to regard themselves as incompetent to engage in artistic activity, they have to regard themselves as incompetent viewers" (p. 133).

For Eisner (1992), "the conduct of research is an artistic activity and the writing up of research an aesthetic problem" (p. 30). Notions like this were very difficult for me to understand when I was first introduced to arts-based educational research. Finley and Knowles (1995), as artists and researchers, are concerned that defining qualitative research as art may elevate it into an elitist class, inhibiting access to those researchers
and readers who may feel themselves lacking in "aesthetic literacy" or "advanced aesthetic sensibility" (p. 39).

Not long ago, I perceived the worlds of art and science as being far apart. The world of art was made up of painters, sculptors, dancers, and other kinds of people whom I considered to be impulsive. The world of science was made up of numbers, test tubes, and respectable researchers wearing glasses and white lab coats. I viewed science as Dr. Jekyll and art as Mr. Hyde (Stevenson, 1886). Research was always science for me. How could it also be art?

Is Arts-Based Educational Research a Postmodern Construct?

Postmodernism is characterized by doubt about the future and also about any unequivocal claims to truth.

The core of postmodernism is the doubt that any method or theory, discourse or genre, tradition or novelty, has a universal and general claim as the "right" or the privileged form of authoritative knowledge....But postmodernism does not automatically reject conventional methods of knowing and telling as false or archaic. Rather, it opens those standard methods to inquiry and introduces new methods, which are also, then, subject to critique....The postmodern context of doubt distrusts all methods equally. (Richardson, 1994a, pp. 517-518)

According to Diamond (1995b), ABER is a postmodern construct. ABER has been considered postmodern both epistemologically and because of the multiplicity and flexibility of forms that it can take to represent experience. Journals such as Curriculum Inquiry, Qualitative Inquiry, The Sociological Quarterly, Qualitative Sociology, Studies in Symbolic Interaction now publish pieces considered arts-based or experimental.

What makes an inquiry arts-based? According to Barone and Eisner (1997), arts-based educational research

is defined by the presence of certain aesthetic qualities or design elements that infuse the inquiry and its writing phases....the more pronounced they are, the more the research may be characterized as arts based. (p. 73)
Finley and Knowles (1995) offer me encouragement to look for ways to infuse art into my research design and representation,

It is time...to expand our definitions of research activity to encompass the aesthetic—to observe, to interpret, and to illustrate, with an artist's eye. (p. 140)

In arts-based educational research, traditional disciplinary boundaries can be encouraging new frontiers to open and new forms to erupt. Richardson (1992) writes sociology as poetry. Diamond (1994, 1995a) and Diamond and Mullen (in press) write teacher development research as "self-narrative." Finley and Knowles (1995) write life history research and represent it as conversation. Barone (1993) writes educational criticism as literary fiction. Ronai (1992) writes a "layered account" of her experiences as an exotic dancer expressing her "multiplicity of identities" (p. 123). Denzin (1992) writes about the problems in representing subjectivity using the interpretation from Bergman's film, "Persona." Oldfather and West (1994) write "qualitative research as jazz." Richardson (1994a) provides references for a litany of other arts-based hybrid forms. In my dissertation, I use literary devices such as metaphor, images, subtexts, and recall. I initially hold back on my interpretation of my life experiences and invite readers into the scenario with me. I also use different kinds of visual representations (paintings, photographs, a palimpsest, different type fonts) to support my struggle for meaning.

What Does Arts-Based Educational Research Look Like? And Not Look Like?

Diamond (1995b) contrasts the "deadened writing style and prosaic reporting conventions of social science" that "can be replaced by the deeper, evocative, metaphorical, suggestive, connotative, poetic and playful uses of language" (p. 7). Eisner (1991) decries the standardized format requirements of some research journals. Similarly, Richardson (1994a) discusses some of the highly prescribed writing format in social science research that increase the probability of one's work being accepted into 'core' social science journals, but is not prima facie evidence of greater—or lesser—truth value or significance than social science writing using other conventions. (p. 520)
Richardson (1992) bemoans the lifeless writing styles and reports characterized by

passive voice; absent narrator; long, inelegant, repetitive authorial statements and quotations; 'cleaned up' quotations, each sounding like the author; hoards of references; sonorous prose rhythms; dead or dying metaphors; lack of concreteness or overly detailed accounts; tone deafness; and, most disheartening, the suppression of narrativity. (p. 131)

Berger (1972) reminds us that there is a gap between what we see and the words we have to explain our knowledge. As he reflects, "this seeing...comes before words, and can never be quite covered by them" (p. 8).

Plummer (1983) suggests a diversity of life documents "from photography and film through diaries and oral history to self-analysis and letters" (p. 35) that are available to creative researchers; as well as ideas for novel ways of putting different kinds of documents together. Sanders (1994) informs us that twelfth century monks, when transcribing texts, drew an index finger into the margin pointing at important facts and readings. I now look at the cursor on my computer screen with renewed interest. Camille (1992) provides a whole book on how to use page margins to communicate meaning. Miles and Huberman (1994) present a source book full of ways to use different kinds of non-arts-based displays to reduce and present data and findings. Telles (1995) cuts and pastes personal documents and photographs into his Ph.D. thesis text, and strings the stories of his personal narrative into a poetic necklace. Arts-based researchers strive to find ways to represent silence as well as talk.

Richardson (1994a) encourages writers and researchers to "accept and nurture their own voices" (p. 523), and Dewey (1934/1980) reminds us that art is not a rarefied form of language but "the most universal and freest form of communication" (p. 270). As Diamond and Mullen (in press) and Barone and Eisner (1997) attest, arts-based forms of representation and arts-based approaches to research can best express the actualities of human experience. Through the myriad of different expressive forms than are an integral part of arts-based educational research, all of the research players will have a better chance of being heard, and in authentic ways (see Schratz, 1993).
"Yes but!..." What About the Critics?

I was driving down Avenue Road, listening to the radio. The announcer sounded excited about a new Toronto group called "Dusty Skeletons." To hear more I turned up the volume and leaned down, my ear towards the speaker. I could not hear one word that the performers sang. The words were so poorly articulated and muffled that I could not understand anything. At first I thought that it was just me, that I was distracted, or that there was too much road noise. Not the case! It was as if the musicians did not care about not being understood. Baffled and irked, I switched the radio off. Does arts-based educational research seems like that to people attuned to more traditional research? The arts-based researcher must be alert to possible charges of self-indulgence. Part of art is self expression but it also needs to be approachable by others.

Non acceptance of arts-based approaches may range from mere bewilderment to intolerance. Arts-based researchers have been charged with such labels as "...aesthetes, closet novelists, autobiographers, literary ethnographers, poets, and mere journalists!" (Diamond & Mullen, in press). Diamond (Diamond & Mullen, in press) recounts how he once embedded a poetic eulogy for his friend, Clem, into a paper on reclaiming self in teacher education and research. Diamond's paper was rejected by a reviewer who saw it as "a confusing and confused Tower of Babel [that] marked narrative's degenerate turn towards mere narcissism." "Who was Clem anyway?" the reviewer retorted at the end. After that, Diamond deleted the poem but has since resurrected it. In the same light, Richardson (1992) confesses, "I have breached sociological writing expectations by writing sociology as poetry" (p. 126) and recounts ensuing estrangement from her professional community. A journal editor recently cautioned me that my "rather creative" writing style "might not be tolerated" by reviewers but he encouraged me to submit my work anyway. I never did.

Why is it that art seems so antithetical to research? Why do we so often view art as being separate from life and belonging only in art galleries and museums? In his own time, Dewey (1934/1980) lamented the separation of art and aesthetic experience from everyday life,

When an art product once attains classic status, it somehow becomes isolated from the human conditions under which it was brought into being and from the human consequences it engenders in actual life-experience. (p. 3)
Viewed in this way, art is relegated to a class of something special that few can understand and still fewer can do. It has been placed on a "far-off pedestal" (Dewey, 1934/1980, p. 6). Small wonder then that some researchers have difficulty seeing themselves as potential artists at the same time! For Dewey, art is the very expression of *any* experience.

According to Dewey (1934/1980), art criticism complements the existence of art. He reminds us that, although difficult as a process, criticism brings about changes in perception through "reeducation" (p. 324). Likewise, Eisner (1977, 1991, 1994) addresses the essential role of "connoisseurship" to further educational research, practice, and policy. To appreciate a work of art requires going beyond liking or not liking it (Sarason, 1988, p. 133). Works of art beg interpretations.

Postmodern conceptions of knowledge as a social construction replace modernist notions that one true knowledge mirrors reality (Kvale, 1995). Postmodern qualitative researchers have reconceptualized and re-named the criteria of reliability, validity, and generalization that have been traditionally used to judge the quality of research. For example, Lather (1986) refers to validity as "trustworthiness" and establishes guidelines "to be more systematic about establishing the trustworthiness of data" (p. 65). Glesne and Peshkin (1992, pp. 146-147) also address validity as "trustworthiness;" Peshkin (1993) calls it "verification." Kvale (1995) even questions the "validity of the validity question" (pp. 36-38). Donmoyer (1990) proposes "an alternative way of talking and thinking about generalizability" (p. 176). Arts-based researchers are pushing these boundaries together with other qualitative researchers. Lincoln and Guba (1990) unravel "four classes of criteria which address the goodness of alternative inquiry case reports" (p.53) that would be useful for critiquing arts-based educational research: resonance criteria (epistemological soundness); rhetorical criteria (form, structure, presentation); empowerment criteria (ability to heighten reader consciousness and facilitate action); and applicability criteria (ability to assist reader in drawing inferences and applying to other contexts). Barone and Eisner (1997) provide a whole list of criteria for evaluating arts-based approaches to research.
Can Understanding the Creative Process Help us to Understand Arts-Based Educational Research?

Dewey (1934/1980) devotes considerable space to the creative process (see his Chapter 4, *The Act of Expression*). The work of art does not just spring into being. Yet, this is what we have mistakenly come to believe about innovations and breakthroughs. Dewey (1934/1980) describes the creative process as one which involves a simultaneous transformation of materials and self:

>THe primitive and raw material of experience needs to be reworked in order to secure artistic expression....With respect to physical materials that enter into the formation of a work of art, every one knows that they must undergo change. Marble must be chipped; pigments must be laid on canvas; words must be put together. It is not so generally recognized that a similar transformation takes place on the side of "inner" materials, images, observations, memories and emotions....The work is artistic in the degree in which the two functions of transformation are effected by a single operation....What most of us lack in order to be artists is not the inceptive emotion, nor yet merely technical skill in execution. It is capacity to work the vague idea and emotion over into terms of some definite medium....It is precisely this transformation that changes the character of the original emotion, altering its quality so that it becomes distinctly esthetic in nature. (pp. 74-76)

Gardner's (1993) work offers a kaleidoscopic view of the creative tensions of psychologist Sigmund Freud, painter Pablo Picasso, composer Egor Stravinsky, poet T. S. Eliot, dancer Martha Graham, and politician and spiritual leader Mahatma Ghandi. Books like this break down the wall of mystery that still surrounds the creative processes (see Chapter Three). If we can begin to understand our own creative processes better, we may be more open to understanding and using arts-based approaches in research. Through my reading, I have discovered that the creative process described by artists and those described by scientists are strikingly similar.

And so?

As a postmodern epistemology, arts-based educational research may be the impelling force to break the wall that maintains the qualitative/quantitative dualism.
Diamond (personal communication, March 22, 1995) maintains that "even paradigms can act as constraints." With the postmodern sensitivity to multiplicity, everyone along the qualitative research continuum should be able to find expression through arts-based approaches to inquiry. Arts-based approaches to research may even lead to arts-based teaching practices across the curriculum, school and educational reform (see Diamond & Mullen, in press).

Barone and Eisner (1997) outline some implications of arts-based educational research for qualitative researchers. These include: an understanding of other epistemologies and their philosophical bases; technical skills and aesthetic judgment for various artistic renderings, and facilities where these can be learned and practiced; opportunities for group critiques by colleagues and faculty; exhibitions of research as an alternative to journals and books; university faculty having artistic as well as traditional scholarship skills (pp. 92-94).

I believe that the term "arts-based" may be a misnomer connoting the idea of arts exclusivity. It may be inaccurate because ABER aspires to distill art and science. Perhaps it would be more precise to call it "arts-infused" educational research.

Doing something differently can be daunting. Doing a Ph.D. thesis differently—particularly so. Guided by Grumet's (1983) claim that "it is an essential property of art to challenge convention" (p. 32), I am propelled forward into my own arts-based educational research on experiences of teacher transformation. Scientific rigor and artistic expression are not the oxymoron that I once considered them to be. Diligent arts-based researchers are alert to Dewey's (1934/1980) challenge to blend art and science in their endeavors. I can trust my own sense of artistry and aesthetic to inform my research (Finley & Knowles, 1995). Diamond (personal communication, November 9, 1995), once referring to Barth's (1968) postmodern text, Lost in the Funhouse, and my attempts as a novice arts-based researcher reminds me that I cannot know what I seek until I find it. I must remember to keep on pushing to see the light. Barth electrifies me with his words that echo off the page. I rearrange them as a collage:

We're all lost in the funhouse. It's not an excuse for despair... but celebration. WE'RE ALL lost in the funhouse. It's not an excuse for
despair...but in the funhouse. It's NOT an excuse for despair...but celebration. WE'RE ALL lost in the funhouse. It's not an excuse for despair...but celebration. WE'RE ALL lost in the funhouse.

Summary

Throughout my heuristic self-inquiry, research design and process, I have relied upon ineffable, arts-based forms to say things that I felt could not be expressed fully in more prose-based statements. In this section I have focused on the concept of researcher-as-artist. I have detailed my understanding of arts-based educational inquiry, and explained why I chose to combine arts-based and heuristic-phenomenological approaches to qualitative research. The concept of teacher-as-researcher of practice is now discussed in Part Two.

PART TWO - TEACHER DEVELOPMENT RESEARCH: TEACHER AS RESEARCHER OF PRACTICE

Introduction

Using Levin's (1991) metaphor "following the drumbeat or marching to the beat of one's own drummer," (p. 71) for teacher research and development, I have divided this part into two sections. In Following the drumbeat: Theory into practice, I first discuss the traditional approach to teacher research and development as one in which teachers merely "followed the drumbeat" sounded by others. I juxtapose this with a postmodern alternative entitled Marching to the beat of one's own drummer: Practice into theory. This alternative is characterized by teacher-initiated research and professional development
efforts. Teachers can march towards professional development through research, and educational reform to the beat of their own drummer. In-service professional development for teachers is emphasized.

The voices of many authors, teachers, and researchers are represented here. I have interwoven my voice in with theirs, using narrative form. I believe that professional development practices that support meaningful lifelong learning for teachers are of paramount significance. These practices must be given priority if educational reform efforts are to be successful. The idea of teacher-as-researcher of practice is emphasized. Transformative approaches to teacher development embodying alternative models of narrative and reflective practice (Diamond, 1991; Diamond & Mullen, in press) are elaborated.

**Following the Drumbeat: Theory into Practice**

Why is it, in spite of the fact that teaching by pouring in, learning by passive absorption, are universally condemned, that they are still so entrenched in practice? (Dewey, 1916, p. 38)

Traditional approaches to school improvement and educational reform have typically omitted one very important group of people—the teachers. The "transmissive" model of learning "characterized by the student receiving and accumulating knowledge and skills" (Miller, 1993, p. 11) has been as ineffective in teacher professional development efforts as it has been in the education of children. Teachers have been faulted for not reading the educational literature or for not changing their classroom practice according to the latest research or government initiatives as presented on professional development days. Persons in charge of in-service professional development efforts are still trying to teach teachers with the "jug to mug" (Diamond, personal communications, 1995) methods that teachers are told not to use with students. Teachers, reluctant to use research findings to inform their practice continue to rely on their own teaching experience or that of teacher colleagues (Zahorik, 1987). They charge that in-services are disconnected from daily classroom life and are a waste of time. Woods (1986) suspects "that much of educational research has not been done for teachers" (p. 1) at all. Educational researchers claim that their findings would improve teaching practice if only the teachers would accept them and integrate them into their practice. Teachers seem suspicious of research findings.
In the worst case scenarios, much professional development has been reduced to no more than "bureaucratic interventions by educational administrators" (Hargreaves, 1994b, p. 61). Many principals use professional activity days for "administrivia." They serve donuts and coffee to try to keep the teachers happy. Vice-principals take the P.A. Day attendance and keep their eye on the exits to keep the teachers in place. After it all, teachers just return to their classrooms, close their doors, and get on with teaching the students.

As teachers, we are survivors of the educational system (Pajares, 1992). By the time a person becomes a teacher, the norms of the school culture have been deeply entrenched. Research on preservice teachers demonstrates that candidates enter programs already well-established in their beliefs about teachers, students, and schools (Bird, Anderson, Sullivan, & Swindler, 1993; Feiman-Nemser, McDiarmid, Melnick, & Parker, 1988; Weinstein, 1989). What other profession begins its socialization process at five years of age? Lortie (1975) maintains that people who become teachers usually have had positive schooling experiences, and that this likely leads them to doing things as they always have been done, perpetuating rather than challenging the system.

Like Jackson (1992a), I reflect upon the teachers of my past. Some bring bright memories, others bring shadows, for some I see nothing. I wonder how each of the teachers of my past has influenced my ideas about different aspects of my teacher self including "the teacher I am, the teacher that I think I am supposed to be, the teacher I want to be" and "the teacher I fear to be" (Diamond, 1991). I wonder how "the teacher I am" is related to "the person I am." And like Jackson (1992a, p. 60), I ask "Where does my "I" stop and where does my "teacher" begin? Where does my "teacher" stop and where does my "I" begin?" I fear that my "teacher" has overpowered my "I." I reconsider one of my vignettes from "P.S. I Was the Quiet Little Girl With the Blonde Pigtails and Other Tales of Creativity" that has been presented in Chapter Two:

When I was a little girl I never played "teacher." And I never let anyone play "teacher" on me. In my mind "play" and "teacher" did not fit together. In school I quickly learned to stop guessing and asking questions, instead concentrating on the one correct answer-the teacher's. Product was everything and process nothing. (Chapter Two, p. 46)
For me, teachers always represented powerful authority figures. As an elementary and secondary school student, I came to realize that most of them did not really care about the things that I thought about. I remember, once in grade four I had a pressing question about the properties of cellophane. I dared not ask it though because we were in math time, not science time. Teachers were mostly concerned with making sure that I had memorized the right answer for the test. I never had much memory for things that were meaningless in my life.

Fullan (1991) and Hunt (1992) attest to the inadequacy of most professional development in-service programs for teachers. Fullan (1991) explains that they fail for reasons such as: one-shot ineffective workshops; topics not chosen by the audience; minimal follow-up support for new ideas and practices; and infrequent follow-up evaluation for workshops (p. 316). Fullan (1991) also asserts that

Continuous development of all teachers is the cornerstone for meaning, improvement and reform. Professional development and school development are inextricably linked. (p. 315)

I asked a teacher colleague what she thought of professional development days and professional development in general. After her silence, came this response:

P. D. Day? Ooooo! Maybe I'll just take that as a sick day. I don't want to take a P. D. day because I don't want to lose time with the kids. You never know if there's going to be something meaningful...we get lots of paper often. The [school] Administration uses P.D. days to give us work. We feel like captives...more paperwork with no meaning. Sometimes we get good inspirational speakers...on those big Board P. D. days. Philosophical speakers...who give you a shot in the arm. (Buttignol, December 6, 1995, Sketchbook Volume 3)

Holding the mirror up to my own professional development day experiences, I reflect on the criterion that I had for whether or not the day had been meaningful and worthwhile. I decided that I had to learn at least one new thing in the day. On reflection, that criterion was fairly modest. Strategies that sounded interesting at the P. D. day usually remained on the paper where I had written them down, and were filed away when I returned to school the next day. Business as usual. Sitting in on a professional development day event was a hit or miss affair. I had much the same
feeling when the priest came around sprinkling the holy water in Church; I thought it should be good for me, but I was not so sure about that when I got wet.

Before graduate studies I did not want nor know how to read educational research journals. Desperate for information about autism, I needed to understand why some of my students injured themselves. Discovering helpful articles in the formidable Journal of Applied Behavioral Analysis and the more friendly Journal for Persons with Severe Handicaps, I tended to skip to the findings and the conclusions, always looking for the magical recipe or the "good oil" (see Zeuli, 1994). Often, I felt intimidated and excluded by the research literature. I felt nervous that someone would ask me to explain the correlation coefficients or the normal distribution diagram. Wanting to say "the research says" but being unable to, I feared charges of being atheoretical. Which theory was the right one, I puzzled and pondered! Somehow I got the impressions that theory dominated practice and that researcher-based knowledge dominated teacher-based action. Worse than that, I viewed the theory/practice and knowledge/action constructs each as antagonistic dualisms, and a choice between either/or propositions. Only now, much later, is a paradox apparent. My own teaching practice can be viewed from within the flow between the theory/practice construct. I have stopped looking at the black or the white; I now look to the many shades of grey in between. I had to know the theories so that I could feel free to play with my crayons and markers! Only now am I beginning to color outside of the lines in my teaching and my research. I had to un-learn before I could re-learn.

Principals have a critical role in promoting teacher development in their schools. Leithwood (1992) offers some solid strategies including: developing norms for reflection on practice, collaboration; different approaches to teacher evaluation; and treating the teacher as a whole person. The example just provided, of the growth plan outline left in the teacher's mail box, is a sad statement on the devaluation of teacher development (and teachers) in that school. The principal handed out the growth plan like an assignment—the teachers had to fill it out and hand it in on time to be marked. This is another part of the telephone conversation with that teacher, recorded in my Sketchbook:

I got a second notice in my [school mail] box [from the principal] about the growth plan. It's supposed to be in writing. The teachers are all complaining because they don't have time to do it. I don't know how long it's supposed to be. (Buttignol, December 6, 1995, Sketchbook Volume 3)
Eisner (1991, 1994) reminds us that, traditionally, teacher development has been considered a process of universities providing the research-based knowledge that is then passed on to teachers and other school personnel for consumption. He reflects upon the intractable influences of behaviourism and industrialism in educational research and practice; how in the 1930s the educational system became like a machine; and how the shaping of human behavior and efficiency became paramount in education. To take this metaphor further, teachers became factory workers and students became the assembly line products of this educational machine. Levin (1991) sounds a wake-up call, asserting that we are now in the eye of a century old storm in American educational, social, and political thought....the values of social efficiency versus individual development and expression, of following the drumbeat or marching to the beat of one's own drummer. As they have done in America for over a century reformers in the 1900s have drawn motivation from one pole or the other. (p. 71)

Hargreaves (1994a) detects the same storm, but frames it a little differently. For him, school systems are outmoded, mechanistic, inflexible, modernistic institutions that are struggling against adaptation to the contradictions, uncertainties, and multiple perspectives that are part of the postmodern condition (p. 3, 4). For Hargreaves (1994d) the eye of the storm is the struggle between bureaucratic control and professional empowerment (p. 251). The unavoidable postmodern challenge to scientific indeterminacy, and the postmodern call for multi-vocality in research and in general may invite the teachers to take charge of their own professionalism. Part of that taking charge involves professional development activities. As Feiman-Nemser and Floden (1986) argue, a central problem in teacher thinking research is how to get inside teachers’ heads to get to the roots of their beliefs, values, and knowledge. I believe that the only ones who can really get inside teachers’ heads are individual teachers themselves, together with others who act as professional development aids. This is a new way of construing teacher educators.

Marching to the Beat of One's Own Drummer: Practice into Theory

Teachers have been on the receiving end of the theory-practice divide, and they have been reluctant to accept handouts. Hunt (1980) and Schon (1983, 1987), for example, recommend that practice must take primacy over theory—that is the only way
that theory will influence practice. Richardson (1994b) agrees, promoting "the teacher as producer or mediator of knowledge" (p. 5). Hunt (1987) questions the motives in what he calls "Outside in" approaches in teacher thinking research, suggesting that some researchers may be helping themselves more than the teachers they are studying. But, what is educational research for if not to improve teaching practice? Hunt (1987) takes teachers to heart as he suggests an alternative to "Outside-in" approaches:

**Why are psychological theorists and educational researchers interested in teacher thinking?** To develop conceptual models of teacher thinking (Outside-in)? To evaluate critically how teachers think (Outside-in)? To catalogue the different kinds of thinking among different groups of teachers (Outside-in)? Or to help teachers themselves clarify their thinking to form a foundation that enables them to communicate with other teachers and develop and extend their theories (Inside-out)? (p. 54)

Cochrane-Smith and Lytle (1993) also present a current "inside/outside" model for teacher development that repudiates the established "Outside-in" approach that so characterizes P.D. days! Questioning the commonly held assumption that knowledge must be "generated at the university and then used in school" (p. xi), they advance a case for knowledge beginning with the teachers, through different kinds of teacher-research. Teacher researchers' own work is spotlighted in this book; teachers' own voices are clearly spoken and heard. Jackson (1992b, p. 63) uses the term "teacher development" instead of "teacher change." He advises use of the word "development" because it connotes positive change; whereas the word "change" could have either positive or negative connotations. I like Diamond's (1991) term "teacher transformation." It brings to mind a snake sloughing off an old dry transparent skin; or a butterfly bursting its way out of a chrysalis, drying its wings, and taking flight.

Hunt (1987, 1992) gives teachers practical suggestions for the use of his C-RE-A-T-E (Concern, REfect, Action plan, Try out, Experience) Cycle, enabling them to develop action plans based on their own research questionings. Jackson (1992b) humbly asks himself for ways to help teachers develop. One way is "the way of know how" (p. 64) which is technical advice from other teachers or the research community. Another way concerns improving working conditions for teachers; it is called "the way of independence" (p. 64-65). "The way of role accommodation" helps teachers with stress of one kind or another in their work (p. 65). Jackson argues that all three "ways"
have a place in teacher development. He suggests a fourth way that is akin to art, that reflects a "way of wonder," or even "altered sensibility" (p. 66-68). Unable to name it, he refers to it as "the fourth way" (p. 68). This is an aesthetic way of knowing how to transform ideas and materials into magical learning experiences. Jackson’s fourth way of helping teachers develop is strikingly similar to Eisner’s (1991) notion of educational connoisseurship, people who are "skilled in the art of appreciating, say teaching" (p. 115). It is also similar to Schon’s (1983, 1987) structure of reflection-in-action. I like Munby and Russell’s (1989) elaboration of Schon’s reflection-in-action,

Seeing a professional puzzle differently becomes the essence of reflection-in-action, and is the foundation of the form of practical knowledge that Schon urges is so different from technical rationality. (p. 77)


This leads to a discussion of two forms of research on practice: practical inquiry undertaken by practitioners in improving their practice, and formal research undertaken by researchers or practitioners designed to contribute to an established and general knowledge base. New understandings of the teacher change process show us why practical inquiry is more likely than formal research to lead to immediate classroom change. I conclude by suggesting that these two forms of research are fundamentally different, that practical inquiry may be foundational to formal research, and that both forms of research are useful to practice, but in different ways. (p. 5)

About four years ago, when I first read Richardson's (1994b) paper, I marveled at how she was able to simultaneously value teacher-based research, and researcher-based research. At that time, I considered practice and theory an either/or construct; with an
insurmountable, if not antagonistic chasm between. I was transfixed when I read in the abstract to Richardson's paper that "[i]t is suggested that practical inquiry is more likely than formal research to lead to immediate classroom change" (p. 5). I had assumed that it was always research that informed practice.

The significance of self-development and self-understanding as being key to teacher professional growth has been highlighted by many writers. Some examples are: Cole & Knowles, in press; Clark, 1992; Diamond, 1991; Diamond and Mullen, in press; Hunt, 1976, 1987, 1992; Jagla, 1994; Leithwood, 1992; Oberg & Underwood, 1992). However, it has been pointed out that issues of personal development have been conspicuously absent from teacher education and research efforts:

Personal development has remained the missing link in teacher education. It may be supplied by a theory such as Kelly’s (1955/1992) psychology of personal constructs, which focuses on individual change and understanding. (Diamond, 1991, p. 11)

While teachers are expected to build a distractingly wide knowledge base (of subject matter or pedagogical content, classroom organization and management, curriculum development, the sociocultural context of teaching, technological advances, and of learning theories) their knowing about children and teacher selves are neglected. (Diamond & Mullen, in press) (italics added)

Typically staff development efforts do not acknowledge the interdependent nature of psychological and personal development. While this may be due to ignorance as oversight, it also may be due to the commonly held view that psychological development is completed in adulthood. (Leithwood, 1992, p. 94)

Those who have tried to impose change on teachers may have neglected to "acknowledge the interdependent nature of psychological and professional development" (Leithwood, 1992, p. 94). In other words, the teacher will not change if the person within the teacher has not changed. Teachers often make pedagogical judgments based largely on what they believe works or does not work. Richardson (1994b) comments that "without examining beliefs underlying a sense of 'working,' teachers may perpetuate practices based on questionable assumptions" (p. 6). Personal change is a complex process involving deeply ingrained belief and value systems that may be difficult to access.
Brown (1993) claims, that for administrators, the concept of teacher self-evaluation through self reflection is difficult to grasp. Tongue in cheek, Brown quips, "Much easier it seems to provide a new bag of tricks than to move people into their own reflective assessments" (p. 62). It may well be up to teachers to create the cultures of inquiry that Lieberman (1995) talks about, "wherein professional learning is expected, sought after, and an ongoing part of teaching and life" (p. 593).

The pressing question that follows this discussion about teacher-as-researcher is how do we assist teachers in improving skills related to researching their practice for growth? Richardson (1994b) maintains that so far there is no formal methodology for novice teacher-researchers to follow. She proposes Connelly and Clandinin's (1988) book on "personal practical knowledge" inquiry as a good place to start. Researchers such as Copeland, Birmingham, De La Cruz, and Lewin (1993) and Tremmel (1993) have developed Schon's "reflection-in-action" concept to include more of the "how to's." Diamond's (1991) book on teacher transformation is also enabling; particularly the sections on personal construct theory and self-narratives. Diamond and Mullen (in press) and Cole and Knowles (in press) point to arts-based approaches to educational research and teacher development where the teacher self is central to the inquiry, and the personal self of the teacher is elevated. Witherell and Noddings (1991) provide information and reflections on teacher inquiry, narrative, journal writing, the use of metaphor for personal development, personal knowledge, and caring. Patterson, Minnick Santa, Short, and Smith (1993) offer theoretical and practical approaches to action research.

Summary

The metaphor of teacher-as-researcher of practice has been developed as a potentially fruitful approach to professional development. This new teacher role can be accomplished through a combination of methods such as those listed in the paragraph above. Teachers also need to feel free to try new approaches to practice. This does not provide the entire agenda for school reform. But, as Fullan (1991) asserts, "[e]ducational change depends on what teachers do and think" (p. 117), we must be respectful and diligent in our efforts to listen to what teachers are saying. Teachers can speak for themselves through professional research and development initiatives.
In Part Three, "Creativity Research," I provide a historical synopsis of trends and developments in creativity research and an overview of educational research into creativity.

PART THREE-CREATIVITY RESEARCH

Introduction

According to Getzels (1987), the history of the systematic inquiry of creativity has occurred in three overlapping eras, each having a predominant focus. In this overview I refer to Getzels' (1987) framework, and add other information extracted from different sources in the creativity literature. Following this section, I discuss educational research into creativity. Teachers' perceptions of students' creativity and their own teacher development and creativity are emphasized.

Historical Synopsis of Trends and Developments in Creativity Research

Getzels (1987) maintains that contemporary creativity research began with the work of Galton (1869) who investigated genius and eminence. Before this time, the early search for genius had, as I elaborated in Chapter Three, revolved around theories linking creativity to divine inspiration, muses, and madness. Galton (1869) was only interested in persons considered genius by experts in appropriate fields, those who were deemed to have reached the pinnacles of human accomplishment and creativity. This line of inquiry led to separating out those special people who had creativity from the rest who did not.

Following this early interest in identifying eminent people, psychologists turned their attention to the testing of intelligence. The research interest was in developing ways to measure intelligence and to predict academic achievement. This line of inquiry granted very little attention to issues of creativity. Guilford (1967) pointed out that "over the years, tests of creative qualities have been almost nonexistent in intelligence scales" (p. 4). Giftedness was viewed as a function of I.Q. A schism opened up between the constructs of intelligence and creativity. Intelligence was elevated and creativity was put aside.
In the third era, there was a renewed interest in creativity. But, inquiries tended to focus around measurement of levels of divergent thinking and originality within individuals. Guilford's (1950) presidential address to the American Psychological Association points towards a research focus on creative persons (as distinct from creative products or creative processes). The notion that some people were creative, and some were not was still evident at this time.

In a narrow sense, creativity refers to the abilities that are most characteristic of creative people. Creative abilities determine whether the individual has the power to exhibit creative behavior to a noteworthy degree. A creative pattern is manifest in creative behavior, which includes such activities as inventing, designing, contriving, composing, and planning. People who exhibit these types of behavior to a marked degree are recognized as being creative. (p. 444)

In this same American Psychological Association presidential address, Guilford (1950) lamented the paucity of research on creativity. He had examined the index of Psychological Abstracts from the date of its origin in 1927 and found that, of the 121,000 titles listed, only 186 dealt with creativity. Guilford (1950) urged a renewal of interest in creativity. The beginning of the era of modern creativity research has been attributed to this time.

There was a wave of research and interest in creativity in the late 1950s and 1960s. Following the Russian launching of Sputnik, the first artificial satellite, there was a massive re-appraisal of the North American educational systems. Creativity was heralded as the key element in the production of scientists and engineers capable of keeping up with those of the Soviet Union in the space race. Mid-century psychologists such as Guilford (1962) and Taylor and Barron (1963) discussed the alliance between creativity and technological scientific advancement. Creative approaches to science and technology were prominent in schools. In recent years, there has been a repeat call for an emphasis on creativity training in the schools to keep up with scientific and technological advancements in Japan and Europe (Piirto, 1992). In the 1980s there was a resurgence in giftedness research and along with that a renewed interest in creativity. Creativity had come to be viewed as an integral part of giftedness (Cropley, 1992).

Hill and Amabile (1993) point out that "most creativity research in the past 40 years has focused on the person: the talents, backgrounds, and personalities of creative
individuals" (p. 401). I reflect back to my teacher preservice year, and my confusion when my professor handed me the pink questionnaire inquiring into my own creativity. By that time, I had long put creativity away, trying to suffocate it so that I could survive in the rational-linear school system. By 1983, when I was in my teacher education program, I had come to believe that a few "special" people had creativity, and that most of us just did not.

Educational Research into Creativity

Teachers' Perceptions of Students' Creativity

Despite an extensive body of research into creativity and its role in education, only a small proportion of studies have focused on teachers' views (Fryer & Collins, 1991). Current research on teachers' perceptions of creativity shows that teachers report that they do at least espouse the value of creativity in the classroom (Westby & Dawson, 1995). Yet research on teachers' perceptions of creative students suggests that such students may be at risk for being devalued and rejected by teachers who seem inclined to favour student traits such as conformity and unquestioning compliance to authority (Bachtold, 1974; Cropley, 1990, 1992; Dettmer, 1981; Runco, Johnson & Bear, 1993; Torrance, 1963, 1965; Westby & Dawson, 1995). Furthermore, Cropley (1992) proposes that such a creative child/teacher mismatch is likely to interfere with the child's creative and intellectual development. Much of the research on teachers' perceptions of creative students "suggests that schools may provide an inhospitable environment for creative students (Westby and Dawson, 1995, p. 8). Amabile (1983) and Gardner (1983) believe that all children look at the world creatively until grade three or four when enthusiasm to explore and investigate drops drastically. These researchers conclude that teaching practices such as surveillance, evaluation, punishment, reward, competition, and doing too much for students can "kill" creativity.

Within the teacher thinking literature, I detect a component related to creativity that has been broadly identified under many different names. Teacher creativity has been variously identified as "improvisation" (Carter, 1990), "spontaneous adaptations" (Cole, 1987), "image" (Connelly & Clandinin, 1984), "practical knowledge" (Elbaz, 1983), "preventive" (Wilson & Silverman, 1991), "non-linear consciousness" (Miller, 1993), "personal knowledge" (Polanyi, 1958), "tacit knowing" (Polanyi, 1967/1983, 1969), and "knowing-in-action" (Schon, 1983,1987). Whether it be called any of the latter, or teacher
creativity, teacher intuition, teacher artistry, teacher imagination, this ethereal concept is part of the focus of the present study. Jackson (1992b) tries to call it "the way of art" or "the way of wonder" or "the 'way of altered sensibility'" (p. 66), and in the end cannot devise the perfect label at all. Although it has not been specifically referred to as teacher creativity, interest related to this concept is not new to educational research. More than two decades ago Polanyi stressed the intrinsic and integral nature of "tacit knowledge" in relation to all knowledge (1969); and Dewey (1970) emphasized that all knowledge begins in intuition. Sternberger and Caruso (1985) went so far as to argue that the ability to tap into one's tacit knowledge dictated success or failure as a teacher. All of this work stresses "what's" and "why's" but mostly, is short on the "how's." My interest lies in these "how's." In broad terms, I am interested in how a heightened awareness of creativity effects teaching practice. More specifically, I am interested in six teachers' transformative experiences as they encounter creativity and teacher self(ves) in self-designed programs for professional development.

Creativity in Teaching and Schools

This study, designed to explore individual teacher's experience with their own creativity and teacher self(ves), is important at this time in educational history. Schools and teachers are under pressure to become more outcomes oriented and prescriptive. Eisner (1994) stresses the importance of artistry in teaching and differentiates between teachers as artists, and teachers as instructors who merely transmit information in pre-packaged, assembly line fashion. Eisner (1994) also warns about the dangers to teacher and student creativity in the wake of the current press towards "rule-governed routine" in teaching and education:

Teaching that is not hamstrung by rule-governed routine also requires the creation of patterns of thought by a teacher in orchestrating an educational environment. Such a mode of thought is of course not required when teaching is like working on an assembly line. But to move teaching in such a direction is to deny students the opportunities to see creative intelligence at work. The classroom should be what it is trying to foster. (p. 370)

But the idea of teaching as an art is somewhat of a paradox as Eisner (1994) asserts:
We live in a time when virtually the entire effort of those who have attempted to study teaching has been devoted to the creation of a science of teaching. (p. 154)

Eisenberg (1992) paints an even blacker picture concerning the predominance of rules and rationality in schools, claiming that these persist for reasons of moral and social control. Although he does not refer explicitly to the perceived threat that creativity may pose to school systems, he does point his finger at school systems' intolerance of personal expression and initiative:

Once infected with a measure of rationality, one cannot easily restrain it or limit it. It keeps growing. (p. 5)

In my experience at least, the major thrust in formal education since the 1960s, if not earlier, has been to control morality by making it rational. It may not always work or ever work, but it is the central aim of formal education. Of course no principal or teacher or anyone in the system will admit to it...*Schools do not tolerate disruptive, fiercely independent behavior regardless of its intrinsic merit.* (pp. 45-46) (italics added)

In our rational-mind oriented educational system, creativity seems like a mystery. Sometimes creativity is elevated as in "gifted" education. Mostly it is de-valued as frivolity because of its non-rational nature. We do not know how to deal with it. We may be stuck on trying to teach creativity like any other subject in school. We do not know how to deal with it and so we do not deal with it at all. Or, we pay creativity lip service. Curriculum guidelines and teachers' manuals are replete with objectives to promote creative problem solving in students but I wonder what those objectives mean to individual teachers. It seems to me that, in school systems, the main belief surrounding creativity is that "you either have it or you don't." (see Chapter Two)

It is naive if not irresponsible for any educational system to assume that children can be taught all of the necessary skills to compete in the work force of the future. Knowledge can no longer be seen as constant and immutable (Miller, 1993; Langer, Hatem, Joss, & Howell, 1989). Trying to predict the skills needed by the adults of the future is like trying to hit a moving target—next to impossible because we have no idea of what those future skills might be. Instead children need to be equipped with skill at adapting to change, so that they can become flexible, curious, and creative adults.
There is a need for increasingly more creativity, just for living and adapting to the demands of this high-change world (Torrance, 1993).

**Teacher Development and Creativity**

The focus of this study on teacher creativity and teacher self(ves) falls within the field of teacher development, more specifically into that of teacher transformation (Diamond, 1991). I view creativity as another word for teacher transformation. In this research, I have paired Diamond's (1991) "teachers I am" conceptual framework with an inquiry into the personal meanings of creativity of six secondary school teachers (including my own) to see what would happen. I am interested in the process of transformation. At the onset, I assumed that some sort of change would emerge from the intense and long-term self-inquiries characteristic of this research. In the process of their individual transformations, all six teachers conceptualized creativity both as a catalyst and a metaphor for change. A heightened awareness of their creativity and their creative processes gave Eleanor, Martha, Marie, Jesse, George Jeffrey and me, Margie, different degrees of permission to reclaim, honour, and defend our own creativity, both in our educational settings, and in our lives. Creativity takes courage (May 1975/1994). In Chapter Six, I provide Eleanor, Martha, Jesse, Marie, and George Jeffrey's descriptions of transformative experiences with creativity and teacher self(ves). I have already presented some of my experiences in Chapter Two; in Chapter Eight, I provide an update. Diamond's (1991) theoretical model for teacher transformation will be elaborated in Part Four of this chapter, along with the three other theoretical foundations that informed this inquiry. In Chapter Five, I provide my methods of inquiry.

The aim of this research is not to measure, define, or make generalizations about teachers' creativity. Rather, I would like to contribute to the understanding of the phenomena of creativity and teacher development through inquiry into the transformational experiences of six secondary school teachers. I hope that instead of just providing answers, this work will open up a world of new possibilities, and new questions about the phenomenon of human creativity and how we can apply it to all levels of teacher education.

Creativity may not be able to be taught or learned as a school subject, although some researchers feel it can. Creativity may not be able to be tested and measured in
terms of scores, although some researchers have tried. According to Ford and Harris (1992), "no single assessment instrument [for creativity] has been universally accepted" (p. 190). I wonder if teachers can teach creativity to students only by teaching students creatively. As above, Eisner (1994) emphasizes the need "[for students] to see creative intelligence at work" (p. 370).

To learn about creativity, I too believe that students need to see creative teachers at work. To teach creatively, teachers need to experience creativity in their own teaching preparation and teaching lives. They need to experience for themselves "the creative mode of being" (Kokot & Colman, 1997). Waller (1932) in his seminal work on teaching, depicts teachers (among other things) as "non-creative" (p. 391). Writing in the late 1960s, Burkhart and Neil (1968) called for a new system of teacher education with intellectual creativity at its core. Two decades later, Mayer Demetrulias (1989) echoes that same call,

Creativity represents an area of study that, despite abundant research, is in its infancy when applied to teacher education programs. In the context of cultivating multiple talents in our nation's students, the infusion of creativity is desperately needed in post-secondary education in general and in teacher education specifically. (p. 10)

Creativity research in preservice teacher education programs reveals a disparity: Teacher educators and preservice students consider the enhancement of creativity as very important, yet it was rarely included in preservice curricula examined (Mack, 1987; Mayer Demetrulias, 1989). Herman (1991) describes creativity as "a missing pedagogical link for the preparation of teachers" (p. 9). Dial (1991) advocates for the legislation of "Creativity 101" in teacher preservice programs (p. 241). Other investigators over time (Abdallah, 1996; Colangelo & Davis, 1991; Davis, 1973; Davis & Scott, 1971; Grossman & Wiseman, 1993) have similarly established the need to include methods to foster creativity in preservice programs for teachers.

Examples of creativity research with practising teachers is conspicuously absent from the educational and psychological literatures (other than that cited above concerning their attitudes about creative students). I know of no other research which simultaneously investigates teachers' experiences of creativity and teacher self(ves). I am a calling for a broad recognition of creativity as a way of being. To open the way for
teacher development based on a creative way of being, teachers first need to be open to non-rational processes like imagination and intuition (see Diamond & Mullen, in press; Eisner, 1991, 1994; Jagla, 1994; Korthagen, 1993; Miller, 1994; Powell, 1997). Then they can begin to use them along with logic and reason to release the creative potential in themselves and their students. Teachers also need be aware that there are a multitude of ways in which experience, meaning, knowledge, and truth can be experienced and represented (Barone & Eisner, 1997; Diamond & Mullen, in press; Eisner, 1993). Some would argue that Western school systems overemphasize rational ways of knowing at the expense of those that are more intuitive (see Arnheim, 1985; Eisner 1991, 1994). The first step towards integrating creativity into teaching practice may be the most difficult: teachers need to value creativity before they are willing to invest time cultivating it. According to Peile & Acton (1994), "the creative world view has not attracted a strong following" (p. 53).

**Summary**

Yau (1995) believes that, as researchers, we must suspend our biases about creativity and find ways to courageously venture into the unknown. I wonder how I will recognize what I am looking for. How will I grasp the essence of transformative experiences of creativity and teacher self(ves), that emerges from this research? What meaning will come from combining phenomena of teacher self(ves) and creativity? Yau (1995), understanding my uncertainty, counsels me that I must remain open to everything. She also reminds me that my labyrinthine journey with creativity will continue long after this formal research project is over; into my own "outer reaches of [its] limitless potential."

...and the truths to emerge could be contradictory, for truths at the highest levels could be essentially paradoxical, as is evidenced in the new findings in quantum physics....Like contemporary science we must trust the quantum leaps of insight...and trust creativity to take us to the outer reaches of its limitless potentials. (p. 64)

In Part Three of this chapter, I framed creativity research historically. I have also presented educational literature: teachers' perceptions of creativity; creativity, teaching and schools; and teacher development and creativity. In Part Four, "Theoretical
Approaches to Teacher Beliefs, Teacher Development, and Teacher Creativity," I narratively interact with the four theoretical perspectives that guide this inquiry.

PART 4-THEORETICAL APPROACHES TO TEACHER BELIEFS, TEACHER DEVELOPMENT, AND TEACHER CREATIVITY

Introduction

In this fourth part of Chapter Four, I have chosen the form of an argued narrative to present the foundational theories for this thesis; to explain how I first learned about them, what they are, and why I find each as providing groundwork to this research. These four theories are:

(1) Personal Construct Theory (Kelly, 1955/1992);
(2) Teacher Education as Transformation (Diamond, 1991);
(3) Art as Experience (Dewey, 1934/1980); and

Others who have written a thesis chapter on theory narratively, rather in the conventional dissertation mode include: Conle (1993), Beattie (1995), Harris (1993), Mullen (1996), and Telles (1996). By writing this section of my thesis and the following one on research design and methods narratively, I am able to insert myself as researcher directly into the research process. I take you, the reader, on my journey along the highways, to the dead ends, and off to the side roads of this inquiry.

Before proceeding, I would like to outline the itinerary for this section. I open by briefly revisiting the genesis of my work in the areas of teacher creativity and teacher self(ves). Next, I revisit the two pronged research question that guided me throughout most of this research process. Then, I discuss some meanings of theory and the role of theory in research in a section called "Some Thoughts About Theory in Research." In another section called "Theoretical Foundations for my Research" I describe the four theoretical perspectives from which I accessed my topic and the reasons for adopting each one.
Revisiting the Genesis of this Research on Teacher Creativity

By the conclusion of Chapter Two, I had introduced my initial motivations for beginning this research: my sense of being silenced to conformity by the school system, my fear that creativity was related to mental illness, my view of teaching and creativity as an oxymoron, and my wanderings about why I ever became a teacher. In Chapter Three, I further elaborated these motivations in a section entitled "A Heuristic Inquiry to Uncover the Research Topic."

Revisiting the Original Research Question(s)

(a) What is secondary school teachers' experience of their own creativity?
(b) What is their experience of combining an inquiry into creativity with an inquiry into teacher transformation?

This research question was transformed into its final version towards the end of the research process. This transformation process and the final research question presented in Chapter Five, Encountering the Methods of Inquiry.

Some Thoughts About Theory in Research

A theory is a framework that interprets associations among factors connected with a phenomenon. Theories seek to ask "what?" and "why?" For example, the answers to the "what's" and "why's" about creativity are manifold and there is no unified theory of creativity. Piirto (1992), in the Appendix of her book, divides theories of creativity into four strands: psychoanalytic theories, psychological theories, philosophic theories, and domain-specific theories. Between these four strands she lists seventy-one theories of creativity. I present, in general terms, a brief examination of theory and the role of theory in research.

Glesne and Peshkin (1992) cite approaches to theory from social scientists as coming from "either the positivist paradigm or the interpretivist paradigm" (p. 19). They "hint at the difficulty that a researcher may experience in deciding the role of theory in a study" (p. 20). Here the authors articulate the role of theory from the "positivist" and then "interpretivist" paradigms:
Positivists assume that phenomena are best understood by objective observations that produce empirically verifiable results; they view theory as a set of propositions that explain and predict the relationships among phenomena. ... The ultimate goal of this form of theorizing is to develop universal laws of human behavior and societal functioning.

Glazer and Strauss (1967) criticize the positivist conventional deductive approach to research, opposing the focus on verification for theory development and the a priori definition of concepts and hypotheses. Instead, they advocate theory generation through discovery, and call the results "grounded theory." However, Glazer and Strauss (1967) also accept the positivist position that the ultimate function of theory is explanation and prediction. (p. 19)

Interpretivists see the goal of theorizing as providing understanding of direct "lived experience" instead of abstract generalizations. Originating in phenomenology, "lived experience" emphasizes that experience is not just cognitive, but also includes emotions. Interpretive scholars consider that every human situation is novel, emergent, and filled with multiple, often conflicting meanings and interpretations. (p. 19)

Kelly (1970), one of the main theorists guiding my thesis work, discusses what theory is and is not. His elaboration is based on his own personal construct theory:

If one is to use the paradigm of the scientist as the basis of a personality theory, it is important to be clear about what a theory is. To begin with, we shall have to rule out two common notions. It is not a collection of information, regardless how carefully catalogued it may be. Nor is it an account of a sequence of events, no matter how well authenticated.

In essence a theory is simply a way of highlighting events so that they may be viewed in some kind of perspective. And yet, regardless of how well events are illuminated, it is quite unreasonable to hope they ever can be so completely revealed there will be nothing left to look for. The best one can expect of a theory is that it will enable him (sic) to see what he (sic) has never seen before, and that it will be succeeded in time by another theory which will disclose some of what still remains hidden. (p. 260)
In my autobiographical Chapter Two, I sketch my reasons for locating my work within four theoretical approaches. Now I will highlight each approach in relation to my research, at the same time introducing new parts of my narrative.

**Theoretical Foundations Informing My Research**

**Using Personal Construct Theory (Kelly, 1955/1992) as an Approach to Teachers' Beliefs**

**Introduction.**

My interest in teacher beliefs arose from my frustrations with integration. Between 1987 and 1992 I worked as an itinerant teacher for Metropolitan Separate School Board in Toronto. My assignment was to travel to a number of elementary schools in the city and work with individual teachers planning and implementing curriculum for students labeled "severely disabled" who were integrated into regular classroom settings. From the outset of this work, I was struck by either the ease or the anguish with which different teachers approached learners with severe disabilities. Some teachers approached their teaching with openness and flexibility; others just shut out new ideas as they did students with severe disabilities. Integration became impossible in some settings. Success or failure, I came to believe, hinged on the attitude of the teacher. At this time, I realized how resilient teacher beliefs were and wondered how they could be changed. I also wondered about the relationship between a teacher's professional beliefs about teaching and personal beliefs.

Needing to understand more about teacher beliefs I took a course at the Ontario Institute for Studies in Education called "Classroom Adaptations and Instructional Strategies" with Anne Jordan. This was in the summer of 1994. When Anne transferred from the Special Education Department to the Curriculum Department during OISE restructuring that fall, I moved with her. Anne became my doctoral advisor for the initial part of my thesis process. Besides exposing me to the "riotous array of empirical research" (Kagan, 1992, p. 66) on teacher beliefs, Anne discussed her own research on teacher efficacy and teacher beliefs related to teaching exceptional students (for example see Jordan, Kircaali-Iftar, & Diamond, 1993; Jordan Wilson & Silverman, 1991). I remember asking Anne at the end of the course, "How do you get teachers to change?" and her quietly pensive reply, "I don't know." I found Anne's reply to my question amplified Kagan's (1992) admission that "we lack direct evidence concerning the processes that effect change in teacher belief" (p. 65). I was impressed by Kagan's (1992)
concern with the lack of longitudinal studies on teacher belief (p. 81), and her claim that "the issue of how one should evaluate teacher belief is largely ignored, and research in this area of inquiry remains purely descriptive" (p. 83). Kagan (1992) also made a connection between teaching, creative invention, and personal development:

Artistic inventors in any domain appear to refine their skills by defining their own inservice education, often forcing themselves to confront and resolve certain problems in their respective media. Cognitive growth in any form of creativity appears to be much like professional growth in classroom teaching. It is highly a highly intimate, intrapersonal affair, an exploration into the nature of one's self as well as one's medium. (p. 81)

I see only now, as I write this, that Kagan (1992) made the first link for me between creativity and teaching. I must have read it when I first read the article three years ago but I am surprised that I was so unaware of its profound significance to my research back then. (I had not marked it with a sticky paper or highlighted in any way!) I also heard in Kagan's words a call for longitudinal research that could be interpreted in some way, as well as being described. In Chapter Five and the Introduction to Chapter even I discuss how I went beyond Moustakas' (1990) descriptions of experience, to encompass an interpretive approach. At the same time I found myself pondering about why any teacher should have to change just because someone else thought that they should. In the summer of 1994, Anne Jordan introduced me to Patrick Diamond whom I asked to become my thesis supervisor about six months later.

I have chosen to view teachers' beliefs from the theoretical perspective of Personal Construct Psychology. My initial exposure to personal construct theory (Kelly, 1955/1992) was through one of my first doctoral courses at OISE, Brown's "Dynamics of Organizational Effectiveness." Brown emphasized that organizational effectiveness can be comprehended by understanding the belief systems of the people in the organization. He used language that I had never heard before. He talked about "constructs, elements, grids, rows" and "columns." He said things such as, "You have to understand the constructs that the person uses...intentionally or unintentionally." "Constructs drive behavior." "Getting to be aware of the constructs you are using gives you a basis for change...so does getting inside the constructs of others." And, "What you do on the grid is a picture of you" (Brown, personal communication, January 31, 1994). I found the word "construct" enticing. I found the grid frightening, because when I completed my
Brown's (1984, 1993) approach to organizational change, derived from Kelly's (1955/1992) personal construct theory, focused on uncovering implicit belief systems and making them explicit so that change can occur. We sift our understandings in order to shift them.

In the summer of 1994, just before beginning my doctoral residency period, I revealed to Anne Jordan that I saw similarities between her "restorative-preventive" model (Jordan Wilson & Silverman, 1991) and the polarities presented in George Kelly's personal construct theory. I needed to find a faculty member at OISE who would teach me more about personal construct theory and "the grid." (Alan Brown had retired in the summer of 1994). Anne introduced me to Patrick Diamond who was also teaching in the Curriculum Department and The Centre for Teacher Development. He used personal construct theory in his teacher transformation research. Pat recommended that I take both of his courses to become more familiar with the grid, George Kelly, and his own ideas about teacher transformation (Diamond, 1991).

I next describe Kelly's (1955/1992) explicit theory of personal constructs. Initially I present the key characterisings of the theory. The dual focus is on Kelly's approach to understanding people and engaging in research. The repertory grid technique, which is the major data gathering device for the personal construct approach, is then outlined. Details about the general structure of the repertory grid interview procedure, the foci and formats of specific grids utilized, and the methods of analysis are described in detail in Chapter Five, Encountering the Methods of Inquiry. I used the repertory grid approach to help structure two parts of my three-staged (Seidman, 1991) interview process.

The personal construct theory approach: General principles.

George Kelly, psychotherapist and academic, developed personal construct theory and published it in his two-volume Psychology of Personal Constructs (Kelly, 1955/1992). Kelly viewed people as scientists who were continuously engaged in testing and re-testing their own personal theories about the world and how it works. When I first read about Kelly's notion of "man as a scientist" I was a little perturbed. At that time I perceived art and science as being polar opposites; and Kelly's metaphor of "man as scientist" seemed to me to be favouring the dominant quantitative research paradigm which I associated with "scientists" in white lab coats and test tubes. But Kelly did not
intend his theory for professional scientists only. It was intended for every person who inquired. He saw us all as personal scientists. According to Kelly's "fundamental postulate," people make predictions based on their personal theories. If a person's theory proves to be useful in anticipating future events, the person will likely retain or even guard that view of the world. On the other hand, if the theory was found to be lacking because it failed to successfully predict the future, then it could be either shrewdly revised and used again in adjusted form, or cast away like a traitor. Elaborating this "fundamental postulate" are eleven "corollaries."

Kelly (1977) proclaimed the primacy of human experience within personal construct theory (PCT). He asserted that the best way to explore human experience was through the personal construct theory configuration and "constructive alternativism," the theory's overarching philosophy. Stated briefly, constructive alternativism accents the prospects that are always available to the person as s/he tries to apprehend the world and anticipate the future. Kelly (1955/1992) epitomized the main benefit for adopting constructive alternativism as a philosophical stance, emphasizing that people have an active role in assigning meaning to their own experiences:

Since man (sic) is always faced with constructive alternatives, which he may explore if he wishes, he need not continue indefinitely to be the absolute victim either of his past or his present circumstances. (p. 43)

Although Kelly (1977) also ruled out any merging between PCT and existentialism, his postulate, "constructive alternativism," has a clear existentialist tone, as when Kelly (1969) amplifying on the uncertainty of dealing with life, declared,

The only valid way to live one's life is to get on with it. Man (sic) lives best when he commits himself to getting on with his life. (p. 64)

Kelly (1977) endorsed the importance of human experience within the PCT framework, yet he denied any strict alliance with phenomenology, as he understood it. In fact there has been much debate over the issue of whether or not PCT and phenomenology are related (see Ashworth, 1981 for a detailed review of this controversy). More recently, Mezirow (1990) claims that the "spectacular increase in interest in personal construct psychology has its congruence with recent trends in phenomenological and constructivist research paradigms" (p. 280). In Kelly's
(1955/1992) original work on personal construct theory he denied strict affiliation with phenomenology, asserting instead that the personal construct approach is "almost phenomenological," and that the "theoretical position is not strictly phenomenological."

So far our approach to personal constructs has been almost phenomenological or descriptive. Yet our theoretical position is not strictly phenomenological, for we recognize that personal constructs locked up in privacy cannot be made the subject of a book designed for public consumption. (p. 173)

Furthermore, on the next page of his book Kelly (1955/1992) noted,

But the psychologist is himself a person; hence, his psychological processes follow his own personal constructs ....All of this means that we cannot consider the psychology of personal constructs a phenomenological theory, if that means ignoring the personal construction of the psychologist who does the observing. (p. 174)

Heuristic phenomenology (Moustakas, 1990), the type of phenomenology I employ in most of this research, does not ignore the "personal construction" process of the researcher, the ignoring that Kelly apparently objected to. On the contrary, heuristic phenomenological research (Moustakas, 1990) begins with an impassioned experience of the researcher. Experiences of the researcher continue to inform, form and re-form the research project throughout.

According to Kelly's theory of personal constructs, individuals ascribe meaning to their experiences and from these meanings they develop personal theories. This idea may be a little difficult to understand. I find myself reading this over after I have written it. Mezirow (1990) amplifies the relationship between personal construct systems, experience and reality:

According to Kelly, no two people have the same construct systems, since they cannot have identical bases of experience; and accordingly, no two people construe or make sense of reality in precisely the same way. (p. 281)

Kelly emphasizes that reality is subjective, not objective. In the Cartesian view of a singular objective reality there would be no need for Personal Construct Theory. It
would be assumed that all people interpret reality exactly the same way, the way that it is.

I have clarified distinctions between traditional phenomenology, heuristic phenomenology, existentialism, and autobiographical methods earlier in Chapter Three.

The repertory grid technique.

The repertory grid technique has become synonymous with Kelly's personal construct approach. According to Epting (1984), Kelly was not the only advocate for the use of the repertory grid in the research process, but he was one of the most astute enthusiasts of his invention. Neimeyer (1985) found over 1,000 published studies using the grid.

Kelly (1955/1992) devised the Repertory Grid technique as the methodological component of his Personal Construct Theory. The grid illustrates in clear and practical form a person's implicit theories of experiencing themselves in the world. Kelly referred to these implicit theories as a person's personal construct system. He determined that the only way to investigate a person's view the world is to ask the person directly about it:

The simplest, and probably the most clinically useful type of approach to a person's personal constructs, is to ask him to tell us what they are. It is hard to persuade some psychologists that such a guileless approach will work. (Kelly, 1955/1992, p. 201)

More generally, a construct is a way in which some things are seen as being alike and yet different from others. A construct is therefore essentially a two-ended affair, involving a particular basis for considering likenesses and differences and at the same time for excluding certain things as irrelevant to the contrast involved. (Kelly, 1955/1992, p. 25)

The grid then provides a fleeting visual representation, like a Polaroid, of the private inner world of another person. A grid represents a specific point in time. This world view of a person is expressed in terms of elements and constructs and the interplay between them. I will briefly explain how the repertory grid works.
I used the computerized Repertory Grid program, called RepGrid (Shaw, 1990) in this research. RepGrid is available only for Macintosh computers. When completed, the grid takes the form of a matrix. The RepGrid computer program enables the user to elicit personal constructs and investigate the connections between them within a specific domain. Kelly's (1955/1992) original domain was related to "significant people" in the lives of the persons Kelly was working with. In my research, the specific domain was "teacher selves" (see Diamond, 1991). The grid matrix has three main components: the "elements" which define the area of construing under inquiry (e.g. "the teacher I am, the teacher I long to be, the teacher I fear to be," etc.); the bi-polar "constructs" which are the ways that the person groups and differentiates between the elements (e.g. "authoritarian/not authoritarian, always asking others for help/doing things on my own, energetic/dead"); and the linking mechanisms which display how each element is rated on each construct. Administration of the repertory grid technique usually proceeds in five stages: eliciting elements, eliciting constructs, completing the grid, analysis, and interpretation.

As has already been stated, the elements are chosen to represent the domain in which construing is to be investigated. There are various ways of generating elements. Elements can be supplied by the researcher or chosen by the research participants. In this research, the co-researchers chose their own elements. This method will be elaborated in more specific detail in Chapter Five, Encountering the Methods of Inquiry.

Using Teacher Education as Transformation (Diamond, 1991) as an Approach to Teacher Development

Introduction.

I revisit my previous pessimistic beliefs about teacher change through this section, repeated from my autobiographical account in Chapter Two of this dissertation.

Before I began this doctoral thesis work I never before thought about the possibility of re-creating my self. I thought of my self as more or less a fixed entity. It never occurred to me to reflect upon the relationship between "the person I am" and "the teacher I am" or that I could make changes in the future based on examination of the past. New things learned through teacher additional qualification courses I viewed mostly in terms of adding knowledge and
skills to my teaching repertoire. I had no idea of the concepts of teacher change and teacher transformation. From my experience, teachers were just the same when they taught me as when they taught my little sister Jeannie, seven years later. (Chapter Two, pp. 18-19)

The teacher education as transformation approach: General principles.

According to Diamond (1991), there are four dominant movements in teacher education, each of which he describes within a bi-polar (Kelly, 1955/1992) manner ranging between academic-competency and progressive-personalistic approaches. Each of these four movements, Competency-based Teacher Education, Personalistic Teacher Education, Language and Learning in Teacher Education, and Perspective Transformation in Teacher Education will be examined in turn.

The first movement, Competency-based Teacher Education, proposes teacher education from the viewpoint of competency in terms of content, skills, and performance. I have often heard teacher education referred to as "teacher training." I have even used the term myself to describe the process by which many teachers, myself included, initially become teachers. Schon, in The Reflective Practitioner (1983) was highly critical of this approach, which he referred to as "technical rationality." Miller (1993) too decries this throw-back to "the old factory model" (p. 6) that permeates our educational system.

Diamond (1991) believes that Competency-based Teacher Education offers no more than "sterile behaviouristic definitions of teaching [and] seems unlikely to provide an adequate basis for training teachers" (p. 9). Diamond (1991) points out that Competency-based Teacher Education was "derived from industrial and military settings" (p. 10). The current Progressive Conservative Government in Ontario has advanced Competency-based Teacher Education as the answer to reported low academic standards in the province. Some of the Competency-based Teacher Education techniques that Diamond (1991) highlights include: micro-teaching, the use of Flanders' interaction analysis programme, and process-product, or research and development approaches that seek to empirically identify links between teaching behaviours and increments in student outcomes (pp. 9-10). In sum, Competency-based Teacher Education operates from the perspective that "teachers should be taught a repertory of classroom strategies, which they then learn to apply" (Diamond, 1991, p. 10). It
presupposes a mode that "assumes that the teacher as learner is inert and passive, that there is a stable body of knowledge and of skills and that there are fixed approaches to learning" (Diamond, 1991, p. 10).

The second movement, Personalistic Teacher Education, advances the notion that "teachers each develop in a unique way and that to be educated they must be helped to formulate adequate selves, personal agendas and keen appreciation of the needs of others" (Diamond, 1991, p. 10). While Competency-based Teacher Education argues that teachers should be skilled in the application of a set of pre-determined classroom strategies, Personalistic Teacher Education appears to be more broadly existential in that it emphasizes "becoming," poised between reflection and action. Diamond (1991) states "because knowledge is perceived as emergent and ever changing, the teacher's essential task is to learn how to create knowledge and not merely receive it" (p. 11). Each teacher would develop a unique teaching style based on their own personal uniqueness, teaching experiences, courses, etc. In the high school where I am currently teaching, professional development is constituted by a teacher's personal growth plan designed by the teacher, and observation of the teacher in the classroom by an administrator. At the end of his section on Personalistic Teacher Education, and of great interest to me, Diamond (1991) interjects this statement that relates the "person I am" with "the teacher I am."

While personal development has remained the missing link in teacher education, it may be supplied by a theory such as Kelly's (1955) psychology of personal constructs, which focuses on individual change and understanding. (p. 11)

I remember pondering this relationship between personal self and teacher self at the very beginning of my heuristic process with this research, and throughout the development of my research question. Somehow, out of that reflection, my inquiry into teacher creativity began to take shape. I refer back to my autobiographical account in Chapter Two where I articulated my fears that my teacher self was overpowering my personal self, and how I never played teacher as a little girl. I wondered if loss of my 'I' was the same thing as loss of my creativity.

I reflect upon the teachers of my past. Images of some teachers evoke bright memories—images of others evoke shadows—for some I imagine nothing. I wonder how each of the teachers of my past has influenced my ideas about 'the
teacher I am,' 'the teacher that I think I am supposed to be,' 'the teacher I want to be' and 'the teacher I fear to be.' I wonder how 'the teacher I am' is related to 'the person I am.' Where does my 'T' or 'my self' stop, and where does my 'teacher self' begin? Where does my 'teacher self' stop and where does my 'T' or 'my self' begin? I fear that my 'teacher self' has overpowered my 'T' and 'my self.' I fear that my 'teacher self' has kept my 'T' and 'my self' as 'i.' (Chapter Two, p. 27)

When I was a little girl I never played "teacher"...and I never let anyone play "teacher" on me. In my mind "play" and "teacher" did not fit together. (Chapter Two, p. 27)

Language and Learning in Teacher Education is the third movement in teacher education that Diamond (1991) elaborates. Here, language and learning are ascribed paramount roles in the development of teachers. Language can be thought, spoken or written. It is through language that teachers can learn about their own learning. Diamond (1991) points out that,

language provides more than a thesaurus or an inventory of words. Not only does it organize teachers' experience of teaching, but also their continued intellectual growth is dependent on its providing them with vital predicting equipment. (p.12)

Mastery of language, and especially writing, is fundamental to the achievement of abstract and reflective thinking. The constancy of writing added to the immediacy of speech enables teachers to reflect upon their meanings and to acquire a new level of control, a critical awareness of their own thought processes. Writing makes an essential contribution to the development of teachers' pedagogical theories, including the sense of their own teaching selves, as once they write what they mean they can see if they still mean it. (p. 13)

For Diamond (1991), teacher learning takes place from the moment that a teacher's writings can be shared with self and with others. This takes place through a process of fashioning, reflecting on and redefining worlds through the medium of text. I agree with Diamond (1991) about the power of the written when he writes "Mastery of language, and especially writing, is fundamental to the achievement of abstract and
reflective thinking" (p. 13). For teachers though, the first step, getting their thoughts onto paper, can be a colossal one. From my experience, as a teacher in elementary and secondary schools, many teachers do the best that they can just to get through the often fiery hoops making up each day. For decades, researchers have been writing about the stress, powerlessness, compliance and boredom of teachers (see Greene, 1978; Shulman, 1983; Witherell and Noddings, 1991). As teachers, we barely have time to visit the washroom, or talk to other teachers, let alone write down our daily reflections on our teaching. At the end of the teaching day we often feel drained of energy and passion. Diamond (1991) acknowledges this reality and envisions "empowering programmes of teacher education" whereby teachers "release themselves from the paralysis of being hurried and harried" (p. 1).

It was not until I was away from teaching, during my Ph.D. residency, that I was able to write about teaching for the first time. There were three reasons why I only began writing seriously then. One reason was the encouragement of Diamond when I was taking his course on teacher transformation at the Ontario Institute for Studies in Education in the fall of 1994. Another reason was the insistence of Cameron (1992), in her book The Artist's Way. Cameron leads readers through a comprehensive twelve-week program to release creativity through writing. I used this book to begin my heuristic self-inquiry at the beginning of my research process. The third reason was that I realized that I needed to find my very own writer's voice for my thesis and my life. Writing an autobiographical account provoked an retrospection and delineation of my self into selves: self as teacher, self as researcher, self as teacher-researcher, self as artist, self as teacher-artist, self as researcher-artist, and self as Little Margie my child-self-as-artist. I use the word "provoked" to show that the process was not without struggle and resistance on my part. In retrospect, I am convinced that none of this shaping of my self into different selves would have been possible had I not written down my stories in the first place; and then allowed family, friends, colleagues, professors and my supervisor, Diamond, and my emerging selves, to read and interact with them and me.

Eleanor, one of the co-researchers in this study, was resistant to writing before she participated in this research. If she wrote at all, she would scribble a hasty note on any piece of paper. Usually her words would be lost along with the paper. Now Eleanor has volumes of personal writing. This is how she now values the writing process:
I am writing now. I’m excavating into myself. And what I am doing is I don’t care at all about what I’m writing. I watched an episode of Cybil the other night. Her ex-husband, who is a writer, said that the most terrifying thing to face is a blank page. I have no terror about a blank page. Like, I just write write write write and I start off and I go. I sit at the lake and write usually and it’s so beautiful. I’m not concerning myself with what goes on with my writing at all. I am not about my first thoughts and so I don’t do any censoring or any editing or any of that. Even when words slip in there, like when my spelling is off on some words...like "life" might be "list" or something like that, I try to look at that word. I ask myself "How did that word pop in there?" All my writing is about trying to...have the unconscious come out. You know? (Eleanor, Interview #2, August 8, 1995, pp. 5-6, lines 224-234)

I can go back anytime and read my stories. Sometimes they make me cringe... and I say "This is so gross and pathetic and everything." Right? But, often I’m rather fascinated by what came out on paper because sometimes if you write long enough then you don’t even know what you’re writing. I’m curious about this writing and I want to try to...cultivate this. I’m trying to understand who I am and how I tick, so I just write about experiences I have. I want to figure it out. I’m excavating. (Eleanor, Interview #2, August 8, 1995, p. 6, lines 237-241, 245-247)

At first I was a little bit disturbed about my writer’s voice. Before, I always thought I wrote very naturally. I’ve always been able to pick up on other people’s use of cumbersome language. Like, when they didn’t seem like...when they didn’t write like they talked. And then I started to critique my own writing a bit. My writer’s voice seems to be very "English." I use words like 'indeed.' This kind of stuff. It sounds kind of English and I don’t like that. Yea! Yea "indeed." It seems there’s something a bit stilted about it. It sounds artificial. Like I don’t think I...talk like that. I remember one of my high school friends. For about two weeks she used the word "reiterated." She was trying to expand her vocabulary and we were all laughing at her. I want to write in a much more raw way. (Eleanor, Interview #2, August 8, 1995, p. 6, lines 250-256, 270-273)

Before closing this section on Language and Learning in Teacher Education. I include a list of other books that helped me in exercising and bringing out my writer’s


I reflect again upon my previous beliefs about the intractable nature of teachers' beliefs,

Before I began this doctoral thesis work I never thought about the possibility of re-creating myself. I thought of myself as a more or less fixed entity. It never occurred to me to reflect upon the relationship between, say, "the person I am" and "the teacher I am" or that I could make changes in the future based on examination of the past. When I first learned about Diamond's "teachers I am" theoretical construct, I had difficulty accepting how I could be more than one teacher self. I had no idea that there could be concepts of teacher change and teacher transformation...From my experience, teachers were just the same when they taught me as when they taught my little sister Jeannie, seven years later. (Chapter Two, pp. 18-19)

My research agenda focused on transformative experiences of teacher creativity and teacher self(ves) through teacher development. Diamond's (1991) conceptualization of "Perspective Transformation in Teacher Education" was attractive. It combined the
Kellian (1955/1992) approach to teachers' personal constructs that I had already decided to use, along with what I needed to know about possibilities for teachers' creative transformations. It offered the other co-researchers and myself a new way to conceptualize creativity because through perspective transformation, we could envision re-creating our teacher self(s). Creativity, I began to realize, was another name for transformation. Eleanor, Martha, Marie, Jesse, and George Jeffrey each present a unique story of perspective transformation (see Chapter Six). My own unexpected perspective transformation is described in Chapter Eight, *A Postmodern Postscript To My Dissertation*. As I discovered, movement during the process of perspective transformation is not just to a higher stage!

**Using Art as Experience (Dewey, 1934/1980) as an Approach to Creativity.**

Dewey's *Art as Experience* (1934/1980) is one of his last major works. He does not write directly about creativity; his focus is on art. To me, art is a personal expression of creativity. I believe that any experience can become an artful expression. A wedding cake can be a piece of art just as a bronze sculpture can. According to Dewey, art is not exclusive to art galleries and theatres. Art exists in everyday life and it builds from everyday experience. It is something that societies and schools can foster in all. My friend, Michele, told me that in Bali there is no word for art because art is everywhere, as an everyday part of life.

For Dewey (1934/1980) art is essentially a specific quality of experience, and experience is "art in germ" (p. 19). When Dewey (1934/1980) says "art denotes a doing or making" (p. 47) he is defining art as an action or a process rather than a thing or a product. Dewey says about artistic activity what has been said about creativity. That is, that art is not special and unique to certain individuals. He wonders why art has been "remitted to a separate realm" (Dewey, 1934/1980, p. 3) and why artists isolate themselves and "feel obliged to exaggerate their separateness to the point of eccentricity" (p. 9).

Dewey (1934/1980) views art as an expression of human intelligence. Furthermore, Dewey insisted that artists and scientists share the same degree of intelligence and both need to experiment,
...the idea that the artist does not think as intently and penetratingly as a scientific inquirer is absurd. (p. 45)

There is...a tendency among lay critics to confine experimentation to scientists in the laboratory. Yet one of the essential traits of the artist is that he is a born experimenter. (p. 144)

Upholding the role of intelligence in the making of art, Dewey (1934/1980) maintains that some works of art are even more demanding intellectually than the thinking of intellectuals.

Any idea that ignores the necessary role of intelligence in production of works of art is based upon identification of thinking with use of one special kind of material, verbal signs and words. To think effectively in terms of relations and qualities is as severe a demand upon thought in terms of symbols, verbal and mathematical. Indeed, since words are easily manipulated in mechanical ways, the production of a work of genuine art demands more intelligence than does most of the so-called thinking that goes on among those who pride themselves on being "intellectuals." (p. 46)

As I read these words from Dewey, I am brought back to my own beliefs about artists and scientists that were articulated in "I was the Quiet Girl with Blonde Pigtails and Other Tales of Creativity" from Chapter Two. I did not think of artists with their paints and their clay as being intelligent in the same way that I thought scientists with their white lab coats and test tubes were.

At some point early in my development i began to polarize art and artists from science and scientists. At one pole i saw scientists as rational, objective, concerned with the intellect and knowledge and "the truth." At the other pole, i saw artists as irrational, subjective, and concerned with expressing emotions. i thought that knowledge was some thing "out there" that could only be expressed in numbers and scientific words. (Chapter Two, p. 26)

Moustakas (1990) advances Dewey's ideas about the similarities between scientists and artists. Within the role of the heuristic researcher, scientist and artist become one:
The researcher as scientist-artist develops an aesthetic rendition of the themes and essential meanings of the phenomenon. (p. 52)

Dewey (1934/1980) emphasizes that both the artist and the scientist work through intuition and intellect. Both are "experimenters" (p. 144). So too with arts-based researchers. Not only the artist, but the scientist too must begin the creative process from ideas that are sensed rather than intellectually understood. "[E]motionalyzed thinking" (Dewey, 1934/1980, p. 73), characteristic of the works of both artists and scientists is as much feeling as thoughts. According to Dewey (1934/1980),

Only the psychology that has separated things which in reality belong together holds that scientists and philosophers think while poets and painters follow their feelings. In both, and to the same extent in the degree in which they are of comparable rank, there is emotionalized thinking, and there are feelings whole substance consists of appreciated meanings or ideas. (p. 73)

Dewey's conceptualization of art as experience appeals to me because through it he tries to demystify art, taking it down from its "far-off pedestal" (Dewey, 1934/1980, p. 6). He stresses that art should be an integral element of our communal life. To Dewey, there is no such distinction as high art and lower forms of art considered as craft (see also Finley & Knowles, 1995). Dewey (1934/1980) maintains that art needs to be connected to the experiences from which it arose.

When artistic objects are separated from both conditions of origin and operation in experience, a wall is built around them that renders almost opaque their general significance, with which esthetic theory deals. Art is remitted to a separate realm, where it is cut off from that association with the materials and aims of every other form of human effort, undergoing, and achievement....This task is to restore continuity between the refined and intensified forms of experience that are works of art and everyday events, doings, and sufferings that are universally recognized to constitute experience. (p. 3)
Art is continuous with life and it must be revived into everyday life experience (Dewey, 1934/1980). As Coomaraswamy (1934/1956) states "the artist is not a special kind of man (sic); rather, each man (sic) is a special kind of artist" (p. 64).

But, art as experience is difficult for me to comprehend. Instead, I comprehend art as self expression. Berman (1989) points out that "traditional artists, and Western artists prior to the Renaissance, typically did not sign their work" (p. 337). Instead, they left creations unsigned, as a work of God. Berman (1989) argues that the reason for this may have been that no distinction was made between 'self' and 'other' in those earlier times. So, there was no need for self expression. However, he points out that we are now in a time of "Self/Other opposition" (Berman, 1989, p. 64). Self expression becomes perceptible in times of opposition between the self and the other. How else can a self define itself as distinctive from the other? Dewey (1934/1980), also identified this self/other dualism in his own time. He maintained that the separation of art and the artist from communal groundings mirrored the psychological and social separation of one person from another under impersonal capitalist market economies. I am trying to understand art as experience as more than a mere representation of an experience through artful renderings. Through art we can reconnect to human experience. Art as experience is a way of uncovering deeper meanings of experience for any person. Powell (1994) connects experience, art and creativity. She encourages "ordinary people" (p. 30) to use the arts as a medium for "exploring and evoking creativity" (p. 31) through everyday personal experiences.

Dewey (1934/1980) helped me to see that I can be a scientist and an artist at the same time. Through Dewey I also understand that art is not limited to museums, art galleries and performance halls. I can call myself an artist, in my own way. I can express my experience through my own kinds of art. I can perform everyday tasks in an artful way. Through my creative work I can discover what I really feel and think (Storr, 1972). I need to be informed by my self. My signature on my work is my 'I.'

**Using Creativity as Encounter (May, 1975/94) as an Approach to Creativity.**

The creative process must be explored not as the product of sickness, but as representing the highest degree of emotional health, as the expression of normal people in the act of actualizing themselves. Creativity must be seen in the work of the scientist as well as in that of the artist, in the thinker as well as in the aesthetician; and one must not rule out the
extent to which it is present in the captains of modern technology as well as in the mother's normal relationship with her child. Creativity, as Webster's rightly indicates, is basically the process of making, of bringing into being. (May 1975/1994, p. 40)

According to May (1975/1994), the creative act itself is a "dialectic interrelationship" (p. 86), the result of an "intense encounter...a meeting between two poles" (p. 50). The subjective pole or the "conscious person" (p. 50) in the creative act is at one end; and the objective pole or the person's world or "pattern of meaningful relations" (p. 50) is at the opposite end. May believes that it is this encounter between two poles that makes creativity so difficult to study. "It is easy enough to find the subjective pole, the person, but it is much harder to define the objective pole, the 'world' or the person's 'reality.' In the creative act, one pole cannot exist without the other" (May, 1975/1994, p. 78), and "any change in one is bound to bring a change in the other" (p. 86). A type of creative consciousness occurs as the person becomes aware "of the dialectical tension between possibilities and limitations" (p. 114).

Before I began this thesis work on creativity, I saw the world consisting of sets of competing polarities or dualisms. I thought that I had to make up my mind by choosing from one pole, or the other. I wonder if I learned to do this during my earlier schooling experiences when I felt pressure to always take a side. I hated debates at school. I really wanted to consider all sides at the same time, but not one teacher in elementary or secondary school showed me how. I was always told by teachers that I had to develop one point of view; 'Take a side' I can still hear teachers say. Deal and Peterson (1994) point out that "[m]ost [people] are prone to dualistic thinking, to seeing the opposing parts rather than the unifying essences" (p. 39). I remember learning about homeostasis in high school science; I understood it then as a state of static balance, with no movement. Now I understand homeostasis as a dynamic kind of balance or continuous flow. Foy (1980) extends another way for me to consider homeostasis and dualisms, as "an endless to and fro movement of life" (p. 32),

Although at first view nature's poles present themselves as opposite and mutually antagonistic, on closer inspection we realize that they are complementary; one cannot exist without the other. Without the female, there would be no male, and without the male there would be no female. The lungs both expand and contract continuously. If movement
in either direction were to stop, life would cease. Were man to know no sadness, he would never know joy; without the experience of failure, he would know no success; without a knowledge of sickness, he would know no health. The universe and our knowledge of it are therefore constituted of the endless to and fro movement of life from any pole to its complementary opposite. (p. 32)

At the beginning of my heuristic self-inquiry into creativity I even kept an inventory of the dualisms that I came across in the various literatures. Dualities of human consciousness became a particular curiosity. I even included some of them in my thesis proposal:

I have also found this idea of duality in human consciousness and information processing (logical/intuitive) extends far beyond the confines of the literature on teacher thinking and knowledge. My heuristic process has transposed me into a seemingly infinite web of literatures. Within this web the logical/intuitive dualism has been given different names, for example "limitations/spontaneity" (May, 1975/94/1994), "determinism/randomness" (Peile & Acton, 1994), "Dr. Jekyll/Mr. Hyde" (Stevenson, 1889), "judge/madwoman" (Schierse Leonard, 1993), "rock logic/water logic" (de Bono, 1990), "left brain man/right brain god(s)" (Jaynes, 1976), to list some. (Buttignol, April 3, 1995, Thesis Proposal, p. 18)

My struggle with dualisms continued throughout my heuristic self-inquiry. To capture part of this struggle I include some entries from my Sketchbook. In this selection, I wondered about the relationships between dualisms, paradox, and creativity.

Last night I had a dream that I was lying on bed on my side and I heard a loud buzzing behind me. I felt air moving too, along with the frantic sounding buzz. Then I felt a bite into my back. I turned around to see a gigantic black dragonfly. I just looked up dragonfly in my book of symbols and it said 'The symbol of summer for the Chinese, the dragonfly was also held to represent instability because of its apparent haphazard flight...I also looked up "black." "To the Egyptians, it was the colour of rebirth and resurrection" (Fontana, 1993, p. 78). Could it be that my rebirth will come about through instability? Is this "instability" about living
with the tension of paradox?" (Buttignol, August 17, 1996, Sketchbook)

Scanning through *Owning Your Shadow* by Robert Johnson (1991) I noticed a page that I had flagged with a sticky paper, "living with the tension of opposites is tiring" (p. 102). I am exhausted! Can I make it through the school year? (Buttignol, January 4, 1997, Sketchbook)

I started Tai Chi tonight. It's about balance and opposing forces. (Buttignol, January 14, 1997, Sketchbook)

I have been perseverating on dualisms, at the same time reading about George Kelly's Personal Construct Theory. I think that it is the bi-polar nature of Kelly's presentation of personal constructs that I find curious. He shows how to use the poles to see what lies between them. (Buttignol, February 1, 1997, Sketchbook, )

Maslow (1968/1982) speaks to the idea of "dichotomies resolved into unities" (p. 139). Rejecting "straight line continua" (p. 139) he recounts how, through his study of creativity in self-actualizing people, he "was forced by sheer pressure to give up this Aristotelian logic" (p. 139). Maslow (1968/1982), in his discussion of creativity, compares techniques used by the artist with those used by the self actualized person,

He (sic) is able to bring together clashing colours, forms that fight each other, dissonances of all kinds, into a unity. And this is also what the great theorist does when he (sic) puts puzzling and inconsistent facts together so that we can see that they really belong together. And so also for the great statesman, the great therapist, the great philosopher, the great parents, the great inventor. They are all integrators, able to bring separates and even opposites together into unity. (p. 140)

According to May (1975/1994) the encounter may in the end bring the conscious person to a state of "ecstasy" (p. 91-92), but "[t]he experience of encounter also brings with it anxiety" (p. 92). He cites the myth of Prometheus as the classical expression of this creative anxiety. Prometheus enraged Zeus by stealing fire from the gods for humankind.

[Zeus] decreed that Prometheus be punished by being bound to Mount Caucasus, where a vulture was to come
each morning and eat away his liver which would grow again at night. This element in the myth, incidentally, is a vivid symbol of the creative process. All artists have at some time had the experience at the end of the day of feeling tired, spent, and so certain they can never express their vision that they vow to forget it and start all over again on something else the next morning. But during the night their 'liver grows back again.' They arise full of energy and go back with renewed hope to their task.... (p. 29)

May (1975/94) helped me to see that by aligning myself to one pole of a dualism I was obstructing creative encounters from taking place. To experience creativity, I now understand that I need to ride the flow between the poles. I try not to see the poles as antagonistic but as a paradoxical unity. But this is still difficult for me to do. According to Cooper (1978/1995), "[p]aradox...is often employed in symbols of passage" (p. 126). He defines passage as "[t]he change from one plane to another" (p. 126) and maintains that "[d]ifficult passage symbolism is concerned with...transcending the pairs of opposites in the dualism and polarity of the manifest world" (p. 126).

May (1975/94) believes that courage is a paradox, a dialectic relationship between conviction and doubt. "It is the seeming contradiction that we must be fully committed, but we must also be aware at the same time that we might possibly be wrong" (May, 1975/94, p. 20). He speaks about "creative courage...the discovering of new forms, new symbols, new patterns on which a new society can be built" (p. 21). May (1975/94) emphasizes that "[t]he need for creative courage is in direct proportion to the degree of change [a] profession is undergoing" (p. 22). I reflect upon current sudden changes taking place in Ontario under the Conservative government; enforced changes to our education system, our schools, and the teaching profession. Teachers find themselves spinning. In biting criticism from Premier Harris and the press, teachers have been blamed for the reported failings of Ontario's educational system. In light of Bill 160, a government proposal to dismantle education as it is known in this province, the need for creative courage in the teaching profession is great. It is time for teachers to act in a creatively courageous way, to put forward their own ideas about educational reform and what they need to support those reform efforts (Hargreaves, 1997).
SUMMARY

In this chapter, I provided a review of the literature related to my research in four parts. In Part One, I elaborated upon my understanding of "Arts-based Educational Research: Researcher as Artist." In Part Two, "Teacher Development Research: Teacher as Researcher of Practice," I used the metaphor of marching to the beat of one's own drummer to emphasize current movement towards teacher initiated professional development. In Part Three, "Creativity Research," I provided a historical synopsis of general trends and developments, and the literature most relevant to my work. In Part Four, "Theoretical Approaches to Teacher Beliefs, Teacher Development, and Teacher Creativity," I revisited the genesis of the dissertation, re-stated the original research question, discussed the role of theory in research, and presented the four theories that inform this research. In Chapter Five, Encountering the Methods of Inquiry, I provide a narrative account of my treatment of heuristic phenomenological (Moustakas, 1990) research methodology.
CHAPTER FIVE: ENCOUNTERING THE METHODS OF INQUIRY

INTRODUCTION

Method refers to the way that we choose to seek knowledge. This chapter consists of a narrative account of my version of heuristic phenomenological research methodology. It includes the research design and the methods I devised to transform the data into essential structures of experience.

The procedures for heuristic research described by Moustakas (1990) have largely guided my investigation. However, at the initial stages of the data organization and analysis I sensed a need to break away from "purely descriptive" accounts of experience as prescribed by the heuristic paradigm. A narration of my movement as researcher, away from a strict adherence to heuristic phenomenology (Moustakas, 1990) is also provided. Like Trapedo-Dworsky (1997), as I began to "listen to the data" I realized that this research would be better represented through blending of various proportions of description, analysis, and interpretation (Wolcott, 1994), and heuristic phenomenology with an interpretive/hermeneutic perspective (Polkinghorne, 1989; van Manen, 1990/1992). In the Introduction to Chapter Seven I disclose more of my rationale for breaking out of bounds, imposed by my reading of Moustakas (1990), in the final stages of this inquiry.

This chapter commences with a description of the transformation of the initial research question(s). At the same time I consider the impact of this transformational process on my inquiry. This chapter continues with an account of my research design, created to access the meanings that this group of six secondary school teachers (my teacher-self included) have of their experiences of transformation. Different kinds of transformation happened as we each encountered our creativity and teacher selves through self-designed teacher development agendas. My version of Diamond's (1991) "teachers I am, teacher I fear to be," and "teacher I wish to be" framework, that I elaborated into a more "expansive" version of teacher selves, is also articulated. The methods of inquiry included are described under these headings and subheadings:
• **Co-researchers:**
  Finding the co-researcher or the co-researcher finding the research; the researcher/researched relationship; consent and confidentiality and the co-researcher; voices: teachers speaking through research; ethical concerns.

• **Data Collection:**
  Data gathered through reflection and reflexion; personal construct theory and repertory grid technique; three in-depth focused interviews; interview schedule; broad questions; transcriptions; reflective/analytic notes.

• **Transformation of Data**
  Introduction; data analysis; deciding on the roles of description, analysis, and interpretation (Wolcott, 1994).

### THE TRANSFORMATION OF THE RESEARCH QUESTION(S)

Polanyi (1967/1983) considers human knowledge from the perspective of tacit knowing and concludes that "we know more than we can tell" (p. 4). As I read his words as below, I felt as if I was reading my own account of the heuristic self-inquiry that I had undertaken to arrive at the research topic and question,

> In my case, I knew that those links existed between my past as a student and my present as a teacher, but I could neither identify nor tell about them. (Polanyi, 1967, p. 4)

My "personal practical knowledge" (Clandinin & Connelly, 1989, 1992, 1994; Connelly & Clandinin, 1988, 1990) and my heuristic self-inquiry (Chapters Two and Three), along with my interest in phenomenology (Chapter Three) directed me in the formation of the original two-pronged question that guided my research up until the data analysis stage. I have made connections, as in previous chapters, between my personal and professional autobiographies. I have also made connections to my choice of research focusing on teacher transformation, creativity, and re-creation of teacher self(ves). Likewise, my heuristic self-inquiry (Moustakas, 1990) led me to choices about the basic theoretical framework for this study, emphasizing personal construct theory (Kelly, 1955/1992), transformative teacher education (Diamond, 1991), art as experience (Dewey, 1934/1980), and art as encounter (May, 1975/1994). Altogether, these
attachments explain my motivations for pursuing this line of research. As well, these theoretical foundations and my emotional involvement with them underpinned my initial two-pronged research question in which I attempted to juxtapose creativity and teacher development. I sensed that creativity would somehow enhance the teachers' development but, at the beginning of this research endeavor, I could not articulate exactly how (Polanyi, 1967/1983). In review, the original research question(s) was:

(a) What is secondary school teachers' experience of their own creativity?
(b) What is their experience of combining an inquiry into creativity with an inquiry into teacher transformation?

In September 1997, at initial stages of data organization and analysis, I sensed that the original research question(s) was beginning to re-form itself. This was a stressful revelation because up until this point I had drawn some consolation from the constancy of the research question(s). I felt that I had composed it in "simple, clear, and concrete terms [with] the key words and phrases placed in the proper order" (Moustakas, 1990, p. 41). The research question had served me since dissertation approval in April 1995, and I assumed that it would last throughout the research, right up to the end. As I began to sense a turn in emphasis away from the primary part of the question "What is secondary school teachers' experience of their own creativity?," at the same time, I sensed a turn towards the meaningfulness of the second part "What is their experience of combining an inquiry into creativity with an inquiry into teacher transformation?"

Glesne and Peshkin (1992) discuss the possibility of change to the initial research question during the process of qualitative research. They emphasize that, at the time of data analysis, the researcher may need to consider divergent theoretical and methodological perspectives:

Typically, qualitative research is neither invariably nor explicitly driven by theory, but researchers often use empirical generalizations or middle-range propositions to help form initial questions and working hypotheses during the beginning stages of data collection. As they begin to focus on data analysis, they may seek out yet other theories to help them examine their data from different perspectives. (p. 21) (italics added)
At this time, Diamond (September 8, 1997, personal communication) advised me to print an enlarged copy of my research question(s), to put it in a prominent place, and to live and dream it for a while. I made two enlarged copies. One I pinned to the wall beside my computer. The other I taped to the front of my then current sketchbook (Volume 6).

In late September, 1997, as I began to construct the experiential descriptions (see the end of this chapter) from Eleanor, Martha, Jesse, Marie, and George Jeffrey's interview data, I wondered if this was the time to re-form the research question. Feeling that I was trying to force something that was not yet ready, I decided to give more time and space to my creative process, encouraging the research question to re-form itself.

In early March, 1998 I struggled to understand the steps of phenomenological analysis—the "how to's." I read what van Manen (1990/1992) wrote about "imaginative variation," the process of apprehending essential themes in phenomenology:

In determining the universal or essential quality of a theme our concern is to discover aspects or qualities that make a phenomenon what it is and without which the phenomenon could not be what it is....one asks the question: Is this phenomenon still the same if we imaginatively change or delete this theme from the phenomenon? Does the phenomenon without this theme lose its fundamental meaning? (p. 107)

Successive readings of this passage led me to self-questioning: "What is the phenomenon on which I have based my inquiry?" Creativity was a part of it, but not the whole phenomenon; the same was true for teacher self(ves). I had an "aha" experience! I realized that the phenomenon was the transformation (related to creativity and teacher selves) that the teachers had experienced through this inquiry. My original two pronged research question had coalesced into its final form:

What is secondary teachers' experience of transformation as they simultaneously encounter their creativity and their teacher selves through self-designed programs of teacher development?

I have italicized "is" to give added emphasis (in phenomenological terms) to the "beingness" of what transformations of creativity and teacher selves are, and my
willingness to be drawn into authentic contact with the essence of these experiences of teacher transformation. I decided to italicize "is" in deference to "is-ness" (van Manen, 1990/1992, p. 42) and "beingness" (Aoki, 1992, p. 21). Like these authors, I believe that by orienting on the "is" in the research question, my self as researcher could be drawn into the depths or essence of the phenomenon as I examine lived experience.

HEURISTIC RESEARCH DESIGN

My dissertation study is a heuristic phenomenological inquiry into a group of six secondary school teachers' experiences of transformation through encounters with creativity and teacher selves. We are Eleanor, Martha, Jesse, Marie, George Jeffrey, and Margie. What follows is a narrative of the research design. The methods that I devised for transforming the data into phenomenological accounts of experience are elaborated at the end of this chapter.

The Co-researchers

Finding the Co-researchers or the Co-researchers Finding the Researcher

The co-researchers in this study were secondary school teachers representing a variety of subject domains, years of teaching experience, and working in Catholic schools in Metropolitan Toronto. Entering this research, I assumed that experiencing creativity in some form is part of the general experience of all teachers (and all people). I also assumed that some form of transformation would take place as a result of the research process. (Although, I did not reckon for the unexpected transformational twists that took place for Eleanor and myself. Eleanor presents her transformational portrait in Chapter Six along with the other co-researchers; I present mine in Chapter Eight.)

Co-researchers were selected according to their enthusiasm, cooperation, degree of involvement, openness to change, willingness to make the commitment, and the ability to accept ambiguity and articulate the experience (Moustakas, 1990, p. 46). In addition, I sensed that they would need to be receptive to inner feelings and emotions; and, each was chosen according to abilities to provide descriptions on [transformational] experiences (van Kaam, 1969, p. 328) of creativity and teacher self(ves). I was also looking for co-researchers who would be open to the potentiality of
representing their experience using non-traditional ways of knowing (e.g. poetry, dance, painting, drama, along with more conventional modes like speaking and writing). Patrick Diamond, Ardra Cole, and Jack Miller, my thesis committee members, recommended that there be a minimum of three co-researchers and a maximum of five. As I have already stated, six co-researchers participated in this inquiry: Eleanor, Martha, Jesse, Marie, and George Jeffrey, Margie, my teacher-self.

The first co-researcher, Eleanor, indicated interest in my dissertation research at a dinner party she had arranged at her home for a group of teachers. This was in January, 1995. We were sitting beside each other at her dining room table and she asked me about my study leave and what kind of research I wanted to do. Eleanor agreed to become the first co-researcher that night. Consequently, Eleanor suggested Jesse, as a potential co-researcher. When I first approached Jesse she said that she was interested in participating, but that she did not have the time. Meanwhile during my first Ph. D. residency year at the Ontario Institute for Studies in Education, I met Martha. I was curious about Martha's experience of creativity because her teacher metaphor was that of a trapeze artist...wearing a shimmering flesh-tone body suit and a pink tutu. I found Martha's metaphor intriguing because she taught in a girls' high school. The school was operated by nuns, and I wondered how Martha's flesh-tone body suit and pink tutu would fit in there. Martha had also attended this same school as a student. In February, 1995 she became the second co-researcher. In May of 1995 Jesse approached me. Still interested in participating in the research, she felt that she could now devote the necessary time and commitment. Jesse became the third co-researcher. In June 1995 Eleanor met Marie, another teacher, on a field trip. Eleanor told Marie about the research project and Marie responded with eagerness to participate. Marie had been considering leaving the profession after teaching for only three years. She wondered if participating in the research might help with making that decision, one way or the other. Marie became the fourth co-researcher. In the summer of 1995, George Jeffrey, a colleague who had been working in Colombia the previous year, came home to Toronto for the summer. He was staying at Eleanor's apartment and wanted to take part in the research after hearing about it from her. I hesitated to involve George Jeffrey because he planned to return to Colombia in late summer and I wondered how the research could continue after he left. George Jeffrey did not return to his teaching job in Colombia, instead accepting another in Toronto. He became co-researcher number five. I consider my own teacher-self to be number six.
Morse (1991) calls this type of sampling "network, nominated, or snowball sampling" (p. 129-130). Other researchers have made reference to this type of sampling (Bogdan & Biklen, 1982, p. 66; Brink & Wood, 1988, p. 128; Taylor & Bogdan, 1984). The sample snowball grew as Eleanor and I identified co-researchers we felt could "provide the most information and the best interview" (Morse, 1991, p. 130). Eleanor also felt that the research would be particularly beneficial to Jesse and Marie. She feared that both were exhausted, possibly approaching teacher burnout. Rather than my drawing a sample, we were drawn to each other.

As suggested by Cole at my thesis proposal meeting in April 1995, and also by Seidman (1991), a "participant pool" was assembled. In the summer of 1995, I telephoned twenty colleagues from my school and asked them to fill out the "Creativity Form" (see Appendix D), which I had designed to provide the framework for the second interview. In this way I would have a pool and a record of prospective co-researchers, should I require more. At the initial stages of the research, I did not know how many co-researchers I would require or how many I could coordinate in terms of the time it would take for the interviews or managing the data, and especially for setting up and maintaining a co-researcher relationship. I did not need to rely upon the "participant pool." Each of these prospective co-researchers will receive a written summary of the research on completion of the dissertation.

The Researcher/Researched Relationship

In my doctoral studies at the Ontario Institute for Studies in Education, I had heard graduate students and professors use different terms to name the research participants and to define the parameters of the researcher/researched relationship. I had heard the researched identified with different terms such as "participant, co-participant, research participant, informant, respondent, interviewee," and even "subject." Hunt's (1992) ideas on the researcher/researched relationship guided me in naming and defining the parameters of that association characterized by mutuality and joint inquiry.

Equity of expertise in research means that researchers view themselves and those researched as co-participants in the human venture, each having experienced knowledge which is to be respected as contributing to the inquiry....How researchers choose to view those researched profoundly
influences their research findings. When researchers treat persons as objects, they learn only about their physical movement as physical objects. When researchers treat persons as organisms, they learn only about their basic needs and their reflexes. However, when researchers treat those whom they research as persons, then they are more likely to uncover understandings which are relevant to the human condition, and therefore contain practical value. (p. 114)

By the time that I had written my dissertation proposal in April 1995, I had already decided that the term "co-researcher" would be used to name those researched. I was researcher, but also one of the researched. While my role and responsibility as researcher was different from that of the others, our similar role of being "the researched" was one of "equity of expertise" (Hunt, 1992, p. 114). As researcher, I envisioned my role as to design, conduct, and write-up the research study; as one of six co-researchers, I envisioned all of us on a transformational research journey into personal territories of creativity and teacher self(ves).

It was vital for me as an interviewer to "listen more, talk less" (Seidman, 1991, p.56). This was difficult at times because each interview seemed more like a conversation. I realized that interviewing for research requires attention to my self as an interviewer as well as simultaneous attention to the person being interviewed. I recognized too that, as researcher, I could not step too far back from the dynamics and interaction, remembering at all times that I was "walking a tightrope" (Oakley, 1981, p. 33), balancing between warmth and acceptance on one side, and being able to keep the focus on the content area, on the other. It was necessary for me to keep the initial research question(s) "What is secondary teachers' experience with their own creativity?" and "What is their experience of combining an inquiry into teacher creativity with an inquiry into teacher transformation?" always in focus during the interviews. I also needed to accommodate Eleanor, Martha, Marie, Jesse, and George Jeffrey and in arriving at descriptions of their own transformative experiences of creativity and teacher self(ves) in their own way, and in their own time.

In addition to this interview data, I invited the co-researchers to share any reflective notes, poetry, artwork, or personal documents. For example, Jesse gave me her poem, "I Remember," during the second interview, along with a stack of other poems and personal recollections dating back about 10 years. In Marie's second interview, she showed me a drawing of her hands pushing up from under a thick layer of ice on a
frozen lake. Marie explained that the hands was a metaphor for her creativity trapped under the thick ice of her teacher role. Altogether, these different representations further enriched and confirmed the co-researcher's experiences. They also served as indicators of crystalline validity (see Richardson, 1994a) as I recorded my reflective notes after each interview. As Richardson describes crystalline validity:

...in postmodern mixed-genre texts, we do not triangulate; we crystallize. We recognize that there are far more than "three sides" from which to approach the world....I propose that the central image for "validity" for postmodernist texts is not the triangle—a rigid fixed, two-dimensional object. Rather, the central image is the crystal, which combines symmetry and substance with an infinite variety of shapes, substances, transmutations, multidimensionalities, and angles of approach. Crystals grow, change, alter, but are not amorphous. (p. 522)

I like crystals and diamonds. I also like gardens. Lather (1997) describes a related version of validity as rhizomatic, one that grows beneath the surface, like my Siberian iris rhizomes.

Consent, Confidentiality and the Co-Researcher

Prospective co-researchers were first telephoned at their homes. I was already acquainted with all of them to varying degrees and so a personal introduction was not necessary. Along with a brief introduction to the research, we arranged a meeting to discuss the proposed study in more detail. Agreement was made to meet in our homes; either mine or theirs, whichever was more convenient Cole (1991) stresses the importance of this initial meeting to both "set the tone for subsequent encounters" and "to provide the participant with as much information about the project as possible" (pp. 192-193). To the initial meeting I brought each co-researcher a copy of my thesis proposal to keep, along with copies of my "Letter to co-researchers" (Appendix A) and "Co-researcher release agreement" (Appendix B). I did not expect co-researchers to make a decision about participating in the research at the initial meeting, but they all signed the agreement on the spot and wanted to begin the research immediately. I encouraged Eleanor, Martha, Jesse, Marie, and George Jeffrey to add or delete conditions of the "Co-researcher release agreement" but all decided to leave it as it was. I speculated that this initial time for introducing and discussing the project was
necessary and important because I wanted the research process to be meaningful and enjoyable for each of the co-researchers, as well as myself. An elaboration of the question "Who is this research for?" has already been provided in Chapter Three, *Encountering My Creativity Research Through A Theoretical Orientation*.

For confidentiality, each co-researcher chose a pseudonym to identify her/himself in the research. Eleanor used her Grandmother's name, Marie used her own second name, Jesse and George Jeffrey used their childhood nicknames; and Martha named herself after Martha Graham, the innovative American dancer of the 1930s.

Interviews took place at either the homes of the co-researchers, or at my home (with the exception of Martha who preferred to meet in her student office at the Ontario Institute for Studies of Education/University of Toronto). To protect the confidentiality of the co-researchers, I decided early in the research not to conduct the research in their schools because I would have had to seek institutional consent which may have put confidentiality, or a co-researcher's freedom to speak, at risk. For example, as I suspected, all of the co-researchers named administrators in their schools as being responsible for cramping and curbing their creativity. If there had been concern that a school might be identified, and the teacher and the administrator revealed, a co-researcher might be afraid to speak if confidentiality was not insured. I was interested in the teachers' inner perceptions of their transformative experiences of creativity and teacher self(ves); I felt that observation of the teachers' actions at school was not necessary in answering the research question. I trusted in their self-reports as I did in my own.

The co-researchers were given copies of transcripts after each interview and were asked to read them for "sensitive topics" (Renzetti and Lee, 1993) that they want to be excluded from the research text. Co-researchers were asked also to read the transcripts for accuracy. Three of the co-researchers alerted me to sensitive topics revealed in the interviews that would either identify them, or others at their school, possibly leading to embarrassment, hurt feelings, or political clashes. I noted these sensitive topics and ensured each co-researcher that the confidentiality of all persons and places would be ensured by either excluding the passages or by disguising them in some way. George Jeffrey insisted on leaving in the details of a personal sensitive topic mentioned in his first interview. He felt that his experience portrayed him as an empathetic teacher.
Co-researchers also provided corroborations after reading the experiential descriptions re-constructed from their interview transcripts. These corroborations are provided at the end of each co-researcher’s trilogy in Chapter Six.

Voices: Teachers Speaking Through Research

Only recently have teachers' own voices received attention in the areas of educational research, educational reform, and teacher development. Teachers voices must be listened to along with the voices of educational researchers; neither set of voices should prevail (Hollingsworth & Sockett, 1994). According to Goodson (1991), and Goodson and Cole (1994), the bases for teachers' voices are their lives, lifestyles, and where they are in the life-cycle. The only way to really understand teaching is by listening to teachers' voices. Like Goodson (1991):

The proposal I am recommending is essentially one of reconceptualizing educational research so as to assure that the teacher's voice is heard, heard loudly, heard articulately. (p. 36)

Diamond (1991) further emphasizes that for teacher development to be meaningful, teachers need to speak using *their own* voices. "However, teachers need not only to have their voices listened to but also to be enabled to speak in them" (Diamond, 1991, p. 67) (italics added). Through this research, a small group of teachers has expressed experiences of transformation through encounters with creativity and teacher selves, and by using their own voices. These poetic and anecdotal-narrative descriptions of experience are presented in Chapter Six through a re-construction of first person verbatim accounts from Eleanor, Martha, Jesse, Marie and George Jeffrey. I have provided, in an introduction to Chapter Six, my rationale for representing Eleanor’s, Martha’s, Jesse’s, Marie’s, and George Jeffrey’s transformative experiences of creativity and teacher self(ves) using poetic and anecdotal-narrative forms.

Ethical Concerns

Kelly (1955/1992) designed and used personal construct theory and the repertory grid technique for his own work in psychotherapy. He helped clients view their past experiences so that future events could be anticipated. In this way, people do not remain victims of their pasts. However, according to Kelly, cited in Kompf (1993),
"opening the self to redefinition may lead to construct invalidation and the process of anxiety" (p. 525). Kelly humorously defined this act as "being caught with one's constructs down" (p. 525). I found the repertory grid technique to be a powerful tool in exposing belief systems. Like Cole (1994) and Trapedo-Dworsky (1994), I feared the consequences to co-researchers if they were unable to claim or accept memories or beliefs that could become uncovered through the construction of the repertory grids or through the repertory grid conversations.

My role was that of a researcher, not a therapist. However, at different times throughout this inquiry I sensed the role of therapist enriching the role of researcher. For example, I remember a conversation with Martha that took place before the research began. She commented that she thought that this research might be helpful to her because it was like getting "free therapy." I remember feeling uncomfortable and being unable to respond to her at that time. I never viewed my researcher self as therapist but sometimes I felt the lines between the roles blurring. The nature of my research into teacher selves, and the open tone set by the collaborative co-researcher-researcher relationship, in-depth interviewing, and the research timeline extending over a two year period may have led to some role diffusion. I remember being particularly concerned about the emotional well-being of Eleanor at the completion of her initial repertory grid; so much so that after that, I telephoned her, and then each co-researcher following repertory grid sessions to make sure that they were not upset about anything that had been revealed. During the data analysis and data transformation stages of the inquiry, I was alerted to the severity of George Jeffrey's "shoulds" and the anxiety under which he must have been living at the time of the first interview. (George Jeffrey had created a complex of battling teacher selves, each one demanding different versions of the teacher that he should be.) When I telephoned George Jeffrey to apologize for taking so long in understanding the critical nature of his "shoulds," I felt reassured. He claimed that his own identification of the "shoulds" in the first interview had amounted to a pivotal event in his teacher transformation. Eisner (1991) describes why such ethical tensions can occur in qualitative research:

...many people seldom encounter others who are willing to listen carefully to what they have to say over long periods of time. In this sense, qualitative researchers who convey to teachers or students a sincere interest in their opinions and ideas are likely to elicit a great deal of information that individuals may not even know they are providing. In
addition, the person interviewed often receives a kind of therapeutic experience in the process, the kind that comes with being able to 'unload.' (pp. 217-218)

There were also times during interviews that I turned off the tape recorder and just listened as a co-researcher described memories of an unsettling event that had been triggered by our conversations. I discuss my reactions to Martha's resistance to complete the research process in Chapter Six. Other ethical concerns, related to transcriptions, are presented later in this chapter.

DATA COLLECTION

Data Through Reflection and Reflexion

In heuristic phenomenological inquiry (Moustakas, 1990) the researcher becomes totally immersed in the topic. Included in this immersion is a deep exploration of the self (a "bracketing in" of the self of the researcher); and then a move away from self to explore the nature of the experiences of others (a "bracketing out" of the self of the researcher), while continuing to explore the self (a simultaneous "bracketing out" and "bracketing in" of the self of the researcher). This notion of simultaneous "bracketing in" and "bracketing out" of the researcher appeals to me. It strikes me as being similar to what Heshusius (1994) refers to as "a participatory mode of consciousness." It provides me with a framework from which I can reconsider the self/other dualism as a unity represented by the word "selfother" (p. 17):

The call by educational researchers for the methodological management of the self is placed within a discussion on modes of consciousness. The management of both subjectivity and objectivity are seen as sharing the same alienated mode of consciousness that believes in the possibility of a regulated distance between self and other. (p. 15)

Participatory consciousness, then, does not stand in opposition to the concepts of objectivity and subjectivity: It simply effaces them. Therefore, the possibility and nature of participatory consciousness cannot be evaluated from within the objectivity-subjectivity dualism. (p. 18)
Traditional approaches to phenomenology demand a "bracketing out" of the self of the researcher in an effort to set aside everyday biases, the natural attitude, and the already known "facts" (see the discussion on traditional phenomenology in Chapter Three). This separation of researcher-self during the inquiry runs counter to my belief in the need for an authentic relationship between the researched and the researcher (see "Co-researchers" section earlier in this chapter).

Quantitative approaches to research have elevated the notion of researcher objectivity, recognizing it as a prerequisite to arriving at "the truth." Early in the research process, I realized that all bias cannot be eliminated in research (Seidman, 1991), and that it is critical for the researcher to examine personal bias and make it explicit at the outset of the research endeavor (see Preface, Chapter One, Chapter Two). I do not subscribe to the idea of "one truth" waiting to be discovered. In fairy tales and in mythology, jewels often symbolize hidden treasures of knowledge, always guarded by serpents, dragons or monsters. I imagine truth as a diamond, multifaceted and reflecting multiple realities and multiple claims to the truth. I recognize all personal claims to the truth as equally authentic, valuable, and at the same time questionable. Like Diamond and Mullen (in press) "I seek to depict meanings that are personally connected rather than to define universal experience." In this research, I can make claims only about the experiences of Eleanor, Martha, Marie, Jesse, George Jeffrey, and my self, and the realities that we co-created. I am aware, however, that the depictions of our experiences may provide for some transferability (Lincoln & Guba, 1986; Miller & Crabtree, 1994) to the experiences of others.

Documentation taken from my own heuristic process (writings, unsent letters, repertory grids, drawings, collages, captions, transcriptions from an in-depth interview with two colleagues) comprised my heuristic and autobiographical data. From these different types of threads the fabric of my own creative and teacher development experiences have been woven together. You will recall, dear reader, that my autobiographical account of arriving at the research topic was the focus of Chapter Two, Encountering Two Pieces of My Creative Self. My autobiographical data have been included again in Chapter Seven, The Illumination: Encountering the "So What's, along with the different kinds of biographical data received from each co-researcher, and other voices from the research community.
The autobiographic method has been predictably criticized for being narcissistic. But, like Gass (1994), Jersild (1952), Pinar (1981), and Seidman, (1991), I believe that we need to look at and understand ourselves before we can genuinely understand others. This looking inward and looking outward is essential for the heuristic researcher (Moustakas, 1990).

Teachers engaging in reflective inquiries into their practice can also better understand themselves and others by first looking inward and then looking outward. But teacher reflection has often been viewed as a linear process consisting of steps to follow and a goal to reach. Educational researchers (Ross, 1989, 1990; Pugach & Johnson, 1990) have provided formula-like processes for teachers to follow in order to achieve a reflective state. I prefer Schon's (1983, 1987) approach. It presents an alternative broader perspective on teacher reflection; one that honors intuition and creativity. From Schon's holistic point of view, before reflective learners can proceed, they must first take a risk and step backward into their own doubts. Schon (1983, 1987) describes reflective practice as intuitive and beginning with the self, rather than as a passive following of steps to achieve a reflective state. Like Schon (1983, 1987), Tremmel (1993) is critical of teacher reflection practices that ignore the need of first "preparing our minds" as an initial step toward reflection" (p. 434).

In this inquiry, Schon's notion of teacher development has been further refined, extended, and combined with Diamond's (1991) notion of transformation of teacher self(ves). Greater self-understanding was won by the co-researchers through their introspection based on repertory grids (Kelly, 1955, 1992, 1969a, b, 1970) and repertory grid conversations. Teacher co-researchers also reflected upon, nurtured, and expressed their own transformative experiences of creativity and teacher self(ves) by also using other tools such as personal writing, poetry, photographs, drawings, and other self-chosen methods. Many of these may be considered arts-based. These methods were integrated into the research process and interviews according to the needs of each co-researcher's self-inquiry, including:

- self-characterization sketches (Diamond, 1985, 1993; Pope & Denicolo, 1993);
- unsent letters (Witherell & Noddings, 1991);
- repertory grids (Kelly, 1955/1992, 1969a, b, 1970);
- dialogue journals (Keating, 1994);
metaphors (Diamond, 1991; Eisner, 1991; Janesick, 1993; Lakoff & Johnson, 1980);


mythology (Campbell, 1988; Drake, 1991);

photographs (Ball & Smith, 1992; Diamond, 1991; Eisner, 1991);

silence, mindfulness, meditation (Miller, 1993; Miller, 1994);

snakes (Pope & Dericolo, 1993);

museum postcards (5" X 7" color reproductions of works by artists such as Manet, Picasso, Schiele, Renoir, Degas, Toulouse-Lautrec, Dali, Boticelli);

imaging (Hunt, 1992; Johnson, 1987; Miller, 1994);

dreams (Signell, 1990);

reflection (Schon, 1983, 1987);

reflective notes; morning pages (Cameron, 1992; Glesne & Peshkin, 1992).

Other methods also emerged from working with the co-researchers during the research process.

**Personal Construct Theory and the Repertory Grid Technique**

**General principles.**

The general principles of Kelly's (1955/92) personal construct theory have already been elaborated in Chapter Four, *Encountering the Literature: Arts-based Educational Research, Teacher Development, and Teacher Creativity*. I now describe the repertory grid technique. In personal construct theory, Kelly used the metaphor of *persons as scientists*. Kelly believed that a person, like a scientist, makes predictions based on personal theories; and that the best way to find out about a person's world "is to ask him (sic) to tell us what they are" (Kelly, 1955/92, p. 201).

The repertory grid (rep grid) offers a way to ask a person about his or her world. Mezirow (1990) describes the grid as
an elegant, versatile, and powerful device that can...provide a window into the psyche and the soul. As such, it is an invaluable aid to identifying our taken-for-granted assumptions and assisting in critical self-reflection. (p. 288)

The repertory grid evokes and graphically depicts the bipolar dimensions of a person's personal construct system. This personal construct system is comprised of a person's implicit values and beliefs. These bipolar dimensions of the repertory grid extend Kelly's (1955/92) Dichotomy Corollary which states that "a person's construction system is composed of a finite number of dichotomous constructs" (p. 59). In this research, the repertory grid represented a co-researcher's constructs elicited by considering a set of personalized "teacher I am" grid elements. (Repertory grid elements for each co-researcher are displayed in Chapter Six at the beginning of each trilogy. For pre and post repertory grids for each co-researcher see Appendix G.) I next describe what is meant by repertory grid "constructs" and "elements."

Elements and constructs.

To explore and try to grasp the private world of another person using the repertory grid technique, a knowledge of salient elements and constructs which that person uses to make sense of his or her world is necessary. An element may be an object, event or place which a person is asked to contemplate. The type of elements investigated will depend on the nature and purpose of the research inquiry. A set of elements is selected (by the researcher, or the co-researcher). In this research, the co-researchers identified and named their own sets of elements (teacher selves). The co-researcher is then asked to identify important similarities and contrasts (Kelly, 1955/92, p. 59) between these elements which are presented in random order, three at a time.

For example, within the context of this research, a co-researcher might consider three teacher selves as elements: "the teacher I am, the teacher I aspire to be," and "the teacher my students want me to be." The co-researcher would then be asked "In what ways are two of these teacher selves similar, and therefore different from the third one?" This process is repeated to produce a repertoire of bipolar constructs. Using the example of teacher selves again, if a co-researcher describes the element of "the teacher I am" as "curious," s/he determines the opposite pole as "disinterested." On the repertory grid, the construct pair, "curious/disinterested," is viewed as a set of polar-opposites or as a
dialectic; one cannot exist without the other. The next step would be for the co-researcher to rate him/herself on a scale of 1-9 between "curious" and "disinterested" from the standpoint of "the teacher I am" "the teacher I aspire to be" and "the teacher my students want me to be."

A construct may be described as a dimension of appraisal which allows a person to classify a set of elements. Within the context of research, the constructs generated are usually in the form of single words, or short verbal descriptions. (Eleanor used long verbal descriptions. See Appendix G.) These descriptions may mean something different for the person who produced them and the researcher. The researcher must be vigilant to ensure consistency between what was actually meant by the co-researcher, not what the researcher thinks was meant. I constantly asked co-researchers to elaborate the meanings of their constructs and to label them so that they would be understood by both of us later. A computerized version of the repertory grid (Shaw, 1990) was used. The repertory grid program was operated with a Macintosh Powerbook 100 computer. Diamond had introduced me to the computerized version of the repertory grid in the fall of 1994. I was immediately attracted to its bi-polar nature, and especially to its attention to the spaces between the construct poles. The repertory grid offered me a way to reconcile dualisms that was conceptual, practical, and visual.

Three In-depth Focused Interviews

Qualitative interviews yield very large amounts of data which may be both arduous and time-consuming to analyze. Interviews structured around the construction of a repertory grid also yield large amounts of meaning-based data. However, I found three notable advantages for using the repertory grid technique in this research: firstly, it helped the co-researcher and myself organize and configure the data into a format which could be more easily analyzed, while it simultaneously tried to capture the co-researcher's view of the world; secondly, it helped to keep the interviews focused; and thirdly, it also provided an individualized, self-designed transformation plan for each co-researcher that could be printed out immediately and kept for analysis and reference.

The main component of the research design was three in-depth focused interviews (Seidman, 1991). Each interview had a primary focus: the first interview centered on a repertory grid and repertory grid conversation exploring initial self-
perceptions of teacher selves; the second interview centered on "The Creativity Form" (see Appendix D) designed to heighten awareness of creativity through an examination of implicit beliefs and personal experiences; and the third interview/repertory grid conversation centered on a revisiting of the initial repertory grid and developing understandings of creativity. These three interviews were the main source of data from Eleanor, Martha, Marie, Jesse, and George Jeffrey. While each of the three interviews had its own built-in focus, other topics important to the co-researchers were also discussed during interviews. These other topics included: the research process, personal writing, books they read, epiphanies, developing thoughts about creativity and teacher self(ves), and teaching practice. The purpose of these interviews was twofold: to assist the teacher co-researchers (Eleanor, Martha, Marie, Jesse, and George Jeffrey) in investigating personal territories of creativity and teacher identity/selves; and to help me understand the specific transformational experiences related to creativity and teacher self(ves) of this group of six teacher co-researchers.

I now discuss each of the three interviews in the interview series in turn. This three-part interview process was followed by all the co-researchers, with the exception of Martha who was unable to complete the final interview for personal reasons. I have provided more information about Martha's participation in the research process in Chapter Six. To provide an example of the interview process, I describe in detail the steps that I followed with Eleanor, the first co-researcher. I present in Chapter Six, trilogies of transformative experience in poetic and anecdotal form for each co-researcher. The interview process was as follows:

**Interview # 1 - An initial portrait of teacher selves.**

The first interview was divided into three steps:

**First step of interview # 1: Identifying and naming expansive teacher selves.**

In this interview, each co-researcher was enabled to identify and name a number of teacher selves. These teacher selves were represented on the repertory grids as "elements." This process requires elaboration. For each co-researcher, confronting the idea of a range of possible teacher selves proved to be unsettling. They had never before been exposed to the postmodern notion of their own teacher identity as a form of non-unitary subjectivity. I remember Eleanor in particular who was perturbed by my
assumption of the presence of a multiplicity of teacher selves within her teacher self. At the beginning of the first interview, Eleanor saw her teacher self as a fixed and unitary entity, and she viewed the idea of having multiple teacher selves as pathological. Eleanor was particularly apprehensive about her "the teacher I fear to be."

In the Greek legend, Procrustes, a robber of Attica first wined and dined all who fell into his hands, and then placed them upon an iron bed. If they were longer than the bed he cut off the overhanging parts; shorter captives were stretched until they fitted the bed. In Diamond's (1991) model of teacher transformation, teacher selves are described under three main categories: "the teacher I am, the teacher I fear to be," and "the teacher I wish to be." According to this model, teachers can "transform" their teacher self(ves) and their practice by moving away from "the teacher I fear to be" towards "the teacher I wish to be." An understanding of Diamond's (1991) theoretical framework was crucial at the beginning of this research. It provided me with a conceptual model through which I saw how teachers could self-design their own teacher selves, teaching practice, and career paths all through "perspective transformation" (Diamond, 1991, p. 14). However, as I analyzed my research data, I found that using Diamond's (1991) early and rather linear developmental framework was like trying to squeeze my research methodology and the co-researchers into a Procrustean bed. In this research, which combined teacher creativity and teacher transformation, teacher co-researchers expanded upon Diamond's (1991) three basic categories of teacher self. I elaborate this process in the next paragraph.

Each teacher co-researcher chose a set of personalized teacher selves, which always numbered more than three. For example "the teacher I fear to be" might be represented by a number of "teacher I fear to be" selves including "the teacher that my Mother wants me to be, the teacher that my colleagues expect me to be" and "the teacher that students make me be." These "expansions" all offer more specific elaborations of "the teacher I fear to be." There could be similar elaborations for "the teacher I am" and "the teacher I wish to be." Owing to my "expansion" of each of Diamond's (1991) three main categories of teacher self in this research, a wider variety of bi-polar constructs was also elicited.

In summary, Diamond (1991) identifies only three categories of teacher self ("the teacher I am, the teacher I fear to be," and "the teacher I wish to be"). Diamond (with Mullen, in press) now encourages a multiplicity of teacher selves, including those
previously gone missing. Procrustes yields to a butterfly! From my own experience with my own teacher selves, I found it necessary to expand upon Diamond's then theory in my research methodology i.e. to go beyond three teacher selves if necessary, and for the teachers to use their own language in naming their teacher selves. The co-researchers were encouraged to select at least five teacher selves that were personally meaningful. These expansive teacher selves would become the "elements" for the repertory grid, the third step of this first interview. With each co-researcher, I demonstrated my own teacher selves by writing each on an index card, displaying the cards, and discussing them briefly. The teacher selves (repertory grid elements) identified by each co-researcher and the sets of bi-polar constructs are located on their repertory grids as provided in Appendix G. Each teacher's teacher selves are listed at the beginning of each trilogy in Chapter Six. For example, the nine teacher selves that Eleanor identified were:

- the teacher the art consultant thinks I should be
- the teacher I fear to be
- the teacher Tom and some other teachers think I should be
  (these were a group of teachers in Eleanor's school who criticized her and made her feel inferior)
- the teacher administrators think I should be
- the teacher I am now
- the teacher other teachers think I should be
- the teacher that painters/artists think I should be
- the teacher I wish to be
- the teacher I was in the beginning

Eleanor then wrote the name of each of her nine teacher selves onto separate 4" X 6" index cards. We discussed each of these teacher selves for a short time before moving on to the next step.

Second step of interview # 1: Articulating the attributes of each teacher self.

Now that Eleanor had identified and named her nine teacher selves, she needed to find out what she thought about each of them. This too was a difficult task for Eleanor. To assist her in evoking her teacher selves, I provided approximately 100 coloured museum postcards (5" X 7") of reproduced works by artists such as Picasso, Gauguin,
Schiele, Dali, Rossetti, Boticelli, Millais and Degas. Purchased from a bookstore, these postcards were printed by Fawcett Columbine and Magna Books, New York. Eleanor's task was to focus on a particular teacher self of her own choosing, and then to select a museum postcard as a metaphor illustrating that particular teacher self. For example, for "the teacher administrators think I should be" Eleanor chose a postcard of North West Passage by Sir John Everett Millais. In the painting, a large grey haired man in a dark suit is seated in a over-sized brown leather chair. A young woman dressed in white and pink is submissively seated on the floor at his feet, where she is reading a book. I wrote Eleanor's words on the back of the Millais postcard as she reflected aloud upon the image and spoke about "the teacher that administrators want me to be:" "Sit at their feet and listen...again, that behaving thing...be a good girl...it's nice to sit at their feet they say...at the men's feet." One by one, Eleanor matched her teacher selves with different postcard images. For most of her teacher selves she chose only one image; for a few she chose two. Eleanor quickly caught on to the idea of using the artwork as a metaphor for her teacher selves. She found the images very helpful in her articulation of an expansive teacher self. She also found "the teacher I fear to be" as disturbing and put it at the bottom of her pile of cards, to be considered last. Rogers (1969) points out how a change in the perception of one's self can be "threatening and tends to be resisted" (p. 159). We discussed Eleanor's feelings as she encountered her many teacher selves before moving on to the third and final step in Interview # 1.

Third step of interview # 1: The computerized repertory grid.

The final step of Interview #1 consisted of Eleanor constructing a repertory grid using the computerized RepGrid (Shaw, 1990) and Macintosh 100 powerbook computer. This process took approximately one hour to complete. The repertory grid procedure has already been described above. The computerized grid provides step by step instructions on the screen, and Eleanor (the other co-researchers as well) proceeded almost independently. In general, Eleanor entered each of her nine teacher selves (elements) into the grid and developed a set of bi-polar constructs based on different combinations of her elements. She then rated each teacher self on a scale of 1-9 between each set of bi-polar constructs. For example one set of bi-polar constructs that Eleanor described was:

**Eleanor's Left Sided Grid Constructs**
"a real artist, different, more, bigger, visionary"

**Eleanor's Right Sided Grid Constructs**
"not thinking, behaving, nothing real, playing the game better, untrue, dead"
Between this set of constructs, Eleanor rated her different "elements" of teacher self. For example, Eleanor rated "the teacher that administrators think I should be" at 9, indicating that she believed that the administrators at her school wanted her to be the highest measurable degree of "not thinking, behaving, nothing real, playing the game better, untrue, dead" teacher. Nine is the highest possible rating on the computerized repertory grid. Had Eleanor rated this teacher self at 1, she would have believed that her administrators wanted her to be "a real artist, different, more, bigger, visionary" teacher. She could choose any value between 1-9 between each set of bi-polar constructs.

Repertory grids were printed at the end of Interview # 1. They were analyzed at that time and were kept by the co-researchers to be used a kind of road map for teacher transformation. Co-researcher's repertory grids are provided in Appendix G.

Interview # 2 - The Creativity Form.

In the second interview, co-researchers investigated and discussed their assumptions about creativity. To help them organize their thoughts they had filled out the Creativity Form (see Appendix D) in advance of the interview. I found that Creativity Form took approximately 30 minutes to complete. The topics that I included on the Creativity Form were: assumptions about creative people, where those assumptions originated, quotes to respond to, and a number of questions and sentences completions related to the creative process. (Only Martha indicated that she had difficulty filling out the Creativity Form. She told me how she had filled part of it and then became concerned that she was not "answering" correctly. After that, Martha put aside the Creativity Form for about two months before completing it.) During the second interview, co-researchers elaborated upon their notations from the Creativity Form, in dialogue with me. Co-researchers made their own connections between past and present experiences of their own creativity to comprehend more completely those experiences (Hunt, 1992). Experiences of and perceptions about creativity continued to develop throughout the research. These changes were articulated by co-researchers in Interview # 3 and the corroborations (see Chapter Six).
Interview # 3 - A Final Portrait of Teacher Selves.

In the third interview, the co-researchers modified their teacher selves repertory grids from Interview # 1. This stage of the research posed a methodological dilemma: should the co-researchers re-name their teacher selves (i.e. change the repertory grid "elements") or leave them as they were from Interview # 1? If the co-researchers developed a new set of teacher-self "elements" it would follow that they would also need to develop a new set of bi-polar "constructs." If instead, the co-researchers updated their original repertory grids, the original "elements" and "constructs" might be too far removed from their present state (assuming that some change took place), and no longer be meaningful.

I decided to work from the original repertory grids. I wanted to see how the co-researchers would respond to meeting their former "teacher selves:" to see if any of the construct pairs were still relevant to them; and, to see if there had been changes between pre and post repertory grids in the ratings of various teacher self "elements" between the bi-polar constructs. This decision to maintain the initial grid was a difficult one. I wondered if (and what) new teacher selves might have emerged as a result of the co-researchers' heightened awareness of expansive teacher selves and creativity in the time that had elapsed between Interview # 1 and Interview # 3. When Eleanor re-viewed her original repertory grid (Interview # 1, January 5, 1995) during Interview # 3 (January 9, 1997), she referred to her expansive teacher self in the third person. "I don't know her!" said Eleanor. (Marie had exactly the same reaction.) It was tempting not to begin a new repertory grid for co-researchers when I realized that they all had difficulty relating to how they viewed their teacher selves as they had been in the initial interview. In each case however, I explained to each co-researcher my rationale for making revisions to the original repertory grids in the third interview, instead of developing new ones.

As with the original repertory grids from Interview # 1, the revised versions were printed at the end of Interview # 3 and analyzed on the spot. We all felt that the changes in the numerical values reflected on the new repertory grids seemed to minimize the changes that had actually taken place in the teacher selves and in the lives of the teacher co-researchers. The second repertory grid may not demonstrate the intensity of change that had occurred, but the conversations that took place as the second grids were being modified certainly did. (The repertory grid conversation
transcripts have been re-presented into anecdotal and poetic forms in Chapter Six; pre and post repertory grids for each co-researcher are provided in Appendix G.)

Interview Schedule

It was difficult to specify on the exact length of time that would be required for each co-researcher's investigation into their own transformational experiences of creativity and teacher self(ves). Based on the initial period of my own heuristic process, the time for data collection was initially estimated as a minimum of three months. This turned out to be a gross underestimation. The overall time frame for the research process was approximately a two year period. Creativity requires periods of incubation.

As the reflective heuristic process takes time, interviews were arranged at the request of each co-researcher, whenever they felt that it was time to move ahead. Interviews normally were between one-and-a-half and two hours in duration; although two of George Jeffrey's interviews were four hours long. Moustakas (1990) stresses that interviews are not "ruled by the clock but by inner experiential time" (p. 39). I worked with the different co-researchers concurrently. Times and locations for meetings were negotiated on an on-going basis with each co-researcher. Contacts in between interviews assumed the forms of telephone conversations, more casual meetings, and sometimes mailings (articles, inspirational quotations, musings). We also met as a group at my home on November 9, 1996 to make arts-based representations to be included in the dissertation (see Introduction to Chapter Six, and the beginning of each co-researchers trilogy). I present the interview schedule on the next page:
## Interview Schedule

<table>
<thead>
<tr>
<th>CO-RESEARCHER</th>
<th>INTERVIEW #</th>
<th>DATE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eleanor</td>
<td># 1</td>
<td>January 5, 1995</td>
</tr>
<tr>
<td></td>
<td># 2</td>
<td>August 8, 1995</td>
</tr>
<tr>
<td></td>
<td># 3</td>
<td>January 9, 1997</td>
</tr>
<tr>
<td>Martha</td>
<td># 1</td>
<td>February 10, 1995</td>
</tr>
<tr>
<td></td>
<td># 2</td>
<td>October 23, 1995</td>
</tr>
<tr>
<td></td>
<td># 3</td>
<td>* not completed</td>
</tr>
<tr>
<td>Jesse</td>
<td># 1</td>
<td>May 18, 1995</td>
</tr>
<tr>
<td></td>
<td># 2</td>
<td>August 22, 1995</td>
</tr>
<tr>
<td></td>
<td># 3</td>
<td>August 8, 1996</td>
</tr>
<tr>
<td>Marie</td>
<td># 1</td>
<td>June 23, 1995</td>
</tr>
<tr>
<td></td>
<td># 2</td>
<td>August 4, 1995</td>
</tr>
<tr>
<td></td>
<td># 3</td>
<td>March 18, 1996</td>
</tr>
<tr>
<td>George Jeffrey</td>
<td># 1</td>
<td>July 6, 1995</td>
</tr>
<tr>
<td></td>
<td># 2</td>
<td>October 17, 1995</td>
</tr>
<tr>
<td></td>
<td># 3</td>
<td>February 20, 1997</td>
</tr>
</tbody>
</table>

Group meeting for arts-based representations: November 9, 1996
* Martha did not completed Interview # 3 for personal reasons. (See elaboration in the introduction to Chapter Six, and in Martha's trilogy.)
Broad Questions

According to Moustakas (1994), if it seems that the co-researcher's story has not offered sufficient depth and meaning, broad questions may assist in eliciting richer descriptions of the phenomenon. I developed a list of broad questions but never felt a need to refer to them during the research process (see Appendix C - Examples of Broad Questions). Instead I followed the lead of the co-researchers. At the same time, I kept my focus on the research question, and the focus of each particular interview.

Transcriptions

Interviews were audio-taped and transcribed. Copies of verbatim interviews were forwarded to each co-researcher for corrections and comments before the next interview. I used a Bell and Howell cassette tape recorder with a built in microphone for interviews. I had experimented by using a separate battery-powered microphone along with the Bell and Howell tape recorder but lost part of an interview because the microphone batteries had expired (even though they had been tested before the interview). Sound quality is critically important when transcriptions are being made from audio tapes. Poor sound quality in places turned my job of transcribing interviews into a time-consuming and often frustrating exercise. To ensure maximum quality of sound, I have decided to use lapel microphones in future research projects.

I transcribed all of the first and second interviews for each of the other five co-researchers using a Sanyo Memo Scriber with earphones and a foot pedal. As a first time researcher unsure of what kinds of data would be meaningful later, I meticulously noted the qualities of speech patterns of each co-researcher, including pauses, silences, laughing, crying, and attempts at trying to find the right word, along with their verbatim accounts. When co-researchers were invited to reflect upon how they felt when reading the verbatim interviews, most expressed embarrassment at how inarticulate they had appeared to be in print. Some commented that they were not aware of how many times they actually used words such as "right" and "okay," and "um" in their everyday language. We agreed to leave the verbatim interview transcripts intact for the time being. However, we also agreed that the experiential descriptions (a "data set" generated from the transcripts) would be "cleaned-up" and edited by me. After that, member checks took place in which each co-researcher scrutinized his/her own experiential description for trustworthiness (Lincoln & Cuba, 1985, p. 300; Glesne...
& Peshkin, 1992, pp. 146-147). Co-researcher corroborations of experiential descriptions are provided in Chapter Six. Experiential descriptions were transformed into the self-portraits in poetic and anecdotal-narrative form (Chapter Six). As an example, I have provided Eleanor's experiential description in Appendix I.

There were a total of 14 interviews, three for each of the other five co-researchers (with the exception of Martha who completed only her first two). Each interview ranged in time from one and a half to four hours. Each hour of interview took me approximately seven hours to transcribe. Transcripts were printed with line numbers for referencing during the organization and analysis stages of the research. Each co-researcher's set of transcripts from the three interviews consisted of at least 100 pages; some sets (Eleanor's and George Jeffrey's) were considerably longer.

I hired a professional to complete the third set of interview transcriptions, on the recommendation of a colleague. I had returned to full-time teaching, and regretfully could not find the time to complete the transcriptions myself. Copies of the interview tapes were made for the transcriber to use; I kept the originals. When I received the transcriptions back, and reviewed them by simultaneously reading over the text while listening to the tapes, I felt like I had not even been present at the interviews. The context was unrecognizable, and highly contaminated, particularly in Eleanor's case. This distressing temporary setback made me realize the ethical responsibility a researcher has when involving someone else in transcribing interviews. I wondered what would have been the result had I just gone ahead and analyzed the contaminated interview transcripts. It was necessary for me to revise the set of contaminated transcriptions by listening to the taped interviews and making corrections to the hard copies. This was a tedious and frustrating task but an illuminating one. Here are two examples of transcription errors from Eleanor's third interview:

Transcription error: "I might be no Brunhilde."
What Eleanor really said: "It might not really be relevant."

Transcription error: "And that's how you balloon from your weight."
What Eleanor really said: "And that's how you get known in some real way."
(Eleanor Interview #3 - January 9, 1997)
Reflective/analytic Notes

Data in the form of reflective/analytic notes (Glesne & Peshkin, 1992) were collected by myself and co-researchers all through the research process. Some co-researchers made more notes than others but all engaged in writing about personal aspects of the research process. My writings were composed of thoughts, feelings, drawings, questions, connections, emerging themes, references, impressions that entered my mind. Reflective/analytic notes were kept in spiraled 7” X 9” Hilroy notebooks that I had provided for each co-researcher. The co-researchers incorporated their reflections on personal writings into the interviews. At the end of the research, my personal writings consist of seven "sketchbook" volumes (approximately two thousand pages). As researcher, I also kept another Hilroy notebook containing a separate set of field notes for each co-researcher. These included anecdotes of each interview meeting, contents of telephone conversations, ideas about metaphors, copies of repertory grids, and preliminary analysis of interview data that had formed as I transcribed interviews.

TRANSFORMATION OF DATA

Introduction

I have used the Wolcott’s (1994) term "transforming data" for the process that I developed to turn interview data into an essential structure of transformational experience of creativity and teacher selves. This process will be elaborated in this section along with a discussion of the roles of description, analysis, and interpretation (Wolcott, 1994) in qualitative research. Detailed information on the intricacies of data analysis often seem minimized or even excluded from theses and research reports. I provide a detailed account of the steps that I took in transforming the raw co-researcher interview data into a composite "essence" of experience (see Creative Synthesis and Explication in Chapter Seven).

Data included all of the material collected from the three interviews (two for Martha) with each of the other five co-researchers, repertory grids and my reflective/analytic notes. In review, the first interview focused on "Initial Teacher Selves" which was viewed as a basis for change. The second interview focused on the Creativity Form (see Appendix D) which I designed as a structure for each teacher to examine initial assumptions about creativity at a preliminary stage of the research. In
the third interview, we revisited and updated the understandings from the initial "teacher selves" grid and interview from the time of the first interview. We also included in this third interview discussions on each co-researcher's changes in perception about creativity. (A heightened awareness of creativity was assumed and confirmed by the time of this third interview. Along with the second interview which focused on creativity, attempts had been made to enhance each co-researchers' awareness of creativity through informal discussions and readings all through the research process.)

Data Analysis

Data analysis can be a painstaking and lengthy process. My process lasted an eight month period, from October 1997 to May 1998. I describe the procedure that I developed to expose the meanings hidden in my raw interview data. I have divided this section into five parts: Where do I begin?; Finding my own way; My first steps into data analysis; Stepping deeper into data analysis; Arriving at essential themes of transformative experience for each co-researcher; and, The final step: Apprehending the essential structures of experience of creativity and teacher self(ves).

Where do I begin?.

A number of procedural guidelines for analyzing phenomenological data have been published (e.g. Giorgi, 1975, 1985b; Hycner, 1985; Moustakas, 1990, 1994; Polkinghorne, 1989). I reviewed these examples trying to understand how to transform the raw interview data first into essences of individual experience and then into a composite essence of experience. While the methods outlined by these sources varied in particular aspects, they all assign a common purpose of trying to describe phenomena from the perspectives of the researched. The purpose of phenomenological data analysis according to Polkinghorne (1989) is to

derive from the collection of protocols, with their naive descriptions to specific examples of the experience under consideration, a description of the essential features of that experience. The researcher must glean from the examples an accurate essential description of their contents and the particular structural relationship that coheres the elements into a unified experience. (p. 50-51)
Moustakas (1990) provides a two page outline of procedures for data analysis to be used in heuristic research but I found the instructions too general. I next paraphrase Moustakas' (1990) outline:

1) The heuristic researcher gathers all of the data from one participant.
2) The researcher enters into a "timeless immersion" (p. 51) with the data until the participants experience is comprehended.
3) The researcher sets the data aside for while, then returns to it and makes notes to identify any qualities and themes. The data, notes and analysis are reviewed together and the researcher constructs an "individual depiction of experience" (p. 51).
4) The researcher returns to the original data and compares it with the individual depiction. If the researcher feels that the individual depiction of the experience flows from the original data, the depiction is given to the participant for corroboration. If not, it is first revised.
5) The researcher follows steps 1-4 for each research participant.
6) The researcher gathers all of the individual depictions of experience and once again enters into "an immersion process with intervals of rest until the universal qualities and themes of the experience are thoroughly internalized and understood" (p. 52). The researcher then composes a "composite description" encompassing the common themes and experiences from all of the participants.
7) The researcher returns to each participants raw material and individual depictions. From these data, two or three participants are chosen who represent the group as a whole. Individual portraits are composed using all sources of raw data collected and the individual portraits.
8) To characterize the phenomenon, the researcher develops a "creative synthesis" (p.52) of the experience. "The researcher-artist develops an aesthetic rendition of the themes and essential meanings of the phenomenon...through a narrative, story, poem, work of art, metaphor, analogy, or tale" (pp. 51-52).

These guidelines did not provide me with much help in knowing how to break down the hundreds of interview pages into something that I could work with and understand.

Accordingly, I also looked to Moustakas' (1994) description of phenomenological analysis and found it more concrete, particularly the parts referring to horizontaling, meaning units, textural descriptions and themes:
Organizing of data begins when the primary researcher places the transcribed interviews before him or her and studies the material through the methods and procedures of phenomenal analysis. The procedures include horizontalizing the data and regarding every horizon or statement relevant to the topic and question as having equal value. From the horizontal statements, the meaning or meaning units are listed. These are clustered into common categories or themes, removing overlapping and repetitive statements. The clustered themes and meanings are used to develop the textural descriptions of the experience. From the textural descriptions, structural descriptions and an integration of textures into the meaning and essences of the phenomenon are constructed. (Moustakas, 1994, pp. 118-119)

The intent of both the heuristic phenomenological (Moustakas, 1990) and phenomenological (Moustakas, 1994) methods is to make sense of the data so the world of the researched is clearly understood. Each stage of both of these analysis systems is designed to ensure this is attained in a rigorous fashion, offering the opportunity for independent validation at any step along the way. With all of this in mind, I set out to find my own way of analysis.

Finding my own way.

I began to form a picture in my mind about how to go about dissecting the interview data into manageable "meaning" units. Although I felt that I was beginning to understand all of this conceptually, I still felt unsure about how to go about doing it. How do you transform hundreds of pages of raw interview data into an essential account of experience? Three memories were fixed in my mind during this time of uncertainty: In Cole's doctoral seminar on qualitative research I remembered hearing over and over about how important it was to "listen to the data;" I remembered too reading Moustakas (1990, 1994) and Kirby and McKenna (1989) as they emphasized giving equal importance to each bit of raw data; and I remembered Wolcott's (1994) words offering me, as a "first-time" (p. 9) qualitative researcher, both fear and hope:

...it is not uncommon to complete fieldwork, accumulate a mountain of data, and have nothing to show by way of a completed study. So the greater problem for first-time qualitative researchers is not how to get data but how to
figure out what to do with the data they get. With experience, most researchers become less compulsive about collecting data and more proficient at using the data they collect, but the problem of transforming unruly experience into an "authoritative written account" never totally disappears. (p. 9-10)

At this point, I realized that there were no recipe answers about what to do with the hundreds of transcribed interview pages that I had for Eleanor, Martha, Jesse, Marie, and George Jeffrey. I needed to "listen" to each co-researcher, and each meaning unit of their interview data, and find my own ways of organization and transformation of data. The data itself did point to the particular method(s) that took me approximately one month to design using Eleanor's raw data from the three interviews. I followed a similar process with the data from the rest of the co-researchers. The steps of that method were as follows:

**My first steps into data analysis.**

I describe the steps in data analysis that I followed in "transforming" (Wolcott, 1994) Eleanor's data. In the preliminary stage of data analysis, I assembled transcripts of Eleanor's three interviews, her two repertory grids, and my reflective/analytic notes. Beginning with Interview # 1, I divided the text into meaning units based on the different teacher selves that Eleanor had identified for herself, and then according to the different attributes that she had assigned to each teacher self. Any references to creativity were also divided into meaning units. For example, Eleanor assigned three attributes: "rager, terrified," and "a student" to "the teacher [she] was in the beginning." So, in Eleanor's analysis, these three attributes became three different "teacher I was in the beginning" meaning units. I recorded information about each of these three meaning units on separate blue 4" X 6" index cards. Exact quotes pertaining to the teacher self and attribute were recorded on separate cards and referenced according to Interview number, interview page number, and interview line number(s) from the transcript. The same basic process was followed for Interview # 3. The only difference related to the use of colour coded cards: teacher selves and attributes that remained the same from Interview # 1 to Interview # 3 were recorded on the same blue index cards, but the cards representing Interview # 3 were crimped down the right hand edge with pinking shears; any new teacher selves, attributes, or new ideas about creativity were recorded on orange index cards. Information gathered in Interview # 2 was treated
differently as I worked it into a first person experiential description of experiences of creativity based on the results of completion of the Creativity Form (see Appendix D). Changes in perceptions about creativity were articulated by each co-researcher in Interview #3 and also in the corroboration (see Chapter Six).

At the same time that I was recording the meaning units on the hard copy of the transcript and the index cards, I was also constructing Eleanor's experiential description of her transformation (in three parts according to the three interviews) using my computer software. I accomplished this by cutting and pasting pieces of transcripts from Interviews #1, #2 and #3 into separate experiential descriptive accounts. I wrote my comments, reflections, and ideas into the margins of the hard copy of the transcript. I chose not to analyze the meaning units in Interviews #1 (initial teacher selves) and #2 (Creativity Form) into themes; I was interested in themes related to Eleanor's transformative experiences with creativity and teacher self(ves). Themes of change became apparent in Interview #3 as I compared those meaning units (teacher selves, different attributes assigned to teacher selves, and beliefs about creativity) with the meaning units from the first and second interviews; themes that did not change also became apparent. For an example, I have provided Eleanor's experiential description from her three interviews in Appendix I.

Stepping deeper into data analysis.

After I had reorganized and reduced the raw interview data from the transcripts into experiential descriptions, I analyzed each co-researcher's account thematically for transformation in perceptions of teacher self(ves) and creativity. I thematically analyzed only the experiential descriptions from Interview #3. I was interested in the experience of transformation as the co-researchers encountered their creativity and their teacher selves in this inquiry and evidence for this was most clearly apparent at the time of the final interview. I cut themes verbatim from each co-researcher's experiential description.

I used the phenomenological method called "free imaginative variation" (van Manen, 1990/1992, p. 107) to differentiate between essential themes and incidental themes found in the experiential descriptions from Interview #3. van Manen (1990/1992) describes this theme sorting process:
In determining the universal or essential quality of a theme our concern is to discover aspects or qualities that make a phenomenon what it is and without which the phenomenon could not be what it is.

In the process of apprehending essential themes or essential relationships one asks the question: Is this phenomenon still the same if we imaginatively change or delete this theme from the phenomenon? Does the phenomenon without this theme lose its fundamental meaning? (p. 107)

Using "free imaginative variation" I tested each theme that I had encountered in each co-researcher's experiential descriptions from Interview # 3. Incidental themes were eliminated. Essential themes remained.

I have included the essential transformational themes of all co-researchers here, not only Eleanor's. Martha is the exception. She did not complete her third interview and so her themes of transformation still remain buried. I feel that it is necessary to display the essential themes emanating from each co-researcher's transformative experience. I provide this background to illustrate the steps that I later took in clustering and re-naming the co-researchers' common essential themes to arrive at the groups essential themes (or essential structures of experience) as elaborated in Chapter Seven, The Illumination: Breaking Out of Bounds and Encountering the "So What's."

The individual essential themes listed here, extracted from the experiential descriptions from the third interview, are presented in the words of each co-researcher. Some of the themes are longer than others because they required contextualization to make their meanings clear for readers. I present the essential themes emanating from the transformational experiences of teacher self(ves) and creativity of Eleanor, Jesse, Marie, and George Jeffrey:

Arriving at essential themes of transformative experience for each co-researcher.

Eleanor's essential themes.

1. "I've been a victim. I don't blame other people for things any more."
2. "I can fight now."
3. "I'm trying not to beat myself up anymore."
4. "I have a sense that some things I just don't know."
5. "I really know about my teaching."
6. "I think I am real."
7. "Collaboration has really flowered. I'll play on anyone's team now."
8. "I don't have an inner critic anymore [that holds me back]."
9. "I feel like a visionary. I know that I am different."
10. "I don't question myself anymore."
11. "I continue to be a basket weaver." (Eleanor now feels confident about not having to separate art from craft in her life.)
12. "I think I've got a thicker skin [but I bought an evil eye to wear at school]."
13. "I fear to be someone who doesn't do very much."
14. "I am an artist. It is a true thing."
15. "Now my respect for my creative process is so much better."
16. "I do feel more powerful. I do also feel more attacked [but I also feel colleagues want to destroy me because I make them look bad in comparison]."
17. "The neatness is like some of the cop stuff that I resent having to deal with in our system."
18. "I'm not really cut out for this system."
19. "I don't have the same fear of being punished [at school]."
20. "I don't have the same fears...I don't feel [fearful] all of the time anymore."
21. "I don't want to behave. That's not thinking [for myself]."
22. "Letting go of perfectionism...perfectionism is death."
23. "Perfectionism and creativity...it's about blocks."

**Marie's essential themes.**

1. "Creativity or transformation is about being different when you leave from [how you were] when you walked in. Creativity changes you. It's a metamorphosis! Change seems to be a key thing with creativity.
2. "[My old teacher self was a silent] mime.... "I'm fighting my own battles."
3. "I'm ripping that [teacher] mask off."
(Marie had led a creative life up until she became a teacher. She felt that "in order to be valued [as teacher] I had to be this person who followed along this certain road, taking me away from who I am.")
4. "Now I'm authentic. I'm finally being me."
5. "I'm trusting myself more... I'm trusting my intuitive processes... I don't edit myself as much [at school]."

6. "But now as a teacher, I'm trusting that creative process that always worked for me before [when I was a theatre performer]."

7. "I don't care about the things that I used to care about before. I don't care about that person who I was afraid was going to walk through the door and tell me that I was doing everything wrong. I am slowly trusting myself to the process of what's going to happen."

8. "When I first became a teacher...I silenced my creativity. And now I'm opening up those doors again."

**Jesse's essential themes.**

1. "I'm definitely struggling. Maybe a bit more now."  
   (Jesse sees struggle as a necessary part of caring and trying to do better.)

2. "So they'd like me to be more rigid [and just teach to the required content] but I'm getting more confident."  
   (Since Jesse started speaking up to colleagues whom she sees as "rigid" teachers who "just teach the content," she is feeling yet more pressure from them to be "rigid.")

3. "Wisdom. I don't think I'll ever get there. I think that ideally you don't get there."

4. "I don't know." [It is okay to be naive and say you don't know.]

5. "Creativity and my nightmare...and feeling [that I was] different."

6. "I would like to become enlightened."

7. "I think I'm getting more confident. I can say "No, I don't agree with you.""

8. "Now I feel forced to say what I feel is right."

9. "[I have] more confidence in myself."

10. "My definition of creativity is broader now."

11. "Creativity is about who I am. It's about what I do."

**George Jeffrey's essential themes.**

1. "I find myself a lot more tolerant [of others who have opposing views, especially other teachers]."

2. "I thought that [other teachers] wanted me to be...more rational. I [now] realize that people aren't necessarily like that."  
   (In his first interview on initial teacher selves, George Jeffrey said that he thought that as teacher he should not be "too rational." For George Jeffrey, rational meant to be super organized and do
everything for everybody at school. This went with his idea of perfect teacher as martyr but he feared being used up by others).

3. "The teacher I want students to think I am' is a little reckless sometimes. Before, my perception was that I could be so [perfect a model] as a teacher that I could take a completely non-motivated student who takes no ownership for his own learning and turn him into something great."

4. [The teacher I am is] not so frantic."

5. "The teacher I long to be' is effective."
   (For George Jeffrey, an effective teacher is one who uses creativity. Before the research he kept his effectiveness/creativity a guarded secret at school because he was afraid that it would be sucked dry by other teachers.)

6. "I still wear white shirts and Gucci ties...but I'm just shaving every other day."

7. "[B]efore I considered the creativity frivolous fluff.... I'm accepting my creativity now. I'm practicing it more at school because I'm trusting my creative process."

8. "I don't censor my creativity as much [at school].... I am able to document the creative stages I go through.

9. "[I am] having some confidence in myself and allowing things to just happen.... I don't have the same issues of shame and shouldness that were there...when we began this research.... The shoulds are not as big a thing anymore, especially the shoulds from administrators."
   (George Jeffrey began to spontaneously refer to the demands put on him by others as his "shoulds.")

10. "My ideas about creativity have changed. At one time, being creative meant to me that you had to be a dancer or an artist or be in the fine arts. But I'm finding that I'm far more creative now, since I've stopped thinking that way."

11. "This whole examination of my creativity has been really interesting because I've been going out of my way to be creative in a high school situation that tries to retard creativity. [I]n 1995 when we did [my] first rep grid there was a dichotomy between my career and my life. I now believe that the ultimate success of a human being is to create a life that integrates personal and work lives."

12. "I had concerns about being panicked because I was so frantic. I'm not panicked now. I'm not holding my breath anymore."

13. "I used to think that if I was a martyr it meant I was a good person.... I want to be a resource to students but I don't want to be a martyr.... Now I see that ultimately being a martyr is not good for [me] at all [and that] I am allowed to say no."

14. "I'm still self-less in a lot of ways concerning keeping the student at the center of my teaching. But at the same time I'm being more self-ful as far as how I'm treating myself, and being realistic about how much I'm really capable of doing."
15. "The teacher I long to be" is falling. I like falling because you are going and there is no direction. Whatever situation you find yourself in, you handle it."

(George Jeffrey is also a circus gymnast. Falling could be seen as a negative metaphor for teaching but George Jeffrey sees falling as freeing, as in free-fall.)

Altogether, I identified 67 essential themes of transformative experience from Eleanor’s, Marie’s, Jesse’s, and George Jeffrey’s experiential accounts. I had originally assumed that the experiential accounts developed from the three interviews would be used in Chapter Six as descriptions of each co-researcher’s experiences. I later decided to transform the experiential descriptions into a pastiche poetic and anecdotal form. Further elaboration of that process and the co-researchers’ trilogies are is found in Chapter Six, Encountering the Teachers: Trilogies of Transformational Experience.

The final step: Apprehending the essential structures of experiences of transformation of creativity and teacher self(ves).

The final step in my phenomenological analysis was to apprehend the "essential structures of the experience being investigated" (Polkinghorne, 1989, p. 51). I must backtrack here to provide the time frame for this process. Some months before, after I had assembled the experiential descriptions of each co-researcher and isolated their essential themes of transformation, I also made a set of 4" X 6" yellow index cards for each co-researcher. On each card I wrote the co-researcher’s name, and one essential theme (by theme number) as listed above in "Essential Themes of Transformative Experience for Each Co-Researcher." Some months later, and after I had fashioned the poetic and anecdotal-narratives (Chapter Six), I lay all of the 67 essential theme cards out on my bed. In the middle of my bed I lay an orange index card onto which I had written the research question: "What is secondary teachers’ experience of transformation as they simultaneously encounter their creativity and teacher selves through self-designed programs of teacher development?" As I lay each yellow card down, I read it aloud considering its meaning to the co-researcher, the other co-researchers, myself, and the research question. I then attempted to group the cards in different ways. For example, I had many versions of "saying no, changes in ideas about creativity and the creative process" and "being authentic and real." For about an hour I continued to shuffle, read, and re-group the cards. Then, and only then did the illumination take place. Howard (1982) describes the creativity paradox:
[In the creativity paradox] the artist both knows and does not know what he [sic] is up to, that he [sic] directs without foresight or preconception. (Howard, 1992, p. 118)

Two overarching themes (or essential structures) emanated from the 67 essential themes of transformative experience: (1) Encountering "the tyranny of the should" (Horney, 1950); and (2) Encountering the creative being and the real self. These two themes form the basis for the structural description of transformative experience of Eleanor, Marie, Jesse, and George Jeffrey as they encountered their creativity and teacher selves in this inquiry. I elaborate these overarching themes in my interpretive Chapter Seven which is divided into two parts. In the first part, I present a creative synthesis in the form of a phenomenological text written by Little Margie, my child-self as artist; in the second part, I present my explication of the overarching themes with the help of Eleanor, Martha, Marie, Jesse, and others from the research community. I now present my decisions about the respective roles of description, analysis, and interpretation (Wolcott, 1994) before concluding this chapter.

Deciding on the Roles of Description, Analysis, and Interpretation

As I stated earlier in this thesis, heuristic phenomenology (Moustakas, 1990) emphasizes descriptive accounts of experience. As I assembled the co-researchers' poetic and anecdotal-narrative depictions of experience (see Chapter Six), I realized that I needed also to represent my research findings in a more contextualized way. Chapter Seven contains my interpretation of the transformational themes of creativity and teacher self(ves) that are descriptively rendered in Chapter Six.

Wolcott (1994) suggests that qualitative data may be presented three ways: through description, analysis, and interpretation.

*Description* addresses the question, "What is going on here?" Data consists of observations made by the researcher and/or reported to the researcher.

*Analysis* addresses the identification of essential features and the systematic description of interrelationships among them—short, how things work...analysis also may be employed evaluatively to address questions of why a system is not working or how it might be made to work "better."
Interpretation addresses processual questions of meanings and context..."What is to be made of it all?" (p. 12)

Wolcott (1994) uses the metaphor of the teeter totter to describe the possible relationships between description, analysis, and interpretation. He sees description as the fulcrum, with interpretation and analysis on each side. The amounts of each ingredient depend on the purposes of the research. I have decided to dedicate to a substantial descriptive fulcrum (see Chapter Six), with the teeter totter weighing slightly heavier on the interpretive side (see Chapter Seven) than on the analytic (see embedded analytic text in Chapter Six). As an example, I present Eleanor’s experiential description as Appendix I.

I had produced four distinct types of representations by the end of my data analysis: experiential descriptions (Polkinghome, 1989, p. 50) from each co-researcher (considered as a data set and not included in the dissertation); poetic and anecdotal-narrative representations (Chapter Six) of each co-researcher’s experiences of transformation developed from their experiential descriptions; a third representation (Chapter Seven, Part One) in which Little Margie, my child-self-as-artist, presents her "Creative Synthesis"; and a fourth representation that I have called the "Explication" (Chapter Seven, Part Two) in which I elaborate and contextualize the essential themes of transformative experience that emerged from this inquiry. These themes are: (1) Encountering "the tyranny of the should" (Horney, 1950); and (2) Encountering the creative being and the real self. My researcher-self, student-self, and teacher-self voices are present in this interpretive chapter, as is Little Margie's voice and the voices of others from the research community. In Chapter Seven, although Eleanor, Martha, Marie, Jesse, George Jeffrey's, and Margie's experiences of transformation are presented as a whole, "the individual persons remain intact" (Moustakas, 1990, p. 51).

SUMMARY

I began this chapter with a presentation of the transformed research question. A detailed narrative account of my version of heuristic research methodology has also been provided. I have included the analytic procedure that I developed to transform the qualitative data first into essences of individual experience and then into a composite essence of experience.
In Chapter Six, I present poetic and anecdotal-narrative representations of the transformational experiences of creativity and teacher self(ves) of Eleanor, Martha, Marie, Jesse, and George Jeffrey. Chapter Six (descriptions of individual experiences) and the interpretive Chapter Seven (creative synthesis, and contextualized explication of composite experiences) should be viewed as complementary steps. As I have already explained in this chapter, the analysis of findings has been embedded into each co-researcher’s trilogy in Chapter Six.

I have chosen a different font to represent the voice of each co-researcher in Chapter Six. Each trilogy commences with a piece of art created by the co-researcher. I begin Chapter Six with an introduction. Here I elaborate my reasons to use poetic and anecdotal forms in this descriptive chapter. Eleanor’s art work and trilogy follows the introduction.
INTRODUCTION

In this chapter, I render first person descriptive accounts of Eleanor, Martha, Jesse, Marie, and George Jeffrey’s transformational experiences of creativity and teacher self(ves) using poetic and anecdotal-narrative forms. Each co-researcher’s description begins with his/her art work, and then unfolds as a chronological trilogy of teacher transformation. Co-researchers describe their art works at the beginning of their trilogies.

Each part of a trilogy reflects the respective focus of each of the three interviews used as the primary source of data in this research. In the first part of each trilogy, each co-researcher describes teacher selves as encountered at the time of the first interview. This may be viewed as providing the starting point (initial conversation) from which to infer change. In the second part of each trilogy, the co-researchers provide an account of experiences of encountering their own creativity from the time of the second interview. In the final part of the trilogies, each co-researcher describes experiences of re-encountering their original teacher selves as portrayed at the time of original encounter (the first interview). Here, their experiences of transformation between initial teacher selves and final teacher selves are described by each co-researcher; so too are their shifting understandings about creativity.

I present each trilogy as an unfolding self-portrait of each co-researcher’s experience. I began to conceptualize descriptions of experience as self-portraits after reading Self-Portraits (Koortbojian, 1992), a gift to me from my husband, Rudy. In the opening chapter, entitled “More than a likeness,” Koortbojian (1992) describes the act of self-portrayal through self-examination from the perspective of a visual artist:

Self-portrayal is a complex and contemplative act. The private nature of the task, and the intensity of self-scrutiny that it entails, has challenged artists through the
ages. Indeed, some works of art seem not merely to record but to embrace the very process of inquiry that such recording necessarily demands.

The self-examination takes a variety of forms. The artist's aim was often not simply the recording of a likeness, but the depiction of a psychological state, or social status, or the allegorical representation of abstract ideas. It was a challenge forever renewable, one with which many artists seem to have been almost obsessed. Durer, Rembrandt, Courbet, and Van Gogh are among those who painted their own image repeatedly. Self-portraits, especially by artists as gifted as these, not only testify to skill and inventiveness, but also reveal much more about their subjects than merely their image. (p. 7)

As I read this description, I recognized a similarity between the "self-examination" (Koortbojian, 1992, p. 7) that an artist undertakes when in the act of producing a self-portrait, and the "self-search" (Moustakas, 1990, p. 11) that Eleanor, Martha, Jesse, Marie, George Jeffrey and my self had undertaken in the act of heuristic inquiry.

Each part of a portrait-trilogy is viewed as a glimpse of each co-researcher as s/he appeared at particular times during transformation. I have provided the dates for each part of each trilogy. Returning to Koortbojian (1992) above, I see these self-portraits as works of art that "seem not merely to record but to embrace the very process of inquiry that such recording necessarily demands" (p. 7). The goal of my research is to portray and understand the meaning of the individual transformational processes that each teacher co-researcher experienced. As researcher, I decided that the co-researchers could best speak to their own experiences using their own voices. These self-portraits have been preserved in the first person voice of each co-researcher; I have also chosen idiosyncratic fonts that I felt represented the personality of each co-researcher. The fonts are from a collection called MoreKeyFonts for Macintosh. In the font manual, Robert Long (1996), a typographic expert, provides information on the historical background and "flavour" of each typeface to help in understanding its development and application. I have referred to Long's descriptions to explain why I have chosen specific fonts for use by each co-researcher; this information is provided at the beginning of each trilogy. As editor of our co-production, I made decisions about what parts of the "experiential descriptions" (Polkinghorne, 1989, p. 50) that I had assembled from the interview data to include in
each self-portrait. I also made decisions as to whether the particular parts of the self-portraits would be represented poetically or anecdotally. I take responsibility for the meaning making provided by my analysis which is embedded into each trilogy. These are analyses of the "findings" of this inquiry according to my understandings of the experiences of each co-researcher. As researcher, I have provided opportunities for the co-researchers to verify the trustworthiness of my understandings of their experiences throughout the research process (see Chapter Five).

Heuristic phenomenological research relies on the researcher to capture the details of the essence of experience. This aim of re-creating an authentic sense of what it was really like is perhaps the most powerful criterion for assessing the validity of this kind of research. The ending of each of the five portraits of experience is marked with corroborative reflection that was provided by each co-researcher after reading her/his "experiential descriptions." Each co-researcher has also created an artistic rendering of her/his creative being. These pieces of art frame the beginnings of each co-researcher's self-portrait. They were created on November 9, 1996 near the end of the research when I invited the co-researchers to my home to create some art to be used in my dissertation. To help with our creative processes, we used an audi-tape guided imagery exercise called Expressing Your Creative Being (Gawain, 1989).

For personal reasons, Martha was unable to complete the final research interview. Throughout the research process I always felt that Martha was not as involved in her heuristic process as Eleanor, Jesse, Marie, and George Jeffrey seemed to be. She said that she wanted to be involved, but it was difficult to meet with her for interviews. Martha decided twice to drop out of the research. As the research progressed, I began to notice Martha's pattern of resistance and unwillingness to finish what she had started. It seemed to me that she may do this to avoid being judged. Cameron (1992) calls this pattern perfectionism. Cameron believes that perfectionism interferes with the creative process by blocking it at initial stages. During the research I wrote out this quote from Cameron and gave it to Martha. Martha agreed that this described some part of her self:

Perfectionism....You may call it something else. Getting it right, you may call it, or fixing it before I can go any further. You may call it having standards. What you should be calling it is perfectionism.
Perfectionism has nothing to do with getting it right. It has nothing to do with fixing things. It has nothing to do with standards. Perfectionism is the refusal to let yourself move ahead. It is a loop -- an obsessive, debilitating closed system that causes you to get stuck in the details of what you are writing or painting or making and to lose sight of the whole.

Perfectionism is not a quest for the best. It is a pursuit of the worst in ourselves, the part that tells us that nothing we do will ever be good enough.... (Cameron, 1992, p. 120-121)

In the end, Martha and I decided to include her experiences from her initial examination of teacher selves and her creativity narrative; her section consists of only two parts, not three like that of the other co-researchers. Martha's corroboration is also provided at the end of her portrait. I still feel that Martha may have been giving me what she thought that I wanted to hear as researcher, that is, that an examination of her creativity and teacher selves had led to her transformational experience. Her presentation of self always seemed to me to be contrived to fit in with what she perceived to be the findings of the research -- her realization that in the end she was a creative teacher after all! This seems to me to be too much of a "happily ever after" ending, all tied up neatly by the end of the research project. As researcher, I had never prejudged this kind of outcome for any of the co-researchers. I feel that I never came to know Martha in the same way that I came to know Eleanor, Jesse, Marie and George Jeffrey through this inquiry.

In Chapter One, *Encounter With My Self And My Dissertation on Teacher Creativity*, I have stated how I have depicted my multiple self, as an educational artist and as a heuristic-phenomenological researcher. In this passage, van Manen (1990/1992) compares the work of the artist with that of the phenomenologist:

Just as the poet or the novelist attempts to grasp the essence of some experience in literary form, so the phenomenologist attempts to grasp the essence of the experience in a phenomenological description. A genuine artistic expression is not just representational or imitative of some event in the world. Rather, it transcends the experiential world in an act of reflective existence. An artistic text differs from the text of everyday
talking and acting in that it is always arrived at in a reflective mood. In other words, the artist recreates experiences by transcending them. (p. 97)

After I had re-constructed the interview data into "experiential descriptions" (Polkinghorne, 1989, p. 50), I re-read these co-researcher narrative accounts, one after another. I was overcome with a sense that the linear, connected text seemed contrived and tedious and not reflective of how the teachers had used their voices and their bodies to express their experiences aesthetically. This first attempt at representation seemed to me to be just words "capturing [only] a few flecks of meaning" (Sanders, cited in Brussat & Brussat, 1994). As I re-listened to the audio-taped voices of Eleanor, Martha, Marie, Jesse, and George Jeffrey I felt even more dissatisfaction with the experiential descriptions that I had assembled. My researcher-artist self alerted me to a problem with the form.

Needing to find ways of representing elements like silence as well as talk (Bergum, 1991; Tavlin, 1995), I returned to my Ezra Pound (1968) and other free verse poets (Cummings, 1994; Rilke, 1938; Roethke, 1950; Sarton, 1993; Sexton, 1988) so that I could see how they had laid out text to express experience emotionally and aesthetically. Richardson (1994a) argues that "[p]oetry is...a practical and powerful method for analyzing social worlds" (p. 522). She reflects upon writing up interviews as poems:

Writing up interviews as poems honors the speaker's pauses, repetitions, alliterations, narrative strategies, rhythms, and so on. Poetry may actually better represent the speaker than the practice of quoting snippets in prose. Further, poetry's rhythms, silences, spaces, breath points, alliterations, meter, cadence, assonance, rhyme, and off-rhyme engage the listener's body, even when the mind resists and denies it. (p. 522)

At the same time I read examples of phenomenological writing to see how it differed from the more literal accounts of experience that I had read. I found an elegant simplicity to phenomenological writing. It must take a great deal of practice to get it right.
To relate my work as a phenomenologist to my work as an artist I have relied upon two different forms of representation in this chapter. I have used poetic form (prose poems that do not rhyme) in parts of this chapter where Eleanor, Martha, Marie, Jesse, and George Jeffrey describe their experiences of transformation through encounters with creativity and teacher selves. Through the free verse of the prose poem, I was best able to re-construct the interview/conversations as I remembered them spoken. I have also used anecdotal-narratives as another form through which co-researchers are enabled to describe their different transformative experiences. I see anecdotal-narratives as being similar to the fragments or pieces of my life experiences that I presented in Chapter Two. According to van Manen (1990/1992), anecdotes are "a special kind of story" and a "common rhetorical device [used] in phenomenological writing (p. 115) to "tell something particular while really addressing the general or the universal (p. 120). Citing Verhoeven (1987) van Manen (1990/1992) elaborates that anecdotes are not to be understood as mere illustrations to "butter up" or "make more easily digestible" a difficult or boring text. Anecdote can be understood as a methodological device in human science to make comprehensible some notion that easily eludes us... if we cannot quite grasp the point or essence of a subject and we keep looking at it from the outside, as it were, then we may be satisfied with an anecdotal story or fragment (Verhoeven, 1987). (p. 116-117)

**SELF-PORTRAITS (IN POETIC AND ANECDOTAL-NARRATIVE FORMS)**

I now present these poetic and anecdotal-narrative depictions of experience as self-portraits. Each co-researcher's section begins with a piece of art through which their encounter with their creative being is represented. As I have already stated, I have chosen a different font for each co-researcher; my rationale for my font choices has been included at the beginning of each co-researcher's section in Chapter Six. These self-portraits provide Eleanor, Martha, Marie, Jesse and George Jeffrey's individual encounters with the research question:
What is secondary teachers' experience of transformation as they simultaneously encounter their creativity and their teacher self(ves) through self-designed programs of teacher development?

Eleanor's artwork distinguishes the beginning of her section in the next chapter. It contains many mythical creatures and images from nature. When she was finished making her art of her encounter with her creative being she described her images:

Moisture, moss, waterfall, hot spring, darkness, sunshine, water, tree, inside, outside. My creative being goddess flower scent, Christmas goddess angel, the man with chin beard hair blowing in the breeze. Anima? Then a creature with eyes flashing beyond. All these things are my creative being. My creative being is a shape changer... all present at the same time. And me, dressed in animal skins. I sit high on a tree looking out. "Eat and sleep" my creative being said to me. (Field Notes, Eleanor, November 9, 1996)

Following Eleanor's painting, I present her encounter with teacher self(ves) and creativity. So as not to deface the works of art introducing each trilogy, I have chosen not to mark them with page numbers.
ELEANOR'S TRILOGY - PART ONE

Eleanor's Initial Encounter With Her Teacher Selves
(From Interview # 1 - January 5, 1995)

These prose poems depict Eleanor’s teacher selves as expressed in her first interview (January 5, 1995). You will recall that she used the museum postcards as metaphors for her various teacher selves and then constructed her repertory grid (see Chapter Five). Eleanor’s repertory grid elements from her first interview included:

• the teacher the art consultant thinks I should be
• the teacher I fear to be
• the teacher Tom and some other teachers think I should be
  (these were a group of teachers in Eleanor’s school who criticized her
  and made her feel inferior)
• the teacher administrators think I should be
• the teacher I am now
• the teacher other teachers think I should be
• the teacher that painters/artists think I should be
• the teacher I wish to be
• the teacher I was in the beginning

I have chosen certain repertory grid elements to shape into poems of Eleanor’s original experience of teacher self(ves). I felt that these elements most accurately expressed Eleanor’s teacher selves at the time of the first interview: the teacher that I am now, the teacher I was in the beginning, the teacher administrators think I should be, the teacher I fear to be, the teacher I want to be. I have maintained her repertory grid elements as the titles for each of her poems in this section. These elements/titles best relate to the change that Eleanor experienced by the time of her third interview (January 9, 1997).

I chose the font Cassia for Eleanor. Like Eleanor, Cassia’s distinguishing feature is its "quirky individuality" (Long (1996), cited in MoreKeyFonts for Macintosh Manual, p. 11). Eleanor’s trilogy now opens with her original depiction of teacher self(ves) from January 5, 1995.
The Teacher That I Am Now
(It's About Inadequacy)

The teacher that I am now...in a sense it's about inadequacy...inadequacy in a way.

It's about my inadequacy with art.
It's the hugeness of art.
How much I know about art I could fit into a thimble.

I think I am capable of doing it. Like on another level I think I can.

What's the big deal? I teach art at my school.

You know, many artists are self-taught.

My concern is about knowledge...it's about not having enough background in art.

I feel that some of my colleagues think I should be a master artist.

I feel like more of a craft person.

My concern is that I don't know how to teach painting.

The teacher I am now...is about wonder and reverence for life, for beauty.
It's about respect for things and people and living stuff.

I do talk about this daily to the students.

One of my colleagues said to me "You're trying to re-cycle. You re-cycle everything in your art room. That's why it's so messy. That's why you have the paper there. Here you're collecting pop cans, there's metal over here, there's plastic over here."

I don't produce garbage.

I am a child.

And I still think that I want to keep that child likeness.
It's about wonder.

The teacher I am now...I do more like social work.
I'm a listener.
My classroom is open, open, open.
I feel a lot more free inside my room.
Administrators want me to be in control, in authority, with some kind of distance between myself and the students.

This is like...the professional part of things.

The teacher I am is about how I want to give things to students even if they don’t want to take it.

I just offer in different ways.

I think that is a good thing about me as teacher...teacher me.

I don’t think that kids feel abandoned by me, you know?

The Teacher I Was In The Beginning
(I Was a Rager. I Was Terrified Too)

When I got my first teaching job,

I was the rager.

They used to call me the terminator or the hit man, you know?

...difficult parent, difficult person on staff, if someone was needed to scream at administration, whatever.

I was the rager.

And that was, in a way, valued.

I was the rager.

And I don’t see myself as so much of a rager now.

I don’t really like that because I think it’s a loss of passion, in a way

When I got my first teaching job,

I was terrified too.

I didn’t know how to talk in front of these grade 11 kids.

I looked so young. I wanted to look older. I wanted to have authority.

So I bought all these women’s suits...women’s suits and silk blouses.

Not having people take me seriously...has always been a problem.

The Teacher Administrators Think I Should Be
(A Nice Girl. To Sit at Their Feet and Listen)

Administrators want me to be a nice girl, and behave and be good.

Be a nice girl.

THEY want me to cower and be timid.
Be a nice girl.
To sit at their feet and listen...that behaving thing.
I think administrators should help make my job easier
and THEY just want to give me more work or have me work for them.
I had a meeting with HIM this summer. He called me into his Principal's office.
"Things better be different this year with the art room" he said
and be a nice girl..

The Teacher That I Fear To Be
(Timid, Restricted by Feelings of Modesty or Not
Wanting Attention or Not Wanting Heat, Afraid to
be Afraid)

The teacher that I fear to be is timid.
I fear to not do what I think I should do.
I fear to be restricted by feelings of modesty or not wanting attention, or not wanting heat.
I'm afraid of being afraid.

THEY said that there is a real problem with the mess in the art room.
THEY have said that many many times.
THEY wanted me dead. Administration wanted me dead because then
THEY could get someone else in who would be neat...be cleaner...you know?
THEY watch my paperwork more closely too.
THEY think I should be neat and clean and have lots less stuff.
THEY would love for me to run a paper and pencil art program.

One of my colleagues said I have to keep my nose clean.

The teacher I fear to be is what the media describes...the teacher waiting for the summer vacation. It's the kind of teacher who says "When I get all my paperwork all nice and beautiful I can just pull out the file., and that's the lesson for today." It's the teacher who has two binders...and that's their freakin' course.

I hope that I'll never be a teacher like that.
The Teacher I Want To Be
(Having More of a Voice)

The teacher I want to be is about having more of a voice.
Being more savvy,
being more political,
to get things I want,
to make more things happen.
to get more money for my art program,
to learn how to deal with school administration,
to be a political animal.

ELEANOR'S TRILOGY - PART TWO

Eleanor's Initial Encounter With Her Own Creativity
(From Interview # 2 - August 8, 1995)

This prose poem "Seeing With a Third Eye," depicts Eleanor's reflections on her own creativity as documented from the time of her second interview (August 8, 1995). This title has been taken from Eleanor's own words. In Buddhism, "the third eye of Buddah, the 'flaming pearl,' is spiritual consciousness, [and] transcendent wisdom" (Cooper, 1978/1995).

To prepare for this interview, Eleanor had filled out the Creativity Form (see Appendix D) which I designed to assist co-researchers in examining their assumptions and experiences of creativity.

Seeing With a Third Eye

Creative people are amazing, living, happy, useful, interesting, honored, crazy,
(I don't mean that badly though), willful, thoughtful, winners.

Creative people are lazy
(I do have some concern about being a dreamer.)

For me, being creative is wanting to produce.
I can do a lot of things at the same time but I don't want to be
an unproductive dreamer.
Those are my assumptions about creative people.
Now I don't know why they came out in that order
or even why they even came out
at all.

Mother
in a way celebrated creativity
but sometimes expressed jealousy because of some creative things I would do.
Father
I just don't know.
Family
considered creative people kookoo.
I remember
my Mother showing pictures drawn by her brother, my Uncle Leonard.
Uncle Leonard used to be able to draw tremendously...
women and all these other things.
He dyed his hair blonde and went to the nude beach.
A real weirdo...that Uncle Leonard,
kookoo, you know?

Primary education
creativity was embraced and nurtured
singing in school plays, dancing on stage, playing statues, tent and fort making, painting,
drawing, gardening, writing, and literature...like reading stories.
I used to be a performer but stopped after grade three.
Everyone considered me an artist.
I remember
one day in grade four
doing art and everyone had to come over and
I had to show them how to draw a real tree.
lot of guts then.
secondary education creativity was stifled.

Never took art in high school
just got onto this rational intellectual thing to be a lawyer, like my two uncles. 
Art was left to other people at that point. (I felt intimidated by art.) 
During adolescence art was like sexuality separate from my life. 
Losing art and losing childhood. 
I got separated from art then...somehow.
post secondary education 
creativity was opened up again. 
second year in university 
"Oh my God there's a faculty of art here. I'm going to join it."
art all of the way through.
far enough away from my parents, who by my high school years really did consider art fluffy.
teacher education 
creativity furthered in my art class because of this teacher we had 
Richard, and the beginning of my art thing 
a huge amount of freedom but not the experience to do enough art. 
university and then again at teachers college, 
I learned that I have to do art for the rest of my life.
You can train yourself out of creativity. I did.
Part of my high school and university trained me out of what I'm trying to recover now.
It is only me standing in the way of developing my creativity 
I am not going to let that happen anymore.
No excuses.
The only thing that can stop me is 
me 
not taking care of myself and nurturing my creativity. 
I think I've really quieted my inner critic. 
I thought I couldn't be an artist because my hand couldn't realize what was in my mind's eye. 
I didn't trust my hand. 
My mind's eye is so much bigger and better than what my hand can realize. 
Really, to be an artist is really seeing with...a third eye 
I want to find that. I'm trying. 
It's about tapping the unconscious. I want to do that kind of work.
ELEANOR'S TRILOGY - PART THREE

Eleanor's Final Encounter With Her Teacher Selves and Her Creativity
(From Interview # 3 - January 9, 1997)

These prose poems depict Eleanor's experience of re-encountering her original teacher-selves as she had portrayed them at the time of the original encounter (January 5, 1995). Eleanor describes her experiences of transformation between initial teacher selves and final teacher selves. She also elaborates her shifting understandings about creativity.

Am An Artist

My new comfort is being able to call myself artist.

I used to think "What business have I got being an art teacher?"

So I feel like I have been able to let more of myself out.

The kids see me as an artist now.

I represent something that is art to them.

To them art is mostly a mystery.

But they see me as an artist.

They think I'm free.

I'm not as free as I want to be,

Sometimes I still get confused and tired.

That's the human condition.

So to me, to have tension is fine because I am now able to call myself an artist.

I can call myself an artist.

This is the reason the eternal tension doesn't really bother me.

I spend that energy and when I'm spent...I have to do all this recharging of body.

That's why teachers are given the summer holidays.

I say the word "artist" now.

I do describe myself as an artist.

But it's not such a big deal because, I think what I do is art.

It is art.

There's not the same kind of big deal about saying I'm a real artist.

It's not just something I'm calling myself.

It is a true thing.
Letting Go Of Perfectionism

So much has changed you know.

The letting go of perfectionism and the exploration...to make something.

I got really angry just a little while ago because I thought "I've gotta make something and see the finished product." And I had to do it until it was finished.

I actually have a whole bunch of things on the go...which I think is very important too.

The thing that you are working on is still there...and you might feed it by turning your attention to something else for awhile.

I think that perfectionism is death.

I have no harshness with myself anymore.

I do the best I can.

I'm not the same as I was before this research.

I did suffer from a kind of perfectionism and a kind of self-loathing that a lot of working women have.

Perfectionism and creativity...it's about blocks.

All I want to do is not be blocked, and try some kind of art every day.

Not being able to paint was a block.

I started painting

I did not know that, for me, painting is the joy of mushing around stuff.

Before I refused to experience any joy from painting because I had so much of an idea about the importance of the product.

Now, my respect for process is, so much better

This really quite intense self-examination has been about my own creative process.

Perfectionism And Creativity.

Perfectionism and creativity...it's about blocks.

All I want to do is not be blocked, and try some kind of art every day.

I have as my model, artist Francis Bacon.

He trashed his studio as he worked.

I can see how much is happening in the art room by how much paper is on the floor.
I Don't Have The Same Fear Of Being Punished.

I don't have the same fear of being punished.
That seems so funny to me that I was so concerned about that when we began this research.
I still fear being punished, and watched, and monitored, but the fear is just a little feeling now.
I still feel sometimes persecuted and misunderstood, but I don't feel like that all of the time anymore.
I don't figure my fear really prevents me from doing what I need to do at school.
It may actually be kind of creative because when I am afraid, I have to find some way of getting around it.
People want to restrict what I do because they feel it isn't what they do.
This would be my nightmare...not thinking, behaving, not being real, playing the game, untrue, and dead...
I don't think that any of these things could ever happen to me now.
I'm totally another person.
I could never be that.
I don't want to behave.
That's not...thinking.
(That's actually why I did go out and buy an evil eye to wear at school...to keep bad thoughts away from me.)

I Choose Not To Be A Victim

I have been a victim.
I think about Roseanne Barr. She said that it's not your fault if you're a victim, but it's your fault if you stay one.
I choose not to be a victim.

Now I have more confidence.
So that even if I do have those "poor poor me" feelings...I know they will pass.
Some of them are even habit, or just basically the human condition.

I've grown up a lot.
I don't blame other people for things anymore...really.
I still feel like I'm treated like a kid...or like a psycho...more like I'm pathological.
But I figure, I might have to fight, you know?  
I might have to fight. But I can fight now. Like, I am more...I'm more grown up.

Really Have To Take Care Of Myself

Confused, often tired, unacknowledged, poor poor me, struggling and stressed...
I do really feel those things...still.
What I've learned through this research is that I know I'm pretty high maintenance...and how much I really have to take care of myself.
I'm trying not to beat myself up anymore.
I just say to myself "Yeah, that's the way I feel. I got tired tonight and I'll just have to go through it. It's not because you're not working hard enough...you're not doing this...you're not doing that.
Yeah, we all get those feelings.
I'm sort of more accepting of them.
Yeah, I still feel like that sometimes but I think that I'm working harder to be happy, keen, and to be hopeful.
When I feel confused and tired all that it means is that I have to be by myself for awhile and recharge my batteries.
And now, I know how to do it!
Being confused and tired doesn't scare me anymore.

Continue To Be A Basket Weaver

I've realized that some people just don't understand what art is about.
They feel funny about it.
They don't feel like...it's them!
They think it's bizarre.

I always liked basket weaving, because I could have something in mind...and [then]
something else happens. Something else takes over.

I continue to be a basket weaver and make wreaths and all that, and work around
the nature calendar with people.

So I don't like what some people think...that fine art is that elevated from craft.

You know?
Some people still seem to think that I should be a master artist and not a craft person.
It doesn't concern me anymore.
I’ll Play On Anyone’s Team Now

We have an arts department now.
A group of us teachers just decided to act as an arts department...now we actually call ourselves the arts department.
Instead of avoiding committees like I used to, I joined the professional activity day committee, the Peace Garden Club, and all that. I think I’m more of a team player now...maybe I’m not more of a team player but I have more opportunity to be a team player. I’ll play on anyone’s team now.

I Feel Like A Visionary

I feel like a visionary.
It’s a funny word but I can say visionary (in my own way.)
This is all personal.
I know that I am different. I’m not like everyone else. I don’t feel I have to be.

I Am Meant To Teach

When we started this research
I was desperate to do it.
I just felt like Anna Freud. I didn’t know who I was.
I didn’t know what I was doing in that teaching job.
And, like, now I think that I am real.
I think that I am meant to teach.
I don’t wonder anymore “Who am I? Where have I been?”
The reflection that I’ve done during this research has made the difference.
The reflection has got me here in that short time.
It might have taken much longer.
About my teaching?
I know how to teach painting...which is just paint.
Paint.
I’m really clear about my teaching method for art now.
I'm Not Really Cut Out For This System.

I had a dream

that when I came back to school last September everything looked empty. But there was this cupboard, just for pencils.

Some teachers here feel I should run a pencil-and-paper-art-program.

Every day in art class these two girls say "We don't know what to do." I say "You know what? This is strange paper with a shiny surface. Take out a bottle of ink. I think what you could do is moosh it around with brushes and see what happens with it...and something is going to happen." And they said, "But what if we wreck it?" I said, "Then you turn it over and use the other side." But there's a mess that comes with that.

I need help with the mess. I do have problems dealing with some things.

On my first Rep Grid, I put "neat" as being opposite to the "innocent, idealistic, powerful, modest, student-like teacher I want to be."

Picasso says we have to be more childlike to be artists.

To most people neatness is actually a virtue.

I tell the kids all of the time that they should get their hands dirty.

I actually do fear being neat...but I have no fear of being innocent and idealistic.

I really don't myself have a real desire to be neat.

Like, being organized is an important one.

But neatness.

...I don't think of it really so much a virtue.

I just don't.

I see neatness as negative.

It's something that's really imposed on me.

I think that THEY still think I should be neat and I get in trouble for the neatness thing.

I think I probably will always be persecuted in some way because of this neatness thing.

Being persecuted doesn't make me feel like a rotten human being anymore.

People can persecute.

It doesn't affect my self-esteem.

I think it's more about their self-esteem.
So that's the big huge shift for me.

It's always about neatness.
When some other teachers fill in for me when I am ill, they find it difficult because they would like the students to sit in a certain place and do nothing.
Those teachers would like the students to kind of just behave.
And so these teachers wish that I would not allow the kind of freedom that I allow.
They said I wasn't doing my job because the kids weren't controlled enough.
I think that what I want to do is free the students,
free them, free them, free them.
Since we began this research, I haven't been too shackled by neatness.
And now I'm more sort of accepting that I'm not really good at that.
It doesn't hurt me as much.
I always think that you can't do everything.
I can't do everything. It's a thing about energy.
I've only so many hours in a day.
The neatness is like some of the cop stuff that I resent having to deal with in our system.
I don't want to talk to them about the morality of the way the students trash the art room. You know?
Because I don't trash the place and I don't want to have to talk to them about that.
So, then, the neatness is like some of the cop stuff that I resent having to deal with in our system.
I have been told by school administration that I'm not doing my job if I don't make the students be neat.
I think that, that's more than I want to have to do
in my job.
(There's that complaining again.)

I'm not really cut out for this system.

It's hard for me to work in this kind of environment.
I'm doing cafeteria supervision next week and I find that depressing
because the kids think that other people should have to pick up after them.
We're supposed to pick up their french-fry potatoes.
I don't use french-fry potatoes.
It's disgusting.
I have been told by school administration that I'm not doing my job in the cafeteria if I don't make the kids be neat.
If I was more powerful, I wouldn't have to be neat.

Because, neat is really just a punishment... put on me.
I'm supposed to be neat because THEY need me to be neat.
I realize that some people don't want me to feel powerful.
I don't want to become more neat but I got a severe punishment at school last spring for not being neat enough.
That caused me to be depressed.
If I was more powerful, I wouldn't have to be neat.
I realize that some people don't want you to feel powerful so that they can tear you down.

But actually, personally I do feel more powerful.
I do also feel attacked.
But I do actually feel more powerful, if I think about what I was able to accomplish at school.
I feel like I did things in the past two years that I never did before and I do have more confidence, actually.
Yes, I feel more powerful.

If I was more powerful, I wouldn't have to be neat.

Maybe I can just say "No!"
If someone tries to say to me "Well you should be doing this and you should be doing that."
I'll say "No, this is what I need, Okay? I'm the art teacher. I work with the students. This is what I need. This is what I believe in... which isn't going to change because it's more convenient for some other people and because it's too messy. What I need help with is this... which I don't know how to do."
So, I could use some help from administration on how to do these things better.

ELEANOR'S CORROBORATION
(December 29, 1997)

As I re-read this collaboration below, I can still picture Eleanor pacing around her living room floor, spilling out her story. She seemed excited. She also seemed afraid. I think that Eleanor has courage. May (1975/1994) says that we need courage to create. She is following her heart. In this corroboration, Eleanor combines her
experiences of creativity and teacher development into one word, freedom. She can best tell you herself about the unexpected outcome of her teacher transformation.

I know now that I need to be free

I'm resigned to getting out of teaching in a high school. Now I know that I'm going through the mourning period. There is a bit of failure feeling there too. But only a little bit. Most of me is my child—lovely, wonderful little me saying "Yea, I'm getting out!"

Another voice, a bad parent voice, says "Oh, why can't you stay in teaching. Why can't you do it?"

It's because of my soul. It's like what you said about when you became Mrs. Mac Donald, Margie. Well no thank you. I do not want to become Mrs. Mac Donald either. I could stay in teaching and become Mrs. Mac Donald. But I have choice. I feel like some of my colleagues only see themselves as a teacher only in the classroom...but, I can teach anywhere. I want a better balance between making my art and teaching. I don't want to teach in a school system with the hours and 1600 bodies in a school.

I know that I am a teacher.
I know that I am an artist.
I know how to teach.
I learned that I have to do art every day to teach it.
And I have to be as free as possible.

I feel energized since I have made this decision to leave high school teaching. The whole research process has shown me that I am a good teacher. On December 9th I decided. I'm leaving this school. I'm taking a leave. I made the decision because then I'll have to find something to do. I danced around that day! I'm taking a leave and I'll find what to do. Robert Wicks in "Touching the Holy" writes that we'll find our right and perfect work if we look for it. Finding your right and perfect work is the job that all of have on earth. That's all about freedom. I am thirty-seven and I've decided to get out. I have always done what I was supposed to be doing.

I am an artist...but I feel delayed. If I could have accepted that I was an artist sooner then I would have already found the right and perfect work for myself. Some people in
my family will say "That's crazy, leaving your job." But, there are people who make a living doing what they love.

I like to have intimate relationships with other people. In my job I can spend only two minutes with some students. I feel that there are always too many students tugging at me and waiting for me. I don't know how to be at arm's length with the students. I don't have enough love in me for all of them...and then I do feel bad.
I would like to teach courses where people sign up, like continuing education. I just don't want to deal with the behavioral stuff that I have to deal with in high school. I could even handle some kids who don't want to learn if there weren't so many kids in the classes.

Examining my creativity and my teacher development is all about freedom. In my creativity I must be as free as possible. Every day I have tried to figure out how I can be most free. Creativity and teacher development came together in freedom. I cannot be free in this school. I've decided for me...I have to get out.

I can actually look at a kid's work now and show them how to improve it. I'm not afraid to do that because I absolutely know that I know. I know that I know from drawing every day...from being a real artist. Before I didn't know what my own way was...I needed to be an artist to teach art. I need to do art every day. But sometimes I am up drawing until one in the morning and then how can I get up to go to school in the morning. Art takes time.

Stepping off the streetcar recently...I remembered how I took a photo of a...I think it was a Calvin Klein ad in New Jerusalem in August. The ad said "Just be." Just be.

How do I separate the teacher I am from the person I am. I do not. In the classroom I am me...Eleanor. My creativity is me...Eleanor. I have to be me.

Play.
Have fun.
Be free.
Free to be me. That's what this research has done for me. That's my teacher transformation.
I know now that I need to be free to be me.
SUMMARY OF ELEANOR’S TRILOGY

The teacher that Eleanor was at the beginning of the research was one who was feeling inadequate about calling herself an art teacher even though she was teaching art in a large high school. She was concerned about "not having enough background in art." Extremely self critical, she dared not call herself an artist because she felt that she did not know how to teach painting. Eleanor also discussed her dilemma of being an environmentally conscious art teacher who tries to re-cycle everything in her art room. "I don't produce garbage" says Eleanor. But the school administrators view her re-cycling efforts as posing a fire hazard. She feels persecuted and fears punishment, "They wanted me dead. Administration wanted me dead because then they could get someone else in who would be neat...be cleaner...you know? They think I should be neat and clean and have a lot less stuff." In her initial interview, Eleanor describes how she is regularly "called" to the principal's office for a scolding because of the "mess" and how she feels that the school administration wants her to behave and be a "nice girl...to sit at their feet and listen...that behaving thing." Eleanor treasures and protects the "child likeness" she feels she still has. According to Eleanor, being taken seriously "has always been a problem." The teacher Eleanor wants to be is one with "more of a voice...being more political...to make more things happen...to learn how to deal with school administration." At the same time Eleanor fears to be "timid," especially when confronted by administrators for not being a "neat and clean" teacher." Eleanor fears being "timid" but that is how she feels administrators want her to be.

Eleanor's childhood life was rich with creative experiences. She considered herself an artist then. But in secondary school "creativity was stifled" when she "just got onto this rational intellectual thing, to be a lawyer, like my two uncles." In adolescence she became "intimidated by art." She saw art as "separate from my life...like sexuality" and she describes how "you can train yourself out of creativity" and how "part of my high school and university trained me out of what I'm trying to recover now." Eleanor explained that she thought that she could never be a real artist "because my hand couldn't realize what was in my mind's eye." She also elaborated her assumption that creative people were lazy and how that assumption led her to a frenzy of artistic productions to prove to herself that she was not just an "unproductive dreamer." Eleanor also recollects childhood memories of Uncle Leonard, her artist uncle whom she described as being "koo koo." In The Nephelococygia of The Birds
by Aristophanes, Cloud-Cuckoo-Land was an imaginary city built in the air by the birds. Cloud-Cuckoo-Land [and the cuckoo bird] often refer to impractical Utopian schemes (Evans, 1981, p. 246). Eleanor talks about what stands in the way of her developing her creativity “It is only me....I am not going to let that happen anymore. No excuses. The only thing that can stop me [is] not taking care of myself and nurturing my creativity.”

As Eleanor re-encountered her initial teacher self(ves) at the end of the research process, she seemed surprised by how she had depicted them. “I don’t know her!” she exclaimed. Eleanor had changed. She still faced some difficulties, but her experience of transformation offered her hope. She no longer felt “inadequate” about her artistic skills and she is able to say without reservation, “I am an artist.” And she sees how she can be a “craft person” and artist at the same time. According to Eleanor “now my respect for the [creative] process is so much better.” Eleanor also feels that she is “real” because she knows who she is as a person. Eleanor used to feel “confused, often tired, poor poor me, struggling and stressed.” Now she is “trying not to beat herself up anymore.” She refuses to be neat, and she sees neatness as “some of the cop stuff that [she] resent[s] having to deal with in [her] system.” She does not fear being punished by the administration all of the time anymore; now, “fear is just a little feeling.” She does not want to behave for the administration because “[b]ehaving is not...thinking [for myself].” Before, Eleanor's fear often prevented her from creative pursuits at school. Eleanor’s “rager” from her beginning years of teaching may be returning; she realizes that she can just say “No!” if someone tries to tell her what they think she should be doing when in her teaching role. Eleanor felt that she had developed a “thicker skin” as a result of participating in this research; but she also stated how she had “bought an evil eye to wear at school...to keep bad thoughts away from me.” Embedded in the third part of Eleanor’s trilogy is “I’m not really cut out for this system.”

In her corroboration at the end of the research process, Eleanor asserts “[m]y new comfort is being able to call myself an artist.” She has also made the decision to leave the school system to teach art in an environment where she can be free to be herself. “How do I separate the teacher I am from the person I am. I do not. In the classroom I am me...Eleanor. My creativity is me...Eleanor. I have to be me.... I know now that I need to be free to be me.”
In the next section, Martha begins with her work of art. I discuss her reluctance to interpret it. Then Martha describes her initial encounter with her teacher self(ves). This is followed by her encounter with experiences of creativity. Martha's corroboration follows these descriptions. You will recall, dear reader, that Martha did not complete the research process.
MARTHA'S TRILOGY - PART ONE

Martha's Initial Encounter With Her Teacher Selves
(From Interview #1 - February 10, 1995)

These prose poems depict Martha's teacher selves as expressed in her first interview (February 10, 1995). Like Eleanor, she had used museum postcards to elicit her various teacher selves and then constructed her repertory grid (see Chapter Five). Martha's repertory grid elements from her first interview included:

- the teacher I was when I first started teaching
- the teacher I fear to be
- the teacher that Martha the former student should be
  (Martha was a high school student at the same school where she now teaches. Many of her former teachers are now her colleagues.)
- the teacher I aspire to be
- the teacher I am

I have used all of Martha's repertory grid elements to form into prose poems of her original experience of encountering her teacher self(ves) (February 10, 1995). I felt that Martha's Mother had exerted considerable influence on Martha's teacher self. I suggested that Martha include another repertory grid element called "the teacher that my Mother thinks I should be" but she decided not to. I have incorporated a Prelude which opens Martha's self portrait of teacher self(ves) from the time of her initial interview.

Martha's colourful and deceptively banal piece of art was created on November 9, 1996 (see Chapter Five, Encountering the Methods of Inquiry). Placed at the beginning of her trilogy, it is of an open eye encased into the middle of a multi coloured and layered pear shaped vessel. When Martha had finished creating this artwork of her encounter with her creative being, she was unable to describe the meaning that the image held for her. Instead she deferred to the other co-researchers present and myself as better able to interpret her meanings for her. Eleanor suggested that perhaps the eye symbolized Martha's creative being trapped inside a womb. Eleanor used the words "contained awareness" as a way of describing Martha's image. Martha only nodded as she considered Eleanor's
interpretations but she ventured no further on her own. At the same time, Martha apologized for falling asleep during the guided imagery exercise. That day, Martha disclosed that as a child she was "never allowed to paint." I was left wondering about two things: had Martha been frightened by the image she had painted of her creative being, or had she just not taken the exercise seriously?

Martha's artwork and her experiences of creativity and teacher self(ves) inspired me to use the Aladdin font for her self-portrait. This font has a vague resemblance to some Arabic scripts. It may seem extravagant and be difficult to read and I apologize for this. I feel that it is important that I use Aladdin for Martha because her creative being seems to me to be like the genie still trapped inside Aladdin's magic lantern. That is how I have interpreted her artwork. In her "Prelude" Martha laments how family members are always "trying to fit me into the box." In "Little Martha" she expresses feeling like a teacher who has been forced to stay in a compartment in her school. I think back to her initial comment about how she would be getting free therapy from me through this research. I wonder why Martha seems to be waiting for someone else to rub her magic lantern-tomb. Does she not realize that she needs to rub it for herself to be free?

At the beginning of her first interview of teacher self(ves) on February 10, 1995, Martha was angry. She blurted out these words that make up her Prelude as is presented here. She begins the Prelude by apologizing for wanting to go off topic and then by asking permission to do so.

Prelude:
The Real Me Is Coming Out Now. At 35

This is going to be off topic but it really isn't.

Should I tell you?

Everybody in my family, trying to tell me what to do, how to do it, to be on time. I don't want time. I don't want restrictions.

I phoned my mother, yelling. Really angry.
"Ma, I'm different. I've always been different. Don't tell me what to do. I don't want people to tell me what to do...how to do it. I want to have no restrictions. I want to be totally free." Really angry, everything came out. That whole idea again of trying to fit me into the box.

"Ma, I've always been different. You've always told me I'm different. Allow me to be different."

I want to be the creative artist.

I want to have no rules.

Timing. Everything. Everybody, all my life telling me what to do, how to do it, when to do it.

Always telling me that I'm the crazy one.

They don't know the real me.

I don't even know the real me.

The real me is coming out now.

at 35.

The Teacher I Was When I First Started Teaching (Sleeping, Dormant)

I just sort of saw myself...sleeping.

not being aware of a lot of things.

Like a little girl just going in there and playing around, enjoying myself.

I think I was asleep.

I wasn’t aware of what was really going on...

especially with staff.

I was in my own classroom

and I enjoyed playing with my students.

It was playful.

I saw myself as the little girl because I was young...

almost the same age as my students when I was teaching grade 13.

It was just like I was sleeping.

Dormant.
The Teacher I Am
(The Risk Taker)

There has been progression from the teacher I was when I first started teaching.
Saying and doing.
Things I do in my classroom...
things I say, doing something new.
and I like those aspects
that's what excites me.
So that's "the teacher I am." I do.
It's not to become totally who I am as a person but elements of myself are there because that's what sustains me.
Throwing the curriculum out the window.
Talking about sexual matters.
Telling the girls to be more assertive, to voice their opinions.
Taking a bite of the forbidden fruit.
The risk taker. It's the risk taker I am. I've become a risk taker.
That's "the teacher I am."

but not totally [voice elevated].

I'm not totally the teacher I want to be.
With "the teacher I am" risk taking comes every now and then but I want to reach the level where I'm totally... free.
Sometimes I feel a little bit of caution... a little bit, but I'm still blinded and I plow ahead because of... the excitement... the impulsivity... the spontaneity. I just do it. I don't censor myself, really.
I just let go.

I worry about it later.

There's a little part of me

...that says "One day you're really going to get in trouble."
The Teacher That Martha The Former Student Should Be

"Little Martha"
I was a student at that school where I'm now teaching.
My old teachers still see me in that perfect student role.
So I should have as teacher some of the qualities of the perfect student, you know?

Perfect
Everything very straight rigid.
This is what I should be.
Pencils sharpened,
being quiet,
follow the rules,
good marks,
always in uniform,
make no waves,
and...that's what they want.
That's the teacher image
my colleagues want me to have.
And they still make jokes about it.
I don't want to be
in that compartment anymore.
I'm not being true to myself.
The real me is not coming out.
Some colleagues at school still call me "Little Martha."
But even "Little Martha" wanted to be wild.
The Teacher I Aspire To Be
(The Trapeze Artist)
The teacher that I admire, that I want to be, that I aspire to be?
The trapeze artist of course...teacher as trapeze artist
let loose and free
less open it's okay
hair messy
sweating
ragged
just free flowing, fluid movement
that reflective trapeze artist
I want to be.

Still
I am
too preoccupied with doing
the right thing
in everything.
doing the right thing
in the school
and curriculum
and everything

natural
free
outside
that reflective teacher-trapeze artist
I want to be.
The Teacher That I Fear To Be
(Hangin' On to Somebody Else's Image of
What I Should Be)

Hangin' on
Hangin' on to

somebody else's image of what a teacher should be, what I should be.

Hanging on to the curriculum
not happy

grappling on

hurried and harried and unhappy and cynical, and all of that.

(I don't really fear to be like that.)

It's just that I see teachers who are and I think that there's a possibility that I can be too.

It can happen to anybody at any time

That's what's scary.

Everything
everybody
all my life

telling me what to do
how to do it
when to do it.

MARTHA'S TRILOGY - PART TWO

Martha's Initial Encounter With Her Own Creativity
(From Interview # 2 - October 23, 1995)

In "I'm Not Crazy...I'm Creative" Martha reflects on her own creativity through this prose poem crafted from her second interview (October 23, 1995). Like Eleanor, Martha had filled out the Creativity Form (see Appendix D) before the interview. This Creativity Form was designed to assist co-researchers in examining their assumptions and experiences of creativity. Martha had not given
any thought to her creativity before this opportunity. The title "I'm Not Crazy...I'm Creative" is taken from Martha's own words as she describes her experiences of creativity which she linked to her other experiences of feeling "different" and "crazy." Also of interest is Martha's question, "Is organization a form of art?" She addresses this question again in her corroboration presented at the end of this trilogy. (I have referred to Martha's trilogy, even though she did not complete her third interview.)

I'm Not Crazy....I'm Creative

Creativity.
all of this goes back like a long time.

It never hit me.
I've been stifled from a very young age.

I'm starting to believe that I

am an artist.

I like it a lot.

Family stories about me...
all negative.
I hit a kid in the street.
I told people what to do and how to do it.
I don't know if I had any ways to express myself.
I didn't have a voice at school.
I didn't have one at home.
This whole issue of creativity.
I never thought about it....

Creative people are
spontaneous, wild, happy, passionate, infectious. They help others bring out their creativity, energetic, alone, not understood by everybody. Ahead of their time, more accepting of others, alive.

Creativity is sort of contagious.
Creative kids aren't accepted by the others...they are alone.
My Mother thought that creative people were, crazy, abnormal.

different.

My Father, thought that creative people were dear.
Father, gardening wine making, cooking (always add a little spice) asphalt, very quiet large family (his brothers put him down because he does it wrong), stifled by my Mother.

Creative people in my family were labeled crazy.
Grandmother labeled crazy [almost whispered].
Mother labelled crazy too.
Mother, really creative, sewing arts crafts, speaks up in her own way, but has a quiet side...afraid of what people will think.

Creative people in my family considered black sheep.
I'm the one in my family.

In every family there is a person labeled as stupid or crazy.
My Mother-in-law, very creative pants, macrame, jewelry.
I've got tons of jewelry that she made...that she doesn't want anymore.
I've never done... any of that.

I love home decorating.
I just haven't had a chance to do it.

Creativity in primary education?
I don't remember much about that.
Playing, exploring, rows of desks.
I don't remember anything about kindergarten.
Grade 2/3...I remember rows of desks.
After that grade 5...more rows.
I don't remember art in school.
Grades four to six and eight...creativity was following the rules.
Secondary school creativity was independent work projects, extra stuff where you could express yourself.
I remember being pulled out of class to help other kids.
Maybe that was creative.

It was still something I had to do. They told me to do it. I didn't choose to do it.

Is that why I became a teacher?

So here I'm giving to others...but what am I doing to explore my own self?

In post secondary education creativity turned to Spanish, new words to use in different ways.

Lots of poetry in university.

Always by myself...on a park bench or in a lounge.

Poetry that comes from my soul never rhymes.

I can write a sentence with one word!

My principal controls my creativity.

Colleagues misunderstand or misinterpret my creativity...my artistry.

Often.

Burnt out teachers, cynical teachers suppressing a real part of themselves crush my spirit by dismissing my ideas. threatened?

intimidated?

or merely afraid?

As a child...drawing...copying nicely.

Drawing dresses for Mother to sew for me.

In my Mother's sewing room.

"Put all the zippers together.

Organize all the threads.

and the needles.

Arrange the sewing cupboards.

Put them in order."

Is organization a form of art?

Under my Mother's Singer sewing machine

is my name, "Martha."

It's still there.
"No Ma...shorter...make my skirt shorter."
"No Ma. I don't want it like this."
"I don't like that material."
"I don't want three things made of the same material."

She'd make it because she had a piece of material left over.
Always the same dresses...
one for me
one for my sister.
Public opinion, family expectations, traditional authority figures, fear.
Fear, more fear, what will others think?

My censors are strong...
Build up that intuitive idea, get it strong before I present it somewhere.
If I go with my first impulse, my first ideas, those are my creative ones.

I censor myself.
I stop myself from doing things.

And now, the students that come back
and tell me they see me as such a creative teacher.
I never thought of that as something special...creative.
Making a photo collage for my Uncle at Christmas.
I never thought that collage was a medium for me!

Lots of women become extremely creative once they have a child.
Hopefully I'll have a creative child because I think my parents were creative.
Photography, dancing, poetry, decorating, clothes coordinating.
I wrote a poem.
I'm not crazy...I'm creative.
I think I like myself more with this label
MARTHA'S CORROBORATION
(December 4, 1997)

For personal reasons, Martha did not complete the third interview of
re-encountering her teacher selves from her first interview (February
10, 1995). I recall
a telephone conversation with Martha in which we discussed how I could still use her
data without conducting the third interview. I still can hear Martha saying, "That's
my problem. I never finish anything." (Field Notes, Martha, March 17, 1997).
Martha did agree to read the experiential description that I had constructed from her
interview data and to then meet for a corroboration. This is Martha's reflection.
There is no title for this piece.

Society rewards you for following the rules. Doesn't it? So you
follow the rules, you get rewarded, but you lose yourself and you lose
your soul. And in losing your soul you lose your passion...your spark.
No wonder that when I was in Spain I was happy: I was free.
I experimented. I explored everything in every realm. I could be more
creative in my Spanish persona. The rules in Spanish were not
outlined and nobody else knew them so they couldn't judge me.
Being upright in an English society and the extra burden of being born
into an English family was like a double whammy for me. In
Spain even with the language, everything was more expressive,
liberating, inviting. It helped me to flourish...blossom. I don't even
know what the right word is for what happened to me then.

In this research I asked "Is organization a form of art?" This is one
of the key notions to do with my creativity. I think that some of my
most creative projects, like my student exchange to Seville, happened
thanks to my creative organizational skills. I feel that my organization
is a form of my self-expression. That's what I love about being
facilitator of the gifted program at my school. All I was given were
a bunch of boxes with some files and the possibility of a room. I came
in like an architect and designed the whole room and gave it shape. It is
still being crafted. I am still making changes. That room is me. This
is what I always wanted... a room of my own. I've got my photographs here. When teachers and students come in here, they respect the set up.

Time. We're always living in the future. Post-dated cheques... post-dated lives. And so we think that we have all that time because we post-date our lives. But we really don't have all that time. We spoil the present because we are living so much in the future. When you are really doing something that you really love—if you're being really creative and loving what you're doing, you don't think of the future because you're so enthralled and loving the present. And in some funny way... the future takes care of itself. The less you try to control and orchestrate your future by immersing yourself in the passion of the creative experience of the present, the more the creative experience will fuel and set up what's going to happen in the future.

When I started letting go and enjoying the creativity in my teaching, the future took care of itself. The position for the gifted coordinator that I always wanted appeared. Even though there were other people competing for the position, I was asked first. Of course, my first reaction was "I don't know if I can do as good a job as so and so" and "Do you want me to take the gifted course?" My Principal said "I want you to do it your way." This is all very interesting, because the new Principal even appeared at the right time. I like to lie in bed and think. Who says it's a waste of time? When I do this, I am using my time wisely...in my head. That time in bed is really important to me. And in my dreams... my dreams are so important to me. I don't even waste time in my dreams. When I do have to follow the clock, I am getting better at setting boundaries for other people. Before, I was too lenient about giving away my time. I have now realized that I need to set boundaries for others so that I can better use my creative spare time for myself. The whole issue about taking care of your time is about taking care of yourself. And if you take care of yourself you are respecting your creative being.
As a child, I was silenced at school. I was silenced about my intelligence in grade three. The teacher told me to come in after school to write an important test. Before the test, I ran out to the store to buy a chocolate bar—a Coffee Crisp. I rushed to get back and on the way up to the third or forth floor, I lost my Coffee Crisp. So I did that test but all I could think about was my chocolate bar. I tried desperately to find it after the test. I lost that chocolate bar. I lost respect for my actual capabilities that day when I wrote that test. I feel that I lost a bit of myself too. The next year I was in grade five. I never knew that I had been labeled gifted until recently.

My perfectionism is like at the other end of the spectrum from my creativity. My perfectionism is like my black hole. My creativity is like my guiding light. When the hole takes over it sucks the energy out of the guiding light. To get the guiding light out of that black hole of perfectionism, I have to crawl out of that hole. It feels like quicksand in that black hole. It's a real struggle to get out.

I think that the whole process of reviewing how I teach and pointing out consistently the creative elements, which have come from my own initiative, have just...further developed and strengthened my creativity. I see now that I've always believed in the creativity of each individual.

I am just amazed at how we accept the non-creativity every day at school. We give the same assignments, do the same things, give the same projects. We really expect sameness from the students too. It's not really mediocrity...but we really never expect anything beyond that from the students.

I never thought I was creative, but I knew that I really was. That's why it has been so easy now to pull it out and talk about it...because I now know that it's in there. I think about teaching and about real life. There's a real connection between creativity and...I don't know what to call it...that experiential learning. I always try to build
in some component of what I call Curriculum with a big C. Little c curriculum is the boring stuff.

Big C curriculum is the life stuff. In schools we do much of the little c stuff and the kids do not make the connection between the little c curriculum and their lives.

I think that if you make teaching meaningful and connected to real life then tapping into the students' own creativity happens naturally. And then the student is on the road to self development and self actualization.

And isn't that what teaching is all about?

SUMMARY OF MARTHA'S TRILOGY

At the beginning of the research (February 10, 1995), Martha, in her Prelude describes how "...everybody, all my life telling me what to do, how to do it, when to do it." She tells of others "trying to fit me into the box" and how she wants to "be the creative artist" and "to have no rules." When Martha was growing up she was always told by family members that she was different, "I've always been different. You've always told me I'm different." She also got the message from a young age that she was "the crazy one" in the family. She concludes her poetic Prelude with "I don't even know the real me. The real me is coming out now, at 35." Martha characterizes her "teacher I am" as being a "risk taker" with "risk taking coming every now and then." She feels that she is a risk taker when she is "throwing the curriculum out the window." when she is "talking about sexual matters" with the students in her all-girl school, and when she is "telling the girls to be more assertive, to voice their opinions." I can't but wonder if Martha wishes that teachers had done the same for her when she was "Little Martha" in that same school. According to Martha, after taking her teaching risks "every now and then," "there's a little part of me that says [one day you're going to get in trouble]." Martha fears to be the kind of teacher who is "hangin' on" to somebody else's image of what a teacher should be. Martha aspires to be the teacher as trapeze artist who is "let loose and free..." to somebody else's image of what a teacher should be. Martha aspires to be the teacher as trapeze artist who is "let loose and free..."
because she is "too preoccupied with doing the right thing." Instead of being a "free flowing" trapeze artist, I see Martha's trapeze artist teacher-self hanging on to the end of a high wire by her teeth and spinning incessantly. When will Martha realize that only she holds the power to releasing her trapeze artist teacher-self from that anesthetizing whirl.

Martha could not recall having any creative experiences of her own in elementary school. All that she could remember was "rows of desks." As a child at home, Martha remembered "copying nicely" and "drawing dresses for my Mother to sew for me." She asked herself if "being pulled out of class to help other kids" was creative. In university, Martha discovered Spanish and poetry as sources for her creativity. She felt that in the high school where she worked, her principal "controls" her creativity; and "colleagues misunderstand or misinterpret" it as they "crush [her] spirit by dismissing [her] ideas." Martha also controls her own creativity: "my censors are strong." Martha related that in her family she was always told that she was "different" and creative people were "labeled crazy" and as "black sheep." Martha, when remembering back to a time when she would organize all of her Mother's sewing materials, asks "is organization a form of art?" Before this research, Martha had never considered her creativity.

At the time our corroborations, Martha seems to have thought a little further about her creativity. She articulated her perfectionism as her "black hole" and her creativity as her "guiding light." Martha elaborated, "To get the guiding light out of that black hole of perfectionism, I have to crawl out of that hole. It feels like quicksand in that black hole. It's a real struggle to get out." Because Martha did not re-encounter her original teacher selves in the third interview, I feel that I cannot meet her "transformation" with the depth of understanding that I have of the more engaging and even risk-taking experiences of Eleanor, Marie, Jesse, and George Jeffrey.

I now present Jesse's trilogy, beginning with her piece of art.
JESSE'S TRILOGY - PART ONE

Jesse's Initial Encounter With Her Teacher Selves
(From Interview # 1 - May 18, 1995)

As in Eleanor's and Martha's trilogies, I present prose poems (with an
anecdotal-narrative) as a means through which Jesse depicts her teacher selves from
her first interview (May 18, 1995). During this interview, she used museum
postcards as metaphors for her various teacher selves and then constructed her
repertory grid (see Chapter Five). Jesse's repertory grid elements from her first
interview included:

- the teacher I am
- the teacher other teachers in my school think I should be
- The teacher I was in the beginning
- the teacher I wish to be, but I'm afraid to do it
- the teacher I'm afraid to be

I have used all of Jesse's repertory grid elements to shape into poems to
represent her original experience of teacher self(ves). As with the other co-
researchers, I have maintained her repertory grid elements as the titles for each of
her poems in this section.

I chose the font Memoir for Jesse because she brought a manila envelope full
of her personal memoirs to our second interview. I have written more about this
episode in the introduction to Interview # 2.

Jesse's artwork distinguishes the beginning of her section in this chapter.
When she completed her piece she said, "I've never done anything like this before!"
This is Jesse's description of her image:

There are the buttercups in the glass from my nightmare. The edge of the sun covers my face...like a ball of flames. There were colours. I saw rows of dot things...little dots. Maybe they are migraine pills. Then I saw this horrible face. This is when I went into the pool. I was wearing a beautiful white flannelette robe thing that was so warm...so inviting. It felt so fantastic and clean. It had
big arms. I had this flowing hair and I was just running, dancing in a meadow...in this robe. To be creative I have to go through this wall of fire...through this awful stuff. I'm not sure what the awful stuff is. I feel like this is a locked in situation....There is no opening in the wall of flame. Maybe it's about life...you know where you want to be but you don't know how to get there. I know what I want to do...I'm just afraid to do it. (Field Notes, Jesse, November 9, 1996)

Jesse's opens her trilogy with her original depiction of teacher self(ves) from May 18, 1995.

The Teacher I Was In The Beginning
(Naive, Innocent/Arrogant Know-It-All)

At first pretty naive...maybe a little innocent
naive about the real world
naive about what I was about to begin
naive about just about everything.

In another way...coming out of the faculty of education I thought I knew everything about teaching
I knew everything there was to know
a certain amount of arrogance as well about just knowing so much
all of the latest things. I have it all. I know it all.
all I have to do is impart this knowledge to my students.

Two ways of seeing myself back then
as a very innocent, naive, young teacher
and also
as an arrogant know-it-all.

The Teacher I Was In The Beginning
(The Saviour)

Save all these little children.
Be the mother to everyone.
Be the most wonderful teacher.
Teach them. Look after them all.
The Teacher I'm Afraid to Be

(Taking Their Brains Away)
So lackadaisical
not really caring
just kind of laid back
who cares
just worried about me
chopping off students' heads.

Taking their brains away
killing their thinking
killing their creativity
killing their love of learning
very scary.

Fearing damaging them in some way.
Wanting to encourage them to think for themselves.
I really fear to do that to students.
I really don't want to put them to sleep.

Classroom as a battleground
student ganged up on for thinking a certain way

Students: don't worship me
Students: don't think of me as a leader
Students: don't make me a thinker for you
Students: don't gang up on me for thinking a certain way
Students: I am just one of you.

The Teacher Other Teachers In My School Think I Should Be

(I Feel Under Their Pressure)
pressure pressure pressure pressure pressure pressure pressure pressure pressure pressure pressure pressure pressure pressure pressure pressure pressure pressure pressure pressure pressure pressure pressure pressure pressure pressure pressure pressure pressure pressure pressure pressure pressure pressure pressure pressure pressure pressure
I feel under their pressure.
They say in meetings, "The students have to do this and they have to do that." It's hard to have the right words to say why you do it differently. Sometimes I'm just quiet. Usually I'm outnumbered. I feel under their pressure pressure pressure pressure pressure pressure pressure. I don't feel whole by compromising myself. I feel I should be doing the things that they say I should be doing. And yet I know in my heart I'd rather not. I feel somehow that maybe I shouldn't be a teacher. And that I don't really fit the teacher mold. They think, "Oh yea, she's really sort of weird. She's, she's living in a different world. She's just too idealistic. Kids aren't really like that. Kids don't really want to learn." I feel under their pressure pressure pressure pressure pressure pressure pressure. And then they'll push me into that traditional mold. I go into the motions of evaluating the students in a certain way or I'll teach a lesson to fit their mold better. I know it's not the best way to do it—at least not the best way I feel to do it. But it's the way I'm supposed to do it. I feel under their pressure pressure pressure pressure pressure pressure pressure. I think there are probably other teachers who have buried their ideas because they can't get them through to other teachers. Or they just don't have the energy to try to do something different. They just do the same thing as everyone else does. It's a compromise. It's like being in prison. I just feel like I can't fight it any longer. I feel under their pressure pressure pressure pressure pressure pressure pressure. Going through this futile exercise of marking student work just because that's what I'm supposed to do. I can learn about students in other ways. I would much rather spend the time with the students and talking about what they want to talk about. I mean, a little check-off regurgitation test is not really helping me to learn about a student. I'd rather sit and have a conversation with the person.
I feel under their pressure pressure pressure pressure pressure pressure pressure pressure pressure
I often don't do certain things that other teachers are doing.
Then I have this guilt that comes over me.
I feel that I'm not doing these funny little tests and quizzes that everybody else is
doing, and that I should be doing them.
I'm supposed to have fifty million marks in my mark book for each student.
I feel like I'm not a good teacher.
I feel under their pressure pressure pressure pressure pressure pressure pressure pressure
Conforming and saying to myself, "Yea, okay, I'll do the little test."
I conform because some days I just don't have the energy to fight it
Or I might lose confidence in myself so I think "Oh jee, maybe the other teachers
are right. Maybe I should do these little tests and have these marks in my
notebook even though many of them don't mean very much."
I compromise myself on a very regular basis—almost every day...somehow.
I am tired of fighting.
I have to pick my battles.
I can't fight them all.
To other teachers the tests are the most important thing.
And to me, the ethos of the classroom is everything. Everything.
I feel under their pressure pressure pressure pressure pressure pressure pressure pressure
Naked.
Afraid.
Fetal position.
I can't fight all of this.
Totally vulnerable.
I always have to be ready to explain myself.
Tons of tension.
Being pulled apart.
I feel under their pressure pressure pressure pressure pressure pressure pressure pressure
Struggle to sort of survive within.
Struggling just struggling with what I should really do.
I know what I want to do but I'm not willing to take the leap and do it. Yet in other
ways, small ways, I take the leap every day.
pressure pressure pressure pressure pressure pressure pressure pressure
pressure pressure pressure pressure pressure
I feel under their pressure pressure pressure pressure pressure pressure pressure pressure pressure
The Teacher I Am

(Wanting The Door Open...In My Own Ideal Mind)

Everyone,
in their own room doing their own thing
not coming into each other's classes
not much opportunity for team teaching
not much opportunity for talking about what you're doing in your classroom
everyone's looking after their own house.
Shut the door.
This is stifling.
Open the door.

(When I say that, it's not really true because I am away in the portable. I like my space outside the school because there I can feel free...with the door shut. I can do my own thing and not feel like anyone's having a problem with that. If I was in the school I would want to keep my door open in ideal ways. I would want to have the door open in my own ideal mind. In my own ideal school the door would be open and you would come into my class and I would go into your class. But, the reality is I can't open my door because someone will have some problem because my kids are all talking, not sitting in rows, or they're not writing enough tests. And I think that probably a lot of teachers are suffering from that lack of freedom.)

Shut the door.

The Teacher I Am

(Reflective Me/Self Critical At Times)

Reflective me
analyzing what I'm doing.
Reflecting on what happened, what I should do, and what I should think.
Reflecting after new things that I try, which is quite often.
Self-critical at times.
Sometimes over analyzing.
I reflect too much.
I worry too much about the way I've affected another person or a student.
Very self-critical.
Feeling inadequate
I haven't done some of the things, like the marking,

that I should do.
The Teacher I Am
(Being A Guide)
Compassionate, caring, guiding figure.
But no clinging.
Be a guide.
Give them the tools
to go on into their own lives
with confidence.

The Teacher I Wish To Be, But I'm Afraid To Do It
(Build The Dream)
Happy and serene about what I am doing.
No worries about being pulled apart.
I understand what I should do,
I'm confident about carrying it through.
Build the dream of a good place to work and learn.
A really good administrator
would be great
A really good administrator
who would understand what I was doing.

With the leash undone
I could go ahead and do it.
Build the dream of a good place to work and learn.

The Teacher I Wish To Be, But I'm Afraid To Do It
(Making Waves...Going Against Tradition)
The teacher I'm afraid to be
goes with the teacher I want to be
I know what I want to be, but I'm afraid to do it.
I want to be the teacher I want to be
but it means making waves
going against tradition.
I revert back to the sort-of traditional teaching style because that's what I'm expected to do.

There is always a lot of arguing, a lot of...explaining to people what you're about, and how this is better, and that kind of thing.

I'm afraid to be "the teacher I want to be" because it means going against that stream.

It means a lot of arguing.

That's why I called this "the teacher I want to be but I'm afraid to do it."

The teacher I wish to be is happy and serene about what I'm doing.

I don't have to be worried about feeling pulled apart.

The teacher I want to be but I'm afraid to do it, sort of goes with that, but it also talks about the struggle too.

So I have to somehow conform to the same exam as all of the rest of the grade nine teachers, and that involves teaching the same content, and testing the same things in the same way.

I have to work within that structure—so that's the hard part.

I won't really ever get to "the teacher that I wish to be" until I can break away from that structure.

And I can't really break away from that structure as long as I am teaching that grade nine course in that school.

I can't be the happy and serene "teacher I wish to be" without the struggling and the arguing that I am afraid to do.

**Jesse's Trilogy - Part Two**

**Jesse's Initial Encounter With Her Own Creativity**

*(From Interview # 2 - August 22, 1995)*

Jesse came to her second interview with a manila envelope stuffed full with loose papers and little booklets filled with personal writing. She had been writing poetry over the years but she had not shared much of it with anyone. When Jesse showed her poetry to her Mother, her Mother said, "This isn't poetry like I know
poetry!" I was so moved that she would allow me to read her very personal writings. Jesse loves to write but she has to be "alone and quiet." Jesse spoke more about her personal writings than her assumptions and beliefs about creativity. I sensed that Jesse may have been feeling uncomfortable spending time talking about creativity. During her second interview, I had not pressured her to dig more deeply into her belief systems about creativity for that reason. When I typed her interview transcript, I realized that during the interview, she had just read the answers that she had written on her Creativity Form, with very little elaboration.

I commence this second part of Jesse's trilogy with a Prelude, shaped from Jesse's words as she emptied the contents of her manila envelope of poems onto her lap. Her Prelude introduces a poem that she wrote about her childhood called I Remember. I have left her poem in its original form, as Jesse wrote it. In Yes I'm Creative But I'm Not Really Sure How, Jesse reflects on her own creativity from the time of her second interview (August 22, 1995). Before the interview, Jesse had completed the Creativity Form (see Appendix D) which I designed to assist co-researchers in examining their assumptions and experiences of creativity.

Prelude

One thing I've notice about my creativity
is that when I want to do things I have to be alone and quiet.
And I have to know that I have time. And that I don't feel rushed.
I'm really frustrated right now.
I'm never never alone.
My wish...I really would like some solitude.
I wish I could lock myself in a cottage by the sea
for three weeks.
I went through my old writing.
I just pulled it all out.
I've always had it in this dumb little book.
It's a nothing book but there are all these bits of poetry.
I read through some of it and I thought wow.
You know I hadn't really taken the time to look at it. I just stuffed it in this envelope.
It was really interesting. It made me remember a lot of things and it made me see a side of me that I don't let other people see.
And I let my Mom read it. I've never let anyone read it. I let my Mom read some of my poems and she said "Oh there are things about you that I didn't realize about you...at all."
But it's sort of embarrassing for me to let anybody read it.
Some of it's corny. Some of it's not. Some of it's very sort of death and dying sort of stuff and that's embarrassing too.
I'll let you see some of these if you want to.
Now that I've done it once...I don't mind so much.
I wrote about when I was a child. It's called I Remember
It's not really a poem.

**I Remember**

lying in the snow, picking flowers for Mom,
watching the clouds make animals, dressing
the cat in dolly clothes, building tents in the
livingroom, popsicles, mudpies and witch's
brows, eating snow and icicles, decorating my
bike and making "flickers" for the spokes. I
remember Kimmy dolls and rabbit's fur, and
jumping on the bed, riding piggyback, and
feeding my sister the 'horse,' sitting on my
brother's crossbar trying not to steer, playing
"ball in the hall," Mom reading stories, and
playing witch and monster bite, Grandma
tracing her fingers around my ears and up and
down my back.
I remember my sister squishing my cheeks
together and telling me to say "Santa Claus"
and "hopscotch," checking to see if our
Christmas stockings were filled yet, lying on
the grass and thinking, feeling pussy willows
and rubbing them on my face, red Smartie
lipstick and coughing on Lolas, blackballs and
too much gum. Nightmares, Cinderella
dresses, and my brother being nice,
colorforms, flu, pulling Grandma's corset
strings, buttercups, birthday parties and
brown sugar sandwiches.
I remember...Yes I remember.

Yes I'm Creative But I'm Not Really Sure How
Creative people...fun, thoughtful, sensitive, insightful, capable, playful, inventive,
often stifled, discouraged, and intelligent.
To Mother, creative people interesting and fun.
To Father, creative people smart.
In family, creative people considered intelligent.
Creativity was crafts in primary education.
Crafts and artwork in elementary.
Creativity was often unnoticed and not particularly encouraged in secondary school.
Post secondary education creativity an unimportant frill.
Creative people considered as weirdoes then.
My creativity was held down because I was doing "academic."
I took creativity in dance in my last year at university.
In my teacher training creativity was not valued or often unrecognized. If you set
up this really creative class, it was never really particularly noticed. As long
as you covered what you were supposed to cover, spoke clearly and used your
bulletin board.
A Principal I once knew considered creativity to be somewhat important and good
press. He thought it made the school look good if something was really
different and new and progressive. But as far as valuing the creativity, I don't
know about that. I think he knew there was a place for it, but he didn't know
how to be part of it.
My colleagues...creativity is not valued by most.
But there are a few who are very creative and they encourage one another.
As I child I enjoyed inventing, storytelling, drama, designing games and gymnastics.
As an adult, poetry, house decorating, fine arts just in terms of admiring really,
 designing activities and creating an exciting classroom.
I guess my creativity comes out in the way I am with my class.
In the early grades we bore kids by telling them stuff instead of encouraging their natural desire to discover, question experiment, and follow their interests. They come to us as active learners we make them passive learners.

I disliked school until grade four when I tolerated it because I had a good teacher. My grade three teacher was awful. I didn’t learn my times tables either. Consequently, I still don’t know them well. I hated it. I’d raise my hands for two’s and five’s...so I got my little check mark, you know. I didn’t know any of the others...ten’s maybe.

One cannot really grow up if their creativity is buried. They can’t become wise if they’re not able to grow. And growing is creating, really.

For some reason teacher society tends to celebrate sameness and order rather than uniqueness.

We break the creative spirit and tame it so that we are in control. Mistakes are rarely celebrated and valued for their learning potential. They are seen as not a good thing. Therefore people become afraid to try for fear of their mistakes.

There are lots of things that I won’t try. Like spelling some words in front of other people. I don’t want to show that I’m unsure about some words. It has to do with confidence. If you’ve made it, then you’re confident and you don’t care what people think. You try anyway, and if you fail you fail.

I’m still afraid of moving ahead. I’m still trying different approaches, experimenting. I’m not comfortable yet to just leave the door open and let people see what I do. I’m not ready to do that yet.

If you do it too soon when you’re not really sure of yourself, then you’re going to lose credibility. And there’s also the fear that you might be convinced that what you’re doing is the wrong thing and...move back.

I often fail to see the creative side of myself or use it. I think of it as an extra that maybe I can play with in my retirement. There’s always something more important to be doing.

When I’m creative in the classroom I can feel the excitement and the adrenaline but often feel guilty later if I haven’t covered all of the course content, like I am supposed to....

I was going to show you something that I wrote.
I think that the way that I think about my job as a teacher is very different from the way a lot of other people think of a teaching job. And that's where the problem is for me. I enter the classroom with a repertoire of tools to offer in an appropriate way, not with a preconceived notion of what I'm going to teach. So just stepping into the classroom is the beginning of a journey for me as much as it is for the kids. That's the way I want it to be. Each day. My job is to offer and offer again. Some may drink right away. The others, the critics wonder at my endless offering until they too begin to drink. Two or three still need, not water, for they are dry and stubborn. Until finally at last they sip. The job is done until the next day. Yes, I'm creative but I'm not really sure how.

**JESSE'S TRILOGY - PART THREE**

**Jesse's Final Encounter With Her Teacher Selves And Creativity**
*(From Interview # 3 - August 8, 1996)*

In these prose poems, I depict Jesse's experience of re-encountering her original teacher-selves as she had characterized them at the time of the original encounter (May 18, 1995). Jesse describes her experiences of transformation between her initial and final teacher selves, as well as her broader understandings of creativity.

**The Teacher I Am**
*(I Am Definitely Struggling. Maybe A Bit More Now)*

Struggling...definitely struggling
maybe a bit more now.
I am definitely struggling
If you don't care, you don't even struggle
You don't bother to struggle
You don't bother to ask questions
You don't try to do better
I am definitely struggling...maybe a bit more now.

The Teacher I Am
(Wisdom. I Don't Think I'll Ever Get There)
Wisdom.
I don't think I'll ever get there.
I don't know!"
The more I learn and the more I do, the more I wonder what I don't know.
I think that ideally you don't get there.
I think that being wise in the true sense of the term, is knowing that you're not there.
Otherwise, you're not wise.
You need to always be questioning, and I think I do that a lot.
You need to always be questioning.
A lot of teachers are afraid to take that risk and say "I don't know!"
I don't know!
That's just it!
I'm going to be naive.
I AM naive to the kids that I'm going to be working with because I don't know who they are.
In the beginning, I don't know what they need.
Some teachers are so cocky.
I sound cocky saying this...speaking of being cocky.
They think that they know so much, and that they know exactly what's good for kids.
If they'd just allow themselves to say to the kids,
"No, I really don't know what's good for you. What IS good for you?"
And then work together.

The Teacher Other Teachers In My School Think I Should Be
(They'd Like Me To Be Even More Rigid...But I'm Getting More Confident)
Rigid teachers just teach the content.
The teacher other teachers in my school think I should be is even more rigid now.
They'd like me to be more rigid and stop asking questions.
It's too much trouble for them when I get into these no boundaries ideas about curriculum.

"Just teach the content" they say. ("And keep your mouth shut" they would like to say.) They laugh when I speak of students designing their own curriculum and they think I'm a bleeding heart.

The more I ask questions it seems, the more rigid they want me to be. But I'm getting more confident.

I can say "No, I don't agree with you. No, I don't think so."

(Before I would have sat quietly) I don't explain myself anymore.

I just know or I just feel.

I don't care anymore if someone's going to think that what I say sounds really flaky or touchy-feely.

I don't care.

I can talk about creativity and intuition and not be thinking about myself as a flake.

I'm a lot more confident with myself now.

Now, I feel forced to say what I think is right.

A teacher at my school said to me, "Well, if you're going to be so kind and understanding all of the time, then that's a problem for me because I don't teach that way. I'm teaching the information."

And that's when I have to be a bit cocky and say, "No, I'm not changing what I'm doing because I think it's right."

I don't want to feel like I'm always protecting myself from the judgments of other teachers.

But sometimes I have to protect myself....

Before I didn't even try to protect myself.

I sometimes feel I should have more of an explanation for why I teach the way that I do.

"What do you do in your classroom?" they ask me.

And then I ask myself the same question, "Well what DO I do?"

It's really hard to articulate what I do. I just DO it.

It's not about whether or not the lesson is about the kangaroo or the possum.

It's about more than that.

It's just the WAY I DO it.

There's so much more in teaching than just delivering the content.

Sometimes they still make me feel like a fraud.

I feel all smoke and mirrors because I can't always verbalize exactly what I do.
Creativity Is All Wrapped Up In Who I Am

Creativity
all wrapped up in who I am.
Creativity
who I am... what I do.
Creativity
being in touch
with your spirit
with your self
with your soul... and letting it grow.

Creativity
a feeling inside.
a part of being human.
being comfortable and natural... that's what I am.

Creativity
be comfortable
let it come out of you
with me,
it's much more up to the surface now.

Creativity And My Nightmare

recurring nightmare
night terror
three frightening images
as a child.
buttercup in a glass
suffocating brown carpet roll
sharp drilling light
always in the same sequence
buttercup in a glass
suffocating brown carpet roll
sharp drilling light.
nightmare images
creativity research
becoming enlightened
having insight.

JESSE'S CORROBORATION

(December 29, 1997)

By the time of our corroboration it was apparent that Jesse had developed some new ideas about creativity and she wanted to talk about them. I remember Jesse saying that she was noticing what she is called "the creativity spirit," everywhere. Jesse told me that she was looking for a drum to buy for herself. She had also developed a new metaphor, creativity as a buttercup. You will recall the buttercups in the glass that were part of Jesse childhood night terror. In her corroborative piece, Getting in Touch With The Buttercup, Jesse has combined creativity, teaching, and her teacher transformation with her childhood night terror.

Getting In Touch With The Buttercup

Teaching is a creative process. If you're not recognizing your creativity and using it and feeding it...it shrivels and dies. If you don't have active creativity happening, I don't see how you can be a good teacher.

This research has made me relax more with myself...and to notice the little creative things that kids do and say. I think there are things that I notice as being creative that I never noticed before. Now I'm seeing the creative spirit in other people, and myself too. And I see how strong it is.

The creative spirit is that undefinable part of you that causes life. It's the deep part of you, the deep into the eyes part of you. It's who I am without modern society, driving cars, making dinner. It's the little flower...inside.

The single buttercup in a glass. The rolled up brown carpet. The laser beam of light. My night terror. The beam of light has something extraterrestrial to it, almost an out of body experience about it. When I re-read about my laser beam in this research I was afraid that the night terror would come back. In that nightmare, the
delicateness of the buttercup always bothered me because it would just shrivel up
the next day. The heaviness of the brown rug and the delicateness of the yellow
buttercup shows how things can get squashed. I guess I was the flower. There was
no way to get out of the rug. It was like a strait jacket.

The buttercup is so fresh and innocent...that's what life should be like. It would be
nice to get back to the buttercup. Wouldn't it?

In my teaching, I'd like to help people get in touch with the buttercup. The buttercup
is the freedom, the awe of learning, the excitement about life, and feeling fully open.

To keep the brown rug away I need to protect myself by not wearing my heart on
my sleeve, and keeping my ideas safe until they are fully developed. By that I don't
mean keeping new ideas as a big secret. It's about presenting them in the right
atmosphere where they'll find respect, not necessarily agreement.

There might be an opportunity for me to monitor attendance at my school. There
are parts of it that I look forward to like the counselling, the talking one-to-one with
the kids, and using my listening skills. But I'm a bit concerned about the emotional
ramifications because I tend to get too involved...too deep.

Drumming might help me to find my way back to the buttercup...the primal me. The
drumming might be inspiring to give me energy...it also might be a way to get me
back into my natural rhythm. The drum is so attractive to me because it is so basic.
The human natural rhythm is so important.

To me, the creative spirit is who I am deep down inside. That buttercup is fragile, it
breaks too easily. It can be wrapped up in the brown carpet. You have to keep
unwrapping to find it again. The laser light beam is the hope and the power. The
laser demands that I look for the buttercup. The alternative, it tells me, is death. I
feel like I am the searcher of the buttercup.

SUMMARY OF JESSE'S TRILOGY

Dear reader, I have bolded Jesse's font here so that it can be more easily
differentiated. At the beginning of the research, Jesse described the teacher that she
was as one who was "wanting the door open...in my own ideal mind." In Jesse's "own ideal mind" and in her "own ideal school!" all of the doors would be open and, as Jesse said, "you would come into my class and I would go into your class." But, in Jesse's real school, she has to close the door so that she does not interrupt others or be interrupted by them. She kept the door shut so that she could be free from the overly critical eyes of some of her colleagues. According to Jesse, "I can't open my door because someone will have some problem because my kids are all talking, not sitting in rows, or they're not writing enough tests. And I think that probably a lot of teachers are suffering from that lack of freedom." Jesse feels "pressure" from some other teachers. She feels that they are trying to "push her into a traditional mold" based on their demands that she "conform to the same style as all of the rest of the teachers...teaching the same content, and testing the same things in the same way." Jesse wants to tell those teachers that she sees teaching differently but she is "afraid to go against that stream...[because] [i]t means a lot of arguing." Instead, Jesse says, "I revert back to the sort-of traditional teaching style because that's what I'm expected to do." Jesse compares giving-in to the demands of the other teachers to "being in prison." This constant giving-in causes Jesse "lots of tension." She reports that she sometimes feels "naked, afraid, totally vulnerable, inadequate, quiet, outnumbered, guilt[y]" and "pulled apart." Jesse claims, "I always have to be ready to explain myself." Like my own teacher-self (see Chapter Three) Jesse also fears charges from her colleagues that she is atheoretical. Jesse sums up her situation at the time of the first interview with, "I just feel like I can't fight it any longer. I can't be the happy and serene 'teacher I wish to be' without the arguing and the struggling that I'm afraid to do."

During the second interview, Jesse seemed reluctant to discuss her own creative experiences from childhood and youth in any detail. She surprised me, though, by bringing a poem about her childhood which she entitled I Remember. Jesse described creativity in elementary school simply as "crafts" and "artwork." As a child, she enjoyed "inventing, storytelling, drama, designing games and gymnastics." In Jesse's secondary school experience, creativity "was often unnoticed and not particularly encouraged;" in her university experience creativity was considered "an unimportant frill," and creative people were considered to be "weirdoes." Jesse expressed different views about creativity. She seemed to think that creativity was important in general, but not for her at this time in her life: "[O]ne cannot grow up if their creativity is buried;" and, "I often fail to see the
creative side of myself or use it" and "I think of it as an extra that maybe I can play with in my retirement." Jesse linked her ideas about creativity, personal "growth" and "moving ahead" with "the teacher I wish to be, but I'm afraid to do it" from her first interview. Jesse elaborated, "I'm still afraid of moving ahead. I'm not comfortable yet just to leave the door open and let people see what I do. I'm not ready to do that yet. If you do it too soon when you're not really sure of yourself, then you're going to lose credibility. And there's also the fear that you might be convinced [by other teachers] that what you're doing is the wrong thing and...move back." Jesse ended her interview about her own creativity with "Yes, I'm creative but I'm not really sure how."

In her final interview, Jesse re-encountered her initial teacher self(ves) and her initial views about creativity. She reported that she was still "struggling... definitely struggling, maybe a bit more now." According to Jesse, the reason for her increased struggling had to do with her "the teacher other teachers in my school want me to be." Jesse summed up this situation with, "The more I ask question, it seems, the more rigid they want me to be. But I'm getting more confident. I can say, No, I don't agree with you. No, I don't think so." She viewed her increased struggling in a positive way though, because "if you don't care, you don't even struggle, you don't bother to ask questions, you don't try to do better." At the time of the initial examination of teacher selves, Jesse feared "making waves" with other teachers. For Jesse at that time, "making waves" meant speaking up and risking bitter arguments. At our first interview, she told me that she often left meetings in tears because she felt unable to express herself in ways that her colleagues would understand and accept. So she just "sat quietly." Sometimes, Jesse taught as her colleagues wanted her to teach; other times, she taught as she wanted to teach, but when she did she harshly criticized herself with "maybe I shouldn't be a teacher" and "I don't really fit into the teacher mold." By the time of her final interview, Jesse was much more "confident" and she reported that she "feel[s] forced to say what [she] think[s] is right." She doesn't feel a need to "explain [her]self anymore." Jesse asserted herself with, "I just know or I just feel. I don't care anymore if someone's going to think that what I say sounds flaky or touchy-feely. I can talk about creativity and intuition and not be thinking about myself as a flake." But, according to Jesse, the struggle with the attitudes of her colleagues is ongoing. "Sometimes they still make me feel like a fraud. I feel all smoke and mirrors because I can't always verbalize exactly what I do." During this final interview, I
asked Jesse why she seemed so quiet during the creativity interview. She admitted that she was nervous that I was going to administer a creativity test and tell her that she was not creative at all! At that time she was afraid of failing the creativity test and disappointing me. At the end of the third interview, Jesse described creativity as "all wrapped up in who I am, what I do." She now talked unfettered about her creativity, "with me, it's much more up to the surface now."

In her corroboration at the end of the research process, Jesse told me that she had been thinking a great deal about creativity, teaching, and her teacher transformation. Through her corroborative piece, *Getting in Touch With The Buttercup*, Jesse transforms the painful night terror from her childhood into a philosophy for leading a creative life.

I begin the next section with Marie's artwork and then her initial encounter with her teacher self(ves). This is followed and with her encounter with experiences of creativity, and her final encounter with teacher self(ves) and creativity. Marie's corroboration follows her trilogy.
**MARIE'S TRILOGY - PART ONE**

**Marie's Initial Encounter With Teacher Selves**  
*(From Interview # 1 - JUNE 23, 1995)*

The prose poems and anecdotal-narratives that follow, depict Marie's teacher selves as she encountered them in her first interview (June 23, 1995). As in Eleanor, Martha, and Jesse's cases, Marie used the museum postcards as metaphors for her various teacher selves and then constructed her repertory grid (see Chapter Five). Marie's repertory grid elements from her first interview included:

- the teacher that I'm frustrated that I'm not...yet  
- the teacher that my colleagues think I am  
- the teacher that students think I am  
- the teacher I am now  
- the teacher I was in my first year  
- the teacher I swear I'll never be

I have shaped, in this first part of her trilogy, all of Marie's repertory grid elements into poems and anecdotal-narratives of her original experience of encountering her teacher self(ves).

I chose the font *Ramona* for Marie. It characterized her playfulness. Marie associated much of her childhood creative experience with different kinds of play. As the youngest child in her family, Marie recalled how she played for hours on end: "*Playing house, mud pies, and cooking shows and safaris in the backyard. Always a performance aspect present that no one taught me. My natural choice was to play.*" Marie still likes to make facial contortions for fun. Her nickname is "Rubber Face."

Marie's artwork introduces her section in this chapter. Marie describes her experience of meeting her creative being during a guided imagery exercise in which she participated with all of the co-researchers participated on November 9, 1996:
The feminine creative being...long hair. She was very nurturing. She was wearing white and she gave me a robe similar to hers. It was a dress from another period. The back of it was panelled. It was like a tapestry. I saw all this blue. When we came out of the pool, I had long hair too. A sanctuary...like a conservatory with a portal in the ceiling. She laid her hands on my head. I didn’t get a message right away. Then she said, “Go slowly in peace.” There was my face and her face and this white light came through the portal and between us and there was a feeling of flight. (Field Notes, Marie, November 9, 1996)

Marie’s trilogy now opens with her original depiction of teacher self(ves) from June 23, 1995.

The Teacher That Students Think I Am
(Moody)
Moody. I struggle with students characterizing me as moody.
One day I’ll come in to school and I’ll be okay
and another day I’ll be...really unpredictable, particularly around the time of the school play. I can be down or I can be intense. Some days the students know not to come near me. You see, if I’m very tense I might snap. It’s not personal but the students take it that way...sometimes. There are some the days where I’m just overwhelmed.
There are other days when I’m okay and on the days when I’m okay,
I’m more focused,
serene.

The Teacher That Students Think I Am
(Young)
Young. I like to sit on the floor of the drama room.
I think students like it that I’m young because they can relate to that.
Students are always making note that they like the way that I dress thinking that I am a very chique and fashionable person.
The Teacher I Was In My First Year
(Hopeful and Then Exhausted)
Very very hopeful
always so happy because like I really enjoyed being with the students
working so hard!
Working so hard to exhaustion...all the time
and scared
scared that some invisible person was going to walk into the room and tell me that...
I was doing it all wrong.

Laid off in my first year of teaching...my world crashed
just got a form letter
ditched, shattered, it was like I didn’t mean anything
(I’m only just getting over it now, to be perfectly honest with you.)
the school system wholly erodes people
dehumanizing.

The Teacher I Swear I’ll Never Be
(Dead Inside/The Potpourri Teacher)
The student was very upset.
"Miss, this teacher said I was stupid in front of the whole class."
I never ever want to be that teacher.
I hate that.

The teacher I swear I'll never be
sort of dead inside, hardly breathing, retired mentally
already retired and still five years to go
Nothing is new anymore.
She drags herself into school...world weary
snarky because she's seen everything, she knows it all.

I'll never be a potpourri teacher (the teacher usually found in elementary schools)
selling crafts or the Mary Kay cosmetics in the staffroom, on the side.
inviting "the girls" over to sit there and gossip
with potpourri everywhere,
like robots, perfect printing, all the right things (like the latest child psychology),
perfect, safe, orderly, do everything right, but dead inside.

The Teacher That My Colleagues Think I Am
(Calm and Organized/Not Moody and Creative)
I can do something huge like direct the school play, and I think they admire my
ability to be organized.
When I direct a play or whatever, that's where I do my best teaching. It's not
drudgery...directing the play is something I need.
I have to have it. It sustains me.
I'm the best in rehearsal. I think that this is where I'm at my best teaching. I
think to other teachers, directing the play seems no different from coaching, or
helping with the yearbook, the newspaper or other things that teachers have to sign
up for.
If I couldn't apply my teaching to directing school plays then I would go back to
performing. But directing a school play is very very different from performing. The
satisfaction that I get from directing a play...it's very very different. I'm just
discovering that! Directing a play is closely tied to teaching. The metaphor that I
use is that the play is like a baby. You nurture this thing and you feed it and you
take care of it and it begins to take on a life of its own. Then you can sit back
and you say "Yes I had something to do with that." It's very hard to describe this
satisfaction. But that is as deep a satisfaction as I ever got when I performed. I'm
so glad that I found something like that in teaching.

People's associations with drama teacher?
...very erratic...very emotional.
I don't show my moodiness to the other teachers.
(Actually the students see more of that side of me.)
The other thing that a number of other teachers comment about me about is they
can't understand that around the time of the play how I am so calm.
I think it's probably because I don't let other teachers see my emotions at school.
They don't see the nights when I'll get up at three in the morning.
My creativity...I think I hide it.
I would say that, since I've started teaching I find I hide my creativity from other teachers. I hide the emotional aspects of my creativity—the frustrations, the fears, the darkness. So when I’m in the process of creating something there will be a lot of obstacles...that will really frustrate me. I hide that process from other teachers in my school.

(What I find really interesting is that I don’t hide my emotions in rehearsal with the students.)

I hide my creativity from the teachers who can’t handle its darkness.

Maybe I’m afraid

that other teachers might put me down if I show my creative side through my emotions.

There seems to be this persona associated with an artistic type...and it’s not valued...certainly not in schools. I would describe that artistic persona as erratic, impulsive, frustrated, opinionated, arrogant, irresponsible, emotional, and childish.

These don’t fit in with how a teacher is supposed to be. If you take "irresponsible" for example, the teacher cannot be that. The teacher is supposed to be responsible. It’s almost like the artist is an opposite...a mirror image to a teacher. Artists can’t function in schools. They’re not valued.

Other teachers admire the calmness they see in me.

Well, I should clarify. The reason people find my calmness remarkable is because when they come to see the school play they expect me to be pacing back and forth. There’s a certain thing they expect to find.

I actually am calm at that point because...like after you’ve given birth to the baby you give a big sigh. In a sense, there’s nothing more I can do. It has to take on a life of its own.

Teachers have said to me a number of times "You’re the calmest drama teacher I’ve ever met."

My craziness has already happened before.

My calmness during the run of the play is a misconception.

They haven’t seen the many sleepless nights that I’ve had building up to the play.
The Teacher I Am Now
(Two Parts Wrestling in a Silent Struggle)
Outside versus inside—stuck together
two parts of me wrestling
stuck together all the time
in a silent struggle.
The teacher that I show to others
clings onto the creative emotional side that I don’t want other teachers to see.
That is what happened to me this year.
(Really, this is the first time I’ve talked about this.)
The issue is about creativity.
Can I as teacher do something original?
Some teachers in schools want to hold other’s creativity down
suppress it
not value it
and often out of ignorance.
In my family we never held back emotions. You got it out and it was over.
I just know that showing my emotions would be misinterpreted
by other teachers in my school.

Calmness. That’s another problem with me.
I think that other teachers value my calmness.
But, I’m too...quiet.
I don’t speak up enough!
I am afraid that if I speak up my emotional creative side will come out.
I overcompensate by having this one calm outer teacher self around most of the time.

The Teacher I Am Now
(Reflective)
There’s the reflective me
reflecting constantly, throughout the day.
I have a self-utterer though
my inner voice is the harshest one
brasher than that from any voice from the outside.
The Teacher That I'm Frustrated That I'm Not Yet (That Calm Teacher Who Can Inspire)
That calm teacher who can inspire with inner calmness, resolve emotions right away

trapped emotions/can't function/anxiety attacks
No letting out of emotions at school...not in front of other teachers
emotions build up, I can't control myself...at home, find a way of resolution in my
own mind or sometimes I just cry.
Always wanted to be accepted I have always played it safe.
I want to be reaching out to the students.
Some students will be blind and I will have to teach to see.
Some will be tired and I will have to let them off.
I want to be able to do, for at least one other person, what some really good
teachers did for me.

Still sometimes...I jump to conclusions with students.
Only later I say to myself,
"Why didn't I see that?
He acted up every time that I gave him something to read
He couldn't read, so he acted up so that he wouldn't have to read aloud."
It really bothered me that I didn't see it sooner.

MARIE'S TRILOGY - PART TWO

Marie's Initial Encounter With Her Own Creativity
(From Interview # 2 - August 4, 1995)

In this section, Marie reflects upon her experiences with and understandings of creativity after she had completed the Creativity Form (see Appendix D). This piece is untitled.

Creative people are spontaneous, intelligent, radical, focused, intense, they don't let their censor get in their way too early. and they have lots of energy.
I have this image in my head of the artist
who doesn't conform to society’s expectations...the rebel.
Creative people are original and true to themselves.
Creative people are open-minded. They don’t say “no,” they say “yes.”
Creative people are constantly working in their mind.
Creative people are the minority of our society.

Creative people are great to have conversations with.
Mom always loved art,
the artists, the actors, the writers.
She’s very creative with numbers.
When she prepares income tax forms, she’s very creative!
(I don’t think that she would think of herself as creative...even though I would.)

My Dad,
amazingly creative.
(But again, like my Mom, he wouldn’t think of himself in that way.)
Building things,
very practical,
an amazing electrician,
the kind of person who would think that to be creative just meant being an artist.

My family,
always valued creativity always valued in terms of art work.
As a child I was allowed to spend hours playing by myself.
Play is so important.
Creativity is play...playing with words, playing with ideas.
Everyone is my family does creative things.

In primary education creativity was play time.
(I don’t remember about learning the alphabet.)
Playing house, mud pies, and cooking shows and safaris in the backyard.
Always a performance aspect present that no one taught me
My natural choice was to play.
Play for me always involves some kind of performing.
In elementary education,
creativity was macrame and crafts.
Making pot holders or things from clay.
I remember making a painting in grade three.
For about three weeks I kept on coming back to it...a scene in the middle of a forest
and one of my most vivid memories of elementary school.
Just as I was getting into the painting, the art period would be over.
That bothered me.
My Mom still has that painting,
I think.

My secondary education...one of the best times for my creativity.
When I was a little kid there was something innate in me that always wanted to play
and express. Finally, in high school, some really supportive teachers made me
understand that I could do that in drama. It was like they put a name to something
that was inside of me all along.
University was a continuation.
Through high school and university experiences with drama,
I realized that I wanted to be in a creative situation all of the time.
I knew that doing drama would always be a part of my life.
But, when I finished university, all of a sudden I didn’t know what to do!
I was mildly depressed for the whole year after I graduated from university. I even
made it to the call-backs of the National Theater School...considered the best theater
school in Canada. But then I decided that I didn’t want to do that as much as I
thought I did. I wanted to work in theater but the only job that I could get was
working in the office of a theater.
One day,
licking stamps in the theater office forced me to sit down and say to myself "Look
back. What is it that you really want to do with your life? You know that you
want to be involved in drama."
At some point back then I knew that I wanted to teach.
I knew that I had to spend eight months at teacher’s college to get me there.
I went through
a teacher education program that sort of valued creativity.
Let me put it this way...there was not a course called teacher-as-artist.
There was "aesthetic education" which was good because it was about the value of arts education and it gave me the tools as a teacher to justify to administrators or whoever why arts education is important. And there was a wonderful course called "Human Dimensions in Teaching" that covered things like the humanity of teaching and the interaction with students. But that was about it!

My colleagues may consider creativity something that is left to experts, time-consuming, and apart from teaching purposes.

They may consider creativity to be something that belongs exclusively to the arts. They see the play as extracurricular work, that I'm obliged to do. They don't understand for me it's my life-blood...the most satisfying aspect of my teaching. I think that there is a real hunger for creativity in my school. I think that if teachers were made aware of this creativity stuff, they would eat it up!

Creativity gives you a feeling of renewal.

As an adult, I enjoy everything...theater, literature, visual art, architecture. Opera is beautiful but it doesn't move me in the way that the art forms do.

I nurture my creativity through my teaching, directing school plays, and my journal writing.

Self-criticism stands in the way of me developing my creativity.

I can get very self-critical and negative when I am directing a play.

This happens right at the time when I should be totally uncensored and intuitive.

There is also the everyday business of teaching that stands in the way external structures like the bell and the limitations of the seventy-six minute periods.

I overcome my creative blocks mostly through reflections in my journal and then "doing it"...getting beyond the block.

Part of my creative process is trying to identify what is blocking me.

Teachers are far from being perfect but we're supposed to be perfect.

Lately, I've had to say "I don't know" to students.

(In my first year of teaching I don't think that I ever said that once. And it was awful because I was teaching physical geography. This was not one of my teaching subjects, and in my first year of teaching I hoped and prayed that no one would ask me about Mount Vesuvius and how volcanoes worked, because I didn't know.)

I think that a lot of us teachers feel that we ought to be perfect.
I have been terrified of singing.
When I sing like Ethel Merman I'm on key.
But when I don't, I go off key.
(In elementary school the teacher told me that my singing voice was so bad that I could not sing during the concert. She told me to just mouth the words and pretend to sing.)
The only way that I can sing is to imagine that I am someone else singing.
One thing that people have always noted about me is that I am very expressive in my face. I used to be known as having a rubber face. I can do a lot with my face.
I am very expressive with my body language
but not vocally...
I'm not.

MARIE'S TRILOGY - PART THREE

Marie's Final Encounter With Her Teacher Selves And Her Creativity
(From Interview # 3 - March 18, 1996)

This final part of Marie's trilogy depicts her experience of re-encountering her original teacher-selves as she had portrayed them at the time of the original encounter (June 23, 1995). Marie describes her experiences of transformation between reflecting upon initial teacher selves and final teacher selves. In addition, she elaborates her past and present understandings of creativity.

I'm Trusting Myself More
No longer afraid of trusting my intuition at school
I'm trusting myself more.
This voice or this force within me that criticized what I was doing and almost debilitated me sometimes.
Able to sort of quiet my inner censor, I don't edit myself as much now.
I wasn't able to give it a name before.
Now I can sort of name it as a censor
I really think about things differently now.
In my teaching too, I see some of the issues that my students are dealing with as maybe being an active censor within them too. I now have a different lens, or a different framework through seeing about some of the things that are preventing students from exploring things. I see this in terms of a censor operating within them. As I talk to them about that, I find that they relate to it. And I've never talked to students in that way before.

I don't feel like anyone's going to tell me, "No, you're not supposed to teach like that. You're not getting it right."

I'm in control of my teaching and I can make my own decisions.

What's different is that I can now say to anybody, "This is what I've decided to do, this is why it's important."

I feel more able to follow my intuition as a teacher than I ever did before.

I can provide a rationale for my decisions.

Looking back into my journals

I found some recurring images...the mime, about a voice, and about being silent...

a hand, and then an image of ice.

Someone said that creativity is like an iceberg...nine-tenths of it is below the surface.

And I found the image of a spider web...a pattern of connections with symmetry and unity.

Creativity is about making connections.

I just don't care

about the things that I used to care about before.

I don't care

about that person who I was afraid was going to walk through the door and tell me that I was doing everything wrong.

I just don't care about it?

I'm not so worried about what the idea of what is wrong and what is right.

Slowly I am trusting myself to the process of what's going to happen.

Like, with the dream work I was doing.

I didn't feel this desire to impose an interpretation on what the students were doing with their dreams.

I just sort of allowed it to happen.

I knew I was right.
I'M Ripping That Mask Off

I'm realizing now, in terms of my transformation
that I have always been very very strong...creatively.
It's the more analytical side where the censor lives-
that side that started to get strong only when I started to teach.
My censor was never around, before I became a teacher.
And now, to me, it's like I'm coming back to where I was before. Before I became
a teacher, I was always valued for what I did artistically, what I did creatively.
Then, when I went into teacher's college and became a teacher, in order to be valued
I had to be this person who followed along this certain road,
taking me away from the creative person I am.
Since I was a child, my impulsive side, my creative side was always very active. It
was how I was valued and seen in my family. "Marie's terrible with numbers."
"She can't do anything. Poor Marie! Oh, she can't do that!" I was put into the
opportunity class in elementary school. (That's what they used to call it) And my
worst teacher experiences are around being put in that opportunity class. At the
risk of sounding really crude, I was considered a "retard." I was put in not only
the slow class, but the very, very slow class, when it came to math. "Marie's very
STUPID when it comes to math, but she's very CREATIVE, and she makes us
laugh. She's always doing things." What I finally had to accept as a child was a
sort of learned helplessness. I sort of accepted those parts of myself as "I wasn't
good with numbers, I wasn't good with money, I wasn't good with this, I wasn't
good with that," but "I was always very, very creative." It was this split that I
had. You're stupid here, you're good at this. It seemed almost like I was
schizophrenic? Finally, I had to accept it. It was like I kept this one part of
myself down. I remember when it started to happen in my grade three math class.

At Teachers College.
Learning to be a teacher became like my early experiences with math...the right way
and a wrong way, a leads to b leads to c leads to d.
I wasn't comfortable living in this teacher skin.
But you have to dress in a nice little outfit...when you are learning how to be a
teacher.
When I was a beginning teacher, I dressed in a certain way, in a very ordered way.
I tried to be very, very organized, in an ordered way. I actually had to teach
subjects, like physical geography where "a leads to b leads to c leads to d," and I never liked it. I never wanted to admit to myself that I wasn't happy and that I didn't like it. But I didn't like it.

It was not my skin!

It wasn't me.

I felt that I had to do this kind of teaching, because this is what a teacher is. A teacher wore this type of shoes, and a teacher wore this kind of skirt. As a teacher you have to look a certain way. You have to talk a certain way.

In my first years of teaching I was too worried about the right way and the wrong way of being a teacher.

There was no connection for me between the self and the teacher.

The teacher was a thing I had to be.

I had no time to be Marie. I went home, I had dinner, and then I went straight into planning the lessons.

I thought that I had to reach this ideal, this goal of what it was to be a teacher because of that person who was going walk by my door and tell me I wasn't doing the job right.

Now I'm finally realizing what has happened to me and I'm ripping that mask off.

Opening Up Those Doors Again

I have this whole idea of the spider web...about making connections.

And then I'm thinking now as a teacher, I'm fundamentally doing what I always did when I led a more interesting life as a theater performer.

So I am an artist. I'm making connections.

I'm still Marie, and my brain still works in the same way. So fundamentally part of me still makes connections in the same way. I have a certain process that I follow.

But now as a teacher, I'm trusting that process that always worked for me before as a performer.

This is new.
When I first became a teacher, I shut that down, and I silenced my creativity. And now I'm opening up those doors again. Even when I was asleep in my first years of teaching I was trying to grasp onto the creative part of myself. There is something very vital in grasping. I had my eyes closed and I was sleeping but I was still grasping on. Nodding and smiling. Little, helpless me? "Yes, sir, and no, sir," and that kind of thing. I am very touched by this whole idea of struggle in myself. There's something very honest and human about it.

**I'm Fighting My Own Battles**

I'm fighting my own battles. I'm starting to think maybe the stuff about my voice... I always let people walk all over me. Up until last year I always got someone else to fight my battles for me. And now I'm trying to fight them for myself.

**MARIE'S CORROBORATION**

(May 14, 1998)

Marie was waiting for me when I arrived at her home for our corroboration. She was holding a folder into which she had collected all of her materials from our research process. She said that she had just "read some things over" and that she was excited to begin the conversation. We sat in Marie's patio as her husband was painting the fence at the end of the backyard. Marie was feeling relaxed because the school play had taken place a few weeks before.

This year I really let the cat out of the bag. I used to be fearful about showing teacher colleagues the struggles and the fears and the self doubt that I feel as a teacher, more specifically as an arts teacher. The artist has to accept and embrace the fear and the struggle as part of the creative process. Teaching is a creative act. You do the same things as other artists do, you interpret, you use different mediums, you go through soul searching. A musician uses a violin to interpret sound and
music. Or a visual artist uses different media to interpret the vision within them.

In my first years of teaching I lived very uneasy in another skin. I was the dutiful, earnest teacher. Teaching was romanticized when I went to teacher's college. They told me that I had to be a perfect human being, totally understanding, proficient, and organized. This was the model implicitly held up.

I remember getting the message from teachers college that it was a sin to be angry. If I was to be angry as a teacher I would have failed. You were supposed to use all these strategies to prevent yourself from ever having to deal with your own frustration or anger. If ever there was talk about bringing yourself into teaching it was only about bringing the positive things. It was a romanticizing of the teaching profession.

Anger was okay in my family. As a child and a young adult I always expressed a range of emotions. When I went to teacher's college the overwhelming and dominant message was "Your teacher self must be your most positive self. A good and effective teacher does not show her anger." I don't remember any Faculty of Education instructors initiating that discussion but we all got the message because the model of the positive teacher was always held high as "one should do this...." I absorbed that message because I wanted to be that person...that good teacher. In teacher's college I bought into the mythology that idealized the teacher.

My colleagues at school valued me for my calmness and composure when under stress. This reinforced what I had already absorbed in teacher's college about teachers being only the positive Pollyanna who never got angry. I got positive responses from my colleagues for being calm, but on the inside I was afraid and full of self doubt. I felt that I could never express those darker emotions at school and if I did that would mean that I was incompetent. I was afraid to show my darker emotions at school because if I did, I thought other teachers would disapprove of me, judge me, and not accept me. But the exact opposite happened. I
confessed the fears and my weakness and others responded with a tremendous amount of caring that brought us closer together.

Two years ago I started letting go of the “teacher I should be” which is the same as “the teacher that my colleagues think I am.” I threw away all the shoulds and I listened to my gut, which I used to do all of the time before I became a teacher. I began to feel safe admitting that I was weak. Teachers aren’t supposed to be weak. As a result, I’m much more confident and sure of myself as a teacher. I almost feel that I am an artist [whispered]. I don’t spend as much time as I used to manufacturing a teacher self as I used to...I just am.

In transformations you need a threshold because it marks the place of passage between the shedding of the old self embracing the new self. I see this whole research process as providing a rite of passage that allowed for the shedding of these teacher selves that I thought I was supposed to be. It has been a coming back to myself in teaching. I now accept all the authentic selves that make up the creative teacher and person that I am. When I was answering to the shoulds it was false. It was self deception because at its heart was a lie. The lie was the teacher who never got angry, who never expressed the darker emotions. That teacher self was always nodding and smiling on the outside but weathering the storm on the inside.

If I had to speak to another teacher about teacher transformation I would say that you have to open the doors that reveal all of your teacher selves. And, that you must become essentially yourself to become a truly creative teacher.

If I could leave some last words they would be, “finally I found freedom...free...letting go of the weight...letting got of the self imposed pressure...feeling free...it was liberating.” I’m not playing at being calm anymore because people will like me that way and I’ll get approval. I am who I am. I am accepted, and I’m free."
SUMMARY OF MARIE'S TRILOGY

At the beginning of the research, Marie expressed how she felt exhausted from the demands imposed upon her as a teacher. She was concerned about this as she remembered back to her first year of teaching when she was "[w]orking so hard to exhaustion...all the time." Marie was considering leaving her position at a high school after teaching for four years. She felt that her teacher colleagues "admire[d] [her] ability to be organized" and "calm" when doing "something huge like [directing] the school play." But there is a side of Marie that she hides from her teacher colleagues, "I would say that, since I've started teaching I find I hide my creativity from other teachers. I hide the emotional aspects of my creativity—the frustrations, the fears, the darkness." Marie fears the stereotypes of the "very erratic" and "very emotional" that she feels are associated with the drama teacher or the "artistic type." At the beginning of the research, Marie expressed considerable distress. She felt as if two parts of her teacher self were "stuck together all the time in a silent struggle." Marie believed that her colleagues valued her for her calmness but she is dismayed that she is "too quiet." Marie fears that if she speaks up, her "emotional creative side will come out" and so she "overcompensate[s] by having this calm outer teacher self around most of the time." Marie was suffering because her creative emotions had no outlet at school. She lived under a constant threat of losing emotional control in front of her colleagues. She believed that if this happened, she would lose their acceptance. So, she chose to play it safe by pretending that she was calm. Interestingly, Marie felt that she did not hide "the emotional aspects of [her] creativity" from her students. Marie also fears to be the "dead" teacher who "drags herself into school," and like the "potpourri teachers" who are "like robots...perfect, safe, and orderly."

Marie's recalled how in her family "creativity [was] always valued in terms of art work" and how "as a child [she] was allowed to spend hours playing." Marie recognized a "performance aspect" in much of her childhood play. In high school and later in university Marie realized that she could "play" and "express" herself through drama, and that "doing drama would always be a part of [her] life." Marie "nurture[s] her creativity through [her] teaching, directing school plays, and [her] journal writing." She discussed
perfectionism in the teaching profession and how too much "self-criticism stands in the way of [her] creativity."

In Marie's final encounter with teacher self(ves) on March 18, 1996, she states how she is "trusting [her]self more" and how she is "no longer afraid of trusting her intuition at school." She is able to "quiet" her internal censor, that judgmental "force...that criticized what [she] was doing and almost debilitated [her] sometimes." Marie is no longer concerned about the right and wrong ways to teach: "I'm in control of my teaching and I can make my own decisions." She no longer fears "that person who...was going to walk through the door and tell me that I was doing everything wrong." Marie is no longer silent, nodding and smiling, and getting others to fight her battles; she is trying to fight her own battles now. At the end of the research process, Marie realized that she was always "strong...creatively," that is, before she became a teacher. According to Marie, the process of becoming a teacher took her "away from the creative person I am." Now, Marie is "ripping that mask off" and "trusting that [creative] process that always worked for [her] before as a performer." Marie reflects, "When I first became a teacher, I silenced my creativity. And now I'm opening up those doors again."

In her corroboration at the end of the research process, Marie told me that she had been thinking a great deal about her teacher's college experience. Through this reflection, she had come to the realization that her socialization at teacher's college had taught her that "a good and effective teacher does not show her anger." Marie had "bought into" this "romanticized" and "idealized" teacher mythology and tried to live it out in her first teaching years. "I wanted to be that person, that good teacher," Marie admitted. She said that she had come back to accepting herself in teaching, and then she whispered "I am an artist." Marie feels that she has come back to herself in teaching by "accepting all the authentic selves that make up the creative teacher and person that I am."

I begin the final trilogy with George Jeffrey's image of his creative being. He then describes his initial encounter with his teacher self(ves). This is followed by his encounter with experiences of creativity, and his final encounter with teacher self(ves) and creativity. As was with the other co-researchers, George Jeffrey's corroboration follows his trilogy.
fly without wings =
Dive into the Pool
GEORGE JEFFREY'S TRILOGY - PART ONE

George Jeffrey's Initial Encounter With His Teacher Selves
(From Interview # 1 - July 6, 1995)

In these prose poems and anecdotal-narratives, I depict George Jeffrey's teacher selves as he expressed them in his first interview (July 6, 1995). George Jeffrey, as did the other co-researchers, used the museum postcards as metaphors for his various teacher selves and then constructed his repertory grid (see Chapter Five). George Jeffrey's grid elements from his first interview included:

- the teacher I fear to be
- the reputation I want to have for administrators
  (This was George Jeffrey's way of describing "the teacher that I think administrators think I should be.")
- the teacher I think I should be
- the teacher I am
- the teacher I want to be for students
- the teacher I long to be
- the teacher I want other teachers to think I am
- the teacher I want students to think I am
- the teacher I was in the beginning

I could not decide upon one type font to use to represent George Jeffrey's voice in this chapter. Instead, I have chosen two: Chicago is a dark and heavy looking font that I have used for George Jeffrey during interviews # 1 and # 2 when his "shoulds" dominated his teacher selves; Dorsion is a lighter and freer looking font that I have chosen for George Jeffrey to use during interview #3 and his corroboration, when he demonstrated a greater understanding of his "shoulds," and began to free himself from their power.

George Jeffrey's drawing introduces his section in this chapter. This is actually a three dimensional piece with George Jeffrey's creative being standing in a pool of water in pop-up book fashion. Flattening the original for the purposes of photocopying detracts from the three dimensional form that George Jeffrey had intended. George Jeffrey describes his artwork:
I made two images of meeting my creative being...but the first one was just to get to the second one. I started off with something else...a butterfly, a bird...the creative being was something specific. I was trying to force a metaphor instead of just letting the image come through.

I was sitting, looking out. She had light, huge light energy coming from her. She was stepping into the pool...a cloak like the monks used to wear...really flowing...an energy field. Then I was with her. We went to a place I had never been before, and to a pool. We dove into the pool and we were down there in the water. We had a different kind of intimate experience...

(Field Notes, George Jeffrey, November 9, 1996)

George Jeffrey's trilogy now begins with his original depiction of teacher self(ves) from July 6, 1995. The striking feature of George Jeffrey's first encounter with teacher selves was the recurrence of the word "should." As an experiment I bolded some of the "shoulds" in George Jeffrey's text and I actually saw how this tyranny dominated most, if not all, of his teacher selves. (To demonstrate this, I provide a sample below.) George Jeffrey started to refer to his "shoulds" and "shouldness," part of the way through the first interview. He seemed to know what his "shoulds" were, but he said that he had never identified them so specifically as he did when he used the museum postcards that I provided to help him to distinguish between his different teacher selves. I had never heard the word "shoulds," before George Jeffrey brought it to my attention. I thought that "shoulds" was a provocative term and I made myself a sign about "shoulds" and "shouldness," and pinned it to my bulletin board. Approximately two years later, my friend Cris introduced me to "the tyranny of the should" (Horney, 1950) which became one of the major theoretical underpinnings in support of my research findings (Chapter Seven).

During the first interview, George Jeffrey chose a total of 98 museum postcards to represent all of his teacher selves. (In comparison, Eleanor had chosen 15.) It seemed to me that, during the first interview, George Jeffrey was performing.
This was especially evident as he unsuccessfully tried to figure how to take command of the repertory grid ratings to reflect what he thought that he "should" score as a "good" co-researcher. During the third interview, George Jeffrey disclosed to me that at the time of the first interview, he had even considered me to be a "should!" He had been performing because he thought that this is what he "should" be doing as a co-researcher. In his corroboration, he also admitted that in spite of his efforts to the contrary, the use of the repertory grid and museum postcards in the research had prevented him from reverting to his patterned dependence on the "shoulds".

By using the art postcards [and the repertory grid] in the first interview you were able to fool my [inner] critic. You were able to get some real information from me instead of me trying to please your research and turn you into another "should." (George Jeffrey, Corroboration, February 13, 1998)

I chose what I believe to be a representative sample of George Jeffrey's bewildering numerous teacher selves to elaborate here. I commence with George Jeffrey's "the teacher that I think I should be." The "shoulds" are evident in other teacher selves as well. I have enlarged and capitalized the shoulds in this first anecdotal-narrative in which George Jeffrey expressed how his "teacher I think I should be" literally as a teacher who "should pay attention to the shoulds" in order to be an effective teacher. As you will see on the next page, these SHOULD appear to be shouting!

George Jeffrey's articulation of the concept of "should" was extremely complex and difficult for me to understand. Attending to George Jeffrey's self-representations during the analysis required from me a great deal of vigilance and emotional energy. It was difficult to keep all of the different "should" influences straight. I have embedded brackets into the text below to highlight when George Jeffrey himself addressed the dilemma of fulfilling his "shoulds."
The Teacher I Think I SHOULD Be
(A Teacher Who Should Pay Attention To The Shoulds)

SHOULD is a big word for me. SHOULD means that someone has created expectations for me...and so that's what I think I SHOULD be. It's not what I want to be...it's not what I think I SHOULD be. I think SHOULD means that someone else has intervened...and told me what the expectations are. I see my SHOULDS coming from primary socialization and also from predetermined standards of professional ethics. I'm talking about the SHOULDS that I've internalized. Automatically you become a very ineffective teacher if you do not pay attention to the SHOULDS...to the SHOULDNESS.

The Teacher I Think I SHOULD Be
(Convincing The Students)

I feel that I should convince the students.
Convince them that I'm going to be helpful.
Convince them to want to learn.
Convince them without too much force.
(But there is force there.)

The Teacher I Think I SHOULD Be
(Handle Everything That Comes My Way)

I should be the teacher who has a moral obligation to never fail, who always has to be available for absolutely everything, juggles absolutely everything without dropping anything. There are some dangerous things that I juggle, I'm not allowed to drop anything.
After all, that's what a teacher should do.
I should be able to handle everything that comes my way.
I should run in and save the day.
I aspire to it continually.

The Teacher I Think I SHOULD Be
(A Martyr)

I should be a martyr.
(This comes a lot from my father the martyr.)
"I should do this."
"I have to do this."
"No one else is able to do this the same way that I can."

Being sacrificed for the benefit of the students.
(I have learned not be an absolute martyr.)
But there are times when I do feel an absolute martyr...and I feel that I should feel this way.
This martyr thing is a big should for me.
Martyrs get glorified.
I should be acclaimed for being a martyr
but I'm not comfortable with praise.
(I have a hard time with the compliment issue only because I'm doing what I should be doing.)
But "the teacher I think I should be" tells me that I should be at the center of the praise and that I should allow people to praise me if they want to.
I don't like it.
I don't like to be acclaimed for doing my job...for doing something that I should be doing.
I'm very hard on myself...
(but that's a motivator because I get things done that way).

The Teacher I Am
(Forced Into A Parental Position)
I am the one
offering nurturing and caring and compassion.
I'm there
for the student to come to.
"The teacher I am" is forced into a parental position.
(I only do it when I know that the children are not getting the parenting that they need)
Always running into a crisis situation
to save a child who is in trauma.
I give the child energy, confidence, self esteem, ability, and whatever crutch that they need to be able to stand up and start doing things on their own.
This is the teacher I am but
it is not the teacher that I like being.
I am this teacher
because
I have to be.

The Teacher I Am
(Aggressive Advocate...More For The Kids Than For Myself)
An advocate...more for the kids than for myself.
Doing it alone.
(It goes with my whole thing about having to prove myself, and showing the strength that just one small person can have.)
I feel I have a moral obligation to be an advocate.

As advocate...I have to create an aggressive self.
I have to paint on that face.
I'm acting.
(Actually, I'm being a lot like my father.)
When I am finished with that mask I just split it off and slam it to the ground.
I don't want it anywhere near me.

Then I need to recuperate.
(I don't always get up to one hundred percent again.)
Every bit of energy, all of my potential, everything I'm capable of doing has been sucked out of me.

I need to reflect, to regenerate, to get energy.

It's difficult finding time to do it at school.

I'm absolutely vulnerable at this stage.

Home after school.

I need a safe place...a blanket.

I shut off my phone, lock my doors, shut off the lights, and I pretend I don't exist.

The Teacher I Am

(Imperfect)

I like to model falling on my butt.

I like the students to see me fall.

It's the whole idea of showing your vulnerability and being able to fall and make mistakes.

I'm imperfect.

Allow the children to watch you fall.

The Teacher I Am

(The Fixer)

I am a fixer

I take everything that all of the other teachers have given me or that I've taken from them and I throw it all into the air, spin it around, and fix it all up.

The Teacher I Am

(I Hate Being The Completely Complacent Teacher)

I hate being the completely complacent teacher,

(but there are times that I have to).

I hate doing what I am told, having to hold my tongue completely, not being able to intervene, being the teacher that everyone at school expects me to be.

This is about when I have to listen to colleagues who seem to me to be completely off the wall.

They have no idea what I am talking about.

I feel condescending and that makes being complacent even harder.

I sit quietly with my hands folded, not moving, just being where I'm supposed to be.

You know, the ex-obedient child who turned into teacher.

(I'm not good at being patient.)

I hate being the completely complacent teacher,

The Teacher I Want Students to Think I Am

(An Open Book)

I want students to think that I have no hidden agendas, that I'm being completely up front with them, to feel that they can trust me, that I'm an open book.
The Teacher I Want Students to Think I Am
(Real)
I want students to know that I am real,
and that I'm just like them but just further along in the process than they are.
(And that's hard because sometimes I forget that I really feel this way.)

The Teacher I Want Students to Think I Am
(The Best Thing In The Entire World)
I want to be the perfect example of beauty, skills, intelligence and of doing what I'm told.
I want students to think I'm just the best thing in the entire world.
I want them to think of me as always doing everything wonderful and perfect.
That's what I want to be for students.

The Teacher I Want Students to Think I Am
(That I Will Care For Them Unconditionally)
I want students to think that I will care for them unconditionally all of the time.
(But I can't really do that because I get completely exhausted and I need to protect myself.)

The Reputation I Want to Have for Administrators
(I Am Doing What I Should Be Doing...Without Being Too Creative...Too Radical)
Do things to make the principal and superintendent look really good.
Walk into a situation and save the day.
I feel a failure if I can't save everything.
I'm always given the hard cases.

Take responsibility for my accomplishment but not the glory.
Do what I should do...without being too creative...too radical.
(I want administrators to think that they can see right through me because then they won't look closer.)

I view things differently and do things that would make them think that I'm dangerous.
So they see me as a person with some interesting perspectives on things but not someone who is really wild and crazy.

I dress professionally.
I act professionally.
It's my facade.
I'm doing what I should be doing and they won't have a need to pry to look any closer.
The Teacher I Want Other Teachers to Think I Am
(The One Who Can Come In And Give Care To The Difficult Case)
I want other teachers to think I am the one
who can come in and give care to the difficult case.
To do something that's a little harder
than what they feel they can handle.

The Teacher I Want Other Teachers to Think I Am
(Listening To Them)
I want other teachers to think that I am listening to them.

The Teacher I Want Other Teachers to Think I Am
(That I Always Have Something Up My Sleeve...Even If I Don't)
I want other teachers to think that I have a hidden agenda
that I always have something up my sleeve,
even if I don't.

The Teacher I Want Other Teachers to Think I Am
(A Wealth Of Resources And Information)
I am
a wealth of resources and information.
My whole person is filled with infinite ideas and brainstorming possibilities and anything.
I want teachers to think that they can talk to me
and that whatever I'm saying will trigger something in them
that they can use.

The Teacher I Want Other Teachers to Think I Am
(Ready For Social Occasions, Proper And Polite)
Ready for social occasions, proper and polite.
Maybe go drinking after school on a Friday.
Always stay (for a short time),
dressed properly, behaving well, being good.
I'm in a teacher role.
I'm playing the part.

If I were in a George Jeffrey role
I'd show up in shorts, a T-shirt not tucked in, with sandals on
and smoking too many cigarettes
probably complaining about another teacher sitting right next to me.

The Teacher I Fear To Be
(Vulnerable)
"The teacher I fear to be" fears that part of me showing,
as a means to get someplace with a student.
I might say "You know, I've been abused too."
I'm afraid because that is information that can be used against me.
And it brings back memories,

I'm afraid of those as well.
It's hard for me to be effective as a teacher
when I'm being vulnerable
because of something like this.

**The Teacher I Fear To Be**
**(Looked Down Upon/Made Vulnerable)**
I fear being looked down upon
and being made vulnerable by other people.

**The Teacher I Fear To Be**
**(A Teacher Like Everyone Else)**
I fear to be a teacher just like all of the other teachers.
It's not in me to be mediocre.
(But, it would be easy to do in teaching.)

**The Teacher I Fear To Be**
**(Looks Perfect/Gets Absolutely Nothing Done)**
I fear to be the teacher who just sits there, trying to look perfect, and who
gets absolutely nothing done.
I fear to be the tainted teacher who has just given up.
I'm afraid.
(As long as I keep fearing it, then it won't happen.)
But I do fear that.

**The Teacher I Fear To Be**
**(Screams And Yells At The Students)**
"I'm sick and tired of all of you!"
I hate that.
I fear that.
I have felt that.
I've almost done it.
I fear that my frustrations and my patience and my tolerance become so
overwhelming that I'll just have to explode.
I fear that.

**The Teacher I Fear To Be**
**(Caregiver)**
I fear to be the caregiver,
completely responsible,
take care of the cases,
only my responsibility.
Everybody else will glorify me in my job while they don't have to do anything.
I can do it and I will do it,
but I hate being glorified.
(I bite my tongue and give out an air of confidence and responsibility.)
(I'm doing this to prove myself and get into another position)
where I won't have to do this anymore. You know, it's the game.) It is also my martyrdom.

The Teacher I Fear To Be
(Sickly Teacher Who Does Not Want To Be There)
The sickly teacher who does not want to be there
downtrodden and ill
the children have to take care of the teacher.
I fear that.
That's not part of the teacher role.
If I ever get to that point I will no longer be a teacher.
(But, given time enough in the system, and a nice pension,
I could become that teacher I fear to be.)

The Teacher I Fear To Be
(Telephone Teacher)
I fear being a paper pusher who does nothing with students,
the telephone teacher who says,
"Sorry, I'm on the telephone. I'm on the computer. I'm faxing. I'm doing administrative duties. Sorry, I'm on the telephone. I'm on the computer. I'm faxing. I'm doing administrative duties. Sorry, I'm on the telephone. I'm on.

The Teacher I Fear To Be
(Used Up)
Giving and kind to everybody else,
completely used up.
Left empty after people have taken and taken and taken and taken.
All my drawers are empty.
I have no more ideas.
I haven't been fed.
(I'm at a high risk for this stuff.)
People try to suck me dry.
(No, I'm not at risk. I have potential for being at risk.)
I fear being all used up and empty of ideas.

The Teacher I Fear To Be
(Who Just Wants To Propagate Himself)
I fear to be the regimented teacher
who wants all of my students to turn out just like me,
who just wants to propagate himself.
I fear becoming the teacher who teachers from lesson plans that are 20 years old and just propagates one student after another so that they all turn out the same.
The Teacher I Fear To Be
(Who Says "It Must Be The Student's Fault. He Must Have Other Problems. It's Not My Responsibility.")
I fear to be the teacher who says "It must be the student's fault. He must have other problems. It's not my responsibility."
(Well, I've had cases where I've found myself saying that.)
I feel that I should be able to fix everybody.
Teachers are expected to fix everybody.
That's the shouldness.
I'm motivated to the shoulds by fear. 'Thanks Dad!'
I lived with that for 30 years. (I can deal with the should and the fear.)

The Teacher I Long To Be
(Gets Everything Done Without Killing Myself)
Huge fourteen hour sleeps to replenish energy.
All over the place (I don't want others at school to know.
The teacher I long to be gets everything done without killing myself.

The Teacher I Long To Be
(The Good Leader Who Gives Other People Ownership)
I long to be the good leader.
A good leader isn't the one who takes the credit.
Good leadership is when the job is finished everyone looks at each other and says that they did it themselves.
Good leaders give other people ownership.
(But I don't trust people all that much.)
Sometimes I think I don't have absolute confidence in myself in a leadership role.
I know I could do it, but I don't believe myself.

The Teacher I Long To Be
(Pass The Test Of Time)
I long for more of a sense of permanence with the students to be able to follow a class all of the way through school, and pass the test of time.

The Teacher I Long To Be
(One Who Does Not Always Feel Responsible For Another Person's Salvation)
I long to be the teacher who does not always feel responsible for another person's salvation.
I long to be the teacher who can stand back and let someone go through a difficult experience by themselves.
I can't always be the savior by myself.
The Teacher I Long To Be
(Gets Things Done One At A Time)
The teacher I long to be gets things done one at a time. I have the tendency now to get fifty thousand things done at the same time. Being a teacher forces me into this pattern. Go, go, go, go, go, go, go, go, go, go, go, go, go, go, go, go, go, go, go, go, go, go, go, go, go, go, go, go, go. It would be good to get one little thing at a time and just work on that thing until it is finished. Then I could go on to the next one. It would be nice to have the calmness and the ability to just by able to take my time and do the one little thing at a time.

The Teacher I Long To Be
(Connected)
I long to teach permanently as part of a system. A lot of the fragmentation I feel is because of the shoulds...me having to prove myself because I'm not in a specific educational system. I long to be connected.

GEORGE JEFFREY'S TRILOGY - PART TWO
George Jeffrey's Initial Encounter With His Own Creativity
(From Interview # 2 - October 17, 1995)
In the second part of his trilogy, George Jeffrey reflects upon his creative experiences and upon his initial assumptions about creativity. He used his completed Creativity Form (see Appendix D) to guide the interview. This piece is untitled.

Creative people are flaky...your typical flaky artist...a con artist, a sponging type of person who leaves you with the bill because they're always poor. These are the flaky con artists who don't do everything else because they are too busy being creative.

Creative people are not very smart. I'd like to replace that with creative people are not very academic. Creative people are not necessarily smart. They may not be well read, they may not have done their homework, they may not have studied and memorized and learned about the things that they should learn when they're in school.

I think it's more that people don't think that they're allowed to be creative... as opposed to them not having creativity.
But it's hard to tell, because everything is built around not promoting creativity. Creativity is not as easy to learn. I think that creativity is definitely something predetermined. At the same time I think people can learn to be more creative.

Creative people are popular. The creative person is the person you're not supposed to know or not supposed to go out with because they're creative and flaky and weird. Those creative people will never make any money. But they're really popular. Adults may think that creative people are weird but might not admit that they like to be around them. Creative people are seen as weird in that they're not normal. There is a tendency for creative people to go and do their own thing, even though they know that they're unskilled, that they're not academic, and that they're kind of flaky. These creative people think that they're popular just because they're rebels. Creative people can even be anti-social. Maybe that's why they must escape a lot of the time to deal with their destructive creative forces.

Creative people are fun. Most creative people I know like to play a lot. They play recreationally. They like to have fun in bars. They like to go out dancing. They just are very free spirited...a lot of fun. You enjoy being around creative people.

I would also say that creative people are irresponsible because lots of times you get stuck with paying the bill. Or you have to pick them up off the floor because they drank too much. I think that creative people have to ignore so many other things in order to maintain their creativity. They have to ignore all the demands around them...this "shouldness"...the things they should be doing...in order to maintain the creativity. Creative people don't care about a lot of the things that I care about.

(I really envy and appreciate a lot of creative people.)

My mother thought creative people were wonderful. My mother saw creativity in very ordinary life, how a Christmas present was wrapped. I don't think my mother has even been to a museum.

My father thought that creative people were foolish, not getting skilled, not preparing for their future, not doing all the "shoulds."
My father thought that creative people just waste time. In my family, creative people were not considered...period.

At home when I was a child, creativity was awarded or ignored. "Don't give it any consideration," it was felt. "Don't waste your time on it," it was said. Creativity was considered something kind of extra, wanting to be like the high class people, snotty.

In my primary education creativity was exploratory. "Here are the finger paints. Draw a picture." It was exploratory because I kind of did my own thing. (But, I wanted to please the teacher so I would try to aim at something that I knew that she would like.)

In my elementary education, creativity was encouraged but it wasn't taught. The teachers would say, "Be as creative as you can." "Original" was the word used a lot in those days for creativity. In secondary education, creativity was for display. Creativity was definitely skill oriented then. You had to learn skills to be creative because your creative product had to be put on display for people to see. The product didn't necessarily have to be realistic but it had to be pleasing to the eye. I wasn't very confident about producing art work in my high school days. I didn't take any creativity based courses in secondary school. (But, my notes were perfect.)

Creativity for me was how I bound my project when I handed it in. I took drafting. And I took shop instead of art because I wasn't a good artist. I couldn't do anything realistic. I just didn't think I'd be a good visual artist. And also, I thought that creativity was only for display. There was creativity in physical education. I was a gymnast. But it was all based to display at open house...to do it at the show. So the aim was not to be creative necessarily, but to produce a creative project. Because you're only as good as what you've produced. It was very competitive...which takes away from creativity. In gymnastics, the competitive aspect was very important.

In my post secondary education creativity was non-existent. Lectures and labs, Courses in basic sciences...health sciences, no arts courses at all.

In the school where I am currently teaching the principal considers creativity a valuable skill reserved for those who produce. Otherwise he sees creativity as a waste of time and a frill. He seems to believe that creativity is a trait not a state, either creative or you're not.
Teacher colleagues think that they are being creative because they're on the prom committee. That's not being creative. They just know where to buy decorations and how to put them up. Yet, they are given credit for being creative. (Maybe they have a little creativity but they're not really being creative.) My teacher colleagues believe that creativity is something only to be carried out by the creative. A few teachers at my school are considered to be creative. I am one of them.

I don't like the idea that everyone could be creative. I don't like that idea at all. Because my creativity makes me special. (It's selfish.)

The emphasis in creativity is definitely on producing. If you're going to be creative, the product has to work. You couldn't aim at being creative and fall flat on your face. If you fall on your face with the product, then it was not creative.

Let's look at painting. The creative painter is the one who does the abstract stuff but can't do anything realistic. The real painter has the skill to paint realistically. If you're going to be creative, the product has to work.

When I was a child creativity was dancing, singing, folk art, just playing, and sports were important. Living on a farm, we never necessarily had the right equipment, but we were very creative in our play. We made folk art out of found materials. You know...pumpkins, fruit and vegetable art. We used to get these little kits...these little putting together kits and we had to paste and cut out and things like that. We used to do a lot of those things at home when I was small.

Music is a new thing for me. I am attracted to whatever music inspires me. There's music that I severely dislike because it irritates me, it bothers me and I know exactly what it is when I hear it. I'm trying to nurture my creative seed in visual arts, but I still don't believe in my abilities. Art is a tricky word. For me, it's about skills. Not having the skills stands in the way of me developing my creativity. There are other things that stand in the way of me developing my creativity. Tons of things. There are expectations...other people's expectations. This "shouldness," (what I think I should do based on the expectations of others)
always gets in the way of my creativity.
I also suffer from expectations that I put onto myself.
When I really need to express something, it just kind of happens.
It helps if the project is outcomes based...if there is a deadline...
a project to finish on time.
I have to produce something then it comes.
I am most creative when I have to be.

I also overcome my creative blocks by
keeping my rational logical self very busy. (I'm not sure how this works.)
I'll be organizing my files or writing a report and something triggers in me a solution for something else.

Maybe, being an artist in teaching
is getting around all the "shouldness,"
that's around you.

GEORGE JEFFREY 'S TRILOGY - PART THREE

George Jeffrey's Final Encounter With His Teacher Selves And Creativity
(From Interview # 3 - February 20, 1997)

George Jeffrey expresses his transformative experience as he re-encountered his original teacher-selves as elicited at the original encounter (July 6, 1995). He also describes some different understandings about creativity. As in part one of his trilogy, George Jeffrey begins with "the shoulds."

The Shoulds Are Not As Big A Thing Anymore
The shoulds are not as big a thing anymore,
especially the shoulds from administrators.
Now I'm not really thinking about what they think I should be because I've turned the shoulds around to look at what the administrator should be.
Before, I was looking at my role as a teacher as how I live to help the administrators do their jobs.
Now, I look at it as how are the administrators helping me do my job.
I used to be conscious of administrators watching me.
But now, if anything, I will put the administrator on hold while I finish what I am doing, and give them the attention that they need afterwards.
I don't believe that the administrator has the right to interrupt because
they're the administrator.
So I think that it's a change that I've made.
Instead of adhering to "shoulds," I'm trying to create them.
I'm creating shoulds for the administrators, what they should be doing,
instead of fearing what I think that they think I should be doing. "The
teacher I long to be" has no compliance to authority.
(But I'm never going to let the students think that "the teacher I long to be"
is one who has no respect at all towards authorities. I don't want them to
get confused.)

I think that examining my "shoulds" during this research helped me. Being able to
identify the "shoulds" was like putting up caution signs on the highway. Freeway,
Sharp turn coming ahead. Bumpy road. Slow down. When the "shoulds"
appear I now know what they are. I can say to myself "Okay, we know how to
handle the "shoulds," I've been through this before. Identifying my "shoulds" has
brought about a huge change because before, "the teacher I thought I should be"
was dependent on "the reputation I wanted to have for administrators".

My sense of "shoulds" has changed.
Before they were someone else's "shoulds,"
I accepted them as my own.
Now I have my own "shoulds."
My own "shoulds"
are what about what I need to do to be "the teacher that I long to be".

I Want To Be A Resource For Students
But I Don't Want To Be A Martyr
I used to look at a martyr as a kind of romantic thing.
I used to think that if I was a martyr that meant that I was a good person.
Being a martyr is not good for you at all.
It's very painful.
It's very painful.
I want to be a resource for students but I don't want to be a martyr.
In the long run, it's not worth it for the martyr.
Being a martyr absorbs a lot of energy and a lot of other things.
Parts of your life are sacrificed if you become a martyr.

Now I look at being a martyr as not a good thing at all!
It's not even an attractive thing.

Why anyone would want to be a martyr is beyond me. I just don't understand it!
You should be getting everybody else doing things for you, or letting them help.
It's better to be the exact opposite of a martyr, to be completely hands-off, than to
be a martyr. Being a martyr is basically taking away experiences of pain and
ownership and responsibility from the person who really should be having it. If I
am a martyr then I am taking it away for you. Well, it's not my right. I don't
have the right to take that experience away from someone else. If there's a martyr,
someone's taking advantage of somebody else. It's just coming into my mind
now...maybe being a martyr has to do with my whole idea of the teacher that I
think I'm supposed to be, my shoulds. You know? I'm not...I shouldn't be the
martyr anymore. The administrators should be the martyr. Let them be the
martyrs. They're being paid to be a martyr. Now if I disagree about doing
something, I'm going to tell the administrator. I'm going to say "No. I'm not
doing it." I am allowed to say no.

I used to believe that I should be totally self-less, to always think of others
before myself. I don't believe that to the same degree as I used to but I still
think that I should be a little more on the self-less side of things.

I don't want to have to sacrifice myself for students. But sometimes I feel
that I want to be able to take away some of their pain. Well, really I don't.
I guess that part of me, that martyr, wants to say "Don't feel this pain. Let
me feel all this for you".
I'm stronger now.
The Teacher I Am Is Not So Frantic
I used to think that being frantic was a good thing.
Being frantic went with being a martyr... and I thought that being a martyr
was a good thing for a teacher to be.
But I was afraid to be too frantic.
Frantic is panic.

I Had Concerns About Being Panicked Because I Was So
Frantic At That Time. I'm Not Panicked Now. I'm Not Holding
My Breath Anymore
I was really panicked.
I had concerns about being panicked because I was so frantic at that time.
I'm not panicked now. I'm not holding my breath anymore.
Calmness is something that was important to me.
When I felt panicked I would take a breath.
(I still fear to be that panicked teacher though.)
"The teacher that I think I should be," "the teacher I long to be,
and "the teacher that I want to be for students" are all totally calm.
And "the teacher I am" is really close to being calm.
I've been working hard at that one though... in all areas of my life.
(But I don't want my students to think that I am too calm. I want them to have
that little bit of fear of me too... so they won't push me too far. I want the students
to be aware that I have my limits, and not to bring me there. It's the same thing
with other teachers. I want to be completely calm but I don't want them to know
that I am. It's a protective thing for me.)

I Now Believe That The Ultimate Success As A Human Being Is To
Create A Life That Integrates Your Personal And Work Lives.
And this is the neat thing.... In 1995, when we did this first repgrid there was still
a dichotomy between my career and my life.
I am finding out it's becoming a lot more integrated.
I now believe that the ultimate success as a human being is to create a life
that integrates your personal and work lives.
Still Self-less...At The Same Time More Self-full
I'm still self-less in a lot of ways concerning keeping the student at the center of my teaching. But, I find that at the same time I'm being more self-ful as far as how I'm treating myself, and being realistic about how much I am really capable of doing. I'm allowing myself to be calm, to relax, to be realistic about what can be achieved. I am constantly asking myself "Can I finish my school day and still go to the gym or still do something afterwards, or am I just going to continue to be exhausted?"

I Used To Think That "The Teacher I Want Other Teachers To Think I Am" Is Really Rational
I used to think that "the teacher I want other teachers to think I am" is really rational (meaning organized), able to do everything and anything. I thought that this is what they wanted me to be...more rational. But now I realize that people aren't necessarily like that.

I Still Wear White Shirts And Gucci Ties
About my appearance at school,
I'm still wearing the same clothes, I still wear white shirts and Gucci ties, but I'm just shaving every other day!

"The Teacher I Long To Be" Is Falling
I like falling in no direction.
Whatever situation you find yourself in, you handle.
There have been articles that we've had discussions on in class, that I've read with the kids for the first time!
I didn't have any idea of where I was going to take them. Falling that way, I like falling a lot. (I'm getting a little arrogant about it too...thinking on my feet.)
Often,
I sit after class and use one of the student's notes so that I can see what I did during the class.
(But I wouldn't want the administrators or other teachers to know about that falling. They would think that this falling makes me less of a teacher.)
The Teacher I Want Students To Think I Am Is A Little Reckless Sometimes
"The teacher I want students to think I am" is a little reckless sometimes. Well, it makes me more attractive to them. It makes me more like them.

The Teacher I Long To Be" Is Effective
"The teacher I long to be" is effective. I am effective when I use my creativity. I was afraid to show my effectiveness before because I thought that it would create a martyr in me. I was afraid of being taken advantage of by students, administrators, and other teachers. I really want to be absolutely effective as a teacher, (BUT if you are too effective and you get taken advantage of, you can't be effective anymore because there is nothing left of you to give.)

I Find Myself A Lot More Tolerant
You know, I find myself a lot more tolerant. I work with teachers whom I don't agree with what they are doing and I...tolerate it! Before I couldn't tolerate things like that at all. I always criticized immediately. I thought that they were wrong and I'd tell them...right in their faces. (That's not to say that this was the wrong thing to do at the time because sometimes they were wrong and they needed to hear it.)

Before I Considered Creativity Frivolous Fluff...I'm Accepting My Creativity Now. I'm Practicing It More At School Because I'm Trusting My Creative Process
I have been looking at the whole idea of "Why am I a creative person?" Where does my creativity come from? And what I end up thinking about are examples from when I was a little kid where I WAS creative. How much did just genetics have to do with this creativity? When I was a kid creativity was just something that was overlooked in my surroundings...it wasn't touched...there was nothing right or wrong with it...it just wasn't touched.
Regarding my process of bringing creative, I'm kind of doing the exact same things I was doing as a kid but now just on more of a adult scale. I still rely on ideas to come to me at the last minute.

If anything, I'm starting to trust my creative process, allowing it to be and working with it as a tool. I know I can rely on it to be there. I'm giving more confidence to it. I'm allowing myself to be confident with my creativity.

I'm accepting my creativity now. You know, before I considered the creativity frivolous fluff. Now it's real, and it's important. Do I see myself as more creative? Well, I'm the same. The change is that I'm practicing it more at school because I'm trusting my creative process.

I am accepting my creativity now. And when I say that it's happening more often, it's happening more successfully.

I Don't Censor My Creativity As Much At School
I don't censor my creativity as much at school. So I'm able to document the creative stages I go through... where the idea happens.
I write it down, I brainstorm, and then I look at different ways of putting it into action.
As it goes through the action I give myself some feedback on it. I see if I actually gave credit to the original idea, to the original creative moment...or did I force it into something else? How much did I censor it? I find that I don't censor my creativity as much.
I allow it to go into the direction that it's supposed to be going into. And if it's going to fall, if it's not going to be successful, then I'll let it not be successful. What is important is what happened to make it unsuccessful. I try to learn from that now.
Having Some Confidence In Myself And Allowing Things To Just Happen
I think creativity for me has to do with taking ownership for myself...
for my emotions and for my actions as well.
I think a lot of it has to do with me growing as an adult,
or even just as a human being.
I don't have the same issues of shame and "shouldness" and things that were there in 1995 when we began this research.
I'm going to base my life on honesty and openness and appropriateness.

And as a result, I don't miss as many days at school and I don't go and party my brains out as much as I used to...as a coping mechanism. Those things are not happening as often, because they don't need to. I think it's just a matter of me having some confidence in myself and allowing things to just happen.

I Believe The Ultimate Success As A Human Being Is To Create A Life That Integrates Your Personal And Work Lives.
I believe the ultimate success as a human being is to create a life that integrates your personal and work lives.

This whole examination of my creativity has been really interesting.
I've been going out of my way to be creative in a high school situation that tries to retard creativity...to pull it back.
So this research has been useful to me in that way.
It has also helped me to define myself as creative...I guess.
It helped me to be confident in being creative.

My Ideas About Creativity Have Changed
My ideas about creativity have changed.
At one time,
being creative meant to me that you had to be a dancer or an artist or be in the fine arts.
But I'm finding that I'm far more creative now,
since I've stopped thinking that way.
I'm just finding out that I'm practicing my creativity a lot more and I'm allowing myself to be creative because I'm discovering that I can be.

George Jeffrey's Corroboration-February 13, 1998

George Jeffrey and I met in a Second Cup coffee shop after school on a Friday afternoon. He arrived with an envelope full of the material from his research process. He had carefully reviewed his experiential descriptions that I had sent to him two weeks before. We found a place to sit at the back of the coffee shop. George Jeffrey begins.

I used to have assumptions about creative people...that they were flaky, not very smart, and that they didn't do well in high school. I also used to think that creative people were popular, on a planet all by themselves, and irresponsible. I think that some of these negative assumptions about creative people can still be true. It depends on the person and how the creative person copes with all of life's stresses and experiences. I used to think that creativity was genetic and that it can't be learned but now I disagree with that. Now I think that everybody has some creativity when they're born, and that it can be developed through a series of experiences and projects...or it can be stifled.

As a child, at home, my creativity was not addressed. It's like, everybody appreciates artists, but no one wants their child to be an artist. My childhood experiences with creativity is no different from that.

With my old principal, teachers would get called into the office and reprimanded about their attire...for not dressing professionally. Men were expected to wear shirts and ties. I still wear shirts and Gucci ties, and I still shave every other day. But now, in the off days when I don't shave, I wears sweats to school. I've also been wearing flat-fronted pants that feel like pajama bottoms with a pair of Hush Puppy shoes that feel like slippers.
One of my goals has been to integrate my teacher and personal selves so that I could be the same person throughout. Through this research process, I feel that I'm really close to that.

Before, I didn't like the idea that everyone could be creative. I was on a creative high, defining myself by being creative. (Although I kept it hidden in my professional life.) Now I want to share it. I see that creativity is unlimited. Before, I wanted to selfishly own the creativity. I used to feel that not many people around me, especially those at school, had creativity, and so I guarded mine from them. I feared someone stealing my creativity from me.

The "shoulds" used to define how I communicated my creativity. I used to aim my ideas at what people expected or what I thought they wanted to see. The "shoulds" were controlling my creativity, and the "shoulds" were controlling me. And now my confidence with my own creativity just allows creativity to happen. Becoming aware of my "shoulds" allowed me to control the "shoulds" instead of the "shoulds" controlling me. The "shoulds" were controlling me because I was ashamed of doing what I thought was right. I didn't think that my ideas would be accepted. I thought that other people would not approve. Now, I'm doing what I think is right. Now that I'm confident, shame is not a tool that the "shoulds" can use. The "shoulds" are still there (maybe they're not as strong now). The difference is that now I have learned to respect them.

If anything, I'm starting to trust my creative process, allowing it to be and working with it as a tool. I know I can rely on it to be there. I'm giving more confidence to it. I'm allowing myself to be confident with my creativity. I'm accepting my creativity now. You know, before I considered the creativity frivolous fluff. Now it's real, and it's important. Do I see myself as more creative? Well, I'm the same. The change is that I'm practicing it more at school because I'm trusting my creative process. I am accepting my creativity now. And when I say that it's happening more often, it's happening more successfully. If you throw your creative ball and it hits the floor, even that is a positive experience because that might lead you to some unexpected place.
Creativity is me speaking in my own language. Creativity is me without my "shoulds." Maybe, it's the real me.

SUMMARY OF GEORGE JEFFREY'S TRILOGY

Dear reader, I have used both of George Jeffrey's fonts here so that you will be reminded of his changes. At the beginning of the research, George Jeffrey felt that above all else, an "effective" teacher should "pay attention to the 'shoulds'...to the shouldness." According to George Jeffrey, "[s]hould means that someone has created expectations for me...and so that's what I think I should be. It's not what I want to be...it's not what I think I should be." One of George Jeffrey's most dominant "shoulds" was that he thought that as teacher he should be "a martyr." He was convinced that "[n]o one else is able to do this the same way I can." Some days he felt that he was "being sacrificed for the benefits of the students" like "an absolute martyr" but he also felt, "I should feel that way." He thought that the "shoulds" were a good motivator because "I get things done that way." He also said that his should's were "motivated by fear. (Thanks Dad!)." Similar to his martyr teacher self, George Jeffrey also felt that he was "forced into a parental position...always running into a crisis situation to save a child who is in trauma." George Jeffrey felt that he "should be able to fix everybody." As an "aggressive advocate" for students, George Jeffrey had "to create an aggressive [teacher] self." But, being that aggressive teacher self was emotionally exhausting and there was no place at school for him to "rejuvenate." After these advocate incidents, which occurred quite frequently, George Jeffrey would go home, "shut off my phone, lock my door, shut off the lights and I pretend that I don't exist." George Jeffrey wanted students to think that he was a teacher who would "care for them unconditionally all of the time," but in the next breath he admitted, "but I can't really do that because I get completely exhausted and I need to protect myself." For much of his work day, George Jeffrey felt panic that he tried to control by holding his breath. George Jeffrey felt that he should be the saviour for his principal and superintendent, to make them "really look good." But he never wanted any glory for "saving the day." By "acting professionally" and "dressing professionally" he put on a "facade" for administrators so that they would not have reason to "pry" into his personal life. He fears to be the caregiver who is "completely responsible" to "take care of
the cases" but that is exactly what his "martyr" and "aggressive advocate" teacher selves tell him he should do. The "teacher he is" (dominated by what he feels he should do) has forced George Jeffrey to be "the teacher he fears to be." He fears to be the "used up" teacher or "the sickly teacher who does not want to be there." George Jeffrey longs to be the teacher who "gets everything done without killing myself" and "who does not always feel responsible for another person's salvation." He also longs to be the "calm teacher" who "gets things done one at a time," but this is difficult for me because he has "the tendency...to get fifty thousand things done at the same time."

In the second interview, George Jeffrey voiced some very strong negative opinions about creative people such as "creative people are flaky, not very smart, not very academic, anti-social, rebels, con artist" and "irresponsible." On the positive side, he said that they were "popular, fun," and "very free spirited." Amidst all of this, George Jeffrey said, "I really envy and appreciate a lot of creative people." In George Jeffrey's family, "creative people were not considered...period." From his high school experiences, George Jeffrey had determined creativity to be skill and product oriented, "because your creative product had to be put on display for people to see." He said that he didn't like the idea that everyone could be creative "because my creativity makes me special." George Jeffrey used his creativity in his private life, but it was a secret in his professional life. At the end of the interview, George Jeffrey determined that "[t]his 'shouldness,' what I think I should do based on the expectations of others, always gets in the way of my creativity." When I asked him what he thought "teacher-as-artist" meant he said, "[m]aybe being an artist in teaching is getting around all the 'shouldness,' that's around you."

In his final interview, George Jeffrey re-visited his original teacher selves from the first interview, as well as his initial understandings of creativity from the second interview. (Dear reader, note the change in font here from Chicago to Pòrision illustrating George Jeffrey's dramatic change.) Right away, he informed me that "[t]he 'shoulds' are not as big a thing anymore." Examining his "shoulds" as expressed by his teacher self(ves) had helped George Jeffrey identify them. According to George Jeffrey, it was "...like putting up caution signs on the highway." He reflected on how identifying the "shoulds" had "brought about a
huge change because before 'the teacher I thought I should be' was dependent on "the reputation I wanted to have for administrators." He talked about "the shoulds from administrators" declaring that he had turned the "shoulds" around to "how are the administrators helping me do my job?" He no longer feared being watched by administrators and reported that the new "teacher that I long to be" has no compliance to authority." (Although he said that he did not want his students to know that he felt this way because it would "confuse them.") No longer conscious of administrators watching him, he said that he will even "put the administrator on hold while I finish what I'm doing." George Jeffrey articulated how he "used to think if I was a martyr that meant that I was a good person." He now views being a martyr as "not good for you at all" and "very painful" and he wonders why anyone would want to be a martyr at all. "I'm stronger now" said George Jeffrey. Yet, he admitted that at times, he still has to fight the urge to be a martyr. He reported that he is "not so frantic, not panicked" and "not holding my breath anymore." He said that he felt that his "personal and work lives" were now becoming more "integrated." In the second interview, George Jeffrey had been reluctant to define himself as creative, given the many negative assumptions that he has accumulated about creative people over time. At that time he had considered creativity to be "trivialous fluff." Things have changed since then, as George Jeffrey reports "[t]his whole examination of my creativity has been really interesting. I've been going out of my way to be creative in a high school situation that tries to retard creativity...to pull it back. So this research has been useful to me in that way. It has also helped me to define myself as creative...I guess. It helped me to be confident in being creative.... I think creativity for me has to do with taking ownership for myself." In general, George Jeffrey had developed a positive way to look at "shoulds," "My own 'shoulds' are about what I need to do to be "the teacher I long to be." He longed to be the teacher who "is falling." Normally, the word falling might connote faltering or failure. But for George Jeffrey "falling" represented the metaphor of a circus gymnast falling through the air. Before he became a teacher, George Jeffrey had been a circus gymnast. For George Jeffrey, "falling" meant "thinking on my feet" and "whatever [teaching] situation you find yourself in, you handle." "I like falling in no direction," says George Jeffrey, who immediately adds that he does not want other teachers and administrators to know that he is falling when he is teaching because "[t]hey would
think that this falling makes me less of a teacher." His "shoulds" are still there, but he is now able to identify them. According to George Jeffrey, this had made all the difference.

In his corroboration at the end of the research process, George Jeffrey told me that the teacher he "longs to be" is one who is able to "integrate my teacher and personal selves so that I [can] be the same person throughout." Now, instead of hiding his creativity at school he wants to "share it." According to George Jeffrey, as soon as he started to have more confidence in his creativity, the "shoulds" began to lose their control over him. One of George Jeffrey's most dominant "shoulds" was "the reputation I want to have for administrators." In the first interview, George Jeffrey said how he had created a professional "facade" and part of that was that he dressed in a "shirt and Gucci tie" every day. By the third interview, George Jeffrey reported that he still wore a "shirt and Gucci tie" but he was "only shaving every other day." At the time of our corroboration George Jeffrey announced, "I still wear shirts and Gucci ties, and I still shave every other day. But now, in the off days when I don't shave, I wear sweats to school. I've also been wearing flat-fronted pants that feel like pajama bottoms with a pair of Hush Puppies shoes that feel like slippers." In the end, George Jeffrey claimed, "Creativity is me speaking in my own language. Creativity is me without my 'shoulds.' Maybe it's the real me."

SUMMARY

In this chapter, I provided first person descriptive accounts of Eleanor, Martha, Jesse, Marie, and George Jeffrey's transformational experiences of creativity and teacher self(ves) using poetic and anecdotal-narrative forms. I embedded my analysis of the co-researchers' experiences into their trilogies. I now present my interpretation of the findings of this research in Chapter Seven which opens with an introduction, and then is divided into two parts.
CHAPTER SEVEN: MY ILLUMINATION.  
BREAKING OUT OF BOUNDS  
AND ENCOUNTERING THE "SO WHAT'S."

MY RATIONALE FOR BREAKING OUT OF BOUNDS

Every act of creation is first of all an act of destruction. 
(Picasso cited in May, 1975/1994 p. 60)

...learn the rules extremely well in order to break them with precision. 
(Daly, 1992, p. 75)

To break out of bounds. To go beyond the prescribed limits. 
(Evans, 1981, p. 156)

In Chapter Six, I provided poetic and anecdotal-narrative descriptions of my research findings. I have embedded my analysis of the co-researchers' experiences into their trilogies. This chapter presents my interpretation of the findings of this research. The word interpretation implies explanation, elucidation, and an encountering of the "so what's." Eisner (1991) distinguishes between description and interpretation:

If description can be thought of as giving an account of, interpretation can be regarded as accounting for.....this goal frequently requires putting what has been described in a context in which its antecedent factors can be identified. (p. 95) (italics added)

In this chapter, I also discuss my rationale for breaking away from strict adherence to the heuristic phenomenological (Moustakas, 1990) methodology. According to Moustakas (1994), interpretation contributes "nothing to heuristic knowledge" (p. 19). I present my rationale within new understandings of the roles of "context" and "interpretation" in phenomenological research. Through this interpretive chapter, my researcher-self "breaks out of bounds" prescribed by Moustakas (1990) to present the research findings in a contextual way. Eleanor, Jesse, Marie, George Jeffrey, and Margie also demonstrate how they used creativity to break "out of bounds" imposed by other peoples' perceptions of what their teacher self(ves) should be. (I have italicized should because it has revealed itself to be a critical construct for the findings of this inquiry.) In Part Two of this chapter, I
used Horney's (1950) conception of "the tyranny of the should" as the first of two essential structures of transformational experience. Martha may need more time to break "out of bounds." I hope that reading this dissertation will help her in her teacher transformation. The creative process takes time.

In this chapter, I provide my own version of the final two phases of heuristic-phenomenological research, what Moustakas (1990) calls the "creative synthesis" (pp. 31-32) and the "explication" (pp. 30-31). To summarize, in the creative synthesis,

the researcher must move beyond any confined attention to the data itself and permit an inward life on the question to grow, in such a way that a comprehensive expression of the essences of the phenomenon investigated is realized. (Moustakas, 1990, p. 32)

In the explication "the researcher brings together discoveries of meaning and organizes them into a comprehensive depiction of the essences of the experience" (Moustakas, 1990, p. 31). Moustakas (1990) positions his "explication" before his "creative synthesis." I invert that order in this chapter.

Moustakas (1990) was my methodological guide throughout most of this inquiry. But, as May (1975/1994) points out, following a particular form need not always lead to conformity; rather, it can force a person into new meaning making. While May uses the example of writing a poem, the same point may also be made when doing research:

When you write a poem, you discover that the very necessity of fitting your meaning into such and such a form requires you to search in your imagination for new meanings. You reject certain ways of saying it; you select others, always trying to form the poem again. In your forming, you arrive at new and more profound meanings than you had ever dreamed of. Form is not a mere lopping off of meaning that you don't have room to put into your poem; it is an aid to finding new meaning, a stimulus to condensing your meaning, to simplifying and purifying it, and to discovering on a more universal dimension the essence you wish to express. (p. 119)
However, as I began to make meaning from the experiences of the co-researchers, I realized that I needed to find my own way to completing the dissertation.

The poetic and anecdotal-narrative self-portraits (Chapter Six) that I reconstructed from the experiential descriptions of Eleanor, Martha, Marie, Jesse, and George Jeffrey did provide vivid portrayals of their transformative experiences of creativity and teacher self(ves). My researcher-self, however, felt that these depictions needed to be taken a step further, to encounter the "so what's" of my research findings in a more explicit way. I could achieve this through a re-siting of the teacher co-researchers' experiences back into the contexts of self, school and the educational system (including teacher education), and society so that the co-researchers contribute to the meaning making and knowledge by adding their own voices.

Originally, I had not intended to include an interpretive chapter in this dissertation. According to Moustakas (1990), the heuristic paradigm requires only descriptions of experience. But my researcher-self kept asking, "What is the use of this research if there is not a place where the educational relevance is spelled out?" I believe that one of the important aims of educational research is for it to be educationally relevant (see Chapter Three, "Who is This Research For?"). Practice had informed my research and now the research could inform practice. I no longer see this practice/theory relation as an "either/or" proposition (see Chapter Three); I see it as more of a "both/and" proposition, and an opportunity for a creative encounter (May, 1975/1994). My-researcher-self did not feel satisfied just with putting a section at the end of the thesis where "implications and applications" (Moustakas, 1990, p. 54) are stated. This approach seemed to me to be too much like one from a technical manual. I even e-mailed Moustakas for re-clarification of the role of interpretation in heuristic-phenomenological research. In his reply, he again dismissed the need for interpretation in heuristic and phenomenological research (see Moustakas, Appendix H).

Towards the end of the research inquiry, nagging questions about the role of context began to exert pressure upon the heuristic phenomenological framework that I had chosen to guide my research. The co-researchers had contextualized their transformative experiences with creativity and teacher self(ves) within their lived
experiences. This kind of embeddedness was necessary because they could not have told their stories other than from within the contexts of their own lives.

In this inquiry, Eleanor, Martha, Jesse, Marie, George Jeffrey, and had also gone beyond the "Ts" of their singular teacher subjectivities, embracing the "we's" of their more expansive versions of teacher self. Use of personal construct theory (Kelly, 1955/1992) and the computerized repertory grid technique (Shaw, 1990) enabled each teacher co-researcher to first contextualize his/her teacher self ("the teacher I am") within a multiplicity of personally relevant teacher selves. Once these different or "expansive" teacher selves were identified and named by the co-researchers, they each worked through a lengthy process of recontextualization, that involved movement (in general terms) away from "the teacher I fear to be" and towards "the teacher I long to be." This response involved power struggles between the different teacher selves of each co-researcher, and allowed for the emergence of new subjectivities, opening up opportunities for new things to happen. My researcher-self could also accommodate these kinds of contextual issues related to the "expansive" teacher selves as distinguished by each co-researcher, within the heuristic phenomenological (Moustakas, 1990) paradigm.

However, my researcher-self, when operating from within heuristic methodology (Moustakas, 1990), did not know how to accommodate "context" in terms of translating research "findings" into educational relevance. This kind of contextualization is not attended to within Moustakas' (1990) heuristic paradigm. Contextualizing my findings in this way would involve breaking out of bounds, diverging from Moustakas' (1990) methodology, one that I had adhered to so faithfully and precisely up to the final stage of the inquiry. My researcher-self feared the risk accompanying breaking away. What if I got it wrong? If I included an interpretive section in my heuristic dissertation would that suggest epistemological confusion? As Polanyi (1994) argued, "[N]o explorer in history has ever discovered a new land that was already served by a highway" (p. 13). But, a conservative part of my researcher-self countered Polanyi's argument with, "But it's much safer and predictable to follow the highway paved by another than to strike out on an unnamed path all by yourself."

Dilthey (1960) also supports contextualization of research as he moves autobiographical interpretations of lived experience beyond the autos (self) to an
emphasis on the bios (life story). He maintains that life stories offer historians and social scientists intimate views of the human condition that are far more valuable than a dry organization of the facts. In 1784, Kant (1990) described enlightenment as "man's (sic) release from his (sic) self-incurred tutelage. Tutelage is man's (sic) inability to make use of his understandings without direction from another" (p. 84). I wonder why do I always look to the other for directions? Why do I always do what I think I should do? Why do I not trust my own understandings? Lyotard (1984) claims that we are born into the grip of our parents, siblings, teachers, and others who are themselves always in the grip of their own childhood, from which they have not been able to set themselves free. I realized that I had conformed to Moustakas' (1990) prescriptive model so diligently and obediently that I had ironically created another Mrs. Mac Donald to keep me within the lines, or another Procrustes to force the fit. My development as a researcher and the illumination of my research findings could only proceed if I had the courage, patience, and innocence to approach my research findings with the naked mind of the child.

And so, I asked Little Margie, my child-self-as-artist, for help.

I present here my interpretation of the transformative experiences of creativity and teacher self(ves) as it was reported to me over time by Eleanor, Marie, Jesse, and George Jeffrey. (I have no data on Martha's experience of transformation because she did not complete the third interview.) Eleanor, Marie, Jesse, and George Jeffrey's first person voices re-appear here, along with my voices as teacher, researcher, student, and the voices of others who represent the community of scholars. Little Margie's voice also re-appears.

You will recall, dear reader, that I have used various proportions of description, analysis, and interpretation (Wolcott, 1994) to present the findings of my inquiry. In Chapter Five, I outlined how Wolcott (1994) uses the metaphor of the teeter totter to describe the possible relationships between these three components. He sees description as the fulcrum, with interpretation and analysis on each side. The amounts of each of these three ingredients depends on the purposes of the research. In this inquiry, I have designated a substantial descriptive fulcrum (see Chapter Six), with the teeter totter weighing slightly heavier on the interpretive side (see Chapter Seven) than on the analytic (see embedded analytic text in Chapter Six).
I take responsibility for the meaning making in this chapter. These are my interpretations of the "findings" of this inquiry. As researcher, I have provided numerous occasions for the co-researchers to verify the trustworthiness of the descriptive accounts that I reconstructed (see Chapter Five, Chapter Six). At the same time, I feel that, ultimately, I write from and take responsibility for the vantage point of my own reality. Here are some of my musings about interpretation and reality extracted from my sketchbook.

In University I took an art course in life drawing. Every week a different model would stand before us...nude. At breaks we would wander the studio looking at each other's work. I was always surprised and puzzled to see how different each rendering of the same model was. Of course, each of us had been working from a different vantage point in the room; but that was not enough to explain the wide variation in our versions of reality. (Buttignol, October 9, 1997, Sketchbook Volume 6)

THE ILLUMINATION

First we see the hills in the painting, then we see the painting in the hills. (Li Li Weng, cited in Eisner, 1994, p. 154)

Artists are people who play hide-and-seek but do not know what they seek until they find it. (Polanyi & Prosch, 1977, cited in Eisner, 1994, p. 155)

Introduction

In Chapter Five, I elaborated the process that I developed to arrive at the essential structures of transformative experience. In Chapter Six, I presented poetic and anecdotal-narrative self-portraits. There I descriptively and analytically (Wolcott, 1994) represented Eleanor, Martha, Jesse, Marie, and George Jeffrey's unique experiences of teacher transformation as they encountered their creativity and teacher self(ves) through self-designed programs of teacher development. In this seventh chapter, I illuminate what I have learned through this research by interpreting the meaning of the experiences for the group as a whole, my self included. I provide a final summary of my dissertation at the end of this chapter.
I divide my interpretive Chapter Seven into two main parts. The first part is a "creative synthesis" (Moustakas, 1990, pp. 31-32) written in phenomenological verse by Little Margie, my five year old child-self-as-artist. It is couched in the form of a letter that Little Margie has written to you, dear reader, through me. She dictated it as I typed with my non-dominant left hand using a child-like font called four decibels and falling (Four Decibels and Falling). In her letter Little Margie reveals her five year old understandings of what she calls "real life," what it means to be a "Self," an "I," and a "Me," and what it means to be different from and the same, as everyone else.

Little Margie's memorable encounter with her kindergarten teacher, Mrs. Mac Donald, on one of her "very first days of school" (see Unsented Letter Kindergarten Teacher in Chapter Two) marks the time of her/my first loss of innocence. According to my computer thesaurus, innocence means "freedom from guilt, purity of heart" and "ingenuousness." Little Margie's encounter with Mrs. Mac Donald also marks her/my threshold into the world, and her/my first creative encounter with "real life." Before this painful encounter Little Margie was an innocent, a novice of life. She was a rough diamond. After the encounter with Mrs. Mac Donald, that diamond was sometimes cut by others in ways that did not bring out its brilliancy.

I like diamonds, and I like snakes. There is an Eastern belief that jewels are shaped from the saliva of snakes (Fontana, 1993). Jewels, diamonds, and snakes have symbolic meaning for me. According to Cooper (1978/1995),

The cutting and shaping of precious stones signifies the soul shaped from the rough, irregular dark stone into the gem. (pp. 89-90)

Diamond: Light, life, the sun, durability, incorruptibility, invincible constancy, sincerity, innocence. (p. 90)

Serpents are the guardians of the threshold....As moving without legs or wings, the serpent symbolizes the all-pervading spirit; as penetrating crevices it is the inner nature of man, and conscience. Two serpents biting each other's tails suggest that, although in seeming opposition, forces and things in the realm of duality actually spring from the same source and principle....On the caduceus they represent the homeopathic powers of healing and poison, illness and health... (pp. 146-151)
Little Margie is now helping me to cut and polish my diamond, taking advantage of all of its facets. And, she reminds me of the healing power of snakes so that I no longer fear them.

Through Little Margie’s letter to you, I have re-membered the consciousness of my five year old child-self-as-artist from the time when she/I first entered the school system. Little Margie may be telling us something that we knew already about life, but had forgotten. The reasons for my fascination with polarities since the beginning of my heuristic self-inquiry (see Chapters Two and Three), especially the Self/Other polarity, are only now becoming more clear as I re-member my first experiences of diminishing Self as a five-year-old child.

I had difficulty finding the right type font for Little Margie to use in this chapter. As I stated earlier, I used Four Decibels and Falling (Four Decibels and Falling) which I found on the Internet. I had to replace some of the letters with New York font so that Little Margie’s text was legible. Little Margie originally wrote her letter as a large piece of running text. It seemed to me to be difficult to read and so I decided to put it into paragraph form. Editing Little Margie’s writing for clarity disturbs me though. I feel that the paragraph form detracts from the breathless and tangential way that Little Margie always expresses her self. I now know the sound of her voice. My niece, Arabella, provided the illustrations that accompany the text; Little Margie and I arranged the illustrations to resemble medieval illumination.

In the second part of Chapter Seven, I provide an “explication” (Moustakas, 1990, pp. 30-31) of the research findings by focusing on the two overarching themes (or essential structures) common to the co-researchers, emphasizing the personal ways the themes were encountered. It is at this point that I diverge from my reading of heuristic-phenomenology (Moustakas, 1990) and approach my research findings from an interpretive point of view. In review, the overarching themes are: (1) Encountering "the tyranny of the should" (Horney, 1950); and (2) Encountering the creative being and the real self (creativeself). Together, Chapters Six and Seven provide my present answers to the final form of the research question: What is secondary teachers’ experience of transformation as they simultaneously encounter their creativity and their teacher selves through self-designed programs of teacher development?
Dear reader, you will recall that I have italicized the "is" in the research question in order to stress its centrality. This adds emphasis to the "beingness" of what creativity, teacher selves, and teacher transformation essentially are, and my willingness to be drawn into acceptance and authentic contact with the essence of those lived experiences of the co-researchers, and my own. Richards (1964/1989) elaborates her understandings of the acceptance of "is-ness." She echoes my previous concerns of my inability to accept contraries, always feeling that I had to pick a side (see Chapters Two and Three).

When the doctrine of acceptance speaks of doing away with the categories of good and evil, it is not in order to turn everything into good, nor to turn everything into nothing. Rather it is to prepare the human and the phenomena at a level free of category, of evaluation. This is a preparation for the acceptance of the "is-ness" of each thing. (p. 139)

"Is-ness," I believe, represents phenomenology's tension between essence and existence; "...[phenomenology] aims as essences, and ends up in existence (Thevenaz, 1992, p. 91). In this spirit of "is-ness," Little Margie and I now approach the composite lived experiences of Eleanor, Martha, Marie, Jesse, George Jeffrey, and Margie. Little Margie now presents her creative synthesis of my research findings.

Part One: Creative Synthesis

Introduction

In the creative synthesis that follows, Little Margie unfolds her own experiencing of self-awareness as it was taking place for the first time. This is what Berman (1989) calls "the basic fault."

The "fit" between ourselves and our first human environment was off, and from that point on, relations between ourselves and the world, Self and Other, were disturbed. This surfaced in our psyche as the feeling that something was not quite right, was somehow missing. A crevice, an abyss of sorts...had irrevocably opened up in our soul, and we would spend the rest of our lives, usually in an unconscious and driven way, attempting to fill it up. (p. 24)
Dear my friend,

How are you? I am fine. My name is Margie Quigley. What is your name? I am 5 years old. I go to kindergarten. Where do you go to school? A man came to my school to take our pictures. He told me to fold my hands on the table. I didn't know how to fold my hands so I put one hand on top of the other hand. He told me not to touch the blocks on the table. He told me to keep my hands still. Do you bite your finger nails? I do sometimes. Why do I want to make my hands hurt? When I look at my kindergarten picture it seems like it is not me. I feel different than I look.
I tried to see what I look like in the bathroom mirror but it is up too high. Mummy told me not to climb on the bathroom sink because I might fall down and hurt my self. Who is my self? Why do I call my self "I"? Is my "I" the same as my "me"?

We got a television set. We call it the Admiral. My sister Chrissy and I watched an old movie called the Hunchback of Notre Dame. I would like to meet the Hunchback of Notre Dame. My teacher told me not to talk to strangers. Mummy read me a story about a frog who turned into a prince. I saw part of another movie on television about Doctor Jekyll and Mr. Hyde but mummy made me turn it off because she said that I would get nightmares. I saw the part when
doctor Jekyll drank something and he got all hairy like a monster. He had scary teeth. He was a bad man. My favourite television show is about a cowboy named Hopalong Cassidy. Why do the people kill the Indians? Why do they call the Indians the redskins? Do you have an admiral at your house?

I like to colour with my Crayola crayons. I have six different colours. I have black, brown, red, green, yellow, and orange. When I colour at home my whole body holds the crayon. When I colour at school just my head holds the crayon. My teacher is teaching me how to colour inside the lines. I am going to school to learn how to colour inside the lines.
What is real life? Am I going to learn about real life in school? Have you ever gone to visit the doctor? The doctor gave me some iron because she said I had anemia. She said that I can't have anemia at school because I would fall to sleep and not learn anything. Why does the sleeping beauty eat the poison apple from the wicked witch? Why does my teacher always have a big red apple on her desk? Do big people get anemia? I am learning from my teacher. I got a nosebleed. I was afraid because I thought that my me would all come out in the blood. Mummy and Daddy said I have to eat lots of meat. They want me to eat liver. I hate eating animals' bodies. What happens to the animal's body inside my body?
Do you have a favourite story book?
I do. It is the Tale of Peter Rabbit by Beatrix Potter. I love Peter. He is a naughty bunny because he went to Mr. McGregor's garden when his mummy told him not to. I hate the part where Mr. McGregor finds Peter hiding under a flowerpot in his tool shed. Every time mummy gets to that part I get tears in my eyes because Mrs. McGregor likes to make bunny pie. To be good in school I have to sit up straight, colour inside the lines, and not pee in my pants. I always sit up straight in my desk at school. My teacher always calls me Margaret. She writes Margaret on all of my work. My name is Margie, mummy and Daddy only call me Margaret when I am bad.
I would like to write a book when I am a big girl. I want to buy a horse. He can live in my backyard and eat grass all day. What do you want to do when you grow up?

I fell on the sidewalk and cut my knee. Mummy put a band-aid on it to keep bad things out of me. Sometimes I like to spin around and around and say to myself "I really am. I really am. I really am."

I got new brown shoes. I hate them. They look like baby boots. The doctor said I have flat feet. I do not want to wear those brown baby boots to school. I will be different from my friends at school. I want my friends to like me.
I like to draw snakes. I like to make snakes out of Plasticene. I would like to make a Plasticene me but I don't have enough Plasticene. A Plasticene me would be me and not me at the same time. I found a snake skin in my garden. It was shaped like a whole snake. I thought that the snake had died and shriveled up. I got a sunburn on my back. I was afraid because my skin started to peel off. Mummy said that when snakes grow they leave their old skins behind.

I have a teddy bear. His name is Teddy. I call him Ted sometimes. He is different from me. He sleeps with me at night. Can I still keep Teddy when I am a big girl? I saw a real wild bear at the Riverdale Zoo. He lived behind big bars
so that he would not eat me. He looked at me with his eyes. Who does the bear think I am? I thought that he would be a scary wild animal but he looked sad. Is a zoo like an art gallery? I have never been to a real art gallery. I have a grandmother. Her name is Frances. My grandmother lives in a bed with bars. Mummy cries when she talks about Frances. Why does Frances my grandmother never come out of that special Whiby hospital? What is Whiby? What is mental? Daddy said that she went there on the day that I was born. My second name is Frances. Why does my grandmother, Frances, hate me? I always knew that story. Why does my grandmother live in that bed with bars? Is she really dead? Why did the hunchback of Notre Dame have no friends? Why does my uncle, Tommy Tigley, stay home
all day and talk to the little man who lives inside the radio? Why do Dora the fat lady and Schlitzie the man with the coconut head live in the circus tent at the Canadian National Exhibition? What will happen to me if I am different from everyone else at school? I don't like those bars. I have to go now.

Your friend,
margie

September 30, 1955.

Aa Bb Cc Dd
Part Two: Explication of Essential Structures of Transformative Experience

Introduction

I now provide, in this second part of Chapter Seven, an "explication" (Moustakas, 1990, pp. 30-31) of the research findings. I focus on the two overarching themes (or essential structures) of transformative experience common to the co-researchers, and on the personal ways they encountered the themes. It is at this point that I diverge from my reading of heuristic-phenomenology (Moustakas, 1990). I now embrace a more interpretive phenomenological (Polkinghorne, 1989) or hermeneutic phenomenological (van Manen, 1990/1992) approach to presenting my research findings. Van Kaam (cited in Polkinghorne, 1989) describes "explication" as "implicit awareness of a complex phenomenon [that has] become explicit, formulated knowledge of its components" (p. 51). In review, the overarching themes or essential structures of transformational experience that I have identified through this inquiry are: (1) Encountering "the tyranny of the should" (Horney, 1950); and, (2) Encountering the creative being and the real self (creativeself). I now consider each of these essential structures of transformative experience separately, beginning with "Encountering the tyranny of the should."

First Essential Structure of Transformative Experience: Encountering "The Tyranny of the Should"

He (sic) holds before his soul his image of perfection and unconsciously tells himself (sic): "Forget about that disgraceful creature you actually are; this is how you should be; and to be this idealized self is all that matters. You should be able to endure everything, to understand everything, to like everybody, to be always productive" — to mention only a few of these inner dictates. Since they are inexorable, I call them "the tyranny of the should." (Horney, 1950, pp. 64-65)

Dear reader, Little Margie's letter to you provides an epochal starting point for an explication of the first essential structure emanating from this research:
Encountering "the tyranny of the should." Little Margie's letter is about her realization that to be accepted in the world, in "they," there are powerful others to whom she must answer. She was never really told to forget about her "I," her "I," and her "you," but somehow Little Margie got the message that she *should*. She must have seen it as an irreconcilable "either/or" situation. In kindergarten, Little Margie lost out to the powerful, grey Mrs. Mac Donald (see Chapter Two), Little Margie started to develop an "idealized self" (Horney, 1950, p. 64). She thought that this is what she was supposed to do in school. She thought that this was the meaning of growing up and of "they." As time went on my idealized self took over, immobilizing Little Margie my child-self-as-artist and stunting her growth. Little Margie was cast out of the Garden of School, and out of my life. For forty years, I feared Little Margie was dead. But she was just hiding. Little Margie was just hiding, and now I have found her.

There is something called growing up (or growing smaller) that all human beings do. At a very young age, family members and social institutions start to pattern and program the children according to the various belief systems and standards they hold. At home, loving parents attempt to shape the children into acceptable human beings and then send them off to school where the education system continues to form them. The development of the child is influenced strongly by relationships with other people. As children in school we all learned to perceive in a certain way, not our own way but the way the teacher viewed things. We quickly learned that the adult in authority is the one who perceives correctly. I reflect back on my early school experiences of becoming an obedient and attentive student who in the process of "growing up" lost her personal initiative, identity, and creativity (see Chapter Two). With the passage of time, the children learn to conform to the rules of society, and when the children grow up and go into the real world, society just becomes like one big school. Adolescents try to rebel but most of the time the real self loses out to "they." It seems that one is more real than the other. Furthermore, argues Cropley (1990),

...it remains true that the rules of society restrict freedom of ideas-naturally, no evil intention lies behind this; on the contrary, it is vital for all groups of people who share
the same living space to agree on certain ground rules. The problem from the point of view of creativity, however, is that the rules may go far beyond what is needed for peaceful coexistence, and may become rigid and self-perpetuating. (p. 172) (italics added)

Rogers (1983), in his classic work on how schooling affects students, describes how contemporary schools and teachers frequently "trample" (p. 141) creative energy and in its place leave compliance and conformity. You yelled out loud that people do not have orange skin. You told me to throw my work into the garbage can....I will always hate you for that. In Chapter Four of this dissertation, I discussed how teachers favour and reward compliant students. To be good in school I have to sit up straight, colour inside the lines, and not pee in my pants. I always sit up straight in my desk at school. Rogers (1961) equates creativity with a person's tendency to reach full potential, and the ability to cope. As creativity is being smothered in schools, I wonder about the loss of human potential. I wonder about the loss of the ability to cope. I voice these concerns for all children, and for all teachers. Do you bite your finger nails? I do sometimes. Why do I want to make my hands hurt?

Little Margie, in her unsent letter to Mrs. Mac Donald (Chapter Two), described what it felt like to grow up, to be betrayed by another person, for the first time in her life. Little Margie broke a kindergarten rule because she coloured skin orange. For Mrs. Mac Donald that incident likely amounted to no more than a professional duty. For Little Margie it was an intensely personal affront. After that,
she felt as if she was just another school object like a desk or a garbage can. Her real self, her creative self withered and started to die. Little Margie's seemingly banal kindergarten experience with Mrs. Mac Donald may be reframed from the point of view of one of Horney's (1949) patients:

How is it possible to lose a self? The treachery, unknown and unthinkable, begins with our secret psychic death in childhood—if and when we are not loved and are cut off from our spontaneous wishes.

Oh, they "love" [her], but they want [her] or force [her] or expect [her] to be different! Therefore [she] must be unacceptable. [She] [her]self learns to believe it and at last even takes it for granted. [She] has truly given [her]self up. No matter now whether [she] obeys them, whether [she] clings, rebels, or withdraws-[her] behavior, [her] performance is all that matters. [Her] center of gravity is in "them," not in [her]self-yet if [she] so much as noticed that, [she'd] think it natural enough. And the whole thing is entirely plausible; all invisible, automatic, and anonymous!

This is the perfect paradox. Everything looks normal; no crime was intended; there is no corpse, no guilt. All we can see is the sun rising and setting as usual. But what has happened? [She] has been rejected, not only by them but by [her]self. ([She] is actually without a self.) What has [she] lost? Just the one true and vital part of [her]self: [Her] own yes-feeling, which is [her] very capacity for growth, [her] root system. (pp. 3-7)

As each of us experiences betrayal the first, second, and third time, our innocence is eventually stripped away. In a culture based on appearances, standards and the expectations of others, we gradually begin to behave in approved ways, unaware that we are conforming. We conform to the expectations of others for the sake of reward, or fear of punishment and rejection (Kohn, 1993). The ideal self takes over and the real self, the creative self, is often devalued or forgotten. Masks were worn in many primitive societies to deny or hide personal identity (Fontana, 1993, p. 23). In the same way, we can conceal our true nature behind public or role masks. George Jeffrey's teacher-self used many different masks. Here he describes his "aggressive advocate" teacher-self and mask, and the effect that wearing it has on him.
As advocate...I have to create an aggressive self.  
I have to paint on that face.  
I'm acting.  
(Actually, I'm being a lot like my father.)  
When I am finished with that mask I just split it off and slam it to the ground.  
I don't want it anywhere near me.

Then I need to recuperate.  
(I don't always get up to one hundred percent again.)  
Every bit of energy, all of my potential, everything I'm capable of doing has been sucked out of me.

Marie, too spoke about wearing a mask. She realized that she had been wearing a "good teacher" teacher mask ever since teacher's college:

In my first years of teaching I was too worried about the right way and the wrong way of being a teacher.  
There was no connection for me between the self and the teacher.  
The teacher was the thing I had to be....  
Now I'm finally realizing what has happened to me and I'm ripping off that mask

Through the findings of this research, I have come to see creativity as the real self. To emphasize this synthesis, I now attach creative (in italics) to any reference to the real self, re-presenting it as creativeself. I offer this form in deference to "selfother" (Berman, 1989, p. 335; Heshusius, 1994, p. 17). Like these authors, I reject "the still dominant discourse of Cartesian dualism [that] does not allow us to think in nondualistic terms" (Heshusius, 1994, p. 17). I have done this to symbolically and concretely reconnect creativity back to the real self, where I feel it belongs. I begin.

The findings of this research indicate that the role of teacher placed powerful demands on Eleanor, Martha, Jesse, Marie, George Jeffrey and Margie's creativeselves. There were certainly other influences on our development of self, such as family and community, but because this research is about teacher identity I will focus on the role of the school. Through different school experiences, as students and as teachers, each of us encountered "the tyranny of the should" in diverse ways. You have read Eleanor, Martha, Jesse, Marie, and George Jeffrey's poetic and anecdotal descriptions in Chapter Six. I have presented my autobiographical account of school experiences in Chapter Two, and in Little Margie's creative synthesis at the beginning of this chapter. I present the end of my story (at present) in the summary to this chapter and also in Chapter Eight, through a final unsent letter to Mrs. Mac Donald.
As adults, the major block to our creativity is our inner critic, that part of us that internally criticizes what we do (Cameron, 1992; Diaz, 1983/1992; Gawain, 1989; Hunt; 1992; von Oech, 1983/1990, 1986). We have standards of perfectionism that we have internalized from the world around us. These are the "shoulds," the ways that we think others expect us to be. In this research, we all discovered that "shoulds" have stopped us from being able to take the kinds of risks that need to be taken to be creative. The voice of the "should" is a tyrant's voice. Outwardly we hear the tyrant behind the tyranny of the should, through the real voices and body language of teachers, parents, and other authority figures around us. We can also hear the voice of an inner tyrant. Early in the research process, all of the teacher co-researchers reported having an inner tyrant. Eleanor called hers the "inner critic." She said that her inner critic had a woman's voice. Once, Eleanor drew a picture of her inner critic and it looked to me like Eleanor. She knew its harsh voice as it criticized her for not being able to paint, for being a dreamer, and for being messy. Marie called her inner critic the "self-utterer." "I have a self-utterer...my inner voice is the harshest one, harsher than that from any voice from the outside." Martha reported that she too had "censors." "My censors are strong...I censor myself. I stop myself from doing things." George Jeffrey's "shoulds" all represented inner critics. Jesse felt that she was "self-critical at times...sometimes over analyzing...I worry too much about the way I've effected another person or a student...very self-critical." Cameron (1992) believes that our inner critic represents our perfectionism and that perfectionism causes creative blocks,

The critic reigns supreme in the perfectionist's creative household.... For the perfectionist, there are no first drafts, rough sketches, warm-up exercises. Every draft is meant to be final, perfect, set in stone....Perfectionism is not a quest for the best. It is a pursuit of the worst in ourselves, the part that tells us that nothing we do will ever be good enough... (p. 120)

The inner critic stops us from expressing our creative self. It reprimands us in harsh tones, "You're not very smart. You're not very talented. You're doing it all wrong. You're not as good as you should be." I believe that we all have that self criticism, to some degree. If you allow creativity to flow into your everyday life you can also set that critic aside enough to let the creative energy come through. Dealing
with the inner critic is difficult though, and there is no simple solution. The first step is to recognize that we all have one and to begin to notice it, what it says to you, when it speaks, what its tyrannical voice sounds like. It is important to get in touch with where that voice of criticism came from. For most of us, it began very early in our lives, when we were children. We may have been criticized by our siblings, parents, or teachers or those around us saying "You can do much better than that" or "You are bad." Beginning to become aware of the origins of this criticism and acknowledging it can start to free you from automatically believing your inner critic. The inner critic has powerful energy and a loud voice inside of us. Begin to notice that harsh inner voice and think to yourself "Do I need to believe this? Do I have to let inner critic run my life?" Cameron (1992) recommends allowing the inner critic to speak, acknowledging what it has to say, and then dismissing it for the time being as you try something new. Remember that creativity requires child-like wonder, openness and playfulness.

Cameron (1992) recommends clearing processes to deal with the inner critic and to begin to free up more of your creativity. Try writing your creative voice and then listen for the voice of your inner critic to appear on the page. It will appear. I provide an example from a paper that I wrote in the spring of 1995 for Ardra Cole's course Perspectives on Qualitative Research, at the Ontario Institute for Studies in Education. In this paper I was experimenting by writing with my non-dominant left hand (Capacchione, 1988). At that time I called my creative being "The Madwoman." I have already introduced my Madwoman in Chapter Three. The dialogues are between me, my inner-critic ("the Critic"), and my Madwoman who was then my creative being. I gave each of these selves a different font:

The Critic is berating me severely for including this left-handed writing here. I am hurrying to type this so that it will be committed to text.

My Madwoman assures me to go for it, in her own quiet way. "Go and start the water for a bubble bath," she whispers.

And this is just what I am going to do.

[24.04.95-2:45 PM]
The Critic was nagging me all last night as I slept—about including this left-handed writing here.

"THERE IS NO PLACE FOR THIS OUIGA BOARD STUFF IN A DOCTORAL THESIS. GET REAL," the Critic yells at me now. He has quieted.

"Ahhhhhhhhhhhhhhhhh" I hear a sigh of relief from my Madwoman.

And I prepare my self for more chaos.

By writing out the voice of your inner-critic, you will be able to actually see it.

Teachers can become "shoulds" as they are often depicted as authority figures who are in control (Bolotin Joseph & Burnaford, 1994; Britzman, 1986; Weber & Mitchell, 1996). Mrs. Mac Donald personifies the authoritative teacher that I "fear to be." Sometimes teachers feel more like police officers (Bullough, Knowles & Crow, 1991). A teacher who is not an authoritarian may be quickly identified as a "push-over" by students and administrators. And, some students say that they only respect teachers whom they fear (see Chapter Eight, A Final Unsent Letter to Mrs. Mac Donald). Waller (1932) asserts that "the ability to discipline is the usual test" (p. 30) for teacher advancement. The expectation to maintain order and discipline continues to impose a powerful "should" onto teachers' identities. According to Britzman (1986),

Both teachers and students implicitly understand two rules governing the hidden tensions of classroom life: unless the teacher establishes control there will be no learning, and, if the teacher does not control the students, the students will control the teacher... (p. 449)

And so, it is up to the teacher to be "in control" so that learning takes place. Teaching is meaningless if students are not learning. According to some early teacher development textbook writers, control of the classroom must originate from
the self-control of the teacher. It is this notion of necessarily controlling of the self of the teacher that intrigues me.

The teacher who is not complete master of herself will certainly fail to master others....if she finds she cannot exercise this self-control, she should seek other employment. (McFee, 1918, p. 13)

The good teacher knows that temper begets temper, that noise begets noise, and that order begets order. She knows that the teacher who would control her pupils must first control herself. (Grant, 1922, p. 96)

Does self-control mean controlling the creative self?

From her preservice experience on, Marie had deduced that she should at all times be in control of the emotional parts of her teacher self. She could not display her "darker emotions" to others at school because if she did, they would assume her to be "incompetent." Marie had always immediately dealt with her emotions before she became a teacher. This tension was causing her to feel "two parts of me: wrestling...all the time in a silent struggle." But she had learned at "teacher's college" that a good teacher stays in control of herself. Through having "self control," Marie began to lose her creative self.

I remember getting the message from teachers college that it was a sin to be angry. If I was to be angry as a teacher I would have failed. You were supposed to use all these strategies to prevent yourself from ever having to deal with your own frustration or anger. If ever there was talk about bringing yourself into teaching it was only about bringing the positive things. It was a romanticizing of the teaching profession.

My colleagues at school valued me for my calmness and composure when under stress. This reinforced what I had already absorbed in teacher's college about teachers being only the positive Pollyanna who never got angry. I got positive responses from my colleagues for being calm but on the inside I was afraid and full of self doubt. I felt that I could never express those darker emotions at school and if I did that would mean that I was incompetent. I was afraid to show my darker emotions at school because if I did, I
thought other teachers would disapprove of me, judge me, and not accept me.

Marie's above example has implication for preservice teacher education. Diamond and Mullen (in press) point out how, in preservice programs, knowledge about teacher selves is often ignored. In both preservice and in-service teacher education programs, creativity is also an underdeveloped area of study (Abdallah, 1996; Mayer Demetrulias, 1989; Dial, 1991). The line of inquiry that I utilized in this research, simultaneously investigating teachers' experiences of creativity and teacher self (ves), would be beneficial to preservice teachers, who may otherwise fail to anticipate the many ongoing tensions inherent in teaching. Becoming a teacher can result in loss of creativeself, as teachers leave the personal behind when adopting the professional role. In this research, attention to teacher selves and personal creativity resulted in the teacher co-researchers identifying "the tyranny of the should" and contextualizing it from the stance of the creativeself. Eleanor, Jesse, Marie, and George Jeffrey all express, in different ways, how they each found a jewel buried under their "tyranny of the should."

Experiencing my creativity and my teacher development is all about freedom. In my creativity I must be as free as possible. Every day I have tried to figure out how I can be most free. Creativity and teacher development came together in freedom. I cannot be free in this school. I've decided for me...I have to get out. (Eleanor)

The creative spirit is that undefinable part of you that causes life. It's the deep part of you, the deep into the eyes part of you. It's who I am without society, driving cars, making dinner. It's the little flower...inside...... To me, the creative spirit is who I am deep down inside. (Jesse)

In transformations you need a threshold because it marks the place of passage between the shedding of the old self embracing the new self. I see this whole research process as providing a rite of passage that allowed for the shedding of these teacher selves that I thought I was supposed to be. It has been a coming back to myself in teaching. I now accept all the authentic selves that make up the creative teacher and person that I am. When I was answering to the shoulds it
was false. It was self deception because at its heart was a lie. The lie was the teacher who never got angry, who never expressed the darker emotions. That teacher self was always nodding and smiling on the outside but weathering the storm inside.... I would say that you have to open the doors that reveal all of your teacher selves. And, that you must become essentially yourself to become a truly creative teacher. (Marie)

The "shoulds" used to define how I communicated my creativity. I used to aim my ideas at what people expected or what I thought they wanted to see. The "shoulds" were controlling me because I was ashamed of doing what I thought was right. I didn't think that my ideas would be accepted. I thought that other people would not approve. Now I'm doing what I think is right...The "shoulds" are still there (maybe they're not as strong now). The difference is that now I have learned to respect them....Creativity is me without my "shoulds. Maybe it's the real me. (George Jeffrey)

Like Bolotin Joseph and Burnaford (1994), I believe that "[t]eacher education must provide sufficient opportunities to fully imagine what it is like to be a teacher" (p. 6) (italics added). Some teachers who feel that they are losing their creativeself in the workplace may choose to leave teaching (McLaughlin et al., 1986). Others may stay, or feel forced to stay, forfeiting their creativeself. I believe that some of these teachers who stay are at high risk for "combat neurosis" (Welch, Medeiros, & Tate, 1982, p. 19), and occupational burnout (Schaufeli, 1993; Schamer & Jackson, 1996). I say this in all respect for all of those teachers in the staffroom who complain about students and await retirement day. I became one of them for a year. But, I was afraid and never went to our staffroom. I couldn't let them know that I had become one of them. In recent years, teacher stress has received international recognition (Chan, 1998).
The concept creativeself, provides a key to understanding mental health. **What is mental?** I prefer to view mental health as development and so to try to compensate for the stigma attached to the word "mental," I have enclosed any references to this word in brackets, to bracket it out. I begin.

According to the implications of Horney's (1950) theory, the (mentally) healthy individual is one who is true to him/her creativeself, and has integrity within. (Please recall, dear reader, that I have come to see creativity as the real self (Horney, 1950). To emphasize this synthesis, I now attach creative (in italics) to any reference to the real self, representing it as creativeself.) In comparison, the individual who is alienated from creativeself is (mentally) unhealthy. This person is one who has not succeeded in developing his/her potentialities or in integrating the experiences of his/her life in a way that makes for a sense of individuality or completeness. The (mentally) unhealthy individual is alienated from creativeself in the sense that there are tendencies within him/her that are irreconcilable and therefore in conflict. In her time, Horney (1950) referred to (mental) illness as neurosis. She believed that the neurosis that developed from the loss of the creativeself was due to "the tyranny of the should." (Creativity has always been connected with mental illness; see Chapter Three, "Creativity as Madness.") I have already presented Horney's (1950) interpretation of "the tyranny of the should" at the beginning of this section.

Through this research, we (Eleanor, Martha, Jesse, Marie, and George Jeffrey, and Margie) identified and faced our teacher selves, while considering our creativity and our creativeselves at the same time. We realized that some of those teacher selves were shadow teacher selves that we had each created trying to accommodate and to live up to "the tyranny of the should." They were teacher selves that we thought that we should be, not ones that we wanted to be. But living as those shadow teacher selves caused us anxiety because we were not being true to our creativeselves. Insights came as we all faced our ontological dilemmas; so did our confidence in listening to our creativeselves. I experienced my first "basic fault" (Berman, 1989) in kindergarten. I do not have details of the exact time or event where the other co-researchers experienced their first "basic fault;" when their creativeselves first encountered "the tyranny of the should," and began to give way. That is for each of them to know. I have learned through this inquiry that the
content of a subjective educational theory can only be reconstructed in a fragmentary way (see my "Pieces" in Chapter Two). My research methodology combined personal construct theory (Kelly, 1955/1992), teacher education as transformation (Diamond, 1991), and arts-based approaches (Barone & Eisner, 1997; Diamond & Mullen, in press) to assist the co-researchers in consciously accessing their fragmentary subjective experiences. I am beginning to view teacher transformation as a creative process that takes time and intense inner work.

Horney (1950) believed that, when a person starts listening to "the tyranny of the should" and stops listening to his/her own creative self, neurosis can develop. The idea that there is a relationship between creativity and (mental) health has persisted for thousands of years and is one of psychology's oldest issues (see Chapter Three). But historically, creativity has always been viewed as contributing to (mental) illness. At the end of this inquiry, I see creativity as being essential for (mental) health, and, conversely I see blocked creativity as leading to (mental) illness. I remember about my Grandmother Frances, a painter who was never allowed to paint because she was raising five children on a farm during the depression. I think of my Uncle, Tommy Tiggley, who as a pianist was invited to join a symphony orchestra but he could not go because my other Grandmother said that he would meet up with "bad company." In humanistic psychology (Maslow, 1959, 1968/1982; May, 1975/1994, 1991; Moustakas, 1967, 1977; Rogers, 1959, 1961) concepts such as creative self and creative self-awareness are viewed as being critical to (mental) health. Creativity has also been depicted as the highest state of emotional well-being, of people in the act of finding their "Ts" and fulfilling their own being in the world (Cameron, 1992; Fox, 1994; Harman & Rheingold (1984); Maslow, 1959, 1968/1982; May, 1975/1994, 1991; Moustakas, 1967, 1977; Rogers, 1959, 1961). These authors viewed creativity as part of a natural urge toward growth. Fox (1994), aligns "the essence of who we are" (our creative self) with the "good work--awaiting us."

Our creativity is not a cute thing for weekend dabbler in the arts; it lies at the essence of who we are. We are all creators, and therefore we all have work--good work--awaiting us. (p. 115)

What is the "good work" that is awaiting me?
Runco and Albert (1990) foresee an emphasis in creativity research "that is attentive to the creative performances of adults and their achievements in a variety of settings" (p. 9). This doctoral dissertation is one such contribution. Through a phenomenological and arts-based approach to research I have experimented with new ways of constructing meaning through "intersubjective collaborative inquiry" (Brieschke, 1992, p. 177). I have only touched on the question of teacher stress and burnout. A fruitful line of study might combine creativity, teacher self, and teacher stress through life history perspectives. Kagan (1992) maintains that "we lack direct evidence concerning the processes that effect change in teacher belief" (p. 65). I believe that the results of my research do provide some understanding about how teachers can change.

I have elaborated the first essential structure of transformative experience of teacher self and creativity as "Encountering 'the tyranny of the should.'" Through our self-inquiries (Eleanor, Martha, Jesse, Marie, George Jeffrey, and Margie) each of us encountered a personal "tyranny of the should" personified in our shadow teacher selves. It was only through encountering these frightening shadow teacher selves that we were able to move on to our next stage of teacher transformation. I now present the second essential structure of transformative experience: "Encountering the creative being and the real self (creativeself)."

Second Essential Structure of Transformative Experience: Encountering the Creative Being and the Real Self (Creativeself)

In the creative synthesis, Little Margie disclosed her own experiencing of what Berman (1989) calls "the basic fault." She described the time when she started to abandon her creativeself (her real self, her spirit), instead, catering to "the tyranny of the should." But, through finding Little Margie, I have regained my innocence and my child-like way of wonder. Below, I repeat Berman's description about lost innocence. Beside it I juxtapose, in split text form, Richards' (1973) hopeful message about a second coming of innocence that we can all experience, if we could just let ourselves believe that we are still innocent. Richards has written her message like a prose poem. I have reduced font size for both passages to accommodate the form of Richards' prose poem and the split text format:
The "fit" between ourselves and our first human environment was off, and from that point on, relations between ourselves and the world, Self and Other, were disturbed. This surfaced in our psyche as the feeling that something was not quite right, was somehow missing. A crevice, an abyss of sorts...had irrevocably opened up in our soul, and we would spend the rest of our lives, usually in an unconscious and driven way, attempting to fill it up. (Berman, 1989, p. 24)

Eventually the soul asks to be born again into a world of the same order as itself--a second coming of innocence, not through a glass darkly, but face to face, in consciousness.... We pass through cruel ordeals on the way. Estrangement, coldness, despair. Death.

By going through the experience faithfully, we may come through on the other side of the crossing point, and find that our faithfulness has borne a new quality into the world. (Richards, 1973, pp. 63-64)

I have described in the "First Essential Structure of Transformative Experience: Encountering the Tyranny of the Should" how the creativeself gives in to the demands of powerful others. Somewhere in life, we grow up and lose our childlikeness. "She's so childish!" is not usually a compliment. The concept of self-actualization (Maslow, 1968/1982, 1970) provides a useful theoretical starting point from which to begin discussion of the second essential structure of this research, "Encountering the Creative Being and the Real Self (Creativeself)." Maslow (1968/1982, 1970) believes that all human beings have inborn creative potential. According to Maslow (1968/1982),"self-actualized" persons possess certain traits including, the "childlike" qualities of "innocent freedom of perception and innocent uninhibited spontaneity and expressiveness" (p. 138). Maslow (1968/1982, 1970) maintains that self actualization, creativity, and (mental) health are synonymous descriptors of basic humanness. Singer (1965) also assumes that the primary criteria for adult (mental) health is a link to "childlike" (p. 69) traits. Rogers (1961) views creativity as the key to healthy growth in adulthood, playing an indispensable role in human efforts to thrive in a changing world. As has already been discussed in the "First Essential Structure of Transformative Experience: Encountering "The Tyranny of the Should," Rogers (1983) indicts schools and teachers for "trampling" children's creative ideas and turning them into conformists. Gardner (1993) suggests that creative people draw on their life experiences from the viewpoint of a "wonder filled child," and that "childhood can be a very powerful ally" (p. 32) in adult creativity. My favourite quote about creativity is Picasso's (cited in Cameron, 1992), "Every child is an artist. The
problem is how to remain an artist once one grows up" (p. 20). Cameron points out that, as adult artists, we "are childlike, not childish" (p. 130). What if we could all believe that childlike wonder is a natural part of humanness for people of all ages? As Maslow (1970) claims, "A musician must make music, an artist must paint, a poet must write, if he (sic) is to be ultimately at peace with himself. What a man (sic) can be, he must be. He must be true to his own nature" (p. 46).

Herman (1991) describes creativity as being "the missing pedagogical link for the preparation of teachers" (p. 9). Diamond (1991) argues that "[p]ersonal development has remained the missing link in teacher education" (p. 11). Like Albert (1990), I believe that creativity and personal identity are emergent and mutually dependent. Furthermore, as has already been expressed, I view creativity and personal identity (creativeself=real self) as being the same formulation. Herman's (1991), Diamond's (1991) and Albert's (1990) research supports my second essential structure of transformative experience, 'Encountering the Creative Being and the Real Self (Creativeself). When Jesse encountered "the tyranny of the should" (as was expressed by her teacher selves) and remembered who she really was as a person, she found her "creative spirit" at the same time. Remember, dear reader, that Little Margie used to like spinning around saying "I really am. I really am. I really am." This is what I have been referring to as creativeself. Jesse no longer considers creativity only as something she can do in her retirement. She considers it to be her new way of life.

Creativity
all wrapped up in who I am.
Creativity
who I am
what I do

The creative spirit is that undefinable part of you that causes life. It's the deep part of you, the deep into the eyes part of you. To me, the creative spirit is who I am deep down inside.
(Jesse)

Like Cameron (1992), Maslow (1968/1982, 1970), Moustakas (1967, 1977), Rogers (1959, 1961), Young (1985) and many others, I consider creativity as a way of
being — the expression of an individual’s being, of the psyche, of the spirit, of the soul. Teachers who are answering to the “shoulds” are not listening to their creativeselves.

As co-researchers engaging in this inquiry, we began to think about the things in our lives that we found enjoyable, that came naturally and easily, to grasp the creative aspect of those expressions. We re-membered childhood experiences and re-collected the kinds of things that we enjoyed doing as children, through our play. We took risks to try new and different ways of exploring our creativity: Eleanor and I attended an "Artist’s Way" workshop with Cameron (1992); Marie, Eleanor, George Jeffrey and I attended a singing workshop; Eleanor started to paint; I took a course in Tai Chi; Martha painted for the first time. (You will recall that she had never been allowed to paint as a child because it was too messy!); Jesse found ways to integrate drumming into school celebrations and is shopping for a drum of her own; Marie took driving lessons and is not afraid to sing out loud anymore. Individually and in groups, we challenged ourselves with our creative fantasies, the creative things that we would like to do. And even if they seemed far fetched, we found ways to take tiny steps in our own directions. We discovered that it is never too late. We saw that as we began to move the blocks to our creative expression, our creativeselves also began to reflect that change and transformation. Creativity requires exploration. The fundamental principle of creativity is you just do something, you just express something, you just try it.

MY FINAL SUMMARY

...creativity is the most basic manifestation of a man or woman fulfilling his or her being in the world. (May, 1975/1994, p. 40)

...the struggle with limits is actually the source of creative productions. (May, 1975/1994, p. 115)

An encounter is always a meeting between two poles..... The pole of the world is an inseparable part of the creativity of an individual. (May, 1975/1994, p. 50)

As I approached the final pages of this dissertation, I experienced a sense of hesitation. There is still so much for me to know about my teacher selves, teachers,
how they transform, or are blocked, and their creativity. There are still sections of the puzzle missing. I still feel inarticulate when attempting to describe the relationship between creativity and what I have been referring to as the real self. It is still difficult for me to describe how a person can be a real self (creativeself) and be multiple selves at the same time. It seems to be the tension between "essence" and "existence." In this chapter, and throughout the thesis (see Chapters Three and Four), I have tried to present "essence/existence" not as an "either/or" dualism, but as a "both/and" connection. Like the mythical shape shifter Proteus, I believe that we can be constant and changeable at the same time. We need not lose our real selves (creativeselves) as we take on our multiple selves; but the risk is always there. Kegan (1982) offers some insight. He views the real self as the organizer of the multiple selves. According to Kegan, the real self orchestrates and balances the tensions presented by the multiple selves. If the real self is lost, existential chaos results. (Please recall, dear reader, that I have been referring to the real self as the creativeself.) Why is a person's real self so fragile in our postmodern world? Is alienation from the real self a necessary by-product of successful adaptation in a complex social world? How can I better integrate my personal and professional selves? Why was I born? Why do we care so much about what the "other" thinks about us? Why did Mrs. Mac Donald figure so powerful in Little Margie's world? Was my painful experience with Mrs. Mac Donald really necessary? Did I really need to lose my creativity in kindergarten so that I could find it again? Why did I need to lose it at all? Why couldn't I just keep my creativity and let it mature as I did? (Maybe I should have been born in Bali.) I still need to understand more about creativity and soul. Gergen (1971) provides the historical roots for the study of the self by tracing back to early Greek writings. He claims that, when Aristotle and others identified the differences between the physical and nonphysical qualities of the human being, they referred to the nonphysical quality as soul. Gergen elaborates upon the notion of soul,

The meaning of this term was never very precise in early thought; often it was used to refer to the core of the nonphysical or psychic, that part which is essential and unique in mental functioning. This notion has much in common with what many theorists meant by "self." With the advent of Christianity, however, the concept of soul became the property of theology, and its relevance to scientific thinking became increasingly remote. (pp. 5-6)
At the end of this dissertation, the mystery of creativity still remains. I wonder if this unfinished quality that I am experiencing must always endure, because it is a part of the creative process itself. I now provide, through this final summary, a synopsis of my dissertation. I then return to my self. Contemplating my own unfinished quality, I reflect on my own teacher transformation and my struggle to better know my self, my profession as teacher, and my research topic through this inquiry.

In Chapter One, An Encounter With My Self And My Dissertation, I introduced you, dear reader, both to my self and to this inquiry. I explained my original epistemological design which combined heuristic phenomenology (Moustakas, 1990) and arts-based approaches to research (Barone & Eisner, 1997; Diamond & Mullen, in press; Eisner, 1991, 1993, 1994). The specific purpose of this research was to assist a group of six teachers (my teacher-self included) in transforming professional practice in self-designing ways through an examination of experiences of teacher self and creativity. Broader purposes included school and educational reform. I explained that I used the theme of "encounter" (May, 1975/1994) to entitle most of my chapters. May (1975/1994) argues that "[c]reativity occurs in an act of encounter and is to be understood with this encounter at its center" (p. 77). In my second autobiographical chapter, Encountering Two Pieces Of My Creative Self, I took you, as reader, with me on a process of discovering, uncovering and recovering two different aspects of my creativity: my voice as writer, and my teacher-self as artist. I introduced Little Margie, my child-self-as-artist, to you in this chapter through the letter that she wrote to her kindergarten teacher, Mrs. Mac Donald.

In Chapter Three, Encountering My Teacher Creativity Research Through A Theoretical Orientation, I presented a theoretical orientation to my teacher creativity research in two parts: In Part One, I explored the various directions that inquiries into creativity have taken. I attempted to define creativity by reflecting on the definitions of other researchers and writers, and I advanced some general theories of creativity. In Part Two, I oriented you to my research by offering a narrative of my heuristic process of arriving at this focus, stating the original research question(s), discussing the importance of this inquiry, and elaborating on the heuristic phenomenological research epistemology (Moustakas, 1990) which guided me through most of this dissertation. In Chapter Four, Encountering the
Literature, I provided a context for my research in four parts: Part One focused on arts-based educational research/teacher-as-artist; Part Two focused on teacher development research/teacher-as-researcher of practice; Part Three focuses on creativity research; and Part Four focused on the four theories that informed this research. These include: personal construct theory (Kelly, 1955/1992), teacher education as transformation (Diamond, 1991), art as experience (Dewey, 1934/1980), and creativity as encounter (May, 1975/1994).

I commenced Chapter Five, Encountering The Methods of Inquiry, by describing the transformation of the research question to its final form. I then described my heuristic (Moustakas, 1990) design methodology, and explained why I decided to use a framework derived from Polkinghorne (1989), van Manen (1990/1992) Wolcott (1994), in the final stages of the inquiry. Chapter Six, Encountering The Teachers: Trilogies of Transformational Experience, consisted of Eleanor, Martha, Jesse, Marie, and George Jeffrey's poetic and anecdotal-narrative accounts. Towards the end of the research process, I broke away from Moustakas' (1990) emphasis on acontextual description. I divided Chapter Seven, The Illumination, into two parts: the first part was a creative synthesis of the research findings written in phenomenological verse by Little Margie; the second part was contextualized explication. Here, I presented the research findings as a comprehensive depiction of experience in which the co-researchers remain identifiable and intact. I contextualized my research findings through re-siting of the teacher co-researchers' experiences into the contexts of school, the educational system (including teacher education), and the research community. I end my dissertation with A Postmodern Postscript to My Dissertation: P.S. This is Not a Happy Ending (or is it)?

At the same time as I am beginning to realize the unfinished quality of creativity, I am also beginning to also accept the unfinished quality of my self. When I was in Florence, I was surprised to see many unfinished sculptures left by Michelangelo. I think now of those unfinished human figures, that seemed to be struggling for release from their huge blocks of white marble. I continue to chip away at my own marble block, releasing different parts of my self. I am glad that I have released Little Margie as she has also released me. Through this process of teacher transformation I have come to better know my self. I reflect now on the struggle that I experienced as part of that process.
The Temple at Delphi is a shrine. For many centuries it served the people of ancient Greece. It was here that the supplicants sought help in meeting their anxieties and apprehensions. At the Temple of Delphi, the god Apollo counseled people through his priestess-oracle. Apollo is the god of proportion, form, balance, and art. He is also the god of light—meaning the light from the sun and the light of the mind which included both the light of reason and the light of insight. Apollo is also the god of healing and well-being, and his son Asclepius is the god of medicine. The Greeks appealed to Apollo to clarify the meaning and purpose behind their seemingly chaotic existence. On the entrance wall to the temple is inscribed Socrates' dictum "Man, know thyself."

"Know thyself." I have the choice whether to know my self or not. If I choose not to know my self, I perceive my life as consisting of meaningless reactions to life. If I choose not to know my self, I turn my back on the search for my own truths. If I choose not to know myself, parts of me begin to die. Knowing thyself can present risks (Britzman, 1992). Through understanding my creativity and the potential for teacher transformation I began to understand who I really was. This was not the self defined and molded by all of the "shoulds" that surround me. This is my real self, my real me, my creativeself, my "I," guided by Little Margie, my child-self as artist. This is my essential self (Almaas, 1986), and who I am according to my "essential inner nature" (Maslow, 1968/1982, p. 190). Maslow (1968/1982) explains that:

...an essential inner nature which is instinctoid, intrinsic, given, "natural" shows itself as natural inclinations, propensities or inner bent. (p. 190)

This inner nature...rarely disappears or dies...it persists underground, unconsciously, even though denied and repressed...it has a dynamic force of its own, pressing always for open, uninhibited expression. (p. 192)

Paradoxically, through my heuristic self-study during this dissertation inquiry I have come to know my creativeself through knowing my selves. Most importantly, I have found "Little Margie" my child-self as artist and I do not want to lose her again.
I think back to the letter that Little Margie, my five year old child-self-as-artist, wrote through me to her kindergarten teacher, Mrs. Mac Donald. Little Margie speaks from my own inner wisdom. For too long I had sacrificed who I was, my creative inner being, my real self, to the educational system. Needing to be accepted and needing to be "a good girl" became my addiction. Conformity became my strategy. That day in kindergarten, my "I" began to wither to an "i" and die. In an attempt to more deeply understand what happened on that day in September of 1955, I wrote this prose poem.

**Little Margie and the Cruel Hoax**

Creative Little Margie began to vanish
   as the good-girl took over at school.
Little Margie had decided that the cost of being different in school was too high.
She wanted to be seen as good...not evil.
So she learned to conform
   and to play the game
      by being the good-girl.

Sit straight.
Fold your hands.
Line up.
Do not speak
   unless you are spoken to.
Follow every rule in the book
   without question.

Little Margie saw being the good-girl as an act
   of self-protection and self-preservation.
She felt she could not afford to be different.
So, instead she became average.
She forgot that it was all supposed to be an act.
It was a cruel hoax,
   taking her farther and farther away.
(Margie, November 23, 1997)
Nearing the end of this thesis process, I have come to a dire realization. I HATE SCHOOL as it now is constituted. I feel like a heretic. Hate is a very strong word. I have asked myself exactly what it is about school that I hate. Perhaps I hate some of the students; although there are many more of them whom I love. My teacher colleagues and administrators have always been supportive and helpful. I know I do not hate them.

There is something about schooling that is soul destroying. I am unable to identify exactly what that destructive quality is. Mass education still operates like a factory. Bells ring. Students and teachers rush from class to class. There little time to be human. There is little time to hug a child or colleague. We just pass each other in the halls, our eyes barely meeting. I feel that I cannot be my creative self there. I just cope with the demands of each day and I am exhausted. I cannot go on this way. Hush. I listen to Little Margie again. Her letter to Mrs. Mac Donald tells me what I must do.

I am now interested in the relationship between teacher transformation and its converse, teacher burnout. Now that I feel that I have begun to transform myself, I realize that I will certainly burn out if I stay in the educational system as a full-time, front line teacher, especially in a large urban high school. But, I feel like I am jumping ship. Why am I not strong enough to stay, like everyone else? What about the co-researchers in my thesis inquiry? I feel like I've packed them a nice lunch and sent them out to the battlefield to be slaughtered. I feel more like I am jumping ship. But Little Margie urges me to take a deep breath and to take the plunge.

Last year a colleague said something to me that stuck. We were both teaching grade nine. I was telling her how difficult a time I was having. She said "If we don't do it who will?" When she said that, I stopped for a moment. Not long ago, I would have agreed with her theory of inevitable self-sacrifice of the teacher for the common good of the school and society. But now I realize that I have to think about my self too. "What about my creative self!" I screamed inside. "What about my creative self?" Little Margie screamed along at the same time. I answered my colleague with "Perhaps you. Perhaps some younger teachers. But it won't be me."
My process of teacher transformation had become more like a monster nightmare. For an entire year I straddled two worlds of two opposing teacher selves -- "the creative teacher-as-artist I longed to be" and "the horrible grey grade nine teacher I needed to be to survive." My life was like a Jekyll to Hyde (Stevenson, 1886) descent. I gave up trying to discover the dialectic between my antagonistic teacher selves, and have since determined that they are irreconcilable. They were too different and, just like Dr. Jekyll, I became emotionally and physically exhausted living that double life of self deception. Only through stepping back from the situation a year later can I see this crisis as the catalyst for a "creative leap" (Kast, 1987). I realized that I became a teacher because I hated school as a child. I had hoped to make school a better place for children. My terrible realization was that I could not be true to my creative self, and Little Margie, in my present role as a high school teacher.

Creativity is dangerous. I chose to know my self, and accepted the struggle that comes with this self knowledge. I felt I was risking approval and rejection. But, to my wonderment more guidance was given to me than I ever dreamed was possible. Magic helpers appeared and self-knowledge was everywhere I looked. But knowing my self was also frightening. I examined everything that I once accepted. I started to examine the meaning of my existence. One day in September 1997 I told my thesis supervisor, Patrick Diamond, that I hated school. We were meeting weekly at that point to discuss my progress in thesis writing. When I told him the news he stopped what he was doing and a serious look came over his face. "I feel like a traitor to the teaching profession," I blurted out. "I feel like teacher-as-prostitute who only stays for the money" I admitted with my head held down low. I announced that neither my thesis nor my teacher transformation would have a nice happy fairy tale ending. In short, I would not be returning to my high school teaching assignment. When Pat began questioning me about what I meant by hating school, I realized that it was the elementary and secondary school systems that I hated. There was something, though, about university and graduate school that I loved in contrast. But I had cast myself out of the Garden of School, as I knew it, as an embattled teacher. As part of my journey to teacher transformation, I had been told to become Mrs. Mac Donald, the dreaded "grey" kindergarten teacher, who had originally forced me to throw my creativity in the garbage can. In a later part of my transformation, I realized that I did not have to be Mrs. Mac Donald, even though I was forced to adopt that teacher self with my grade nine students.
As a little girl in Catholic school, I learned from my teachers that my body was a temple of the holy spirit. I also learned that inspiration came through that same holy spirit. I now believe that my creativity lives within me. Through my creativity I can make changes in my life. I can re-create my teacher self(ves). My creative being, Little Margie, will be my guide through life.

I have decided to take a creative leap, outside of the elementary and secondary school systems and into the world of preservice, graduate teacher education. Outside the lines of school. In September 1998 I will be starting a new teaching position, in preservice teacher education. I will be teaching about child development. How can I present my teaching experience and my research findings to preservice teachers in a positive way? What can I do to help the preservice teachers to nurture and protect their creative selves? Once again, I asked Little Margie for help. Her advice, that I will pass on to the preservice teachers is, try to remember what it was like to be a little child. Giggle out loud until you lose your breath. Spin around and say "I really am. I really am. I really am." Take bubble baths. Sing out loud even if you think that your voice sounds awful. Play. Play. Play. Smell flowers. Don't be afraid to ask for help. Play dress-up. Remember your dreams. Take lots of naps. Cry when you want to. Make drawings on big pieces of paper using your whole body. Love yourself. Run through the sprinkler. Walk in your bare feet. Build a tree fort and kiss the
Phenomenology first interested me because of its attention to "essence." I view a person's essence as their uniqueness. It has never been my intention to essentialize or objectify people; rather, it is the essence of their experiences that I seek through phenomenology. The co-researchers remain intact throughout.

The notion of a fully formed, once and for all, essential unitary self is challenged by postmodern theorists (Bloom, 1996; Britzman, 1992; Miller, 1994; Pinar, 1988; Weedon, 1987). What they offered instead is the conceptualization of self as being composed of a multiplicity or complex of selves. In this view, the essence of who we are is not something predetermined and handed to a person at birth; rather, it is something we are continually fashioning. Accordingly, the quest of each person to seek out her or his true essence in the course of a lifetime (Randall, 1995). Like these postmodernists, I too reject the modernist notion of an essential self that remains fixed from birth until death.

But, to differ, I see the self as both constant and changeable. I refuse to view "essence/existence," "constant/changeable," and even "modern/postmodern" as dualities. Rather, I choose to view them more creatively as dialectics. This constant/changeable dialectic of self appeals to me. At the same time that it emphasizes the individual and unique nature of each person, this constant/changeable dialectic also provides "a nucleus on which, and in which, and around which experiences are integrated into the uniqueness of the individual"
(Wenkart, 1950, pp. 91-92) (italics added). Additionally, a willingness to view "essence/existence" as a constant and at the same time changeable process removes us from the confines of limited and uncreative dualistic ("either/or") thinking (Deal & Peterson, 1994; Foy, 1980). "Essence" and "existence" are yin and yang; one cannot exist without the other. I view acceptance of both "essence" and "existence" as a paradox. Such a viewpoint seems contradictory, but at the same time it appears to be accurate.

In my quest for creativity and my development as a teacher, I needed to encounter little Margie, my child-self-as-artist. Only after meeting her could I proceed with my self-creation and my dissertation. I needed to recognize Little Margie as my essence, my realself, my creativeself, and make her real. I return to this quote from Richards (1989) that I cited at the beginning of Chapter Two, Encountering Two Pieces of My Creative Self.

We have to realize that a creative being lives within ourselves, whether we like it or not, and that we must get out of its way, for it will give us no peace until we do. (Richards, 1989, p. 27)

I will also incorporate this quote into my work with preservice teachers.

Attention to essence, I believe, does not involve an essentializing project in terms of objectifying the person. To the contrary, I see essence as each person's creativeself. Like Almaas (1986), Kegan (1982) and Maslow (1968/1982) I believe essence to be the authentic unifying center behind our personality. It is who we really are. Essence is the Self who knows. Essence is the "I." Essence is creativity, and creativity is essence. These are my reflections at present, captured at the end of this scholarly work. I have to go now.

Margie


I now present my final dissertation chapter, A Postmodern Postscript To My Dissertation: P.S. This is Not a Happy Ending (or is it?).
CHAPTER EIGHT:
A POSTSCRIPT TO A THESIS: P. S. THIS IS NOT A HAPPY ENDING (or is it?)

MY LAST WORDS (at present):

In the final chapter of this thesis I provide a personal postscript in the form of another unsent letter to my kindergarden teacher, Mrs. MacDonald. Following that I provide an image of my transformed Little Margie as I envision her now, at the end of this inquiry. I encourage you to make your own interpretation of the image, dear reader. I provide an interpretation for Little Margie's change in Appendix J should you wish to understand my meaning of this artistic rendering. Again there is a space as we wait for Little Margie.

We now provide a final unsent letter for Mrs. Mac Donald, but especially for us. We then end as we began — with a portrait of Little Margie but now grown large!

A FINAL UNSENT LETTER TO MRS. MAC DONALD

Kindergarten teacher.

You were my kindergarten teacher in 1955. I do not remember your name. Was it Mrs. Mac Donald? I do remember how you terrified me and made fun of my work. You told me to throw my work in the garbage. Remember I told you "I will always hate you for that"?

Do you realize that you tried to kill my creativity that day in September of 1955? That piece of paper thrown into the garbage was a piece of me. It took more than forty years for me to rescue that paper out and to face you. Did you really want to treat little innocent children like that? Is this how you prepared children for the world? Did you think that this is what you were supposed to do as a teacher?

When elephants in captivity are babies, they are trained to keep their place. One of their front legs is tied with a strong thin string. The string is tied to a stake pounded into the ground. Not too much slack is provided for the baby elephant. If the baby elephant tries to move too far away from the stake, taking up the slack, it feels pain as the string cuts into its leg. The baby quickly learns that it can avoid pain by staying in place and by
not pulling on the string at all. By the time that the baby turns into an adult, the thin string remains, but only as a painful reminder of what can come from stepping out of place.

In kindergarten, you insisted on calling me Margaret. You wrote “Margaret” on all of my work in your perfect teacher handwriting. My name is Margie, and I could have printed by own name by my self. As a child, I was only called Margaret when someone was angry with me. I write this letter to you using Florentine font. Florence was the site of a cultural Renaissance. This letter, written in Florentine font, represents the voice of my personal Renaissance.

You were my first teacher. You represented my first experience with school. I hated you and I was afraid of you. Because of you I hated school until I went to university when I was twenty-eight years old. I did not tell you in the last letter that I became a teacher. I would like you to know that I hope to teach kindergarten children some day. My interest is in initiations into different stages of the educational system and the effect of those beginnings on a personal creativity.

Last year, I taught grade nine students. Grade nine is like the kindergarten of high school, I suppose. I wanted the students to learn about themselves, to appreciate their individuality, and to appreciate their creative beings. But they had different ideas. They did not want to know who they were. They wanted to be like everyone else. They thought that the notion of a creative being in each person was silly. They treated me as if I was silly too. When I asked them about the meaning of respect they told me that they respected someone that they feared. You could understand that. The class seemed to me like the group of British schoolboys stranded on the Pacific island in the Lord of the Flies story. A student lit a fire in his desk one day. “I was just singing it, Miss” he said. I decided that the only way that I could cope with that group of students was by becoming a darker teacher self-my shadow teacher self. Each day in that classroom I experienced a Mr. Hykelike descent. To my horror, I became you...and I still hate my self for it. I had recovered my creative self. My five year old Little Margie, and now to cope with the grade nine students I too was abandoning her. I wanted to be teacher-as-artist. I became teacher-as-prison guard. Little Margie threatened to go into hiding again, even from me.

I used to believe in fate—that there was something external pulling me forward or backward or just letting me be. Through knowing my self I now realize that life winds us outward in a spiral. Part of me holds my own Ariadne’s thread. She is Little Margie and I love her. I no longer passively accept just what is imposed on us. Now I know that I can make things happen in my life. I can trust my self. I can trust my Little Margieself to always remind me to keep my childlike way of wonder.
In kindergarten, you told me to throw my creativity into the garbage can. I obeyed. That lost Little Margie who has so recently become a part of me forever will never allow me to do that again.

Margie (Quigley) Buttignol

P.S. I was the quiet girl with the blonde pigtails
(Margie, January 16, 1998, Sketchbook, Volume 7)
MY LASTING IMAGE

We are still innocent.
Margie Mayie
REFERENCES


Appendix A: Letter to Co-researchers

Date:

Dear

"HOW SECONDARY SCHOOL TEACHERS EXPERIENCE THEIR OWN CREATIVITY. STORIES OF ARTS-BASED TEACHER TRANSFORMATION"

Thank you for your interest in my Ph.D. dissertation research on the experience of creativity. I value the unique contribution that you can make to my study and I am excited about your participation in it. The purpose of this letter is to reiterate some of the things we have already discussed and to secure your signature on the Co-researcher Release Agreement that you will find attached.

The research model that I am using is a qualitative one and through it I will be seeking comprehensive depictions or descriptions of your experience. In this way I hope to illuminate or answer my question: "What is secondary school teachers' experience of their own creativity?"

Through your participation as a co-researcher, I hope to understand the essence of creativity as it reveals itself in your experience. Through a heuristic process you will be asked to recall specific episodes, situations, places and events that you experienced creativity. I am seeking vivid, accurate, and comprehensive portrayals of what your experience with creativity is like including your thoughts, feelings, and behaviors. Forms of representation may be writing, drawing, painting, poetry, dance, to mention some of the arts-based possibilities.

I value your enthusiasm and thank you for your commitment of time, energy, and effort. If you have any further questions before signing the release form or if there is a problem regarding our meetings I can be reached at (416) Telephone number.

With warm regards,

Margie Buttignol.
Appendix B: Co-researcher Release Agreement

I, ________________________________ agree to participate in the study "How Secondary School Teachers Experience Their Own Creativity. Stories of Arts-based Teacher Transformation" being conducted by Margie Buttignol through The Ontario Institute for Studies in Education/University of Toronto with the following terms:

1. That I grant permission for all interviews to be taped.

2. That all data collected (including informal conversations, telephone conversations), will be considered confidential at all times.

3. That all audio tapes, transcripts of tapes, field notes, computer discs, and any other confidential information be kept by the researcher in a locked drawer at all times unless being used.

4. That I will receive full transcripts after each interview with me; and that I be in agreement about all conclusions drawn about me.

5. That all tapes and transcripts be destroyed when the study is complete.

6. That neither my real name, my school or any other information that may be personally identifying be used in the data or results.

   And, that I will choose my own pseudonym to be used in the study.

7. That I grant permission for the members of M. Buttignol's thesis committee to view data pertaining to me, if required during data analysis. These members include:

   Dr. Patrick Diamond (thesis supervisor; Joint Center for Teacher Development/Curriculum, Ontario Institute for Studies in Education/UT)

   Dr. Ardra Cole (thesis committee member; The Department of Applied Psychology, Ontario Institute for Studies in Education/UT)

   Dr. Jack Miller (thesis committee member; Curriculum Department, Ontario Institute for Studies in Education/UT)
Appendix B: Co-researcher Release Agreement

8. That I grant permission for the data to be used in the process of completing a Ph. D. degree, including a dissertation and any further publication(s).

9. That I may withdraw from the study for any reason, at any time.

Co-Researcher: ________________________________
Date: ________________________________

Researcher: ________________________________
Date: ________________________________
Appendix C: Examples of Broad Questions

1. *Add any questions related to previous interview(s) e.g. clarification, themes, metaphors, reflections on the research process, etc.

2. What dimensions, critical incidents, places and people intimately connected with your experiences of creativity stand out for you?

3. How does/did the experiences of creativity affect you? What changes do you associate with the experience?

4. How does/did creativity affect significant others in your life?

5. How does/did creativity affect your teaching?

6. What feelings are/were generated by the experience of creativity?

7. What feelings/thoughts stand/stood out for you?

8. What bodily changes or states were you aware of during these times?

9. Would you say that your creativity helps you as a teacher?

   Would you say that your creativity hinders you as a teacher?

10. Have you shared all that is significant with reference to your experiences of creativity?
Appendix D: Creativity Form

WANTED

Ontario Secondary School Teachers
Who Are Interested In Exploring
Their Own Creativity

Dear Ontario Secondary School Teachers,

Are you creative? (please mark one) YES NO

Whether you answered YES or NO to the above question, I would like to investigate your experience of creativity for my Ph.D. dissertation research. The research model I am using is a qualitative one and through it I will be seeking to understand the essence of your creative experience. Data will be collected over Internet, Fax or by mail using the form that follows. The form will take you approximately 30 minutes to fill out. I am interested in your spontaneous replies, so just write down what first comes into your mind! My Ph. D. degree is through the Ontario Institute for Studies in Education/University of Toronto. I am a secondary school teacher working in Toronto.

Many of our personal assumptions about creativity and self-image have developed over our lifetimes. In order to question and evaluate these assumptions we must first expose and examine them. Have you been living in a false personal mythology that does not promote creativity? Have you been afraid to be creative at your secondary school? Do you feel that you would like to be more creative but you don't know how? Or, do you feel that you have nurtured your creativity in your teaching career and in your life?

I am most interested in what you have to report. Thank you in advance for your enthusiasm, time, and thoughtfulness. I will send you a synopsis of the total research findings when the study is complete. Please be sure to fill out the information and co-researcher agreement forms, otherwise I will not be able to use your data.

Your confidentiality will be protected as your name, Internet username or any other identifying information will be removed from each form and a file number will be assigned.

Thanks again. Please feel free to contact me if you have any questions regarding this research.

Margie Buttignol
mbuttignoleoise.on.ca
FAX (416) 123-4567
This form should take about 30 minutes to complete. Remember to answer spontaneously!

What assumptions do I have about "creative people"?
(Fill in each of the 10 blanks with a different word/phrase).

Creative people are ____________________________________________.
Creative people are ____________________________________________.
Creative people are ____________________________________________.
Creative people are ____________________________________________.
Creative people are ____________________________________________.
Creative people are ____________________________________________.
Creative people are ____________________________________________.
Creative people are ____________________________________________.
Creative people are ____________________________________________.
Creative people are ____________________________________________.

Where did I get those ideas about creative people?

My Mother thought creative people were ____________________________________________.

My Father thought creative people were ____________________________________________.

In my family, creative people were considered ____________________________________________.

In my primary education (K-3) creativity was ____________________________________________.

In my elementary education (4-6/8) creativity was ____________________________________________.

In my secondary education creativity was ____________________________________________.

In my post-secondary education creativity was ____________________________________________.

In my teacher training creativity was ____________________________________________.

In the school where I am currently teaching, the Principal considers creativity ____________________________________________.

In the school where I am currently teaching, my colleagues consider creativity ____________________________________________.

I enjoyed these 5 art forms as a child.

I enjoy these 5 art forms as an adult.
Do I believe that there is a creative seed inside me?

Do I know how to nurture this creative seed?

Is there something standing in the way of developing my creativity?

I overcome my creative blocks by...

I am motivated to be creative when...

When do you get your ideas? For example, do they come when you are in the shower, when you are vacuuming, exercising, during work hours, when you are driving, etc.

My personal definition of an artist is...

Do you think that teachers can be artists in teaching? How would you describe this kind of teacher's practise in terms of curriculum planning/content, modes of instructional delivery, evaluation, dealing with administration, how they are viewed by colleagues and students, etc.
With your own experience of creativity in mind, comment on these quotes in the space provided under each:

*Children enter school as question marks and leave as periods.*  
-Neil Postman, Educator-

*Every child is an artist. The problem is how to remain an artist after growing up.*  
-Pablo Picasso, Artist-

*The nail that sticks up will be hammered down.*  
-Japanese Proverb-

*A man's errors are his portals of discovery.*  
-James Joyce, Author-

Are you creative? (please mark one)  
YES NO

Is there anything else about your experience of creativity or this research experience that you would like to add?
APPENDIX E: UNSENT LETTER TO MY SELF

Dear Margie,

You watched film The Snake Pit last night. Rudy did not want to watch it because he said that it was too depressing. You needed to see why it made you afraid. You remembered watching it when you were about 10 years old. It's the story about a woman writer who has a nervous breakdown and finds herself in an asylum. You bought the book in a second hand book store about two years ago.

In the movie there is a bird's eye view of "Ward Thirty-Three" - the ward where all of the so-called incorrigibles went. As we are focusing in on the ward from overhead, Virginia, the protagonist says to the Freudian psychiatrist, "Long ago people who were insane were lowered down into snake pits. They thought that the experience that would drive a sane person out of his wits might send an insane person back into sanity".

As Virginia is saying this the camera starts to pull up. The contorted bodies of the women in the ward appear on the wall as monstrous shadows, of writhing snakes. The square ward turns into a circle and rocks start to line the sides. The camera pulls up and up and up and we see the people in "Ward Thirty-Three". They are not people anymore. They have turned into a shimmering mass of snakes. This image always fascinated you in a terrifying sort of way.

Today you made an important connection with your self. You remembered the story that your Father told so many times, about the day you were born. That day, your Mother went into labour with you, and your Grandmother (her Mother) went "out of her mind" and into "the snake pit". Your Grandmother screamed that she was going to throw you, "that baby", into the fire. That same day, your Father drove your Grandmother to the asylum in Whitby and your Mother to St. Michael's Hospital in Toronto for you to be born. Your second name is "Frances" after your Grandmother. You never saw her but you used to wonder who she was and why nobody visited her or talked about her. Your aunts said that she had schizophrenia, and that was about all. Frances died when you were about 16, but you always felt that she really died the day that you were born.

Your Uncle (your Dad's youngest brother) played his soul out on the piano. He could play anything - without reading music - if he wanted to. Your Grandparents thought that music was all right for a hobby but not for a profession and the story goes that they made him turn down an opportunity to play for a band when he was in his 20's. Tommy lived at home with his parents until he was in his late 30's. You remember him in that stuffy apartment drinking tea all day. Then he started to hallucinate and was talking about hearing secret messages over the radio. He even said that the walls had ears. One day you saw him standing on a kitchen chair trying to cut the wires from the kitchen ceiling. He saw the wires. You did not. He told you that Lady Godiva had just come up the fire escape on her white horse. They said that Tommy had schizophrenia too - and he was sent away to an asylum. He still lives there, but you have not seen him for about 15 years.

You are afraid that your creativity will put you into that snake pit. You did not know that you had this fear until now. It took seeing the snake pit in the film for you to make the connection with your past. You try to uncover a metaphor for yourself as a person who has straitjacketed her creativity and intuition deep inside. The combination of snakes and madwomen that you saw in the snake pit formed the image of the mythical snake-haired Medusa.

Your self.
Appendix F: Margie, Creativity Form

Ontario Secondary School Teachers
Who Are Interested In Exploring
Their Own Creativity

Dear Ontario Secondary School Teachers,

Are you creative? (please mark one)

Whether you answered YES or NO to the above question, I would like to investigate your experience of creativity for my Ph.D. dissertation research. The research model I am using is a qualitative one and through it I will be seeking to understand the essence of your creative experience. Data will be collected over Internet, Fax or by mail using the form that follows. The form will take you approximately 30 minutes to fill out. I am interested in your spontaneous replies, so just write down what first comes into your mind! My Ph.D. degree is through the Ontario Institute for Studies in Education/University of Toronto. I am a secondary school teacher working in Toronto.

Many of our personal assumptions about creativity and self-image have developed over our lifetimes. In order to question and evaluate these assumptions we must first expose and examine them. Have you been living in a false personal mythology that does not promote creativity? Have you been afraid to be creative at your secondary school? Do you feel that you would like to be more creative but you don’t know how? Or, do you feel that you have nurtured your creativity in your teaching career and in your life?

I am most interested in what you have to report. Thank you in advance for your enthusiasm, time, and thoughtfulness. I will send you a synopsis of the total research findings when the study is complete. Please be sure to fill out the information and co-researcher agreement forms, otherwise I will not be able to use your data.

Your confidentiality will be protected as your name, Internet username or any other identifying information will be removed from each form and a file number will be assigned.

Thanks again. Please feel free to contact me if you have any questions regarding this research.

Margie Buttignol
mbuttignol@oise.on.ca
FAX (416)
SECONDARY TEACHER CREATIVITY FORM/FILENO: 

This form should take about 30 minutes to complete.
Remember to answer spontaneously!

What assumptions do I have about "creative people"?
(Fill in each of the 10 blanks with a different word/phrase).

Creative people are _scattered_
Creative people are _exclusive & can be anti-social_
Creative people are _random - sometimes they seem to be a fine line i.e. schizophrenia_
Creative people are _acting_
Creative people are _bookish_
Creative people are _complex & blocked creative_
Creative people are _short lived & creative - blink & burst_
Creative people are _misunderstood - at times_
Creative people are _trendy - but sometimes a bit scary to be around_
Creative people are _people who require freedom & time_

Where did I get those ideas about creative people?

My Mother thought creative people were _valuable in society - but all my close friends as such are not_.
My Father thought creative people were _good_ but you couldn't make a living that way.

In my family, creative people were _considered not normal, but different_.
In my primary education (K - 3) creativity was _molded into learning basic forms; among my childhood friends, arts were considered as hobbies._
In my elementary education (4 - 6) creativity was _viewed as being silly. But, I think that was because it was hard to be creative._
In my secondary education creativity was _just considered an extra_.
In my post-secondary education creativity was _a character who was supposed to act as a person, a role to children's fun._
In my teacher training creativity was _sought again by a few teachers & the students together._
In the school where I am currently teaching, the Principal considers creativity _interesting & valuable for teachers. I think this may not be widely accepted in the classroom._
In the school where I am currently teaching, my colleagues consider creativity _not sure._

I enjoyed these 5 art forms as a child: mudpies, drawing, sewing, dress-up, playing camp in the living room with paper & clothes.
I enjoy these 5 art forms as an adult: design (home, interior, garden, fabric), fashion (clothing, fabric, accessories, hair, make-up), writing, music (listening to all kinds of music - Sex Pistols to Mozart),

Edith Piaf (why does her singing make me anxious)
SECONDARY TEACHER CREATIVITY FORM/FLENOM:

Do I believe that there is a creative seed inside me? Yes

Do I know how to nurture this creative seed? I'm learning. I used to just wait for it to sprout on its own - now I know what the nutrients were, but this requires hard work and it would not come like I really needed it.

Is there something standing in the way of developing my creativity? (Yes, myself. I am very critical of too many ideas. I get overloaded because I don't have enough time to incubate and develop them all. Maybe most of all, I'm too warlike like to let my ideas grow and develop without problems. Often I overcome my creative blocks by...

- having a bubble bath
- listening to classical music (Mozart, Beethoven)
- writing in my journal
- drinking coffee
- reading metaphysical literature (Eckert, De la plutonie)

I am motivated to be creative when...

- I'm back in a corner with a problem. When something needs a solution, when a person needs help with something, when I see unusual things that need to be connected somehow, when I see a gap, give a presentation, write a big dinner, a novel, etc.

When do you get your ideas? For example, do they come when you are in the shower, when you are vacuuming, exercising, during work hours, when you are driving, etc.

- Sometimes I get their ideas when I'm driving, walking and the things I've already said above.

My personal definition of an artist is...

- A person who puts unusual things together to connect them in a novel way that works

Do you think that teachers can be artists in teaching? How would you describe this kind of teacher's practice in terms of curriculum planning/content, modes of instructional delivery, evaluation, dealing with administration, how they are viewed by colleagues and students, etc.

I suppose that teachers can be artists in teaching but it is hard to do because of all the rules and procedures to follow. Curriculum planning can be deterministic with predetermined content for teachers and students, because as teachers they are given rigid lessons by curriculum writers. Many teachers are forced to follow procedures in lesson plans or lessons written by others. One just goes on automatic pilot and does what he is told. If a teacher has a particular interest, etc., these must be integrated into whatever he teaches. An artist in teaching would not be afraid to take risks and fail. I play things to avoid failure. Teachers think that they should be perfect because in an assembly with kids, they believe that everyone is watching. But maybe there is a more way to evaluate than we can think up. Teachers need to share their mistakes.
SECONDARY TEACHER CREATIVITY FORM

With your own experience of creativity in mind, comment on these quotes in the space provided under each:

Little children are full of questions. My 4-year-old niece was asking me, "But why do stars shine?" She probably didn't know what she was saying--I'm sure she was thinking of the universe and trying to make sense of things.

Children enter school as question marks and leave as periods.

--Neil Postman, Educator

Every child is an artist. The problem is how to remain an artist after growing up.

--Pablo Picasso, Artist

The nail that sticks up will be hammered down.

--Japanese Proverb

If at first you don't succeed... try again. This is a lesson in perseverance. Never give up on your goals, no matter how big or small they may seem. Sometimes we don't know what we're doing until we figure it out. It's a process of trial and error.

A man's errors are his portals of discovery.

--James Joyce, Author

Are you creative? (please mark one) YES NO

Is there anything else about your experience of creativity or this research experience that you would like to add?

This form required me to think outside the box. I had planned to do an experiment, but was encouraged to think of ways to incorporate creativity into my teaching. I would like to use this opportunity to reflect on my own experiences with creativity and how they have influenced my teaching.

Compassionate but not over-caring to the point of carelessness for the caregivers needs. Neil Postman believes that our overly rationalistic, goal-oriented school systems should be replaced by something more "relational", when caring for children becomes the higher purpose over acquisition of knowledge. (p. 3)

I think my seed got buried under a layer of dirt (rules, teaching, belief systems) and I needed to dig out and bring it back up closer to the light and water.
Eleanor's Repertory Grids

From Interview #1 (January 5, 1995)

From Interview #3 (January 9, 1997)
Martha's Repertory Grid

From Interview #1 (February 10, 1995)

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1. not afraid to take risks
2. being extremely creative with curriculum
3. sees teaching as a vocation
4. teaching as the transformation approach
5. exciting
6. teaching is integrated with my personal life
7. totally caring/committed to students' learning
8. shows great respect for students
9. incorporating women's issues into the curriculum
10. see myself as a learner as well as teacher
11. being organized
12. incorporates exchanges into her curriculum
13. have a real impact on the students' lives
14. wants my voice heard
15. does espouse Christian values
16. wears short skirts
17. does extra-curricular activities
18. open about sexual/delicate issues in classroom
19. sensitive to cultural differences and issues
20. teaches life across the curriculum

6. the teacher my mother thinks i should be
5. the teacher M. former student at St. X. should be
4. the teacher I fear to be
3. the teacher I aspire to be
2. the teacher I was when I first started teaching
1. the teacher I am
Jesse's Repertory Grids

From Interview # 1 (May 18, 1995)

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1 more wisdom
2 Struggling
3 wise
4 vibrant
5 flexible
6 openness
7 caring
8 compassionate

1 The teacher I am
2 The teacher I wish to be
3 The teacher I was in the beginning
4 The teacher other teachers in my school think I should be
5 The teacher I'm afraid to be

From Interview # 3 (August 8, 1996)

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5 The teacher I'm afraid to be
Marie's Repertory Grids

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Potpourri Teacher: Robots

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The teacher that the students think I am
The teacher I am now
The teacher that I'm frustrated that I'm not...yet
The teacher that my colleagues think I am
The teacher I was in my first year
The teacher I swear I'll never be

From Interview #3 (March 18, 1996)

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Potpourri Teacher: Robots

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The teacher that the students think I am
The teacher I am now
The teacher that I'm frustrated that I'm not...yet
The teacher that my colleagues think I am
The teacher I was in my first year
The teacher I swear I'll never be
### George Jeffrey's Repertory Grids

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1. loose interest in students
2. martyr
3. panicked
4. forceful
5. self-full(uninvolved)
6. compliant to authority
7. balanced
8. ineffective
9. frantic
10. self-full(arrogant)

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Appendix H: E-mail Response 
From Clark Moustakas

Dear Ms. Buttignol,

I will provide a brief response to your inquiry about qualitative research. You state that you are using my books on Heuristic Research and Phenomenological Research. While both are qualitative methods of research, each has its own methodology; and the role of the researcher varies with each method. From your communication, I am not certain which methodology you are following in your research.

You quoted from an article that you read by Donald Polkinghorne. His views of phenomenology-epistemology are not congruent with my Heuristics or my version of Transcendental Phenomenology.

I recommend a final research chapter that is typically titled "Implications and Applications." This chapter serves as a summary of the findings of your research, and how you will believe your research will be of interest, or used by individuals and groups in our society. In this section you would also comment on implications for future research—the possibilities for research by you or others that might arise as a result of the work that you completed for your dissertation. You are correct in stating that interpretation is not congruent with either Heuristic or Phenomenological Research (italics added).

Good luck in completing your dissertation. Your qualitative investigation of creativity and teaching will make an important contribution.

Sincerely,

Clark Moustakas

August 19, 1997
Appendix I: Eleanor's Experiential Descriptions
From Her Three Interviews

Eleanor's Initial Teacher Selves From Interview # 1 - January 5, 1995

The teacher I am now? It's just because I feel like...in a sense it's about inadequacy...inadequacy in a way. I saw this thing how teachers do feel inadequate...they do...so it's not just me. I feel that how much I know about I could fit into a thimble. My education is small, really. I try to tell my students that I don't know everything, that learning is about discovery that we do together. But, I also so feel a little bit inadequate. Like, I don't know some stuff. It's about art. I think it's the hugeness. I think I am capable of doing it--like on another level I think I can. I mean, what's the big deal--I teach art at my school. You know, many artists are self-taught. It is the Divine in a way...about art. My concern is about knowledge or whatever...it's about not having enough background in art.

When I got my first teaching job, I was the rager. They used to call me the terminator or the hit man, you know? I was the hit man...difficult parent, difficult person on staff, if someone was needed to scream at administration, whatever. If there was something that was not right, I would go in and blow. And that was, in a way, valued. Then I started to get mixed messages like "Go and take that note you fired off out of the Vice Principal's mailbox before he sees it." Shake things up or don't shake things up...that was the confusion. Then, I think, in a way, I just shut my classroom door and went inside. In a lot of ways, now I feel a lot more free inside my room. I can behave any way I want in my classroom. But, I don't see myself as so much of a rager. And I don't really like that because I think it's a loss of passion, in a way.

This is making me think, Margie, because the teacher I was in the beginning...I was terrified too. At University I could always talk. And when I was practice teaching I went into a grade 11 class and I was terrified. I didn't know how to talk in front of these grade 11 kids. I looked so young. I bought all these suits. I'd go to One Plus One and Lipton's and buy all these women's suits. I had a closet full of women's suits and silk blouses. When I moved from my last place I put them all out on the road for someone else to take. I couldn't even take them to the resale place. I just couldn't. Yuck! I wanted to look older. I wanted to have authority. I've always had a problem about...not having people take me seriously. That was with the kids and with colleagues and administrators too. So I wanted to make myself look older with my clothing.

The teacher I was in the beginning was really a student. And I really didn't know how to teach. I didn't know what my style was. I wanted to learn about teaching. I just wanted experience, experience, experience.

The teacher I am now? I do more like social work. I'm just thinking about the past couple of years...I'm talking about the social work part of the teacher I am...I'm a listener. My room is open. open. open. It's not so much larger school issues I deal with now. It's personal ones, with the kids. In a lot of ways, now I feel a lot more free inside my room.

The teacher I am now is giving to those who do not want to get. It is about how I want to give things to students even if they don't want to take it. It's just offering...the different ways you offer. Like you jump up and down, and sometimes you just sneak it in. It's like...sort of about a persistence of trying to get through. I think that is a good thing about me as teacher...teacher me. I don't think that kids feel abandoned by me, you know?

I don't think of myself as isolated at that school. I think I have people around me. And that I am with people, and in people, like in a group. I think I am part of this sort of family at school. Some people might call it being a team player. I think I'm a team player. I think that I'm very capable of working together. That's how I prefer to work. I think that colleagues feel there's a generosity of spirit as far as art room space and materials go. People aren't afraid to ask me for anything...I don't think. Although, I feel that some of my colleagues think I should be a master artist. What I'm concerned about is that I don't know how to teach painting. I feel like more of a craft person.

Some art consultants think I should be a perfect big artist. I remember teaching Saturday morning art and this woman art consultant said "Oh, you're a basket weaver. Well, do you do sculptural pieces?" And I said "I make functional pieces. I'm not through with that." She was such a snob about devaluing functional pieces. It's like if I wasn't making useless sculptures with this basketry material...my work was not important. And I remember thinking to myself "Get lost." I felt that she was like poison. The art consultants want us art teachers to be in a sense...practicing artists. They say we should do art
The teacher I am is about wonder and reverence for life, for beauty...like respect for things and people and living stuff. I mean, I do talk about this daily to the students. One of my colleagues said to me "You're trying to re-cycle, like you re-cycle everything in your art room. That's why it's so messy. That's why you have the paper there. Here you're collecting pop cans, there's metal over here, there's plastic over here." Like, I don't produce garbage.

Administrators want me to be a nice girl, and behave and be timid. To sit at their feet and listen...that behaving thing. It's nice to sit at their feet...at men's' feet...you know, and take care. I think administrators should help make my job easier and they just want to give me more work or have me work for them. I don't think that I should be working for administrators. I work for the students and I think administration should help me work for the students.

I fear to be timid. I fear to not do what I think I should do. I fear to be restricted by feelings of modesty or not wanting attention, or not wanting heat. Or just...I'm afraid of being afraid.

Administrators want me to be in control, in authority, with some kind of distance between myself and the students. This is like...the professional part of things. It's about being removed and professional.

I had a meeting with HIM this summer. He called me into his Principal's office. "Things better be different this year with the art room."

THEY said that there is a real problem with the mess in the art room. They have said that many many times. And they watch my paperwork more closely too. One of my colleagues said I have to keep my nose clean. I don't have as much freedom because they're on my back. One time I was late submitting my exams to the office and now I have my own due date for exams...and everyone else in the school has their due date, right?

The teacher I fear to be is what the media describes...he teacher waiting for the summer vacation. It's the kind of teacher who says "When I get all my paperwork all nice and beautiful I can just pull out the file,...and that's the lesson for today." I hope that I'll never be like that. I don't think that I can be rigid. I love what I do because it's always changing. There is this flux. This thing that's always happening...that's part of the creative process. If I find something new...if I saw something on television one night...it's in my class the next day. This is just the way it has to be. So the teacher that I fear to be...it would be where you teach from a book or from a course that someone else made. It's the teacher who has two binders...and that's their freakin' course. That's the teacher I fear to be.

Yea, THEY wanted me dead. Administration wanted me dead because then they could get someone else in that would be neat...be cleaner...you know?

Well THEY think I should be neat. They think I should be neat and clean and have lots less stuff. They would love for me to run a paper and pencil art program. Last time I got crap from the office one of my colleagues said "If your room was clean they'd have nothing to say to you. They wouldn't care what you did with the kids." And I just said to myself "What a terrible thing for him to say."

I was off sick for three days in a row. I had the flu. I was really sick. A colleague who covered my classes said to me "Next time, take 6 days off. A supply will come in who's an expert in your subject." I wanted to say to him "Next time I'm away and you cover for me, why don't you make sure that the kids clean up after themselves?" He complained to the principal about my mess, right? If I'm away for three days the art room can get trashed. I've had to pay the kids to clean now. About every two weeks I pay some kids seven bucks for an hour-and-a-half, to come and clean.

I don't understand why people don't delight in art. One day, I was called into the office. The vice principal just wanted to know what I was about that day. So, I was trying to humor him. I said to myself "I'll do the job and tell him what I'm about." "Images speak to your soul. There are images that everyone in the world knows because they are powerful. Images do have power and they can do something for your brain, for your soul, for your feeling, for your mood. It's about life" is what I said to him. I was just talking enthusiastically about art...and life. But then he said to me "What you have to understand, Eleanor, is that some people can take real delight in balancing two columns of numbers at the end of the day."

The Principal was spitting because I don't know anything about budget, right? When I met him in the office in the summertime I told him that I tried. I told him that fundraising and budget and money concerns were keeping me awake at night. And he said to me "You shouldn't fund raise." Now I didn't know if he really said "You shouldn't fund raise" or "You mustn't fund raise. I DONT WANT YOU FUNDRAISING." Basically I feel like I'm not trusted by them. There was talk about another teacher in the school keeping the school muffin money he collected, for himself. Two weeks before Christmas break I brought in a basket full of plants to raffle. I put it on one of the secretary's desks in the office. And for the two weeks it was on her desk people were asking me "Where are the raffle tickets for the basket?" I just couldn't make up the tickets. I was too afraid of him.
I have not fund raised because I am not sure what he meant...if he really said "You shouldn't fund raise" or "You mustn't fund raise." I DON'T WANT YOU FUNDRAISING." I think after Christmas I'll just sneak in a basket raffling. People seem to enjoy it. Like, people do buy the tickets, right? And I can make about fifty bucks for the art program. But then again...I'm not sure if I should do it. I think he has a thing about um...where the money really goes. Like, I have the receipts I can show. I'm worried that he....

I want to work with the kids...and now I have to run the art program for the school and I have administrative stuff to do. I ended up spending $400.00 of my own money last spring, just to finish my program, right? I was tired...I just couldn't do anymore fundraising for the art room. And so I ended up spending $400.00 of my own. They said I couldn't spend any more...that I couldn't submit another receipt. So I never got that money back. I don't understand why they're buying more computers and why the art room is so undervalued.

I guess what's bothering me is that if I ask someone for help with my budget it means I have to show my weakness to some other people. It's like...some people don't really care to help. But, I also feel like they're too busy. I don't want to give anyone any trouble. I don't want to make work for anyone else. Like, I don't want to use people.

THEY treat me like a liability. The kids came to me...a couple of kids. They wanted to know if I would be one of the staff moderators for this fashion show they wanted to do. I said that I would help out with whatever they needed me to do. The Vice Principal called me into his office because he heard that I was one of the moderators. He basically said that he thought that I was not capable of doing it. That I was not the right person...given my track record...given my messiness and my lack of organization. He didn't think that I was the person for the job. I was like a big liability. He said this and I just sat there and listened. He said, "You took this on...you are the last person who should be doing this." Those are the words he used.

Yeah, THEY wanted me dead. They wanted me dead because then they could get someone else in that would be neat...be cleaner...you know. It's awful...but I felt that they didn't care if I was dead or not. I just had to try to keep alive last year. I'm afraid of sitting back and--almost being dead.

It isn't easy to teach art in this kind of system. It's very hard when the kids are coming to art from math or science or whatever. They come into the art room, and you have seventy-seven minutes for set up and for put away. It's hard to turn on and turn off in that short a period of time.

I was writing some things the other day about how the kids used to say, "Miss, take a downer, take a Quaalude." I didn't even know what a Quaalude was! They'd say, "Take a downer, man. Stop jumping." They were the most blase group...they were so awful. I want to have excitement. I want them to get from me an infection about learning...to be excited about it. I want them to think that learning can be good for their soul.

I want them to look at art and be filled with wonder by it. I just want to make students think, that as far as art goes, they can create. And I just want to see people creating around me.

I am a child. And I still think that I want to keep that child likeness. The kids often say I'm super enthusiastic. To me, it's about excitement and wonder.

The teacher I wish to be is more together. I have to become more savvy, more political. I have to know how to get things I want. I want to have more things happen. I have to get more money for my art program. Last year I did fundraising. I was raffling baskets, this kind of thing...you know? I need to learn how to deal with school administration. I need to be more of a power broker for my art program. I need to fight for it. I need to find out how the guys get the computers and all the money. How do they do it? The teacher I want to be is just capable of processing more things, of being more of a political animal, handling the administration as far as my budget supplies and things that I need to get done.

The teacher I want to be is about having more of a voice.

Eleanor's Experiences of Creativity From Interview #2 - August 8, 1995

Creative people are amazing. Creative people are living. Creative people are happy. Creative people are useful. Creative people are interesting. Creative people are honored. Creative people are crazy. I don't mean that badly though. Creative people are willful. Creative people are thoughtful. Creative people are winners. These are my assumptions about creative people. I don't know where all of these came from. I don't know what I mean by "willful" because I didn't reflect on this stuff yet...really. It just came out. What kept coming up...the first thing I wanted to say was "creative people are lazy."
Creative people are lazy, and what that has to do with, I guess, is that I do have some concern about being a dreamer. For me, being creative is wanting to produce. I have a number of different plans but I don't even want to really speak about them. My brother once said to me that sometimes when you talk about things it's good enough that you talked about them—you don't have to realize them. What I mean is that it's not good enough just to talk about plans, but you sort of take care of something by saying what you plan to do. I try to always remember that. I have a zillion things I want to do and I don't think I have to pick one and just do that. I think I can do a lot of things at the same time. But I don't want to be an unproductive dreamer.

I want to be a questioner, and I want to be curious right? The fool okay...this is the fool. This is what the Mother Peace cards say about the fool. "The fool represents the magical child within in each of us. The pure impulse that causes us to act. The infinite possibilities that exist in every moment of life. When the fool lifts to the left, (this is when the cards...talking about the cards)...it represents a certain reserve or a quality of holding back. You may be a bit shy about experimenting with the energy you are feeling, being cautious rather than purely spontaneous. When it tilts to the right it means there is a push on it. Perhaps an exaggeration of the impulse. Spontaneity with bravado on top of it. Upside down the energy of the fool is internalized. There is a desire and a yearning to take a risk to make some move yet you feel the consequences of such actions and perhaps you fear looking foolish. You need some help in activating or freeing up the energy available deep within." So I like that fool you know.

Creative people are amazing. Creative people are living, happy, useful, interesting, honored, crazy, wilful, thoughtful, winners. Now I don't know why they came out in that order—or even why they even came out at all. That "lazy" kept coming up because it's my little bug thing...which has to do with my concern about productivity. I wanted to acknowledge it because I thought...it's to me a little flag. And what it says is "produce." "You've got lots of things you want to do and produce. Don't be a windbag." You know what I mean? Don't say and not do. It's only like a flag for me. I don't have fear about it because I do have a lot of things I want to do.

The most important thing for me is that I have energy. I have energy now. I feel like energy flows through me...nothing drains me. And that's all. I do feel a little bit of desperation though because I want to get my workshop set up. I still need a bit more time. Right? I want to go through all my resources, like I said, and I want to gather them all and to have everything there. There will be some feeling of unrest in me as long as I have a single box that hasn't been dumped out and fished through. You know?

Where did I get my ideas about creative people? It is funny for me to do this. Before I had participated in this research I had not ever thought about this. I had trouble doing this part of the Creativity Form. I couldn't do it spontaneously. I had to think about it for a long time. It's just like the portraits that I did of my siblings not being a family portrait yet because I don't know what my parents really look like. In the same way, I realize that I don't know what my parents really thought about creativity. I feel really detached from my parents so I thought about it for quite a long time. I sat there at the lake looking at the water, and what I thought was that my Mother thought creative people were important. For me, that was like a nice kind of thing I just gave her. I could have said something negative about my Mother but I remember making a lot of things with her. And she did, in a way, celebrate creativity. She sometimes expressed some jealousy because of some things I would do but she did actually did in a lot of ways encourage a lot of creativity. So she thought it was important. Oh! Oh! I remember one bouquet of flowers I made out of egg cartons. I put the bouquet in our country fair and I won a prize. I used to enter things in the fair every year. They had all different kinds of categories. I entered my sweet potato plant that I grew. I put little sticks into it and then put it into a jar. It was a huge gorgeous thing. They would put prizes...like the little stickers on your little tags....with your name. And I got all kinds of red stickers. You'd get prize money too. I would do that every year. I remember my Mother's friends coming over, friends that made things, and them all oohing and awwing and saying "Where did she get that idea from? Looking at the books?" or "How did these things evolve?" Mrs. Davies, one of my Mother's friends, made salt shakers out of corn. I never did that, but I made braided bread with her, and different things like that. Mrs. Davies always said that I reminded her of some character in a movie on T.V. When I was little, I got a lot of good feedback from people like that. They would come over to our house and want to know what I had been doing. I would go to the playground, the park and make stuff...little stuff. I look art lessons on Saturday mornings. When I got home my Mother would say "Oh do you have a painting?" So, I know that she did think creativity was important. She used to celebrate some of the things I would write. You know? I know she thought creativity was important because she sent...we're estranged now but she sent some clothes and my Floyo Doulton figurines. One figurine is named Eleanor. Her name is spelled the same way as I spell my name. And the other is Little Bo Peep. My Mother sent these to my brother to give to me. One of the things she sent up as well was a novella I wrote in grade 6. My Mother and my brother both wanted to publish my novella when they found it in my drawer. This was just recently—last year. My Mother saved these little things and sent them to me. So. I know she thinks creativity is important.

I don't know what my Father thought about creative people. I just don't know. I really thought about this one for a long time and I realize I don't know. I can remember five things my Father ever said to me in my life. He was a really silent man. And I thought, I can't make something up. I just said to myself, it's okay to say that you don't know, right?
In my family creative people were considered kookoo. It just came out of my head right away! I remember my Mother showing pictures drawn by her brother, my Uncle Leonard. There were thirteen kids in my Mother's family and they are all weirdoes. One is into Pentecostal healing...a speaking in tongues woman. Uncle Leonard used to be able to draw tremendously. He drew women and all these other things. And he dyed his hair blonde and went to the nude beach. He was like a real weirdo. They were kookoo, you know? We had this one relative. My Mother used to talk about him and how he had this unbelievable talent for drawing out of his head--something that I always was fascinated by. He stayed at our house for awhile when we were little. I only met him twice in my life. He was this incredible artist in the family, but he was bonkers.

In my primary education creativity was embraced and nurtured. I remember singing in school plays and things like that. I have had all kinds of creative experiences. Another girl and myself danced on a stage, and I did the Charleston. I remember my parents coming to that evening performance. I used to be a performer but I stopped being a performer. I did perform until I was in grade three. I was an incredible performer. So creativity was embraced and nurtured in my elementary school. In my elementary education my creativity was appreciated because everyone considered me an artist. I remember coming into one of my grade four. The teacher had everyone in the classroom and have me show them how to draw a tree. I could draw a tree naturally with branches and everything. I remember that day very clearly. From the second floor room I looked out the window and I drew a tree. We were doing art and everyone had to come over and I had to show them how it was done. I remember the project that I did in grade six on Puerto Rico. My Mother was teaching grade six at the time and she was trading work with my grade six teacher. Back then, everything creative was really celebrated. My grade six teacher thought I was totally amazing. I was tremendously powerful in my classroom. I know my creativity was appreciated. I had a lot of guts and I could do whatever.

In my secondary education, creativity was stifled. I guess it's because I never took art in high school. I took art in grade nine and then I just got onto this rational intellectual thing. I was going to be a lawyer, like my two uncles. I just put creativity away. Kind of. But, then my creativity went more into social stuff. I was the president of my sorority. We raised $3,000.000 for a cerebral palsy charity one year and we put on like big huge dances. The Molson rep came to my house and I ordered 40 bottles of liquor and 40 cases of beer for one dance. I felt pretty powerful then, but it was nothing artistic. It was just social. It was ideas. Ideas were happening. I went to Italy then. There was stuff happening but I didn't think of it in terms of art. Art was left to other people at that point. I think that I was intimidated by art. Art during adolescence was like my sexuality--something separated from my life. Loosing art and loosing my childhood. I don't know what it was. During my high school years, I got separated from art... somehow.

During my post secondary education creativity was opened up again. It wasn't until my second year in university that I said "Oh my God there's a faculty of art here. I'm going to join it." I didn't have an art portfolio so I took the introductory art course. You had to score eighty percent to go on. I did, so I got to take second, third, and fourth year art classes. I took art all the way through the rest of university. I was only able to take art in university because I got far enough away from my parents, who by my high school years really did consider art fluffy. I could do whatever I wanted at university. I could take philosophy. I could take art. So I took two years of painting, and three years of drawing.

In my teacher training creativity was furthered. That was due to my art class because of this teacher we had. Richard. He was a beautiful beautiful person. I was just at the beginning of my art thing. I felt bad about Richard. because I think he thought he didn't have great students in that course. He was tremendous for me. I felt a huge amount of freedom but I didn't have the experience to do enough art. At university and then again at teachers college. I learned that I have to do art for the rest of my life. This is solid. I need that.

In the school where I'm currently teaching the principal considers creativity... I don't know. I am stuck here too. I would say that he considers it odd, mysterious, but then I really don't know. I think that my principal is creative in some ways. I don't think he understands about creativity though. I have had a couple of really good conversations with him. He said "I'd like my kid to be in your class." He seems to understand that there's a problem with...letting go...in himself and in his family. He seems to have some appreciation about creativity. Perhaps he believes that there is something mysterious about it. I understand about this creativity-mystery thing because I've been going through this myself. I think that my schooling background is more rational or intellectual too. I think that you can train yourself out of creativity. Part of my high school and university trained me out of what I'm trying to recover now.

In the school where I am currently teaching, many colleagues consider creativity to be exciting, fun, necessary, and to be celebrated. What immediately came to my mind was the art show. I felt so supported. I just felt that everything just came into place. I had all these people to take care of things. It was all done and I didn't feel any kind of perfectionism or anything. It was so easy. You know what I mean? Really people were blown away by the art show. It was music, drama, and art. I think it was a total celebration of kids. I really do think that creativity is something that people think is necessary, exciting and fun, and to be celebrated. I think it's about community.

The art forms that I enjoyed as a child were active games like statues...like imagination stuff. I also enjoyed tent and fort making, painting, drawing, gardening, singing, writing, and literature...like reading stories. As a adult, I listen to
opera and classical music every day. I also do basketry, fiber-art, painting, drawing, decorating, and sculpture from clay and found object stuff. I am still interested in literature and dance. I like to look at dance and I'd also like to move my body more. You know. I just want to feel more in my body.

"Children enter school as question marks and leave as periods. Neil Postman." Sad, sad, sad. Fight it! Teach them how to teach themselves. I am sorry if some of this starts to sound hokey. Teachers know how to teach themselves to question. Teachers and students need to be independent, curious, open, happy. They can do nothing. If you don't care you can do something maybe. You have to not care.

I am rather fascinated by what came out on paper because sometimes if you write long enough then you don't even know what you're writing. You are just writing and then you go "Whewww... Oh jeeze." And then you make some discoveries about what was happening. One of my friends said that she kept a dream journal for about six months and it totally reflected all of her experience. It was all in metaphors of whatever was happening in her life. So I'm curious about this writing and I want to try to cultivate this. I'm trying to understand who I am and how I tick. So I just write about experiences I have. I want to figure it out. I'm excavating.

At first I was a little bit disturbed about my writers voice because I'm starting to like sort of... Before, I always thought I wrote very naturally. I've always been able to pick up on other people using cumbersome language. Like, when they didn't seem like... when they didn't write like they talked. And then I started to critique my own writing a bit. My writer's voice seems to be very "English." I use words like "indeed." It sounds kind of English and I don't like that. Yea! Yea "indeed." It seems there's something a bit stilted about it. I remember my profs... would sometimes say my writing was written very naturally. I started saying "I" instead of "one" at university because I thought "I can. I can just do that"[said in a formal British accent]. I used to be really concerned about form. I want to write more naturally. But then, as I've been writing, I look over some of my writing and I say "Why do I say that? Why do I talk like this?" And it's not really in terms of "shoulda shoulda." It's like I want to write like that. My therapist says "Stop shoulding on yourself. Stop critiquing yourself all the time. Stop watching yourself...constantly." But it's more like I want get underneath. You know, and sort of... peel away...like like...peel the onion. I want to get...it's more like I really want to get...and so I think that I have this old English kindliness like "indeed." There are other ones too. I did a page of writing when I through about all of the different ones I use. I read something and they all came up at me...and I don't want to use them. They sound artificial. Like I don't think I...talk like that. I remember one of my high school friends. For about two weeks she used the word "reiterated." She was trying to expand her vocabulary and we were all laughing at her. I'm trying...I want to write really in a much more raw way.

"A man's errors are his portals of discovery. James Joyce." I like it. My little meditation book talks about scientific discoveries that came from air. That is like the exciting edge of creativity. I don't know why I put it like that. Don't miss the unexpected because of preconceived ideas or things that you want to prove or realize. Don't miss what is at the periphery because you are too involved in the activity. There is this one woman that I know. She is a funny thing.
I went to her place and she just said "Out of this bag pick something." I got this card, this spider card and it said "Don't miss things on the outside." You can get so caught up in your life and what your plans are. All you have are all your plans. That's about our intellect, right? We think we have to not waste our time, or that we have to have a plan, work, and all that; but then we can be missing opportunities on the outside. That's what this quote "A man's errors are his portals of discovery" made me think of. And not just the errors, it is also about the unexpected. This is in that book that I gave you, the shadow book. It says "don't just do something...stand there." Take risks, make mistakes, don't be a victim of perfectionism, do the best you can...but be still as well. Stop and be still. "It's in our dreams...in our idleness...the submerged truth sometimes rises to the top." That's the Virginia Woolf thing. It's like the lake view. Jane Austen said "Why not see as a pleasure at once how much happiness is lost by preparation...foolish preparation." I am being spontaneous here but what I think I am trying to say is to enjoy the moment. Don't think too much. Rely more on intuition feeling. That is where discovery and real gems will be found...when we forget ourselves...destroy the ego and just live...allow ourselves to be channeled for creativity...energy...the Divine...we all have art in us...we are all creative people.

We had to make up little comments for the report cards. Three that I made up are "we are all creative people," "express yourself," and "don't be afraid." Those are the ones that I have on the report cards for the kids because some of them are timid and that's what I think they needed to have. I feel kind of goofy but that's what I did.

I do believe there is a creative seed inside of me. To nurture this seed I write, I draw, I dream, I work, I talk, I think, I feel, I don't think, I lie in the bathtub, I walk, I look at the lake, I read, I go to galleries, I watch films. I take photos, I look look look. These are tools. These are really good tools.

Is there something standing in the way of developing my creativity? Yes, only me. I am not going to let that happen anymore. I have no excuses. The only thing that can stop me is me not taking care of myself and nurturing my creativity. It is ongoing...it's getting...remembering.

I overcome my creative blocks by being my own best friend--by not caring too much. That's my whole thing about "Ah you cannot care" [E. imitating one of her students who was reflecting on not letting criticism get you down]. I think I've really quieted my inner critic. You know, even the little drawing that I did of my siblings...I'm happy with it. I didn't like it at first. First I drew my brother, and then it became all of the siblings. So any time that I'm not happy with something, I go another step and see what it becomes. I think it's leading me somewhere. You know, even if it seems like it's not working. I used to always have this thing...my mind's eye is so dear...and it doesn't come out my arm that same way. And that was my thing about being in the arts. I thought, I couldn't be an artist because my hand can't realize what was in my mind's eye. My mind's eye is so much bigger and better than what my hand can realize. I didn't trust my hand. It's about...what is it in the shadow book...it calls it the third eye...this seeing eye. Really, it's like really seeing with one eye. I want to find that. I'm trying. It's about tapping the unconscious. It's that kind of work I want to do.

I want to be motivated to be creative every day. I'm motivated to be creative when there's a problem, a challenge, a desire, a need, a want, a problem. This made me think about school again. I love to figure something out with the kids. I go "Okay, we want to do this. Do you want do this" and then we kind of just figure it out. I love problems. I just love love love problems now.

I get my ideas in the shower, lying in bed, at the lake, in conversations, writing, making lists, like all the time. Like your thing about having a notebook.... I've got to have a notebook with me. I carry this one. It is all tattered. This is an old thing was put in the recycling one day and I put my own stuff in it. I want to have something that I can make little notes in all the time. I didn't know how to carry one around before. What did Goldberg say? Okay, she said that she can remember that she was using these Snoopy notebooks when she was doing certain writings. Do you know what I mean? I have a memory of what's in each notebook. And then I have another notebook that some kid left behind in my classroom. And this one's from Caribana, I found it on the street. I picked up all kinds of cool stuff from Caribana. I like it that I can identify the notebooks. I know what stuff is in here. A lot of this is about coming home after summer vacation, being in Toronto, and looking forward to school. And honestly, Maxine and I were here the other day. We were both looking forward to school so much. I have never in all my life of teaching—which is really bad to say—I have never locked going forward to going back to work. I am locking forward to going back to work. Not that I want to give up my summer or anything but I've got ideas. I've got stuff to do. I've got stuff to do and also I'm not afraid like I often am. I'm starting to make lists. This is about being more organized. I have a number of different lists.

My personal definition of an artist is a human being. Although there are some neat birds and beavers and stuff like that also paint too. So I don't know. "Do you think that teachers can be artists in teaching? How would you describe this kind of teacher's practice...." I put "yes" and I put "free." To be artists in teaching, teachers have to be multi-faceted and confident, clear, straight ahead, fearless, calm, confident again, direct, varied flexible, very flexible, listening but clear, and clear again. I think you have to...continue...to do your own research. Cultivate interests, Cultivate your own life long learning. Like do your own stuff. For me it's experiencing the city and also the country.
and nature and travel and all that kind of stuff. Learning to be open and trusting--trusting of what comes into your own head. Go in the directions that your body seems to be taking you. It's personal and spiritual. When teaching is an art, curriculum delivery and evaluation have to be varied and personal--student centered. A lot of the curriculum is gleaned from the kids. You negotiate with them. In my particular curriculum, the guideline is very broad and we have all kinds of choices. I might have my own ideas on a little sheet of paper but I want to draw theirs out too so they feel that their ideas are valued. I mean, I would like to give them a lot more freedom but they need structure too. It seems. So I try to get as much from them and then give them some structure so they don't feel overwhelmed by choices.

I think teaching as an art and its practice should be global and active. I like that phrase "think globally act locally." So, do some grass roots stuff. It has to be about the world and heaven. It's where we live and the spiritual stuff--that's what I want to have in my own teaching. It's embracing paradox, which is the world, the cycle of life. I want to see that. And it's also being patient and plodding. You just keep going. You trust that it's going to lead to something. Teaching as an art and its practice are innovative. You try out and you throw about. There's nothing rigid about it. It's flexible. When I say flexible, I mean in dealing with administration it's about being clear and direct and fearless and confident and also flexible. And it's about listening. I want my colleagues to think that the art room is somewhere that things can happen. My department head said "Don't give your supplies out." I don't want to be like that. "Come and use the art room" I always say to everyone. This year it was so exciting. I had kids from English class coming in and making little miniature sets for their English class. They were just coming in and exploring the room. That's what I want them to do. This is their school. But I do have to remember to go to administration and say "This is what is happening in the art room but I want to be supported financially." I have to be a little better in telling administration about what's going on when others use the art room... I want to be clear. I want to be strong. I want to be more of a "power teacher" I want to be organized. I don't want people to be able to see--chinks in my armor. I don't want them to....

I have been attacked. It's because some people haven't seen me... really. But I think "No. I want to have that kind of savvy where I can present my different faces." It's about getting it more together. And not being a victim. anymore. And it's totally... totally taking responsibility for everything in my life. I feel like I have a big job at that school and I'm responsible for it. I'm not a baby.

Eleanor's Final Selves and Creativity From Interview #3 - January 9, 1997

I am an artist
It is a true thing
Before this research, I used to think "What business have I got being an art teacher?" You know what's happened though? I feel that I've become more effective...or you could say more wacky. But really more wacky, like the way I carry on in class. So even if it's the way I jump up and down... like I am an artist! So I feel like I [have] been able to let more of myself out... even if it's more of a kookie thing.

The kids see me as an artist. I represent something that is art to them. Art is mostly a mystery to them. But they see me as an artist. Kids say to me, things like "You brought art alive to me" "You gave me art" and "I know art." They think I'm free. You know? They think I'm free! I'm not as free as I want to be; but they see me as someone who can express the kind of freedom that they don't see that much at school... all day long.

My new comfort is being able to call myself artist. Sometimes I still get confused and tired. That's the human condition. So to me, to have tension is fine because I am now able to call myself an artist. I can call myself an artist. This is the reason the eternal tension doesn't really bother me. I spend that energy and when I'm spent... I have to do all this recharging of body. That's why teachers are given the summer holidays.

I say the word "artist" now. I do describe myself as an artist. But it's not such a big deal, and that is because of really looking at the word and thinking about it. Because, I think what I do is art. It is art. There's not the same kind of big deal about saying I'm a real artist. It is a true thing. It's not just something I'm calling myself. It is a true thing.

I remember going to [school board art] meetings where the [art] consultant was saying that art teachers should do their own art. Right? [It] made me feel kind of sick. But always, in a way, I have done my own work... but I just do more of it now.

Like, it's not those who can't teach teachers [and those who can't be artists become art teachers].

Letting go of perfectionism
So much has changed you know. The letting go of perfectionism and the exploration... to make something. I got really angry just a little while ago because I thought "I've gotta make something and see the finished product." And I had to do it until it was finished because I actually have a whole bunch of things on the go... which I think is very important too. That's from the Julia Cameron Artist's Way workshop that I attended. She said that you don't have to
focus on one thing at a time. The thing that you are working on is still there...and you might feed it by turning your attention to something else for awhile. I think that perfectionism is death. I don't have the...I have no harshness with myself anymore, right? Like you do the best you can. And I know I feel good about this: I'm not the same as I was [before this research]. This may sound simplistic to some people...what I'm saying, but for me it was, like I did suffer from a kind of perfectionism and a kind of self-loathing that a lot of working women have. I don't care about perfection as I used to before we began this research...you know? Perfectionism and creativity...it's about blocks. All I want to do is not be blocked. and try some kind of art every day.

I started painting [recently]. And I, and I never painted at university. I took painting, but I just didn't do it. What helped me was "The Artist's Way" book. [Not being able to paint] was just a block. I was blocked. So I don't regret that experience [of not being able to paint] at all because [now] I can talk to the kids about it. I talked to them about "The Artist's Way" book and how much it helped me. My perfectionism crippled me badly [since university painting classes]. I didn't accept my greeneness at the time. I thought I saw other people paint. I wasn't painting. Maybe they weren't painting either. Maybe they felt like [I did] too. Maybe I was just too young and not ready to actually paint then. I did not know that, for me, painting is the joy of mushing around stuff. And [in university art classes] I refused to experience any joy because I had so much idea about [the importance of] the product.

Now, my respect for process is, so much better
[I used to get frustrated] because I thought that! the image in my mind should come out of my hand the same way. Now, my respect for process is so much better. It's because all this [research], this really quite intense self-examination, [is] about my own creative process.

The kids have an [art] assignment right now. They're supposed to do a box. So, I was talking to the kids about their assignment. I said "You can plan it out...you can have in mind what you want to do. Or, you can simply start playing with things and later on you analyze it...and see you really didn't pick these [materials] by accident." So, now my respect for process is, so much better.

But I know that if you watch my kids, what you'll see is that they want to have a product so they can actually analyze the process. I think [that] without the [finished] product some of my kids don't even know what they did. And personally, I feel like that too sometimes. If I don't make something I can touch and look at or show to someone...where they can understand it, where there is dialogue.... So [now I know] I have to keep pushing things through to completion especially when they become painful...in my own personal life...so that I can really look over the whole process.

Perfectionism and creativity...it's about blocks
I think that perfection is death. I had a dream that when I came back to school last September everything looked empty. But there was this cupboard, just for pencils. Some teachers here feel I should run a pencil-and-paper art program.

Every day in art class these two little girls say "Well, we don't know what to do." I say "You know what? This is strange paper with a shiny surface. Take out a bottle of ink. I think what you could do is moosh it around with brushes and see what happens with it...and something is going to happen." And they said, "But what if we wreck it?" I said, "Then you turn it over and use the other side." But there's a mess that comes with that.

But there's a mess that comes with that. What I need is help with the mess. I do have problems dealing with some things. I was trying to be more neat, and staying at school to clean until 7 or 8 o'clock at night. Or, spending Saturdays at home and Sundays at school cleaning. I saw neat as opposite to the innocent, idealistic, powerful, modest, student-like "teacher I want to be." Picasso says we have to be more childlike to be artists. To most people neatness is actually a virtue. I actually do fear being neat...but I have no fear of being innocent and idealistic. I tell the kids all of the time that they should get their hands dirty.

I really don't myself have a real desire to be neat. Like, being organized is an important one. But neatness...I don't think of it really so much a virtue. I just don't. I see neatness as negative. It's something that's really imposed on me. I think that they still think I should be neat. I get in trouble for the neatness thing. I get in trouble for it. I think I probably will always be persecuted in some way because of this neatness thing.

I think I probably will always be persecuted in some way because of this neatness thing. Being persecuted doesn't make me feel like a rotten human being anymore. People can persecute. It doesn't effect my self-esteem. I think it's more about their self esteem. So that's the big huge shift for me.

I think I probably will always be persecuted in some way because of this neatness thing. It's always about neatness. When some other teachers fill in for me when I am ill, they find it difficult because they would like everyone to sit in a certain place and do nothing. Like, kind of just behave. And so these teachers wish that I would not allow the kind of
freedom that I allow. I think, if I am going to be away, that I would want someone like Joan to cover for me. Someone who would let the kids go outside and pick flowers from the fields to draw. Like they said I wasn't doing my job because the kids weren't controlled enough. I think that what I want to do is free the students...free them, free them, free them.

Since we began this research, I haven't been too shackled by neatness. And now I'm more sort of accepting that I'm not really good at that. It doesn't hurt me as much. I always think that you can't do everything. I can't do everything. It's a thing about energy. I've only so many hours in a day.

Perfectionism and creativity...it's about blocks. All I want to do is not be blocked, and try some kind of art every day.

I have as my model, artist Francis Bacon. He trashed his studio as he worked. I've come to realize that you can see how much is happening in the art room by how much paper is on the floor.

The neatness is like some of the cop stuff that I resent having to deal with in our system. I don't want to do that moral carp...with the kids. I don't want to talk to them about the morality of the way they trash the art room. You know? Because I don't trash the place and I don't want to have to talk to them about that. So, then, the neatness is like some of the cop stuff that I resent having to deal with in our system. I have been told by school administration that I'm not doing my job if I don't make them be neat. I think that, that's more than I want to have to do in my job.

I'm not really cut out for this system.

There's that complaining again. It's hard for me to work in this kind of environment. Whenever I go to visit the art college the teachers say to me "Sorry about this." Then they say to the student "Clean up your mess!" So the students have to clean up their own mess. But the art college isn't 35 people packed into a small room [like I have]. The art college doesn't have that kind of limitations...and [the students] are older. And if someone from the art college comes in and says "What the hell are you doing with this mess?", those older students who are 20, 23 or even older, they have to look at themselves and say "Is it morally correct to leave the room in a mess like this?" I'm doing cafeteria supervision next week and I find that depressing because the kids think that other people should have to pick up after them. We're supposed to pick up their french-fry potatoes. I don't use french fry potatoes. It's disgusting. I have been told by school administration that I'm not doing my job in the cafeteria if I don't make the kids be neat.

If I was more powerful, I wouldn't have to be neat

If I was more powerful, I wouldn't have to be neat. Because, neat is really just a punishment...put on me. I'm supposed to be neat because they need me to be neat. I realize that the powerfulness...like, some people don't want you to feel powerful. I don't want to become more neat but I got a severe punishment at school last spring for not being neat enough. And that caused me to be depressed.

If I was more powerful, I wouldn't have to be neat. I realize that the powerfulness...like, some people don't want you to feel powerful. I don't want to become more neat but I got a severe punishment at school last spring for not being neat enough. And that caused me to be depressed.

Maybe I can just say "No!"

Like, maybe I can just say "No!" If someone tries to say to me "Well you should be doing this and [you] should be doing that." I'll go "No, this is what I need. Okay? I'm the art teacher. I work with the students. This is what I need. This is what I believe in...which is going to change because it's more convenient for some other people and because it's too messy. These things will not change. What I need help with is this...this which I don't know how to do. So, I could use some help from administration on how to do these things better.

I don't have the same fear of being punished

I don't have the same fear of being punished. That seems so funny to me that I was so concerned about that when we began this research. I still fear being punished, and watched, and monitored, but the fear is just a little feeling. I still feel sometimes persecuted and misunderstood, but I don't feel like that all of the time anymore. I don't figure my fear really prevents me from doing what I need to do at school. It may actually be kind of creative because when I am afraid, I have to find some way of getting around it.

People want to restrict what I do because they feel it isn't what they do. Well it makes them feel uncomfortable, right?

Not thinking, behaving, not being real, playing the game, untrue, and dead...I don't think that any of these things could ever happen to me now. They're...I'm totally another person. This would be my nightmare. You know? I could never be that.
I don't want to behave. That's not...thinking.

That's actually why I did go out and buy an evil eye to wear at school...to keep bad thoughts away from me.

I felt, at the beginning of this research, that some teachers thought that I should not be so energetic, and hopeful, and capable, and respected, gutsy, freer, heard to, seen, and known in some real way. And that they thought that I should be more confused, often tired, unacknowledged, new, still inexperienced, restricted. 'I can't', unsure, unseen, and crippled. It's so negative...it mirrored me at the beginning of this research. It's so prophetic. It doesn't make me feel bad but it makes me feel sorry. Like, I don't know her, right? It makes me feel sorry for...where I was.

Confused, often tired, unacknowledged, new, still inexperienced, restricted, 'I can't', unsure unseen, and crippled...that sounds so nasty to think that anyone would think that I should be that way. This is about how some people want to make other people appear smaller and to reduce other people. Some women at our school can do this male thing very well. That's actually why I did go out and buy an evil eye to wear at school...to keep bad thoughts away from me.

I've gotten a thicker skin. I think that some people, if they're depressed, don't want you to be positive. I think there are some teachers who feel "Oh that Eleanor! She makes me look bad because she does so much at school. Let's destroy her!" These things continue to happen but they don't have the same effect on me.

[Our] mission statement in the front lobby of the school says that we should be taking more care of our earth. Right? And we do in our school. Bou then we had the [staff] Christmas [lunch]. Some people saw me picking up sandwiches [without a styrofoam plate]. I'm holding 4 little triangles in my hand and someone says "You know, Eleanor, there's such a thing as a plate." And I said "I know." Well, I want to...I've got to get up at the next staff meeting and say "Could we just make an agreement today? Make an agreement not to provide any disposable cups...or anything [disposable]...ever...for anything. Just make an arrangement. And if [disposables] are not provided then people won't have them to put in the garbage. So, if we decided that they are no longer in our [school] budget, no one has to run out and get them. And you just don't provide [disposables]. Could we make an agreement?"

There are little things that chip away at you. Like standing in line at the [graduating student] dinner on Thursday night. I brought my own plate [so I wouldn't have to use a styrofoam one]. And one of my colleagues said "Oh Eleanor, just trying to make us look bad...she brought her own dishes" And I said "That wasn't a very nice thing to say." And you know, I'm quite proud of myself because I turned around and said that. And then he could live with what he just said, or he could examine it.

I think I've gotten a thicker skin. Now, I feel bad for them. It doesn't really hurt me anymore. Like I don't take it really personally anymore. It doesn't concern me anymore. The 'teacher I fear to be?' I fear to be someone who doesn't do very much.

I'm trying not to beat myself up anymore. Confused, often tired, unacknowledged, poor poor me, struggling and stressed...I do really feel those things...still. What I've learned through this research is that I know I'm pretty high maintenance...and how much I really have to take care of myself. I'm trying not to beat myself up anymore. I just say to myself "Yeah, that's the way I feel. I got tired tonight and I'll just have to go through it. It's not because you're not working hard enough...you're not doing this...you're not doing that. Yeah, we all get those feelings. I'm sort of more accepting of them. Yeah, I still feel like that sometimes but I think that I'm working harder to be happy, keen, and to be hopeful. When I feel confused and tired all that it means is that I have to be by myself for awhile and recharge my batteries. And now, I know how to do it! That's big...huge. And now I know how to do it! So I feel being confused and tired doesn't scare me anymore.

I continue to be a basket weaver. I've realized that some people just don't understand what art is about. They feel funny about it. They don't feel like...it's them! They think it's bizarre. It doesn't...it doesn't...it isn't a concern to me anymore. I always liked basket weaving, because I could have something in mind...and [then] something else happens. Something else takes over. I continue to be a basket weaver and make wreaths and all that. and work around the nature calendar with people, and [to] have a healthy respect for craft. So I don't like what some people think...that fine art is that elevated from craft, you know? Some people still seem to think that I should be a master artist and not a craftperson.... [They think I should be] a master artist...snobby.

Collaboration has really flowered. I'll play on anyone's team now. Collaboration has really flowered. We have an arts department now. A group of us teachers just decided to act as an arts department...now we actually call ourselves the arts department. Instead of avoiding committees like I used to, I joined the professional activity day committee, the Peace Garden Club, and all that. I think I'm more of a team player...
now...maybe I'm not more of a team player but I have more opportunity to be a team player. I'll play on anyone's team now.

I don't have an inner critic [that holds me back]. I just do something. And I'm just doing it and I don't care what it looks like. In fact, if it looks really terrible... I keep going. I keep going more. And I exaggerate that terribleness... you know, and I, and then I have something I could never have done before. I guess I do have an inner critic who helps me to judge. When I teach I say to the kids "What happens if you drew a line you didn't like?" They'd go "Ignore it!" I'd say "Yes, or use it to judge where the real line should be." So it's that kind of thing.

I don't have an inner critic. You know what I have? It's a bad thing really. I have a bit of sneakiness.

I feel like a visionary
I know that I am different.
I feel like a visionary. It's a fun word but I can say visionary in my own way. This is all personal. I know that I am different. I'm not like everyone else. I don't feel I have to be.

I feel like I'm more respectable. Not everyone at my school might think that I'm respectable. But that doesn't concern me anymore. I know that I'm respectable. I don't question myself anymore. I have, so much confidence... or is it intuition? I trust my intuition. Like whatever ideas I get in the moment, I feel like I should do it.

When we started [this research] I was desperate to do it. I just felt like Anna Freud. I didn't know who I was. I didn't know what I was doing in that teaching job.... And, like, now I think that I am real. I think that I am meant to teach, like, I am meant to. I don't wonder anymore "Who am I? Where have I been?" The reflection that I've done during this research has made the difference. The reflection has got me here in that short time. It might have taken much longer. I may have never realized.... I just feel more relaxed now. I just feel more relaxed.

I have a sense that some things I just don't know
It's so clear. I am much less confused. I can get really hugely confused about some things, sometimes but now I see that confusion as a question. It's a question.

I have a sense that some things I just don't know. About my teaching? I feel like I really know. I know how to teach painting... which is just paint. Paint. I'm really clear about my teaching method now. That has come from experience. I learned more in the past two years [while doing this research] than ever, ever, ever.

I have been a victim
I've grown up a lot
I have been a victim. I think about Roseanne Barr. I heard her one time say it's not your fault if you're a victim, but it's your fault if you stay one. And I really do believe that. Bad things happen to good people. But I choose not to be a victim. Now I have more confidence. The big difference is about confidence, you know? So that even if I do have those "poor poor me" feelings... I know they will pass. Some of them are even habit, or just basically the human condition. I've grown up a lot. That's what I feel like. I've grown up. I don't blame other people for things anymore... really.

I still feel like I'm treated like a kid... or like a psycho... more like I'm pathological. More like that! But I figure, I might have to fight, you know? I might have to fight. But I can fight now. Like, I am more... I'm more grown up.
Appendix J: P. P. S. This is an interpretation of my lasting image

I end my dissertation with an image. It is my kindergarten portrait again but I have changed it. My Little Margie has transformed. Imagine a smirk on her face. Her eyes reflect wisdom and knowing. She has left a message under her image. I decided to color Little Margie this time. My skin is orange, my eyes are light blue, and a golden light emanates from inside of me. Like Andrews (1996), I believe that colors have meanings:

Orange is the color of warmth, creativity and emotions.... It is a color which can reflect an opening of new awareness-especially to the subtle realms of life. (p. 91)

The lighter shades of blue reflect an active imagination and good intuition. (p. 92)

Gold is a color that reflects dynamic spiritual energy and true coming into one's own power. It reflects the higher energies of devotion and a restoration of harmony. It indicates strong enthusiasm and great inspiration. It indicates a time of revitalization. (p. 93)