

Learning from the Inside Out: Using Art to Deal with Difficult Issues in the Classroom

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Abstract

Discussions of events and issues that cause grief may be seen as too difficult to be discussed openly in the classroom since they may trigger emotionally charged responses from distressed students. The author of this paper argues that grief work and aesthetic experiences have similar dimensions that may be triggered by engagements with art and art making. The role of imagination in the grief work process is described. Strategies for using art to call forth various tools of imagination to assuage the anxieties of grieving students and awaken empathy among non-grieving students were used during a workshop for pre-service and in-service teachers. The aim of the workshop was that its participants experience how knowing of and within works of art assists a restructuring of one's ability to make meaning of the world. As a result, the workshop participants were able to model, design and implement experiences in which art was used to bridge to inner and outer spaces of knowing, and refocus the attentions of anxious or grieving students towards learning.

Keywords: Grief Work, Art Education, Aesthetic Experience, Imagination, Learning Workshop

Typically art teachers have focused students' attentions on aesthetically pleasing or intriguing, well-crafted images, objects, and expressions. Art that draws forth deeply felt emotions of unhappy experiences has been understood as the province of art therapists. Yet, however diligently teachers strive to ward it off, sorrow creeps into the lives of schoolchildren and spills into classrooms. Disappointment and misfortune are realities of human existence and are experienced—often profoundly—by people of all ages. When experienced by school children, unhappiness may adversely affect learning. Grief, which will be defined throughout this paper as that mental anguish experienced as a “psychological, somatic, and emotional response” to loss (Parker, 2005), may work against a student's ability to focus attention on instruction and impede retention of information (Goleman, 1995). Perceiving and making art, on the other hand, has been observed to have calming, therapeutic affects on emotional suffering. Therefore, even though an art teacher may not intend to address children's distress through art, inviting students to perceive and make art may inadvertently serve this purpose.

Recently, while teaching art education in a large Midwestern University, I designed and offered a one-week workshop for teachers, “Using Art to Deal with Difficult Issues in the Classroom.” The purpose of the course was to present strategies for refocusing attentions of anxious or grieving students towards learning. Processes that assist grief-stricken individuals in regaining psychological balance needed for re-engagement in life and learning, have been collectively described as “grief work” (Freud, 1915), and entail interactions of reflective and social elements. Yet, discussions of events and issues that cause grief are often avoided within classroom settings for fear they might trigger emotionally charged responses from distressed students. Such issues may be seen as too *difficult* to be discussed openly in the classroom. Difficult issues might include: being excluded from play or bullied on the playground, dealing with family separation or divorce, feeling insecure as a result of media exposure to various disasters, or experiencing the profound loss of a friend or family member through death. Because strategies that effectively address grief have been found to result in people becoming more compassionate of their own and others' suffering (Hogan & Schmidt, 2002), the strategies to be

presented during the “Using Art” workshop were deemed appropriate for classrooms that might include both grieving and non-grieving students.

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Grief, Grief Work, and Aesthetic Experience

Supporting the workshop topic as relevant to art education is the notion that powerful events, whether they be wondrous or tragic in nature, are in effect “peak” (Maslow, 1988/1962) or “aesthetic experiences” (Csikszentmihalyi, 1997). Csikszentmihalyi describes aesthetic experiences as unfolding in sequenced order through stages or “dimensions.” First, a sudden sensory stimulus attracts one’s attention to something out-of-the ordinary. This triggers a powerful second dimension of emotional response, which compels questions regarding the meaning of the event. In the third dimension, cognitive processes go to work reasoning, ordering, and making sense of the phenomenon. Finally, one arrives at a sense of resolution, completion, or of being somehow qualitatively different than one was prior to the aesthetic experience. In other words, curiosity is stimulated; learning results as imagination and reason work together to structure or restructure meaning (Manifold, 2005; 2005a).

Traumatic experiences differ from aesthetic experiences to the degree that they profoundly challenge one’s understanding of the world and “stimulate questions concerning the meaning of existence” (Parker, 2005). The first three stages of deep grieving are mirrored reversals of the dimensions of aesthetic experience identified by Csikszentmihalyi. In studies that included young children as subjects, Bowlby (1991) found that the immediate grief response is one of numbness, or lack of sensory awareness. This is often followed by detachment from emotions, then by confusion and disorientation (Nerkin, 1993). An awakened state of internal reflection (Nerkin, 1993) and social interaction (Janoff-Bulman, 1992) are needed to turn the anesthetic experience of grief toward grief-work. Just as in aesthetic experiences, the end result of grief work would be a state of growth as the “core space of self-identity” (Nerkin, 1993) is restructured to accommodate a new sense of the world and one’s place within it. Art

may play a role in grief work, since art draws upon feelings, abstract memories, metaphoric associations, and narratives to weave conscious explanations and new meanings within this internalized core, or “liminal” space (Hall, 1989/1983). Art stimulates and guides those imaginative tools that work to reconstruct new narratives or “personal mythologies” (Feinstein & Krippner, 1997).

In the art teacher preparation and general art education courses at our university, pre-service and in-service teachers have been instructed in a variety of strategies for critical engagements with art (Anderson, 1993; Feldman, 1981) that include describing and analyzing the sensory qualities, compositions, content and contexts of artworks in order to arrive at interpretive meaning. These lead to judgements about the valuation of the works (Broudy, 1972). Although the approaches function by gradually bringing perceivers to internalize the ineffable aesthetic meanings of artworks, the approaches begin with conceptual attention to artworks as detached or externalized things. Because the grieving student’s internal sense of ordering meaning has been disrupted, he or she may have restricted abilities to organize, or make sense of that external information which requires focused rational-cognitive processing. In cases where engagements with art are intended as strategies for assisting grief work, a more effective approach might be one that required the immediate experience of *feeling* and “knowing of and within” the work of art (Reimer, 1992, p. 34). This approach might also connect and overlap the dimension of sensory response to aesthetic experience with the sleeping (anesthetic) dimension of grief.

Strategies of Imagination

Notions of educator Kieran Egan (2005; 1997) have implications for how felt experiences of and within art might promote grief work. Egan understands imagination as the principle intellectual tool working to construct meaning within that internal core where one’s personal mythologies are formed. For Egan, imaginative thought, as sine qua non of meaning making, awakens in stages from Somatic, Mythic, and Romantic, to Philosophic, and ultimately Ironic modes. Through

the early Somatic through Mythic stages, the specialized aspects of imagination at work include: response to rhythm as a means of finding attunement with the natural world and others of one's intimate community; metaphor as a bridging of abstract and logical thinking; and narrative, whose elements are recognized as yielding to new form. A mother's instinctual rocking motion and impulse to croon lullabies to her crying infant suggests the soothing effect of Somatic rhythm. Notions of Mythic imagination at work in grief work are implied by findings that even profoundly grieving individuals are able to use metaphors as frameworks for visualizing new life narratives (Swartzborden, 1992). These modes continue to support meaning making throughout one's life.

In the Romantic stage, which Egan (1997) gives as awakening and developing in children between the ages of seven to fourteen, imagination thrives on increasingly complex stories that include multiple subplots and layered meanings within dualistic parameters. For example, although the world may be simplified and defined by binary opposites—good/bad, heroes/villains, etc.—there is a need to explore the extremes and depths of those opposites and to list, collect, and catalogue in minute detail the *ground* between the opposing polarities. There is a sense of awe, wonder and curiosity of that which lies at the parameters of the ordinary; these give clues to the workings of things. The romantic imagination wonders how pieces of the world fit together. Puzzles, riddles, and conundrums compel a pitting of wits against the logical universe; to solve a puzzle is to see the universe as infinitely simple and within grasp or control.

Here again, there is a parallel to studies related to working through grief toward growth. Parker (2005) explains that individuals develop understandings or 'views' of reality that, if untested, prove stable frameworks for making sense of the world. Loss challenges sense of justice and personal control (Marrone, 1999). The personal mythology one has woven of the world and one's place in it is conflicted and may be undone (Feinstein & Krippner, 1997). It is necessary that, as a part of grief work, the grieving individual restructure a new understanding of self within a contextual narrative of the world.

Youth beyond early adolescence are capable of engaging Philosophic imagination (Egan, 1997) whereby, armed with all the

imaginative tools of earlier stages, deeper and more complex understandings of the universe are sought. Dualistic distinctions and parameters are challenged and collapsed onto an ambiguous ground. Those relying on philosophic modes of meaning making search beneath the surfaces of ideas and phenomena for subtleties and complexities, entertain multiple interpretations, and, eventually, come to an acceptance of the ultimate irony—that the secrets of the universe may never be known, yet, life has meaning within the mystery. Although these Philosophic and Ironic modes are generally associated with older adolescents and adults, even very young children can and must come to accept the ineluctability of loss and attain some measure of Philosophic recognition and Ironic acceptance.

When applying Egan's notions of imagination to the topic of the workshop, teachers were to recognize the characteristics of various tools of imaginative thinking at work in resources such as children's picture books and artworks. They were to model feeling into and within works of art, and they were to make artworks, artistic sketchbooks, or visual journals in response to those felt experiences. Becoming personally aware of the powerful emotions and imaginative mental processes that engaging with art can elicit, and recognizing the potential for art as a focus for shared experiences of grief work were goals of the workshop. Also, the participants were to understand that, if equilibrium is to be regained in order that learning may take place, the impulses to reconcile personal experience with meaning in the world must come from within the suffering individual. The teacher's role is necessarily limited to that of empathetic guide.

The Workshop Activities

The "Using Art" workshop was held during summer of 2006 and met from 9 AM to 4 PM for one week, Monday through Friday. Advertisement of the workshop brought such heavy response from in-service and pre-service teachers that it became necessary to enlist art teacher and artist Laurie Gatlin as co-instructor when the anticipated enrollment of twelve¹ more than doubled to twenty-five. The participants were all female. They included upper level undergraduate and graduate art

education students, in-service art teachers, and pre-service and in-service generalist classroom teachers. The workshop was offered as an elective course that might fulfill either studio or curriculum and instruction elective requirements of the academic program. In-service teachers could take the course to fulfill a licensure stipulation requiring continued education toward a master's degree.

On the first day of the workshop, following a presentation of the theoretical rationale for the course and the conceptual model to be explored, a warm-up activity introduced participants to the types of philosophic questions a grieving person might intuitively pose². Then workshop participants were invited to explore children's books as resources that might present similar questions and suggest resolutions to these universal concerns. Working in small groups, the workshop participants were invited to look through a variety of pre-selected books (see Appendix), consider the difficult situation each book addressed, and discuss the degree to which the question elicited by the situation was answered or left open for the reader to ponder. The book was studied to determine how the imagery and text worked together to create mood, soothing tenor, and meaning. The most sensitively composed books allowed narratives to unfold slowly in a rhythmic fashion similar to music. They reiterated meter, metaphor and other meaning-making processes associated with the mythic stages of imaginative work. Words and images were woven together in ways that led readers along narrow paths towards the authors' conclusions. Readers need not have attended critically to the details and nuances of the visual tale as they were swept along towards its finalé. Thus, the workshop participants saw how carefully selected picture books might model the somatic and mythic impulses that assuage chaotic emotions in those who are in early ineffable stages of grief.

1 Professional development workshops, offered during the summer art education program at our university, are generally limited to 12–15 students.

2 An open-ended question, such as "What is joy?" was presented. Each student, in turn, was to build upon, adapt, or bend the original question toward a new direction. For example, the first student might respond, "What is the source of joy?" The second might ask, "Why is there sorrow in the world?" The third add, "Can anything sorrowful be beautiful?" and so on.

Perceiving Works of Art

Because the elements that contribute to meaning are presented all at once in single works of art, and because interpretations are not always obvious, reading a work of art can be a more difficult undertaking than reading a picture book. Each perceiver of a single work of art must interpret its story through the filter of his or her own experience, history, cultural and personal associations. Therefore, the next activity would invite participants to attend to single artworks.

On the morning of the second day, the workshop participants met at the university art museum where they were divided into three smaller groups. One member of each group was given a worksheet of questions to be considered and answered without guidance from the curator, docents, or the instructors. Then members of each group were led to an artwork and asked to explore the work with others of that group for the duration of the 45-minute exercise.

The first group was invited to engage with *Swing Landscape* (1938), by Stuart Davis³. They noticed how the shapes, lines, and colors suggested a rhythmic visual flow that made analogies to staccatos and halting rests but did not allow the eye to come to an emphatic stop anywhere within the composition. They came to understand the visual image was a synesthesia of early American swing jazz music. The effect was pleasantly calming yet invigorating, “as if life swept one along in a bright, rhythmic sway, accented here and there with staccato beats, minor notes, and dark tonal inflections,” stated one group participant. Overall, they concluded that the work appealed most strongly to somatic and mythic modes of imaginative effort.

Members of a second group were to critically examine *The Finding of Moses* (1629) by Flemish artist Hendrick de Clerck⁴. Painted in the traditional style of sumptuous Renaissance-era narrative tableaux, the

3 Oil on canvas, 86 3/4 x 172 7/8 in. Bloomington, Indiana University of Art. May be viewed online at <http://xroads.virginia.edu/~ASl/musi212/emily/davis3.html>.

4 Oil on panel 55 _ x 66 in. (140.3 x 167.6 cm); frame: 61 x 72 in. (156.2 x 182.9 cm) Gift of Stanley W. Wulc, 66.24. May be viewed online at <http://www.iub.edu/~iuam/provenance/view.php?id=277>.

composition depicts a well-known Judeo-Christian story⁵. Workshop viewers of the painting noticed the counterbalancing dualism between the princess's retinue and the enslaved Hebrews. They commented upon the correspondence between the shapes of the Pharaoh's daughter's breasts and the rounded arches of the distant bridge, from which slain infants are being cast into the milky (fertile) waters of the Nile. Also, the viewers responded to the agitation of the baby, whose apparent anguish should spur a mother to instinctually comfort him. Yet here, the surrogate mother surveys the situation with coolly rational dispassion while the true mother must constrain her tender concern to a single subtle gesture—the touch of a curl from his brow. The viewers agreed that a careful reading of the story, with all its visually presented texts, dense subtexts and tense mini-narratives, could satisfy romantic interests in subjects that portray extreme limits of passionate love and human restraint, tender compassion and utter cruelty, helpless despair and resourcefulness in overcoming adversity. Storied images such as this might be called upon as stimulus for discussions about human motives and choices of action, as well as of the consequences of particular behaviors.

The third group was to study one of Joseph Cornell's enigmatic boxes⁶ and consider how it might awaken the philosophical imagination. Those who pondered Cornell's work expressed surprise that an art object that had seemed so inscrutable upon first viewing quickly yielding to their investigative prodding by revealing a trove of possible meanings. Cornell's incongruent collection of objects inspired a torrent of historic, geographic, psychological, and personal associations. The presence of a little seashell recalled the ocean, the tides kept in

5 The Hebrew slaves of Egyptian had grown so populous as to threaten to the balance of power within the nation. Therefore, the pharaoh had ordered a slaughter of all male Hebrew infants. Moses' mother and sister, Miriam, hid him in a basket at the river's edge where the Pharaoh's daughter bathed regularly. When the princess found the child, she was moved to rescue him and raise him as her own. In this scene, she is being persuaded by Miriam to procure a wet nurse—the child's mother in disguise—to tend the babe.

6 Although the specific work examined by these students is not available online, information about Cornell and a selection of his works may be viewed online at <http://www.artchive.com/artchive/C/cornell.html>, and <http://www.ibiblio.org/wm/paint/auth/cornell/>.

balance by the moon, human's evolution from the sea, and personal experiences of playing along the ocean. Students wondered at juxtaposing references to the expanse of the universe and a tiny bit of life in the shape of a star. They came to see this as metaphor for the macro and microcosmic elements upon which all our lives depends, between infinite and intimate time, between open and enclosed or outer and inner spaces, between the philosopher's pondering of that which is profoundly meaningful and the magically superfluous play of children.

Bolstered by having shared impressions with others who supported and built upon their initially tentative offerings, members of each group seemed to gain confidence and a sense of empowerment regarding their abilities to find meaning in otherwise mysterious works of art. They were encouraged to find a place within themselves that corresponded with the meanings of the images.

Perceiving and Making Art as Metaphor of Self

The next activity required each participant to draw again upon personal imagination in finding a work of art with which she intuited an affinity⁷ After selecting the work, she was to research the artist and artwork, keep a record of the information uncovered by research, note how she felt about or responded to that information, determine how it contributed to her understanding or insight of the work, and—most importantly—consider how the work might be a metaphor for some aspect of her life. Afterwards, she was to create an artistic expression, in the form of an artistic journal or sketchbook, as a visual narrative of her journey from artwork to self-discovery. The goal of using art to deal with difficult issues in the classroom was not simply that students draw understandings about sorrow from works of art done by others but that students might create new meanings from their own difficult and emotionally painful experiences. Art-making, by requiring that the maker respond to tacit clues and felt awareness through gesture, may be especially effective in calling forth and putting to work deeply

7 In many respects, the assignment resembles a similar activity asked of students and recorded by the author in a previous publication (Manifold, 2005a), with one significant difference. The participants of the "Using Art" workshop were not required to write a paper about their work.

embedded comprehension of internal states of being. Neurologist and learning theorist Frank R. Wilson (1998) reiterates the notion of mind and hand working together in a feedback loop to bring about therapeutic effects. He affirms, “when we form something through artistic ability, we are formed and changed in the process, and that spurs the developmental process” (pp. 68–69).

Although considerable latitude was given as to the form the artistic journal–sketchbook might take, collage was suggested because the media is seen as lending itself to the flow–of–consciousness processes that the search for a metaphor of self requires. To provide models for this work, assistant instructor Laurie Gatlin brought several exemplars of her own handmade books⁸. She demonstrated methods of constructing books⁸ and demonstrated collage techniques that could be used to compose the pages of the book.

The process of collage imposes interplay of fragments from multiple sources that challenge artists and perceivers to draw upon memories of lived experiences and recall knowledge of cultures and traditions to make sense of disparate artifacts. Because “the creating of each fragment, each articulation—be it text, artwork, or some combination of forms—influences and is influenced by others” (Vaughan, 2005), the metaphoric associations that may be drawn from a single work might depend upon an endless variety of subtle, ephemeral, synchronistic connections between the artist and her work. In fact, the artist’s choice of materials may not depend so much upon a conscious act as upon an intimate dialogue with the formswithin and without, that is, “an active interplay or coupling, between the perceiving body and that which it perceives at the level of spontaneous sensorial engagement (Abram, 1996, p. 57).

Sharing Self Discoveries

On the third day of the workshop, each participant came prepared to share images of the artworks she had selected and the artistic

8 A selection of pages from Laurie Gatlin’s artists books are available for viewing at: http://firstclass.plainfield.k12.in.us/~Laurie_Gatlin/sketch/compobook.htm, and http://firstclass.plainfield.k12.in.us/~Laurie_Gatlin/sketch/artjournal_2.htm

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work she had created as a metaphor of self. Working in small groups without the intervention of the instructors, the students presented their images, artistic journal-sketchbooks, and emotional accounts of the metaphoric association and the journeys they had taken in recalling and reconstructing these personal accounts. The images and objects produced during these self-exploratory journeys were crafted with extraordinary care—especially given that over a fourth of the workshop participants had had little or no formal art background beyond middle school. A social studies teacher, for example, chose Venus of Willendorf as a self-metaphor. Her three-dimensional sketchbook-journal was a small decorated box filled with hand-printed and collaged prayer cards. Each card spoke of a painful or joyous benchmark in her life and invoked the ‘goddess’ of history to put these events into proper perspective so that equilibrium and continuity be reassured. Other students created picture books, paintings, posters, or sculptural pieces. The narratives these inspired were shared and received with reverent respect that implied each student’s recognition that what was being revealed was a sacred aspect of the presenter’s inner being.

Although several of the workshop participants had previously known one another in other classroom contexts, all the students described this activity as awakening new depths of knowing and caring for one another. Empathy was engaged. “We knew things about one another before and we were friends,” Sadie said of her fellow students, “but this took us to another level of knowing. Now we care about each other.” This reiterated Hogan and Schmidt’s (2002) conclusions that successful grief work brings one to a greater sense of caring and compassion for oneself and others. Likewise, social engagement was a critical component of the grief work process as described by Janoff-Bulman (1992). Knowing that others cared deeply for one’s emotional well-being seemed to enhance the transcendent effect of the activity on the presenters to such powerful level that several students wept as they related a metaphoric correspondence of self and art.

The Final Project

As a final assignment, the participants of the workshop were given two options. They might identify an issue of concern to K-12 students

and create a teaching unit on that topic, or research a personally problematic issue through art making. In either case, they were to consider how their own grief work might inform greater understanding and compassion of children grieving from similar circumstances. All but five of the workshop participants selected the latter option.

In these final projects, the participants of the “Using Art” workshop demonstrated a grasp of what it means to trigger learning from within, through use of art and the tools of imagination. For several, this meant a personal exploratory journey in order to comprehend what the child might be experiencing. Guiding the child to apply imaginative tools toward grief work might depend upon the degree to which the teacher’s personal sensibilities could be brought into correspondence with the inner life of the students. Peggy, who works as a school counselor of a large urban elementary school, wanted to create a unit to address the problem of playground bullying. As she gathered materials for the unit, however, she came to recognize that she harbored unresolved grief of having allowed herself to be emotionally bullied by a former husband. Although she had ended the marriage several years earlier, she realized she was still hiding the pain of that abuse from her family, her friends, and herself. As cathartic expression, she created a collaged pastiche of images describing her descent, despair, revelation, and triumphant re-emergence from sorrow and secrecy of that experience. The journey of self-discovery was crucial to Peggy’s ability to intimately comprehend and address the complexities of feelings being experienced by her students in order to guide them out of cycles of bullying relationships.

Lula’s self-examination serves as an object lesson of how carefully teachers must look within themselves and feel within the student to guide rather than direct student learning. Her openly visualized anguish seems to have been too obvious for her own teacher to see. She wrote:

After my mom passed away . . . I tried to express my emotions through my artwork.

I once painted a tomb in my watercolor class. My professor asked me why I had drawn a tomb. I answered that this symbolized death. She said ‘you do not simply draw a tomb to represent death. It is too obvious.’ Maybe she was right. But . .

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I was not trying to be an artist. I just wanted to relieve my pain.

This reinforced to Lula that, as a teacher, she should be sensitive to students whose work might not always be good art but might be deeply meaningful nonetheless.

Implications for Art Education

The participant's evaluations of the workshop revealed that their own revelatory experiences during the workshop had changed their attitudes and ideas about how art might address difficult issues. They came to recognize the possibility that art might be used as an instrument for addressing the sorrows students bring into everyday classrooms and as a stimulus for students' grief work. Also, art could awaken feelings of compassion, tolerance, and empathy among non-grieving students. Finally, the participants expressed an understanding that to affect learning from the inside out, a teacher must be willing to explore the fearful aesthetic terrain of his or her own life and seek a connective link to the imaginative realms of the student's minds.

In the weeks that followed the workshop, several in-service teachers designed curriculum units that incorporated entry points for inserting student grief work. Tina, who instructed a group of adolescent girls in a community center, developed a unit that invited the girls to consider issues of feminine beauty and their desires to be beautiful, popular, and accepted by their peers. In order to attain their goals of peer acceptance, a few of Tina's students had begun to follow punishing diets, restrain their behaviors, and become anxiously vigilant of their personal appearances and social interactions. The girls feared—and some had experienced—that expressing their real personalities, interests, and sense-of-styles might mark them as social pariahs among their peers. Tina invited her students to explore their conflicted anxieties through a collage mask-making project that required them to use visual images from beauty magazines as collage pieces. Through this cathartic experience, the girls came to recognize that their peers shared similar fears and came greater appreciation of their own and each others' unique attributes.

Finally, the workshop participants were able to model, design and

implement lessons that recognized art as a bridge to inner and outer spaces of knowing. They came to an understanding that viewing sorrow from the outside may not immediately reveal the truth of the thing. Yet art might reveal visual roadmaps through diverse sorrows of the world. If grieving and non-grieving students are invited to explore difficult issues, the resulting grief work may lead to individual and communal growth and understanding. However, to affect this inside out learning, teachers must be willing to explore the fearful aesthetic terrain of their own lives and seek connective links to the imaginative dimensions of their students' minds.

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Appendix

Recommended children's books in English include:

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從體驗中學習：運用藝術解決課堂中的教學難題

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摘要

在課堂中公開發論個人傷痛的經驗是相當困難的，因為這種討論會導致曾有過痛苦經歷的學齡兒童情緒上的負擔。本文作者主張藝術創作或討論是可以同時引發個人悲痛的經歷與美感經驗。本文作者描述想像力在悲痛經歷創作的過程中所擔負的角色。一個以師範生與在職教師為主的研討會主張運用藝術來啟發各種型式的想像力。此種策略可以減輕擁有傷痛經歷學生的焦慮，並促使不曾有悲痛經歷的學生產生移情作用。本研討會的目的在於促使參與者可以經由藝術創作以及其對藝術的認知來重新建構他們對生命意義的體驗能力。其結果可以促進本研討會之參加者對藝術創造及欣賞有新的詮釋。經由對藝術創作及欣賞的經驗，參與者不但可以瞭解個人經歷以及生活體驗與對外在世界的認知是不可分開的。而且，我們必須更加注意與關懷具有焦慮感或傷痛經歷學生的學習過程。

關鍵字：哀情創作、藝術教育、美學體驗、想像力、學習研討班

藝術教師通常會集中注意力在愉悅的審美情緒、精心設計的圖案、物品和表現上；從內心深處不愉快的情感經歷引導出的藝術，往往被認為是藝術治療的範疇。然而，無論老師如何努力地試圖避開，悲哀的情緒始終會影響學生的生活

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及學習經驗。失望與不幸是人類生存的現實狀況，而且所有年齡層的人都會有類似經歷。當學齡兒童承受這種經歷時，此種經驗會對其學習產生負面影響。哀情，在本文中被定義為一種在「心理的、身體的和情感上的失去而產生的精神痛苦體驗」（Parker， 2005）。更甚之，哀情可能阻礙學生在聽課時集中注意力的能力，並妨礙資訊的保留（Goleman， 1995）。然而，通過觀察研究，藝術的認知與創作具有鎮定及治療情感創傷的作用。所以，即使藝術教師沒有以運用藝術來解決兒童的悲痛經驗之意圖，學生們經由對藝術的認知及創作也可以撫平其情感上的創傷。

最近，我於一所大型綜合性的中西部大學教授藝術教育的同時，我為老師們設計了一個星期的研討班活動，該研討班探討「使用藝術來解決課堂中的教學難題」。其目的在於，對具有焦慮及哀情經歷的學生提供提升注意力於學習的策略。「哀情創作」通常被描述為協助曾有創痛經歷的兒童回復心理平衡，並重新投入生活學習的過程（Freud， 1915）。此過程包含了個人的省思及社會元素的交互作用。然而，教師們通常避免在教室內討論導致哀傷情緒的相關事件和導因，以避免觸發曾有悲傷經驗學生的憂傷情緒。此類問題通常被視為太困難，所以無法在課堂上公開談論。這些難題包括：從遊戲中被排除、在操場被欺凌、家庭分離或離異、對各式媒體災難報導的體驗而導致的不安全感，以及朋友或家庭成員死亡的深刻體驗等。由於論及哀情經歷是一種有效的策略，它可以使人們變得更加關心自己和他人的情感（Hogan & Schmidt， 2002），於是在「運用藝術解決課堂中的教學難題」研討活動中的策略可以被應用於課堂中的所有兒童。

悲痛，哀情創作和美感經驗

無論這些事件本質上是極端的或是悲傷的，支援該研討活動主題與藝術教育相關是以有效地「極致（peak）體驗」（Maslow， 1988/1962）或「審美經驗（aesthetic experiences）」（Csikszentmihalyi， 1997）為理念的。Csikszentmihalyi 將審美經驗描述為階段順序或不同程度上的演變：首先，突來的感官刺激引起對不平常事物的注意；同時觸發一個強有力的第二階段情感反應，並迫使其思考關於該事物內涵的問題；在第三程度上，認知過程須經由推理、排序、理解現象而運作；最後達到情感的完結、完整，或之前審美體驗的不同。換句話說，因求知欲被刺激進而激發想像和推理共同協作的學習成果，可以構建或重新構建該現象事件的意義（Manifold， 2005； 2005a）。

悲慟創傷的經歷與審美體驗不同，在於他們個人對世界的觀感與理解以及刺激個人思考其存在的問題（Parker， 2005）。前三個階段的深刻哀傷，即是

Csikszentmihalyi所定義的審美經驗之再現。在包括兒童作為主題的研究中，Bowlby (1991) 發現直接的哀情反應是一種麻木，或缺乏感官意識覺悟的表現。這通常會伴隨情感的分歧，繼而產生混亂和迷惑的障礙 (Nerkin, 1993)。此間需要一種對內部反射的覺醒狀態 ((Nerkin, 1993) 和與社會的交流 (Janoff-Bulman, 1992) 才能將無感知的哀傷經歷轉換為哀情創作。正如同在審美體驗中，哀情創作的最終結果將是一種成長的狀態 (Nerkin, 1993)，意謂自我意識核心空間被重新建構，以為適應另一種新的世界觀和人生觀。藝術可幫助哀情創作的開展，因為藝術是通過情感、抽象記憶、隱喻的關聯性和敘述性，於人的內心或「閥限」空間 (Hall, 1989/1983) 產生情感意識理和新生意涵的。藝術激發並引導想像力來重新建構新敘述或「個人神話」 (Feinstein & Krippner, 1997)。

在大學藝術教師預備課程和一般藝術教育課程中，師範生和在職老師接受各式各樣與藝術相關的重要教學策略 (Anderson, 1993; Feldman, 1981)，這些包括描述和分析感官性質、構圖、藝術品內容和情境，以獲得詮釋的意義。這些訓練可以加強對作品的評估的判斷能力 (Broudy, 1972)，但其最終目的，是要使人逐漸詮釋藝術品內在無法表達的美學意涵；而這些方法始於對藝術品外在表像的注意。因為有傷痛經歷學生內在組織意義的感覺已被打亂，他可能只有有限的能力對外資資訊進行組織和產生意義，而這是個需要聚集理智與認知的過程。在以藝術作為協助哀情創作的策略的情況下，一個更為有效的方法是直接情感體驗和對藝術品內在和外在的認知 (Reimer, 1992)。這種方法可將感官回應、審美體驗以及無感知相聯繫或重疊。

想像力的策略

教育家 Kieran Egan (2005, 1997) 的教育觀點，對藝術體驗可以幫助哀情創作有重要啟示。Egan 推定想像力是一種主要的智慧工具，因其能在個人神話在內在核心成型時來建構意義。對 Egan 而言，想像思維可以在肉體的、神話的、浪漫的、到哲學的，並最終到反語模式階段被喚起，而且它是意義生成的至要因素。從早期現實肉體到神話虛構階段，想像的各個層面包括：對節奏產生回應，而把它作為一種與自然界或個人最親近社區相協調的手段；以隱喻作為跨接抽象和邏輯思維的橋樑；敘述，其元素被認可為將產生新形式。母親對嬰孩低唱催眠曲的本能搖擺行動和刺激，暗示了對肉體節奏的安慰性作用。神話性的想像力能促進哀情創作來源於某研究結果，其表明即使深受創傷體驗的個體仍能使用隱喻的手段來顯現一種新的生活敘述 (Swartzborden, 1992)。這些方式持續支援此個體一生的意義生成。

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在浪漫階段，Egan ((1997)定義為七到十四歲兒童的啓蒙和發展時期，想像力藉以複雜且包含多個情節及不同程度隱含意義的故事獲得充足發展，例如，雖然世界可被簡化及定義為兩極性——好與壞、英雄與惡棍等，但還是有必要探求這些對立的兩極，以及列舉、搜集、仔細分類兩個對立極端的範疇。在普通範疇內有敬畏、好奇、求知的意味能幫助事物的運行。浪漫的想像試圖得知世界如何拼湊而成。難題和謎語迫使智慧對抗有邏輯性的宇宙；欲解決謎題則必須將宇宙視作無限簡單，且於個人掌控之中。

在此，還有另一個與透過憂傷而獲得成長的研究。Parker (2005)解釋說，或許未經證實，但個體發展的理解能力或對現實的觀點證明了一個穩定構架。失敗的挑戰可使人體會正義感與個人自主性 (Marrone, 1999)。個人神話經驗編織了整個世界，但個體在此世界的定位是有衝突的，且或許是未完成的 (Feinstein & Krippner, 1997)。作為哀情創作的一部分，曾有創傷體驗的個體必須可以在一個相關聯且具敘述性的世界中重構對自我認知。

超過早期青春期的年輕人具有從事哲學想像的能力 (Egan, 1997)。憑藉所有早期階段想像工具，他們對於宇宙瞭解的追求更為深層且複雜的。二元化的層分和界定因受到挑戰以至崩潰，且成為一個不明確的範疇。那些依賴于意義生成的哲學模式在觀念和現象層面下尋求微妙性與複雜性，接受多種闡釋，並成為一種對終極反諷的接受——宇宙的秘密將永遠不為人所知。然而，生命在神秘中仍存在意義。雖然這些哲學和反諷的模式通常只與成年人或年齡偏長的青少年相關，年幼的兒童可以並也必須接受不可避免的失敗，以及獲得某種程度上的哲學認知和反諷接受。

當將Egan的想像觀點落實到研討活動的主題時，教師將賞識其工作中諸如兒童的圖畫書及其作品中不同想像思維工具的特點。他們將模擬情感於藝術品中。他們通過創作藝術品、繪畫簿或視覺日記來回應情感體驗。因此該研討活動的目的是讓成員瞭解參與藝術活動能激發個人強烈情感和想像的精神過程，並意識到藝術能作為哀情創作共用體驗的核心。同時，參與者也應理解，即使要重獲平衡是以使學生產生學習認知的要素，調節個人經歷與對世界的認知的衝動必須來自於受創傷的個體本身。老師的角色必須限制在移情作用的引導上。

研討班活動

「運用藝術解決課堂中的教學難題」研討活動在2006年夏天舉辦。活動從上午九點到下午四點，活動從周一到周五，為期一周。該研討活動的廣告宣傳吸引了在職老師及師範生的廣泛注意，原計劃由當初的十二¹人增加至廿五人，因此不

得不聘請一位藝術教師，同時也是藝術家Laurie Gatlin擔任助教。參加者全部是女性。她們包括藝術教育專業高年級本科生和研究生，在職藝術教師，師範生，在職一般教師。該研討班同時也是課程與教學理論系學科課程中的一門選修課。在職教師可將此研討會充當碩士生學歷教育中教師資格規定的必修課程。

研討活動的第一天，在講述課程的理論基本原理和思維模式之後，就開始了熱身活動，為參加者介紹有創傷經歷的個人會提出的各式類型的哲學問題²。之後研討班成員開始探討提供此類相關問題和解決這些宏觀方法的兒童書籍。以小組為單位，參與者流覽各種各樣預先準備的書籍（見附件），並思考每本書所提出的疑難情境，並討論該情境下提出的問題是否被回答，或是給讀者留有思考的空間並研討書籍的圖像與文字如何配合以產生情境，寬慰的要旨和意義。最為精心編纂的書籍使得敘述的意旨如音樂般的節奏模式慢慢伸展開來。這些書籍重述了與想像力深化階段相關的文字編排、隱喻和其他意義生成的過程。文字和圖像的交織引領讀者步向作者的結論。讀者無需仔細閱讀細節和視覺故事的細枝末節，因為它們終究會被導向於故事的結局。因此，研討會參加者可理解這些圖畫為何被選用，以及其如何規範身理和心理的情緒衝動以舒緩那些處於早期哀傷階段的混亂情緒。

藝術品的認知

由於藝術品中產生意義的元素是同時被呈現，同時藝術品的解釋總欠明顯，因此分析一件藝術品相對於閱讀一本圖畫書而言會是一件較難的工作。每一個欣賞者必須經由它自身的個人經歷、歷史、文化和與個人相關的事物來闡釋此藝術品之意涵。因此，下一活動則邀請活動參與者分析單件藝術品。

第二天早上，活動者在此大學藝術館集合，並被分成三個小組。每一小組拿一張問卷，在沒有管理員，講解員和教師的幫助下進行思考並回答。各小組被要求利用45分鐘與同組成員共同探討一幅作品。

第一組分析由Stuart Davis創作的*Swing Landscape* (1938)³。她們注意到形狀，線條和色彩如何暗含一種有節奏的視律動，雖然包含類似音樂中的斷奏和休止，但卻不會有很強的中止使得肉眼停留在構圖的任何地方。她們察覺此視覺

1 我們學校一般暑期開設的藝術教育有關專業發展研討班，學員被限制為十二至十五名。

2 提出一個開放性的問題，例如「什麼是喜悅？」反過來每名學生將這個問題修改成一個新的問題。例如，第一名學生也許回答「什麼是喜悅的來源？」第二個學生會問「為什麼世界上會有傷痛？」第三個說「任何悲傷的事情都可以是美的嗎？」等等。

3 油彩、畫布，86 3/4 x 172 7/8 in.，收藏於印地安納大學，布魯明頓，藝術博物館，可於網上瀏覽。<http://xroads.virginia.edu/~ASI/musi212/emily/davis3.html>。

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圖像和早期美國搖滾爵士樂存在著一種共同的形式。此視覺韻律給人的感受是美好祥和，卻令人精神鼓舞的。一位活動成員說，「仿佛生命穿梭于運用各種音樂技巧明快而又具節奏擺動的旋律中。」這組成員得到結論是，此藝術品的鑒賞需要身理及心理上豐富的想像力。

第二組成員探討的是弗蘭德藝術家Hendrick de Clerck 的作品*The Finding of Moses* (1629)⁴。以文藝復興時期傳統奢華風格繪製的戲劇性場面，其構圖描繪了廣為人知的一個猶太基督教的故事⁵。小組成員注意到公主的隨從與被奴役的希伯來人之間的對立。她們對「法老女兒的乳房形狀」與「遠處當嬰兒被屠殺後被擲入河中的橋樑的圓拱形」形成對應進行了評論，從這種對應得出尼羅河乳白富饒的水域。同時，活動者對嬰兒的不安也作了回應。嬰兒的憤怒使母親本能地撫慰他。這裏，當生母必須壓抑她的焦慮，代以一個撫摸嬰兒眉毛的微妙姿態，養母則以合理的冷靜觀察事態的發展。小組成員皆同意仔細閱讀故事，加上視覺文本，緊湊的情節和緊張的精簡敘述可以滿足對浪漫主題的關注。這些主題通過刻畫極端克制人的親情和人性、憐憫同情和殘忍殘暴、無助的絕望和所需的智慧以期克服患難來滿足讀者對主題的浪漫想像。諸如此類的故事圖像可以被視作刺激有關於人類動機、行動的選擇性、特殊行為所產生結果等議題的討論。

第三組研究Joseph Cornell的神秘盒子⁶，並思考它為什麼會促進哲學想像。令參與者感到驚奇的是，那些初看起來晦澀難懂的藝術品在被揭示出潛在意義後，能迅速獲得更深層的探索。Cornell對物品的多樣收藏啟發了一系列對歷史、地理、心理和個人關係的思考。一個小小的貝殼使人回想起海洋：月亮與浪潮保持的平衡，人類從海洋的進化，以及個人海邊玩耍的經歷。學生們對於宇宙的無邊與星形生命的渺小這些平行相關的引用感到好奇。她們將這種隱喻視作為在無限的親密時間內，開放或封閉的內外空間中，或是在哲學家所思考的深遠意義和兒童玩耍嬉戲之間的，我們生命所依賴的宏觀和微觀元素。

通過與他人支持和建構試探性的努力來分享印象，每位小組的員都對自身理解神秘的藝術品及詮釋其意義的能力得到了自信，也對自己能在圖像意義的理解上找到自我定位受到了鼓舞。

4 油彩、畫板，55 x 66 in. (140.3 x 167.6 cm)；框 61 x 72 in. (156.2 x 182.9 cm)。Stanley W. Wulc 的贈品，可於網上瀏覽：<http://www.iub.edu/~iuam/provenance/view.php?id=277>。

5 埃及的希伯來奴隸人口發展得很稠密，以致於威脅到國家權力的平衡。因此，法老下令屠殺所有男性希伯來人的嬰孩。摩西的母親和姐妹將摩西藏在法老女兒經常洗澡的河邊的竹籃裏。當公主發現這個嬰孩時，她被其感動，設法營救了他，並將其當成親身孩兒來撫養。在這個場景裏，公主被Miriam說服尋找一位奶媽來照顧嬰兒，這個找來的奶媽即是喬裝的真正母親。

6 雖然學員們欣賞的作品在網上無法找到，Cornell 的資訊和他的一些作品，可以於網上瀏覽 <http://www.artchive.com/artchive/C/cornell.html>，<http://www.ibiblio.org/wm/paint/auth/cornell/>。

以藝術的認知與創作作為自身隱喻

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下一活動要求每位參與者，根據個人的想像，找到一件自己感受得到親密關係的藝術品⁷。選好作品後，參與者將對作品的創作者和作品本身進行研究，記錄研究中所揭露的資訊，以及她對這些資訊的感受，並決定這些資訊如何幫助理解此藝術作品；更為重要的是，思考作品怎樣成為她生活中其他方面的隱喻。之後，她將以藝術日誌或速描畫本的形式，創作成一種視覺敘述方式來表達從藝術品到自我發現的過程。運用藝術處理課堂中遇到的疑難問題，而並非學生從別人的藝術品中獲得對傷痛的理解，學生應能更進一步的從自身的艱難痛苦體驗中產生對此藝術品新的意境。通過要求製作者對細微線索的回應，以及經由有知覺的覺醒，藝術創作可能成為抒發內心隱藏情感的有效方式。精神學家及學習理論家Frank R. Wilson（1998）反復說明手腦共用的回饋過程中產生治療效果的觀點，他說，「當我們通過藝術能力組成某些東西時，我們在這一過程中會受到了啟發和改變，因而更刺激了此種發展性的過程。」（pp. 68-69）

雖然藝術日誌和素描畫本可以以多種形式表現，我們鼓勵運用拼貼的形式因為這可以視為尋求自身的隱喻所需要的自覺意識的過程。為了提供拼貼藝術的示範作品，助教Laurie Gatlin給大家展示了多本自己手工製作的書⁸。她示範了製作書本的方法和製成書頁的拼貼技法。

在拼貼創作的過程中，加強了不同來源媒介材料中碎圖片的相互作用，可以促進藝術家和觀察者根據生活回憶、文化和傳統來理解不同的藝術品。由於「無論是文字，藝術品，或各式形態的組合，每個片段，每一相關聯的創作都影響其他事物，以及被其他事物影響」（Vaughan，2005），由單個藝術品而衍生的比喻關係也許取決於無盡的微妙變化、轉瞬即逝或藝術家和他作品之間的同步聯繫。實際上，藝術家對媒介的選擇，不取決於對藝術形態之有無的親密對話意識行為，意即「在自發感覺參與柱面上一個在認知主體與被感知體之間積極的相互作用或聯結」（Abram，1996，p. 57）。

分享自我發現

7 此研討會的作業在很多方面類似作者在早先發表的刊物上所記錄的學生活動 (Manifold，2005a)，但有一個顯著的區別，「運用藝術解決課堂中的教學難題」研討活動的參與者不需要寫關於她們創作品的報告。

8 Laurie Gatlin的藝術書上的精選的數頁可於網上流覽：
http://firstclass.plainfield.k12.in.us/~Laurie_Gatlin/sketch/compobook.htm,
http://firstclass.plainfield.k12.in.us/~Laurie_Gatlin/sketch/artjournal_2.htm

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研討活動的第三天，每位參與者都準備好自己選擇的藝術圖像和自己創作的與之相關的隱喻作品與其他人一同分享。在沒有教師指導下，以小組為單位，學生向其他人展示自己的圖像、藝術日誌，顯示這些隱喻與其情感的關聯性，以及對自我的隱喻的回憶與重新建構的過程。即使活動者中有四分之一的成員幾乎沒有、或者只有中學以前的少許正規美術教育背景，這些在自我闡釋過程中產生的圖像和物品都經過了精心努力的製作。例如一位教授社會科學的教師，選擇Willendorf的維納斯作為自我的比喻。她的立體圖畫本日誌是一個充滿了手工印刷和拼貼賀卡的小裝飾盒。每一張卡上都記錄有她生命中痛苦或歡欣的記憶，以及使歷史之「女神」以正確的觀點角度將這些事件加入，以確保平衡性和持續性。其他學員創作了圖畫書，繪畫，海報或雕塑。這些學員都以虔誠的態度來分享與討論其個人隱喻的創作品，每位學員都意識到，這些作品所揭示的，是該創作者內心神聖的情感流露。

雖然研討活動有些參與者在其他課上都已相互認識，所有學員都將活動視為激勵彼此的更深的相互認知和關懷。此活動產生了移情作用。其中的一位學員Sadie說：「我們之前都是朋友，並彼此相互瞭解；但此活動引導我們有了另一層次的認知。現在我們相互關心對方。」這些證實了Hogan和Schmidt's (2002)的結論，成功的哀情創作使人對自身和他人更為關切和同情。同樣，如同Janoff-Bulman (1992)所描述的，參與社會活動是哀情創作的一個極為重要的成分，並確認了他人對某人的情感世界的深切關懷能增進活動者在活動中超然的效果，有時這種效果是相當顯著的，以致數位學員在將藝術品與自我做比喻性的聯繫時潸然淚下。

期末創作

作為期終作業，學員們有兩個選擇。他們可以提出一個從幼稚園到高中年紀的學生相關的問題，再根據此問題寫一個教案；或者採用藝術創作來對自己所有的疑難問題進行研究。在此二選項中，學員都要思考她們自己所做的哀情創作怎樣使得有過類似經歷的小孩獲得更多的理解和關懷。除五位學員選擇了前者，其他人都選擇了後者。

「運用藝術解決課堂中的教學難題」研討活動的參加者，在這一期終項目活動中都展現出對使用藝術和促進想像力的工具來激發學習能力的瞭解。對一些學員而言，這意味著一種自我探索的過程，並藉此瞭解兒童可能會有的經歷。是否能引導兒童將想像工具應用到哀情創作，應取決於多少教師能將個人的感情帶入學生的內心世界。Peggy是一個大型城區小學的學校諮詢師，她想寫一個教案來解決發生在操場上欺凌弱小兒童的現象。但當她搜集材料時，她意識到她

自己也被前夫恐嚇欺凌的情感折磨所困擾，雖然她幾年前已經離婚，她仍然對其家庭、朋友和自己隱藏了這段被虐待的痛苦。似乎作為一種情感上的發洩，她創作了一幅混成圖像的拼貼畫來描述她的低落，絕望，克服，最後從悲哀和這一秘密經歷中獲得勝利的重生。自我覺醒的過程對Peggy而言是相當重要的，因為此種過程能幫助Peggy直接感受到並解決她的學生們所經歷的複雜感情，以及幫助他們脫離這種被恐嚇威脅的循環關係。

Lula的自我檢視是一個實體教學課，展示了老師應如何仔細地自我省視和感受學生的內在情感，以給學生指引方向而不是直接引導學生的學習。她毫無隱瞞的痛苦體驗似乎太過明顯以致她的教師都察覺不到。她寫到：

在我媽媽去世之後……我嘗試著通過藝術品來表達我的感情。

我曾經在我的水彩畫課上畫了一個墳墓。我的教授問我為什麼我畫了墳墓。

我回答說這象徵死亡。她說『你不能僅僅畫一個墳墓來代表死亡，這樣太直接了。』也許她是對的。但是……我並不想當一名藝術家。我只想減輕我的傷痛。

這些使Lula更加確信，作為老師，她應該具有對兒童作品的敏感度，學生的作品無需一定總是好的藝術品，卻有可能含有深意。

對藝術教育的啟示

參加者對該研討活動的評價，顯示了她們自身在研討活動中獲得的啟發性經驗改變了她們關於藝術如何解決疑難問題的態度和想法。她們意識到，對課堂中曾有過創傷經歷的學生，藝術有可能成為解決的工具，或是可以激發學生的哀情創作。同時，藝術可以喚醒無創傷經歷學生的同情、包容和移情情緒。最後，參加者瞭解到，假若教師要教導學生從體驗中學習，她必須探求自身生活的恐懼美感，並尋求學生心靈上想像領域的連接點。

在研討活動結束後的數星期裏，幾位在職老師設計了以哀情創作為主的課程單元。Tina是一個社區中心指導一群青年女孩的教師，她編寫了一個單元，促使女孩們思考與女性美德相關議題，以及她們對美、受歡迎和被同伴接受的欲望。為了達到受同伴接受的目的，Tina的一些學生曾嘗試近乎懲罰性的節食減肥，限制行為舉止，並對她們個人外在受歡迎度及其與社會的互動變得過度焦慮敏感。這些女孩們擔心，同時也有些女孩經歷過，表達自己的真實個性、興趣和風格有可能使自己成為同伴中的異類。Tina邀請她的學生通過拼貼面具製作來探索內心複雜的焦慮情感，這個活動要求她們使用來自仕女雜誌的圖片來製作。通過這種治療型的經歷，女孩們不但意識到她們的同伴也具有類似的恐懼

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感，而且可以使她們更加欣賞自身和他人的特質。

最後，研討活動參加者能設計運用一些課程，運用藝術成為聯繫內心世界和外在認知的橋樑。她們理解，經由外在檢視內心的悲傷可能不會立即顯露事實真相。藝術也許通過不同的傷痛世界來表現視覺觀感，對有或無哀情經驗的學生來說，哀情創作都能引導個人和集體的成長與相互瞭解。然而，若教師要教導學生從體驗中學習，她們必須探求自身生活經歷中的恐懼美感，並努力尋求學生思想領域裏想像空間的連接點。（本文由印第安那大學藝術教育博士生古大德及王婷婷翻譯為中文，作者於此表示由衷的感謝）

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