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<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Glossy photographs or pages _____</td>
</tr>
<tr>
<td>2.</td>
<td>Colored illustrations, paper or print _____</td>
</tr>
<tr>
<td>3.</td>
<td>Photographs with dark background _____</td>
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<tr>
<td>4.</td>
<td>Illustrations are poor copy ✓</td>
</tr>
<tr>
<td>5.</td>
<td>Pages with black marks, not original copy _____</td>
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<tr>
<td>6.</td>
<td>Print shows through as there is text on both sides of page _____</td>
</tr>
<tr>
<td>7.</td>
<td>Indistinct, broken or small print on several pages ✓</td>
</tr>
<tr>
<td>8.</td>
<td>Print exceeds margin requirements _____</td>
</tr>
<tr>
<td>9.</td>
<td>Tightly bound copy with print lost in spine _____</td>
</tr>
<tr>
<td>10.</td>
<td>Computer printout pages with indistinct print _____</td>
</tr>
<tr>
<td>11.</td>
<td>Page(s) _______ lacking when material received, and not available from school or author.</td>
</tr>
<tr>
<td>12.</td>
<td>Page(s) _______ seem to be missing in numbering only as text follows.</td>
</tr>
<tr>
<td>13.</td>
<td>Two pages numbered _______. Text follows.</td>
</tr>
<tr>
<td>14.</td>
<td>Curling and wrinkled pages _____</td>
</tr>
<tr>
<td>15.</td>
<td>Other_________________________________________________________</td>
</tr>
</tbody>
</table>

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DISSERTATION

Presented in Partial Fulfillment of the Requirements for the Degree Doctor of Philosophy in the Graduate School of The Ohio State University

By

Dvora Krueger, B.A., M.A.

* * * * *

The Ohio State University

1984

Reading Committee:
Dr. Kenneth A. Marantz
Dr. Judith Koroscik
Dr. Arthur Efland

Approved by

Adviser
Department of Art Education
DEDICATION

To my son, Paul Krueger, my parents, Ida and Henry Granet, my husband, Francois Sertillange, and Drs. Marjorie and Brent Wilson.
ACKNOWLEDGMENTS

I wish to thank the following people: my committee chairman, Dr. Kenneth A. Marantz for a decade's worth of support, encouragement and freedom to search for and find the answers to some important questions; to Dr. Judith Koroscil for her excellent guidance and constructive criticism; special thanks to Dr. Arthur Efland for his support; to Lauri Pacey at Bowling Green State University; to Gil Nestel for statistical help; to Judith Nestel, and her husband, Gil, for moral support and friendship; and to Brent and Marjorie Wilson for hospitality and unending curiosity involving their time and knowledge in training me to use the Narrative Pictogram Analysis; to Susan Litt for typing the manuscript.
VITA

Academic Degrees

Ph.D. Ohio State University, 1978-1983 Art Education
M.A. Ohio State University, 1978 Art Education

Professional Experience

1983-present Bowling Green State University, Resumption of Program Directorship, Art Therapy Program
1981-1982 Ohio State University, Teaching Assistant, New Course Curriculum Development
1980 Bowling Green State University, Assistant Professor of Art, Program Director of Art Therapy (Organized and wrote the Interdisciplinary Baccalaureate Degree in Art Therapy for the School of Art and The College of Health and Community Services, approved by the Ohio Board of Regents, March, 1980)
1978-1979 Bowling Green State University, Instructor of Art, Curriculum Coordinator of Art Therapy
1978-1979 Ohio State University, WOSU Telecommunications Center, Television Critic
1978 Ohio State University, Department of Art Education, Guest Lecturer
1977 Ohio Citizens Council for the Arts Fundraising
1977-1979 Ohio Arts council, Consultant
1974-1978 Ohio State University, Cooperating Teacher
1973-1978 Buckeye Boys Ranch, Southwestern City Schools, Grove City, Ohio
1972-1973 Private Practice with Psychiatrist and Psychologist, Dr. Hubert T. Goodman and Henry Samuels, Ph.D., Columbus, Ohio, Art Therapist and Play Therapist
1965-1973 Sixpence School for Learning Disabled and Brain-Injured Children, Columbus, Ohio, Art Curriculum Specialist and Teacher
1965-1966 Columbus Junior Theater of the Arts, Columbus, Ohio, Art Teacher
1964-1967 Columbus Tarah Academy, Columbus, Ohio, Art Teacher
1959-1960 Edmonson Jr. High School, Willow Run, Michigan, Art Teacher

Current Professional and Academic Association Memberships

American Art Therapy Association
National Art Education Association
Buckeye Art Therapy Association
Ohio Art Education Association
VITA (Continued)

Current Professional Assignments and Activities (non-teaching)

Contributing Editor, Ohio Art Education Association Journal, 1982-1983
Consultant, Art Therapy, Jewish Family Service, Columbus, Ohio, 1984
Art Therapist, St. Vincent's Children's Center, Columbus, Ohio, 1982-1983
Ohio Art Education Association

Publications


Presentations


Art Therapy Research Seminar, Wright State University, Buckeye Art Therapy Association, 1982.

"Art As Therapy: Didactic and Experiential Explorations," 3-week summer semester course, University of Regina, Regina Saskatchewan, 1981 and 1982.


VITA (Continued)

Planned, wrote and organized Interstate Regional Conference at Bowling Green State University on Art and the Aged: "Images of Age, An Institute on Aging and the Visual Arts," coordinated with a national traveling exhibition called Images of Age, sponsored by the Ohio Arts Council, 1981.

Participant at Conference of Art Therapy Educators and Trainers, University of Buffalo, New York University, New York, Louisville, April, 1980.


Group Leader at Art therapy Conference, University of Regina, Saskatchewan, Sponsored by Art Education, October 31 - November 1, 1980.

Art Therapy, Its Theories and Practices, Staff workshop, Toledo Mental Health Association, Lucas County Hospitals, Ohio Development Center, 1979.

The Ohio Arts Leadership Conference, Group Session Leader Surviving Mainstreaming, 1979.


Developed curriculum and taught Art Education undergraduate course for the Department of Art Education, Ohio State University, Winter Quarter, 1978.

Ohio Art Education Association Conference, Columbus, Ohio, November, 1978.

Program Committee Chairperson, Ohio Art Education Association Conference, Columbus, Ohio. Mini-course on Art Education Strategies and Issues Involving Exceptionality.

Speech and Workshop before Ohio State University Women's Educational Sorority. The Ohio State University Faculty Club, 1977.


Witness and Speaker before the House Sub-Committee Hearings on Appropriations for the Ohio Arts Council, State House, Columbus, Ohio, March, 1977.

Member Board of Directors, The Ohio Association for Retarded Adults (OARC), 1976-1977.

Curriculum Development

In the past 3 years, I have developed new curriculum for the following courses:

- Art Therapy, Introduction, Survey Course, Art 230, 1978
- Art Therapy, Methods and Theory I, Art 330, 1980
- Art Therapy, Methods and Theory II, Art 331, 1981
- Art for Exceptional Children, Art 482, Spring, 1983
- Creativity and the Older Adult, Art 395/495, 1983

Papers

1984

National Art Education Association Conference, Miami, Florida, March 29-April 2, 1984. The Older Women as Art Students, 2) Panel Presentation - A Division of Art Therapy and Art Education: Expanding Options for Students

1983

14th Annual American Art Therapy Association Conference, October 26-30, 1983, Chicago, "Visualization and Guided Imagery as an Enhancement for Picture content Among Older Adults.

1983

Detroit Renaissance Center, National Art Education Conference, April. Research Presentation - Dissertation - "The Effects of a Visualization and Imagery Training on Creative content of Older Adult Art Students.

1982

National Art Education Association Conference, N.Y.C. "Reading Between the Lines," A content analysis of Judith Rubins' book, Child Art Therapy, and Frances Anderson's Art for All the Children.

1982

buckeye Art Therapy Association: "Research Considerations in Art Therapy," new models, April.
<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1981</td>
<td>National Art Education Association Conference, Chicago, April. Paper accepted: &quot;Sharpening the Focus: Clarifications In Art Strategies for Older Adults.&quot;</td>
</tr>
<tr>
<td>1980</td>
<td>P.A.R. Conference, Columbus, &quot;Creative Arts and the Retarded Child.&quot;</td>
</tr>
</tbody>
</table>
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Introduction</th>
<th>Significance of the Problem</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Background and Setting</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td></td>
<td>The State of the Art</td>
<td>7</td>
</tr>
<tr>
<td></td>
<td></td>
<td>The Nature of Aging. Multiple Factors that Contribute to the Older Adult’s Reality</td>
<td>9</td>
</tr>
<tr>
<td></td>
<td></td>
<td>The Problem</td>
<td>12</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Purpose of the Study</td>
<td>16</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Basic Assumption</td>
<td>17</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Definition of Terms</td>
<td>18</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Limitations of the Study</td>
<td>20</td>
</tr>
<tr>
<td>Chapter II</td>
<td>Search of the Literature</td>
<td>Stress Factors in the Aged</td>
<td>23</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Loss of Family Unit</td>
<td>25</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Creative Functioning</td>
<td>27</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Creativity: Definitions and Conceptions</td>
<td>29</td>
</tr>
<tr>
<td></td>
<td></td>
<td>A Psychoanalytic View of Creativity</td>
<td>31</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Association Theory</td>
<td>35</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Humanistic Theory</td>
<td>37</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Blocks to Creative Action</td>
<td>37</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Enhancements to Creative Action</td>
<td>38</td>
</tr>
<tr>
<td></td>
<td></td>
<td>The Relationship of Stress Adaptation to Creativity</td>
<td>39</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Humanistic Considerations about Creativity</td>
<td>40</td>
</tr>
<tr>
<td></td>
<td></td>
<td>The Aged Learner and Creative Performance</td>
<td>42</td>
</tr>
<tr>
<td></td>
<td></td>
<td>The Role of Mental Imagery in Creativity</td>
<td>51</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Conclusion</td>
<td>58</td>
</tr>
<tr>
<td>Chapter III</td>
<td>Methodology</td>
<td>Overview</td>
<td>60</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Subject Selection</td>
<td>60</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Descriptive Methods</td>
<td>61</td>
</tr>
<tr>
<td></td>
<td></td>
<td>The People and the Art Room</td>
<td>61</td>
</tr>
</tbody>
</table>
TABLE OF CONTENTS (CONTINUED)

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Descriptive Procedures—Life in the Centers</td>
<td>63</td>
</tr>
<tr>
<td>Materials and Instruments</td>
<td>65</td>
</tr>
<tr>
<td>Experimental Design Approach</td>
<td>67</td>
</tr>
<tr>
<td>Effects of Progressive Relaxation, Guided Imagery and Visualization on Older Adult Art Learners</td>
<td>67</td>
</tr>
<tr>
<td>Significant dimensions</td>
<td>67</td>
</tr>
<tr>
<td>Variables in the Study</td>
<td>68</td>
</tr>
<tr>
<td>Treatment</td>
<td>69</td>
</tr>
<tr>
<td>Time and Phase Organization of Study</td>
<td>69</td>
</tr>
<tr>
<td>Instruments</td>
<td>75</td>
</tr>
<tr>
<td>Survey Instrument</td>
<td>75</td>
</tr>
<tr>
<td>The Wilson Multi-dimensional Cross-Cultural Pictogram Instrument</td>
<td>75</td>
</tr>
<tr>
<td>The Wilson's Pictogram</td>
<td>76</td>
</tr>
<tr>
<td>Scoring Criteria: Major Themes</td>
<td>77</td>
</tr>
<tr>
<td>Imbedded Sub-Themes and Plot Elements</td>
<td>78</td>
</tr>
<tr>
<td>Further Classifications of Level II Analysis</td>
<td>81</td>
</tr>
<tr>
<td>Scoring Procedures</td>
<td>81</td>
</tr>
<tr>
<td>Examples of the Scoring Process Using a Selected Pictogram</td>
<td>82</td>
</tr>
<tr>
<td>Chapter IV Results</td>
<td>86</td>
</tr>
<tr>
<td>Overview</td>
<td>86</td>
</tr>
<tr>
<td>Statistical Pooling and Randomization</td>
<td>86</td>
</tr>
<tr>
<td>Survey Findings</td>
<td>87</td>
</tr>
<tr>
<td>Gender</td>
<td>87</td>
</tr>
<tr>
<td>Marital Status</td>
<td>87</td>
</tr>
<tr>
<td>Art and Anxiety</td>
<td>87</td>
</tr>
<tr>
<td>Art Learning Attitude</td>
<td>88</td>
</tr>
<tr>
<td>Difficulties Involved in Artistic Production</td>
<td>88</td>
</tr>
<tr>
<td>Summary</td>
<td>89</td>
</tr>
<tr>
<td>Results of the Visual Narrative Pictogram Using Wilson's Multi-dimensional Analysis</td>
<td>90</td>
</tr>
<tr>
<td>Major Themes</td>
<td>90</td>
</tr>
<tr>
<td>Imbedded Sub-themes</td>
<td>92</td>
</tr>
<tr>
<td>Summary</td>
<td>96</td>
</tr>
<tr>
<td>Chapter V Discussion</td>
<td>97</td>
</tr>
<tr>
<td>Overview</td>
<td>97</td>
</tr>
<tr>
<td>Life at Four Columbus Senior Centers</td>
<td>98</td>
</tr>
<tr>
<td>The Painting Class</td>
<td>101</td>
</tr>
<tr>
<td>-------------------</td>
<td>-----</td>
</tr>
<tr>
<td>Life In the Art Classroom</td>
<td>101</td>
</tr>
<tr>
<td>The Wood Carvers</td>
<td>105</td>
</tr>
<tr>
<td>Comparisons Between Painters and Carvers</td>
<td>107</td>
</tr>
<tr>
<td>The Martin Janis Center</td>
<td>107</td>
</tr>
<tr>
<td>1100 East Broad Center</td>
<td>109</td>
</tr>
<tr>
<td>Art Class as a Social Connection</td>
<td>113</td>
</tr>
<tr>
<td>Brick-Wall Syndrome</td>
<td>114</td>
</tr>
<tr>
<td>Copying</td>
<td>115</td>
</tr>
<tr>
<td>Fast Peddling</td>
<td>117</td>
</tr>
<tr>
<td>False Modesty</td>
<td>119</td>
</tr>
<tr>
<td>Fishing</td>
<td>121</td>
</tr>
<tr>
<td>Losses</td>
<td>126</td>
</tr>
<tr>
<td>Personal Losses: Infiltration of Personal Issues into the Classroom</td>
<td>126</td>
</tr>
<tr>
<td>Big &quot;Sister&quot; Is Watching Us -- The Fishbowl Phenomenon</td>
<td>130</td>
</tr>
<tr>
<td>Rescue Me</td>
<td>133</td>
</tr>
<tr>
<td>Copying</td>
<td>135</td>
</tr>
<tr>
<td>Mortality and Legacy</td>
<td>137</td>
</tr>
<tr>
<td>Reminiscence, Death and Survival</td>
<td>138</td>
</tr>
<tr>
<td>Comparisons Between Men and Women In Their Characteristic Behaviors</td>
<td>141</td>
</tr>
<tr>
<td>Case Studies</td>
<td>143</td>
</tr>
<tr>
<td>Pete</td>
<td>143</td>
</tr>
<tr>
<td>Examination of Pete's pictogram</td>
<td>147</td>
</tr>
<tr>
<td>Jack</td>
<td>150</td>
</tr>
<tr>
<td>Jack's pictogram</td>
<td>152</td>
</tr>
<tr>
<td>Bertha</td>
<td>155</td>
</tr>
<tr>
<td>Bert's pictogram</td>
<td>158</td>
</tr>
<tr>
<td>Emergent Major Themes and Correlations Between the Themes and Selected Demographic Characteristics</td>
<td>164</td>
</tr>
<tr>
<td>Everyday Process and Rhythm</td>
<td>165</td>
</tr>
<tr>
<td>Interpretation</td>
<td>165</td>
</tr>
<tr>
<td>Trial Theme</td>
<td>172</td>
</tr>
<tr>
<td>No Theme</td>
<td>179</td>
</tr>
<tr>
<td>Development Theme</td>
<td>185</td>
</tr>
<tr>
<td>Other Themes</td>
<td>194</td>
</tr>
<tr>
<td>Frequency Distribution of Major Themes by Gender</td>
<td>196</td>
</tr>
<tr>
<td>Frequency Distribution of Major Themes by Marital Status</td>
<td>200</td>
</tr>
<tr>
<td>Development Theme</td>
<td>203</td>
</tr>
<tr>
<td>Frequency Distribution of Major Themes by Anxiety</td>
<td>205</td>
</tr>
</tbody>
</table>
# TABLE OF CONTENTS (CONTINUED)

Sub-themes: An Analysis by Demographic Characteristics ........................................ 206
Frequency of Sub-themes by Marital Status ...................................................... 209
Frequency of Sub-themes by Occupation ......................................................... 210
Frequency Distribution of Sub-themes by Gender ............................................. 212
Frequency of Sub-themes in Subjects Who Received Art Learning as an Anxious Experience, and Those Who Did Not See Art Learning as an Anxious Experience ........................................... 214
Frequency Distribution of Sub-themes by Age ................................................ 215
Summary ................................................................. 216
Crime and Punishment ................................................................. 217
Test theme ................................................................. 217
Destruction Sub-theme ................................................................. 218
Sub-themes Failure and Success ................................................................. 219
Attachment Theme ................................................................. 219
Concluding Discussion ................................................................. 220

Chapter VI Summary and Conclusions .......................................................... 223
Special Needs of Older Adult Art Students .................................................... 223
Emergent Behavior Classifications of Older Art Learners in Senior Citizen Art Programs ................................................... 224
Brick-Walling ................................................................. 225
Copying ................................................................. 225
Fast-Peddling ................................................................. 226
False Modesty ................................................................. 226
Fishing and Rescue ................................................................. 227
Loss ................................................................. 227
Fishbowl Phenomenon ................................................................. 228
Mortality and Legacy ................................................................. 228
Summary of the Guided Imagery and Visualization Workshop ................................................... 229
Conclusions Regarding Thematic Characteristics in the Pictograms of the Total Subject Pool ................................................... 230
Sub-theme Analysis ................................................................. 231
Implications and Recommendations for Further Research ................................................... 233
Research Problems in Studying Older Adults ................................................ 235
Implications for Art Education ................................................................. 237

BIBLIOGRAPHY ................................................................. 239
APPENDIX A ................................................................. 245

xii
TABLE OF CONTENTS (CONTINUED)

APPENDIX B ......................................................... 253
APPENDIX C ......................................................... 279
APPENDIX D ......................................................... 299
# LIST OF TABLES

<table>
<thead>
<tr>
<th>Table</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Research Design</td>
<td>68</td>
</tr>
<tr>
<td>2.</td>
<td>The Campbell and Stanley Post Test Research Design</td>
<td>69</td>
</tr>
<tr>
<td>3.</td>
<td>Frequency Distribution of the Major Themes on Total Subject Pool</td>
<td>69</td>
</tr>
<tr>
<td>4.</td>
<td>Frequency Distribution of the Imbedded Sub-Themes on Total Subject Pool</td>
<td>90</td>
</tr>
<tr>
<td>5.</td>
<td>Frequency Distribution of the Major Themes on Total Subject Pool</td>
<td>93</td>
</tr>
<tr>
<td>6.</td>
<td>Frequency Distribution of the Major Themes by Gender</td>
<td>166</td>
</tr>
<tr>
<td>7.</td>
<td>Frequency Distribution of Themes by Age</td>
<td>196</td>
</tr>
<tr>
<td>8.</td>
<td>Distribution of Major Themes by Marital Status</td>
<td>198</td>
</tr>
<tr>
<td>9.</td>
<td>Frequency Distribution of Main Themes by Occupation</td>
<td>201</td>
</tr>
<tr>
<td>10.</td>
<td>Frequency Distribution of Major Themes by Anxiety</td>
<td>204</td>
</tr>
<tr>
<td>11.</td>
<td>Distribution of Sub-Themes Across Six Pictogram Frames</td>
<td>206</td>
</tr>
<tr>
<td>12.</td>
<td>Distribution of Sub-Themes by Marital Status</td>
<td>209</td>
</tr>
<tr>
<td>13.</td>
<td>Frequency Distribution of Sub-Themes by Occupation</td>
<td>211</td>
</tr>
<tr>
<td>14.</td>
<td>Frequency Distribution of Sub-Themes by Gender</td>
<td>213</td>
</tr>
<tr>
<td>15.</td>
<td>Frequency Distribution of Sub-Themes to Perceived Anxiety Related Art Learning</td>
<td>214</td>
</tr>
<tr>
<td>16.</td>
<td>Frequency Distribution of Sub-Themes to Age</td>
<td>216</td>
</tr>
</tbody>
</table>
## LIST OF FIGURES

<table>
<thead>
<tr>
<th>Figure</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Trial Theme</td>
</tr>
<tr>
<td>2.</td>
<td>Development Theme -- Pete's Pictogram</td>
</tr>
<tr>
<td>4.</td>
<td>Bert's Pictogram -- Trial Theme</td>
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<td>5.</td>
<td>Bert's Second Pictogram -- Everyday Process and Rhythm</td>
</tr>
<tr>
<td>6.</td>
<td>Chin's Pictogram -- Everyday Process and Rhythm</td>
</tr>
<tr>
<td>7.</td>
<td>Lydia's Pictogram -- Everyday Process and Rhythm</td>
</tr>
<tr>
<td>8.</td>
<td>Ethel's Pictogram -- Everyday Process and Rhythm Theme</td>
</tr>
<tr>
<td>9.</td>
<td>Sam's Pictogram -- Everyday Process and Rhythm Theme</td>
</tr>
<tr>
<td>10.</td>
<td>Anna's Pictogram -- Trial Theme</td>
</tr>
<tr>
<td>11.</td>
<td>Jack's Pictogram -- Trial Theme</td>
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<td>12.</td>
<td>Francis' Pictogram -- Trial Theme</td>
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<td>13.</td>
<td>Libby's Pictogram -- Trial Theme</td>
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<tr>
<td>21.</td>
<td>Pete's Development Theme</td>
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<tr>
<td>22.</td>
<td>Doris' Pictogram -- Development Theme</td>
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</table>
CHAPTER I
INTRODUCTION

Significance of the Problem

In the field of art education, the special needs of the older adult learner are being questioned (Fitzner, 1974; Jones, 1976; Hoffman, 1980). Presently, there is no theoretical or practical model in art education that reflects the particular qualities of learning for the older adult. At the same time, arts programs for older adults are proliferating. The quality and type of programs are diverse at best and at worst, random. Little attention has been given to the nature of the art instruction for the older adult; whether and to what degree art education approaches may profitably differ from the ways we teach children and adolescents.

Many studies of adult and aged creativity focus on first and second career artists, ignoring the vast majority of adults involved in art production. . .Additional creativity research with groups more typical of general adult characteristics is suggested. (Bloom, 1980, p. 63)

There is general agreement in gerontology literature that the older adult may gain pleasure and satisfaction through art instruction, with the occasional "pay-off" that some students will become "hooked" (Hoffman, 1980; Jones, 1976). In these cases, the art activity becomes intrinsically meaningful and the concentrated effort toward artistic production outlive the learning session.

The art educator teaching older adults may enter a classroom with a complete repertoire of teaching methods reflecting a creditable
philosophy and feel optimistically committed to the newly assembled group of learners. The teacher may see a field of grey heads and eager faces who have elected to study art. However, this teacher may not take into account, or recognize the diversity in life-patterns among members; their probable future struggle with the processes that move them from the Inception of an artifact, to its conclusion. The teacher may wonder at the end of a course of study, why some people learned, and increased skill, while others, given guidance and encouragement, were unable to engage successfully. There is a universality to this question that far surpasses the limitations of the population of art learners being examined in this study and have implications for students of all age levels. Art education has placed great emphasis upon visual literacy, art history, skill development with media, criticism and Iconography (Feldman, 1970). Issues surrounding the antecedent factors that students carry to the art classroom have figured peripherally in the development of curricula. Little attention has been given to the individual's life-orientation.

Until very recently, art education has concentrated its efforts upon young people to the near exclusion of all others. Very little concern has been directed toward the older learner for reasons that have some warrant; the impact of teaching a 10 year old can influence 60 years of future life, while teaching a 70 year old who, if lucky, looks forward to 5 or 10 years of life, does not contain the same incentive. Yet, for the educator, older adults constitute an ever-increasing place of significance in our country as a distinct group. One in every ten Americans today is 65 years of age or older.
By the year 2030, one in every six will be classified as an elderly adult (Butler, 1977; Lewis, 1977). While this growing minority is a diverse group and strongly heterogeneous, it also is one with special characteristics and special problems. As its membership grows in relation to the population as a whole, it is incumbent upon educational researchers to attend to the special requirements of this group. There have been accounts of successful art programs, and need assessments have been pursued, but to date nobody has developed or prescribed modified curricula designs to meet there needs. Most programming for art programs with older adults in mind have been formulated through trial and error (Hoffman, 1975). In the field of continuing or life-long education, the arts are acknowledged as particularly valuable and beneficial to the older people in our society (Sunderland, 1974). With increased programming of this kind, the emerging and practicing art instructor may find more career opportunities in programming for older adults than in the shrinking field of public school art education (Hoffman, 1980; Sunderland, 1974). It therefore follows that explorations into the nature of the mature art-learner be undertaken in order to formulate successful programming.

It seems worthwhile to examine the older learner regarding issues of need for control and stress as these factors affect creative engagement. Linkages between waning control over life-decisions and creative freedom may generate new constructs about art education design for older adults. Furthermore, the employment of progressive relaxation and guided visualization exercises may offer older adults a method for making their past experiences and perspectives more
available for consideration and integration into their art-making attempts. These consist of structured and practiced exercising of an individual's capacity to imagine and visualize both likely and improbable events. The aim is to stimulate and juxtapose memories and associations of a lifetime toward therapeutic ends.

**Background and Setting**

As the older segment of our population grows larger, art programs for older adults are proliferating because the arts have been known to enhance and facilitate the mental and emotional quality of life, and hold special value for the aged who are otherwise served categorically rather than individually (Sunderland, 1977; Hoffman, 1980). Aging creates a new status for people legally, bureaucratically and statistically. Unfortunately, our society and its representative bureaucracies have viewed the elderly as distinct and separate from other groups of people. They have become an undifferentiated category, rather than being considered as individual, unique human beings who happen to be old. They have been studied, surveyed with ever-increasing scrutiny but often without regard for their uniqueness as individual people. We currently know about the aging cell, attitudes which comprise "agelism", "terminal decline" and the pervasive depressive stance which all too often characterizes old age (Butler, 1971; Kastenbaum, 1964).

What we know relatively little about are ways of designing experiences that enhance positive feelings of self-worth, a sense of continued meaningfulness in life, and processes that generate feelings of joy and accomplishment. The issue of quality of life has been
Identified as significant and worthy of study as it relates to creative engagement (Mary Lou Kuhn, 1959).

But for the most part policymakers and leaders in the art and recreation fields believed that the nation's young people were the future audiences, artists, administrators, arts supporters and voters of tomorrow, and if "hooked" early enough, were a prized "catch;" they prove to be a good investment—eight years of education in early life yields 50 years of riches "down the pike." This cannot be said of the older adult, whose future is very limited indeed. However, the older student also possesses untried and unleashed potential and the time to invest in creative search. According to a Gallop Poll on the attitudes of the aged and toward the aged, 60% of the 27 million Americans over 60 years of age are sufficiently healthy and functional to do almost anything they wish, although approximately 10 million are not working. Some of the reasons that the creative potential of older adults have been neglected are because:

1. Older people have brought into the social value that old people are less important than young or middle-aged people;

2. The aged suffer from low self-esteem due to the aging process and those visible signs of their waning years;

3. The stereotyping of the aged have mythologized the old person as one who can no longer effectively learn or be taught;

4. The aged or over 65 years old, completed on the average only eight years of formal schooling (Butler, 1977);

5. Schooling and education are confused by this generation who learned by memorization and copying of lessons without question or
discussion. They often remember school as a place where external judgement, punishment and rewards were the methods of instruction, with little place for self-regulation;

6. Having not been in school for 40 years, they feel unsure of their capabilities to learn in the context they remember;

7. Older citizens have been cut off from the opportunity to take part in any kind of instruction activity, especially in art since art was not part of the curriculum when they attended school (Hoffman, 1980).

Formal instruction, informal instruction, and creative approaches do exist for all people, but there are limitations that the aged feel which make attendance and participation in art activity very difficult. These are:

1. Most courses are offered in adult education courses in the evening when old people prefer to stay home due to fear of assault and fatigue at the end of the day;

2. Problems of mobility due to lack of transportation; often the courses are offered in high schools with steps to climb or in neighborhoods far from their homes, or at community colleges and continuing education programs in state universities—also difficult for the older individual to attend due to the fact of its distance and inconvenient location;

3. Feelings of unsureness and discomfort when studying with predominantly young people whom the older citizen assumes to be intelligent, quick and able to learn, while they feel unsure of their capabilities, since they haven’t studied for so many years;
4. Their interests and values are not represented since the majority of facilitators or teachers are younger people who direct learning to younger people in class.

5. The length of classes is very long (2 1/2 hours average); older people would prefer 1 1/2 hour to 2 hour classes (Hoffman, 1980).

Art programs, however, do exist, have been tried, and have met with enthusiasm and satisfaction by older people. The concept of life-long learning—that learning goes on throughout life, and certainly after retirement, has provided exciting programs in art for older people (Hoffman, 1980).

The State of the Art

At specially appointed times, older adults gather in classrooms, activity and recreation rooms in community centers, retirement communities, churches and schools to explore and toy with visual arts media. They experiment with techniques, become acquainted with the "tools of the trade," in order to create and produce anything from "deathless art" to kit craft products. It is agreed as a quasi-paradigm by art educators, art therapists and artistic/instructors, that artistic pursuits are beneficial for all people; old as well as young. There is no argument here; we in the business would all agree, but perhaps for differing reasons. However, when designing art programs for older adults there are exceptional issues that extend beyond the usual missions, encompassed in the objectives of most art
programming; considerations that may only be responded to through a close examination of these learners, and the realities of their lives.

Manual Barkan, in speaking of curriculum stated:

Curriculum is the meeting ground on which the educational institution and the student come together; . . . [it] is the arena where on the one hand, the institution offers selected and contrived activities which it judges and predicts will have educational value, and where on the other hand, the student encounters selected activities, derives whatever experiences he does from them, and achieves whatever values which might accrue. The values may or may not fulfill the predictions of the Institution (Barkan, 1966).

Before a cogent and effective curricula for art education with older adults can be recommended, it is necessary to first consider ways in which art functions as an activity to enhance pleasure, self-awareness and communication. While the value and meaning of the arts and artistic production extend far beyond these instrumental boundaries, the older person who has the ability and time to embark on new leisure experiences may have much to gain. As people age in our culture, opportunities for pleasurable experiences progressively diminish and creative art-learning may increase the opportunities for joy in the older person's life—no small matter. When an arts facilitator enters a beginning arts class for older adults, he is confronted with a sea of eager mature faces, often expectant and enthusiastic. The real needs, fears and deficits of these students may go unnoticed, and the teacher may wonder why it was that only two or three students out of 10 or 15 really "sparked" and were challenged—the rest either having dropped the class or performed in a perfunctory way at best.

The overt and latent realities of the fugitive ecology of the
living system here called the art class, are complex and diverse, and until recently have gone unexplored. Some important questions have not been answered:

1. What are the various realities and natures of the older adult art learner; the strengths, weaknesses, inhibiting factors and compensatory characteristics that make successful creative engagement more or less likely?

2. By the same token, how are educative missions articulated and borne out in curricula for the older adult?

3. What intervening strategies have been attempted in programming for the elderly, in order to meet the needs of the older student?

4. If curriculum is "the meeting ground on which the educational institution and the student come together" as Barkan suggested, what might the special nature of art education content be in a class for older adults?

5. What is the role of the "teacher" and how does this role differ from the more usual role of educator of young students?

6. What kind of learning seems to be most useful, crucial and satisfying to the older adult in contrast to the educative missions with younger art learners?

The Nature of Aging. Multiple Factors That Contribute to the Older Adult's Reality

Every age has its problems and in perspective the particular problems of the elderly can be viewed as no smaller or greater than problems faced by all people at various stages of life. Failure of adaptation at any age under any circumstances can result in a physical
or emotional illness (Butler, 1975). Why then, in the words of one
writer is "America one of the worst countries in the world in which to
grow old?" (Gornick, 1978). A review of the literature repeatedly
suggests that the cause for this phenomenon is due to a special
prejudice that is perpetuated through myth, media, attitude held
equally by young and old alike. It is based in part, on the American
love of youth as well as the predisposition to equate human worth or
value with productivity. The older adult has been culturally and
socially victimized due to these prevailing attitudes. The older adult
as a second class citizen is considered to be non-productive,
unattractive, non-sexual, non-consummatory, inflexible, lacking in
vigor, dependent, falling in health and sensory acuity (Johnson,
Williamson, 1980).

For this reason, older adults are often viewed as deficient people
suffering the same stigmas of other marginal groups. To a greater or
lesser degree, older adults have internalized these perceptions
consciously and unconsciously and often suffer crisis of identity and
self-esteem (Townsend, 1971). Plagued by the compounding of real
losses to their personal integrity many older American adults are
functionally handicapped. While there are many reassuring exceptions
to this rule, the preponderance of older adults in our society are
beleaguered and burdened by a set of interactional degenerative crises.
These include all health, death of loved ones, loss of the work role
that would render younger people equally depressed and anxious if they
experienced these events in such close succession.

In order to gain a realistic picture of aging, a few investigators
In the 1960's began responding to the paucity of information by studying healthy old people. Community resident and socially autonomous elderly people were examined from a wide range of research perspectives. The National Institute of Mental Health undertook collaborative studies over an eleven year period. The findings were surprisingly optimistic and reinforced the hypothesis that what had heretofore been called aging, was indeed, disease (Butler, 1977; Lewis, 1977). Decreased cerebral bloodflow was acknowledged to be the result of arteriosclerosis rather than the inevitability of aging. Healthy men of 71 years of age presented brain physiology and intellectual functioning comparable to those 30 to 40 years their juniors. There was evidence of slowing in speed and response in thinking and problem-solving, but importantly this correlated with environmental deprivation and depression as well as physical decline. The elderly were found to experience the same psychiatric disorders as the young, with similar genesis and structure. Individual adaptation and survival appears to be associated with the individual's self-view and sense of personal control and usefulness, as well as continued good health.

Activities such as the creative, expressive arts have been identified as particularly valuable in heightening a sense of self among all members of society, including those who are older adults (Chafetz, 1976; Jones, 1976; Hoffman, 1980). In the latter stage of life, the variances in approach to life are greater than at any other time (Kastenbaum, 1964). It is as though the collected experiences or "ways of being" are concentrated and distilled. Those who have been self-determining and exploratory are still free, despite the
vicissitudes of aging. Those who felt powerless and fearful in their approach to life continue to feel this way, but to a greater degree. The power of prior influence such as life-orientation patterns seem to guide the quality of ensuing life, until death (Havighurst, Newgarten, 1973).

This researcher has been impressed with the human drive for dignified survival, as it becomes visible in the bodies and personalities of old people. A strained nobility can be detected that is the result of efforts to maintain personal control and personal dignity, regardless of successful life adjustment. In recent years, awareness of the specific problems facing older citizens has been transformed into an active and specialized interest in the older adult as they search for renewed meaning through continued learning in the arts. As an art therapist and art educator, the role of visual arts activity for older adults has particular interest for me.

Through integration of theoretical information found in the literature on aging, creativity, stress, control, visualization and imagery and art education, this study will examine the problems of successful creative engagement in the older adult art student. This study will examine if, and to what degree, relaxation and visualization training can ameliorate these problems.

The Problem

The satisfaction achieved in art-learning processes among older adults can influence the degree to which the art learner continues to pursue art educative experiences as art activities outside the classroom. In recent years, studies in art education for adult and
older adults have demonstrated that special approaches and methods be generated to meet the needs of the older adult art student (Hoffman, 1980).

It has been suggested too, that curricula specific to the needs and wants of older people require further refinement (Sunderland, 1974; Hoffman, 1980; Jones, 1976; Fitzner, 1974). By having a subjective window through which to look at their worlds, in this case through visual symbol-making, we may gain a deeper understanding regarding the concerns and significant issues that mirror the life-meaning in older adults. With this knowledge, it may be possible to begin to design art experiences with greater sensitivity and relevance to older art students.

The older adult in our society in the terminal stage of life, is considered to be living in the "epoch of crisis" (Erikson, 1959). Loss, continual decline, and bereavement are common realities that are experienced repeatedly in the last stages of life, when people are retired, often living alone, and seeking meaningful activities to fill their days; a raison d'être to stay alive. Responses to these life crises often take the form of stress (Lazarus, 1966). The stress responses to life crises accompany these people into the activity programs they engage in and affect the way they are able to learn and perform. Among these activities designed to add pleasure and purpose to the lives of our aged citizens, are classes in the visual arts. In these programs, like all creative expressive arts education programs, there is the tacit expectation that learning members will perform specific tasks and engage in specific processes. These would include:
1. Identifying a method or style to express the idea through media manipulation;
2. Organizationally integrating elements in the work in progress;
3. Refining and correcting elements in the work;
4. Synthesizing and re-integrating elements in the work;
5. Testing and verifying the work toward completion (Guilford, 1965).

The older adult entering the art education setting may be more or less able to meet these requirements due to self-esteem, life satisfaction and independence levels.

Stress literature stipulates that stress response activate protective adaptive adjustments as a defense against a perceived threat to the organism (Levin, 1970; Scotch, 1970). These adaptive behaviors are characterized by dependence upon defensive protective postures such as:

1. Reliance on known solutions or practices;
2. Pulling in;
3. Fleeing or hiding;

Creativity literature states that in order to perform optimally in situations that need creative solutions, the following personal characteristics are required:

1. Ability to generate novel or unique solutions;
2. Openness to remote possibilities and divergencies;
3. Ability to risk failure;
4. Ability to tolerate ambiguity;

It is, therefore, hypothesized that the behaviors or postures generated by stress are antithetical to and incongruent with the behaviors or postures required for creative problem-solving. Taken a step further the stress reactions of the older adult art-learner are inhibitory factors to the open, fluid, exploratory requirements in art-learning. This dichotomy once perceived by the older learners, may add to their level of stress and make it more unlikely to act in characteristically creative ways.

Given this dichotomy or contradictory set of requirements and behaviors, this study will test the effectiveness of progressive relaxation and guided visualization training in reducing stress responses, and enhancing self-fulfillment and a sense of accomplishment. This will be accomplished by stimulating past experiences, fantasies, memories by tapping the vast experiential and memory storehouses within each member's Inner life. Developments in visualization and Imagery techniques have been developed to aid individuals in accomplishing this mission by guided Imagery experiences and exercises:

"Visualization...is a set of concepts and techniques drawn from historical as well as contemporary sources, in every aspect of life, that seek to reinstate the reader to an understanding of the nature of his visual processes and their importance in his life. Visualization is the other side of human nature, the preventive darkness, the emerging non-rational flow, the connection to the source, the artist's inspiration...the door to the fountainhood." (Gerrard, 1975, In Samuels, 1975)

These visualization exercises in conjunction with psychotherapy (Singer, 1975) and the personal growth movement, as well as behavioral
clinical practices (Samuels and Samuels, 1975) indicate that change and healing can be achieved by employing visualization and imagery scripts (Singer, 1974). When integrated into existing forms of practice, guided imagery and visualization can diminish symptomology and enhance personal growth (Singer, 1975). The psychological as well as physical concomitants of late life stress may not be reversed, but human learning and adaptation through perceptual and additional training may represent a modus vivendi. Creative solutions or inspirations for creative work have often come about through spontaneous visual images, imaginings or daydreams. It is therefore further hypothesized that the older adult student of art, when provided methods for visualization and imagery, will likely enhance their creative performance by practicing visualization and imagery techniques, which stimulate ideation through evocation of stored material such as past experiences and remote memories.

**Purpose of the Study**

The purpose of this research was to study the behavior of older adults in senior citizen community center art programs:

1. By observing their styles of accessing help and support;
2. By classifying trends originating outside the classroom that are manifested in their art products and classroom behavior;
3. By measuring the effect of a visualization and guided imagery workshops on stress reduction as reflected in the production of graphic narratives (pictograms);
4. And by describing demographic characteristics (attribute variables) of the participants, and their correlation to the graphic
narratives (pictograms);

5. Integrate the interpreted data with classroom observations and case studies, to provide a richly interwoven examination of the nature of realities of the subjects in the study.

**Basic Assumption**

The underlying assumptions of this study are that:

1. Late life experience is often fraught with pain due to bereavement over losses in relationship, health, energy, logos, socio-economic status and work role (Butler, Lewis, 1977);

2. That the above mentioned phenomena cause stress in the older adult (Levin, Kahana, 1967);

3. In stress adaptation, depressive stances of "closedness", inability to risk, withdrawal, dependence on practiced defensive patterns, conformity to external norms, are protectively mobilized (Lazarus, 1966);

4. Older adults seeking continuing education in art, are doing so in order to: a) add interest to their lives; b) develop methods for communicating inner realities; c) develop skill artistically; d) add personal meaning to their lives through creative endeavors; and e) leave a legacy that extends their impact after death (Chafetz, 1975; Butler, 1977);

5. That entering a school environment with perceived expectations and external criteria may itself constitute a stress factor to older students (Singer, 1974);

6. That stress inhibits creative capability;

7. Visualization and progressive relaxation training may reduce
stress responses and strengthen self-awareness and restore a sense of personal control (Singer, 1974);

8. Reduced stress responses enhance the potential for creative behavior;

9. Enhanced potential for creative action increases the pleasure and self-fulfillment in art-making processes;

10. That the drawings manifested by older adults, as with people of all ages, are indices of their perceptions, their life views, their concerns and inner realities (McFee, 1959; Lowenfield, 1939; Wilson, 1981; etc.). If this is so, then it follows that the subject, style, complexity of story and details in the pictogram may reflect the state of being and concerns of the older person and may add richly to qualitative dimensional data about older adult art students.

**Definition of Terms**

**Art Education** -- theories, procedures and curricula that guide the teaching of art -- methods and activities that comprise art instruction; and the profession where the art-maker, art work, art viewer and art facilitator are ecologically connected.

**Art Educator** -- that person whose business it is to teach others about making art, responding to art and understanding the artist and his role historically.

**Arts Media** -- those materials that are ordered and structured by the art-maker in the process of creating a work of art. For example, clay, paint, ink.

**Artifacts or Artistic Products** -- those objects that are created by
students of art in their attempts to master techniques.  
Creative engagement -- based upon research in the psychology of creativity (Wallas, 1926; Guilford, 1967; et al) the characteristics of openness, tolerating flux and ambiguity, risk-taking, etc. through the stages of ideation, incubation, refinement, elaboration and verification.

Guided Visualization and Imagery -- the structured and practiced exercising of an individual's capacity to imagine and visualize both likely and improbably events as therapeutic ends; stimulating the memories and associations of a lifetime and juxtaposing them through imaginative manipulation (Samuels, 1975; Samuels, 1975).

Older Adult Art Student -- people over 55 years of age who are retired, on a pension or social security and identify with those cohorts who participate in activities at the Community Senior Citizen Program.

Progressive Relaxation -- a method of relaxation developed to counter stress by relaxing skeletal and muscular body systems. Used for reduction of physical and psychological symptomology (Jacobson, 1938).

Stress Factors -- those critical life events that are considered to be a threat to the integrity of an individual. Death of spouse, illness, loss of work role, etc.

Stress -- the organism's defensive, adaptive response to stress factors, the fight-flight response, increase of adrenalin, change in blood pressure, depression, withdrawal, rigidity are examples of human defensive adaptation.

Participant/Observer -- individual as researcher who enters a naturalistic setting to join the emergent and unfolding environment.
At once a part of the group and also a documentor of the emergent patterns and phenomena, the participant observer strives to maintain objectivity, while also experiencing the realities from within the context of the setting and its members.

Limitations of the Study

There are many identifiable phenomena in the living system of the art classroom that demand close scrutiny. Among these phenomena, specific behaviors might be significantly linked to levels of stress, such as verbalizations of students to one another and student to teacher. While the measurement of these phenomena would strengthen and enrich the study, the researcher has chosen not to do so in this study, since the complexity of meanings would prove to be too cumbersome to measure. The observable behaviors that I chose to attend to on the one hand strongly imply interest, success and satisfaction or on the other, avoidance, frustration and dissatisfaction. In follow-up studies, these other phenomena will be subject to investigation.

The nature of art education classes for older adults have inherent weaknesses and unpredictabilities. Among these are the ongoing nature of the classes. Unlike continuing adult education courses that are temporarily designed in a ten or fifteen week format, with a beginning and an end, Senior Citizen programs are continuous with new members entering and some old members leaving unpredictably. This causes a fluctuation in class size. Attendance was often spotty due to chronic illness, problems with transportation and bad weather conditions which affected the older adult student's ability to attend class on a regular basis; and planned vacations and trips, chronic illness and death may
also reduce class participation. Transiency of the population is a normal condition of art education classes as well as all life-long learning settings for older adults, and as such is representative. For this reason, transiency will not affect the external validity of the study. To account for the weaknesses of internal validity caused by transiency, the researcher conducted the experiment in seven classes with an identical experimental design. The randomness of those 12 weeks make them representative of what would be found after the long term.

The study was conducted in a 12 week span. This is admittedly a very short period of time relative to the length of conscious existence of each subject. However, this time frame is representative of many educational curricula where learning and training is accomplished.

The workshop was conducted by the researcher rather than trained facilitators to insure that the curriculum and not the personality of the workshop leader was attributable to performance change. This may weaken the validity of the study, because it will leave doubt as to whether the success or failure of the workshop was because of the curriculum or the personality of the workshop leader, the researcher. Contamination notwithstanding, the complexities of training a workshop facilitator in the nuances of visualization and guided imagery, coupled with the importance of maintaining ethnic and social neutrality have convinced the researcher to function as workshop leader. A nonbiased observer was present at the intervention workshops to minimize such bias.

Due to subject attrition, the total number of subjects were
reduced from 60 to 31. Since this kind of shrinkage was anticipated, the groups were pooled statistically to insure a significant number for generalizability of resultant data. However, even with this employed strategy, the statistical results were not significant enough to make generalizability to all senior center art programs, but rather must be looked at as descriptive and representative of this group of people only. To conclude, the visual narrative pictogram instrument employed is a strongly qualitative or "soft system" with richly interpretative dimensions. Objective accuracy and consistency was strived for in the scoring, but the nature of this kind of typology must be approached with an acceptance or acknowledgement of its qualitative interpretative style.
CHAPTER II
SEARCH OF THE LITERATURE

Stress Factors in the Aged

It may not be surprising that contemporary knowledge is vague and confused concerning the obscure and seemingly inscrutable process of aging and of creativity. We stand in awe of both, fearing and respecting each, wishing we could defeat the one and enhance the other. The one is seen as darkness; the other as light. (Butler, Robert, 1967)

In our technocratic culture, the older adult is no longer a producer and no longer a consumer. For this reason, as well as our societies' idolatry of youth, the older people in our culture are continually devalued and ignored. Many older people perceive this devaluation and internalize it. This acceptance can precipitate depression among millions of people.

It is well known that the incidence of depressive illness tends to increase with age and that suicide become a progressively more frequent occurrence with advancing age. (Kastenbaum, 1969)

While Kastenbaum has pointed out that the incidence of depressive illness tends to increase as people age, and suicide occurs with greater frequency with advancing age, it is not as well known that less profound forms of depression are endemic to old age. Depression in the aged frequently takes a form which is somewhat different from that ordinarily found among younger individuals; while younger people exhibit depression by apathy, the aged exhibit it as self-defeat, and as a distaste and anxiety regarding the socially predicted and irrational fears of aging (Kastenbaum, 1971).

In considering the factors that lead to depressive states in the
aged, much of the literature focuses upon the stress that is produced through "loss". In old age, it is common for people to sustain the following losses within one decade:

a. loss of familiar home and neighborhood;

b. loss of job and work identity through forced retirement and social security mandates;

c. loss of spouse;

d. loss of significant members of their emotional support system due to death and/or relocation;

e. loss of health due to terminal decline, including loss of energy and vigor (McKenzie, 1980).

Depression is the number one mental health problem of the post-retirement generation. Being "old" in our society is usually accompanied by acute stress, where self-concepts of health, usefulness future, sex, love and survival time and energy are at their lowest ebb (Morgan, 1981).

Since the aging process usually involves progressive loss of love objects and of highly valued functions, such as sight and hearing, many of the problems of the aged can be thought of in terms of this single stress concept of loss.

Levin (1967) has described the losses of late life as very significant to the health and equilibrium of the aged, and that it is not uncommon for the older person to slip both mentally especially after the death of a spouse, factors which figure significantly in the stress reactions of the older adult.

Levin (1967) describes stress as an attack or threat to the
integrity of an organism. "An external force producing discomfort, pain, injury, criticism or hostility."

Stressors can also be expressed as external phenomena that endangers the integrity of the Individual. Stress may be manifested through defensive and protective adaptations which are mobilized to regain balance and comfort.

The aged, as claimed earlier have experienced numerous threats to their sense of well-being, both physically and psychologically. These are compounded by socially negative attitudes perpetrated by our culture. The concepts of growing old are given negative value by younger generation, and tend to exacerbate the trials of the aged (Kastenbaum, 1971).

Social isolation is a state endured by many old people:

The greater and lesser degrees of neurotic behavior resulted when Insecurity and poverty defeated the individual's attempt to live up to the expectations they made upon themselves. Furthermore, the psychological correspondence existing between economic insecurity and loss of love as indicated by downward social mobility, has been regarded as stressful (Hollingshead, Redlich, 1953; Parsons, 1949) particularly in societies assigning high value to achievement (E. Gartly Jaco, 1970, p. 218).

In addition to the broad social factors, Jaco (1970) suggests further causes of stress for people in general, for the aged particularly. The stress of Isolation may cause psychopathology such as manic depressive psychosis, since the reactions to reduced social contact may take many aberrant forms.

**Loss of Family Unit**

The disrupted family group has been studied extensively as a major source of stress. The older adult most assuredly has
experienced such disruption due to death, children's remoteness geographically. This social isolation from family in our age of mobility, has robbed older adults of the important role of mentor and leader in the family structure (Kastenbaum, 1971).

In stress literature, a numerical hierarchy has been assigned to the various life crises that cause debilitating stress responses in people. They appear here in order of severity and without exception represent many of the events experienced in later life by old people.

1. Death of a Spouse
2. Divorce
3. Marital Separation
4. Marriage
5. Death of a close family friend
6. Major personal injury or illness
7. Fired from work
8. Retirement from work (Holmes, 1967; Rahe, 1967).

The discontinuities in the phase of "late maturity" which encompass loss of social status, implied by retirement and widowhood, the concept of adaptive disengagement (Cummings and Henry, 1961), breakdown in channels of communication and the interruption of living routines through forced dependency (Williams and Jaco, 1958) and role obsolescence and bereavement (Volkhart, 1957) have a combined "assault" effect upon the older adult and influence their sense of well-being through stress reactions to these "life-erosions."

Erikson (1959) in discussing the psychological issues identified in the life cycle used in term "crisis" to refer to any state of
development in which the individual undergoes a decisive encounter with his environment (E. Erikson, 1959). Difficulty in achieving successful adaptation at a time of crisis leads to emotional disturbances which often take the form of depressive reactions. Since old age usually requires major new adjustments to life changes, one can also think of this period as one of crisis.

Creative Functioning

"All man wants nowadays is a womb with a view."

Ashley Montagu

Robert Butler (1975) stated:

"the old must clarify and find use for what they have attained in a life-time of learning and adopting; they must conserve strength and resources where necessary and adjust creatively to those changes and losses that occur as part of the aging experience. The elderly have the potential for qualities of human reflection and observation which can only come from having lived an entire life span. There is a lifetime of accumulation of personality and experience which is available to be used and enjoyed (Butler, 1975, p. 2).

Creative action necessitates a shift in accustomed patterns. As human beings we tend to seek stasis; to remain as we are and continue in our familiar patterns of the usual. For those who live more creatively or perform more creatively, a tolerance for ambiguity and flux is necessary. When considering issues of creative behavior in the classroom and most particularly in the art classroom for elderly adults the creativity question is significant and bears close examination. It may be profitable here to reconsider Jaco's claims regarding the causes and effects of stress as they relate to the art classroom.

Jaco (1970) describes social precipitating factors or
precipitators as elements in social acts of which an individual becomes aware, by being required, compelled or obliged to cope with or adapt to. This accelerates a demand on him to adapt, readjust or at least to cope with the demand and thereby induces stress (Jaco, 1970). In senior citizen programs, the art classroom's demands are tacitly conveyed to the participants. These pressures accelerate a demand on the individual students and thereby induce stress. When these predisposing elements of the social structure represented in the classroom confront a predisposed member with a crisis, threat or disturbing force to the self or ego, such as the felt threat of an art exercise or problem that the class member feels obliged to solve or respond to, but feels inept or unable to cope with in terms of defenses, a stressful reaction is precipitated. Defense mechanisms will then be set into motion; for example, in the art classroom, this may be evidenced by stereotyped or copied schema or content, as well as avoidance or inability to come up with an idea or theme.

If an individual lives in a culture that places great value on competitive excellence and this value is internalized or given external sanction by the reward systems of the culture, the fate of his competitive striving forms one of the antecedent bases of threat appraisal. If, on the other hand, the culture de-emphasizes this value in favor of affiliative social relations, the fate of such relationships is likely to be a key factor in the reduction of perceived threat (Lazarus, 1966).

The ecology or sociological reality of the teaching-learning environment has tacit performance Imperatives inherent in the nature
of the setting. They are: 1) to develop skills; 2) to learn to use tools in specific ways to move toward the completion of art tasks; 3) to bring ideas or concepts to the problem and express and reflect these self-same concepts in visual graphic form; 4) to frequently meet tacit stylistic and aesthetic standards and sensibilities provided in cues by the teacher/facilitator; and 5) to perform adequately so as to be in good standing and "cut the mustard" with self and fellow students. These expectations can be perceived as threatening and ego deflating for those whose self-esteem or egos are vulnerable to begin with. However, one common educational objective regardless of the subject field, is to help each person develop his mind to its fullest potential to educate him to live effectively in a changing world; in other words, to live creatively.

**Creativity: Definitions and Conceptions**

Creativity has been defined by educators and psychologists at various times and in various ways. Historically, it was not until the middle of the 20th century that educational research began to identify creative potential in terms of human behavioral characteristics. They attempted to substantiate a hypothesis that creativity, whether applied in the arts or sciences, had common attributes.

A pervasive and overriding concern for illness and pathology had caused psychologists to ignore the components of health and psychological vitality in human behavior. It was in the 1950's that the humanist movement in psychology adjusted their focus and attempted to define that state which is present in health, as opposed to illness (Barron, 1968).
The ability to permit oneself to become disorganized is, in my judgement quite crucial to the development of a very high level of integration. A person may be said to be most elegant and most healthy when his awareness includes the broadest possible aspects of human experience, and the deepest possible comprehension of them, while at the same time he is most simple and direct in his feelings, thoughts and actions (Barron, 1968, p. 121).

Certain facts concerning temporary upset and agitation in especially healthy or potentially healthy persons can be explained in terms of the creative act and is necessary in order to achieve integration at the most complex level. A certain degree of discord or disorder must be permitted into the perceptual system if a more complex synthesis is to result. This is likewise mirrored in the Kreltler's (1976) cybernetic theory of statis-excitation.

At some period in life, there arises for many people, particularly "Open" or "Internally oriented" types what might be called "the crisis in belief," in which it becomes necessary to re-examine the basis of one's religious or philosophical beliefs, in order to come to some understanding of what the universe is all about and what life itself signifies. The more energy individuals have at their disposal, the more fully they will become committed to the most complex possible integration of these issues.

It is often during the last stage of a human being's life, in old age, that an objectivity and vastness of sweeping perspective can be realized, as Erikson (1959) suggests in his developmental studies.

Sidney Parnes (1967) said: Creativity is the result of knowledge, imagination and evaluation. Without knowledge, there can be no productive creativity. Merely having knowledge, however, is like a kaleidoscope—fragmented, bits and pieces that have no
pervasive form or cohesiveness. Knowledge becomes productive and meaningful only through a structural organization—the rearranging and recombinining of the pieces into new formations and new patterns. In the mind these new patterns are "ideas." Too, the effectiveness of creative productivity also depends on the development and evaluation of embryonic ideas into usable ideas. Without knowledge, imagination cannot be productive. Without imaginative manipulation, abundant knowledge cannot help us live in a world of change.

A Psychoanalytic View of Creativity

According to the psychoanalytic model, intelligence is viewed as a form of energy and relates directly to concepts of creativity. Psychoanalytic theory conceives of the human sexual drive as the underlying force of energy that provides a source for power motivationally. However, it is seen as most difficult to control since it is perceived as an uncontrollable desire. Freud would grant that the ability to symbolize—to approximate images of reality, is a peculiarly human characteristics. Creative energy, in this case is seen as a sublimation of sexual energy. In its most intelligent form it is free from domination by instincts. Barron (1968) suggests that in the most elegant of cases, this synthesis involves a tremendous interpretation of symbols drawn from our sexuality; our philosophy and the meaning of our work, with complex over-determination of actions and feelings which are themselves expressively simple.

Lawrence Kubie, a proponent of the psychoanalytic approach believed that the creative process did not so much add to already established data, but rather uncovered new relationships among both
new and old data (Kuble, 1958). Thus, creativity implies invention. Kuble believes that the development of new perceptions and processes occur by placing old facts and principles in new combinations and then, uncovering through them still newer facts in newer combinations. Thus, the process of synthesizing new patterns out of data whose interdependence and mutual relevance had previously gone unnoticed and unused, comprised creativity for Kuble. Achievement of this end requires cogitation and intelligence. Kuble describes cogitation as a shaking up of old associations—"rolling the bones" of one's ideas, memories and feelings and then placing them in a new order so as to generate new combinations. He likens intelligence to a self-critical retrospective awareness of choices from among unanticipated combinations and the choosing of significant new patterns. It is the sum of these steps which constitutes creative activity for Kuble.

Freud postulated that man was motivated by unconscious sexual and aggressive impulses, caught between fulfillment of these drives and societies' harsh controls. He viewed man as suffering and discontent due to the incompatibility of these opposing forces. Furthermore, he believed that health adaptation, or "maturity", produced moderate pleasure without excessive societal punishment. (He was obviously unaware of, or oblivious to, the joyful "rush" experienced at the conclusion of a successful creative experience.) A series of defense mechanisms formulated the unconscious reconciliation of opposing vectors. A defense mechanism is considered successful if it facilitates the expression of these drives in socially acceptable ways, while it is considered unsuccessful if it leads to maladaptive
or psychopathological behaviors.

According to Freudian analytic constructs, creativity arises out of a conflict of "libidinal" energies injurious to society. An excessively negative explanation of creativity is further described in Freudian terms as a behavioral manifestation of the defense mechanism of sublimation; the unconscious process by which the individual transforms his sexual or aggressive energies into culturally approved behaviors or actions. Accordingly, artistic efforts depend upon sublimation in order to render the most out of one's impulses within the existing social environment. As such, creative behaviors like those exhibited by productive artists represent a grand compromise—"the spoils going to the victor are the maximum pleasure and minimal punishment capable of being achieved." (Bloomberg, 1973)

Freud contended that the creative person abandons reality in favor in fantasy in order to provide an outlet for his unsatisfied unconscious energies. As such, he likened this process to a continuation of play begun in childhood. The playful world of fantasy is dependent upon indulgent permission of erotic and aggressive impulses, while also enjoying social acceptance. Freudian theory did not attempt to examine the issue of whether creativity and normality are in the same or opposite camps. Freud's disparaging or unsympathetic view of creativity apparently indicates that his sympathies lay with the latter—that creativity was child's play, and a sick perpetuation of infantile behavior. He viewed creative "play" with condescension; admonishing the artist-creator not to waste his potential effectiveness by avoiding rational thought and deep
commitment to a job—in other words, get on with serious business—(God forbid if the artist was enjoying himself). Creativity was seen as a mere mechanism for tension-release without the ability to monitor for reality testing (Bloomberg, 1973).

More recently, alternate psychoanalytic explanations of creativity have been articulated by Kris and Schafer—ones that do not trivialize creative processes as Freud did. Regression in the service of the ego is a perspective developed by Kris and Schafer. Their construct suggests that control and flow into the conscious realm of unconscious material is no longer exacted by the ego. Creative behavior is 1) the uninhibited expression of previously unconscious memories, fantasies and archaic impulses, and 2) a rational control employed in order to manipulate these elements in the solution of complex problems. The ego, that rational element, can maintain the power to control threatening impulses. In this way, the Id (instinctual drives) neither overwhelms the ego, nor is sealed off from consciousness. The ego, using regressive mechanisms which are chaotic and irrational, are in fact, constructive to problem-solving by directing individuals away from harmful or pathological action (Kris, 1952). In both concepts of sublimation and regression in the service of the ego, the Id surfaces during creative involvement.

Kuble (1958) offers a third explanation. There is an organizational role of the pre-conscious in a state somewhere between consciousness and unconsciousness. The Id represents those inflexible, repetitious drives which are uncontrollable and antithetical to a free-flowing open posture necessary for creative invention. The powerful sexual
and aggressive id drives the individual to act almost without choice where behavior becomes need-determined. Creativity, like play, requires a freedom from overpowering drives and a sense of will or choice in order to consider alternative solutions. All of the theorists described here are in basic agreement by postulating that motives for creative action emanate from a well-spring beyond our awareness in a pre-conscious or unconscious realm.

**Association Theory**

There is very little resemblance between the psychoanalytic explanation articulated above, and that of the association theory proffered by Sarnoff Mednick (19620. From Mednick's formulation or constructs, a new body of creativity research surfaced which was indebted to the work done in stimulus-response psychology originally. In this theoretical model the creative person solves problems by associating and juxtaposing elements heretofore unrelated to one another—in other words, creativity is the novel organization of unusual or remote associations to a given stimulus. The associative hierarchy, was operationally developed as a system to explain that creativity is the distribution of an individual's associations around ideas. A peaked hierarchy exists when many stereotyped responses are available but unique responses are not. A level hierarchy on the other hand exists when there are more collective rare or uncommon responses over a longer time period. Associative theory stipulates that creativity is displayed by an evenly balanced, or flat associative relationships. This system, unlike the psychoanalytic one is amenable to research because of its two dimensions: 1) total
number of associations and 2) its uniqueness of associations.

Mednick (1967) along with Guilford (1963) and Yamamoto (1965) make a clear distinction between creative thinking and original thinking—utility being the decideratum. They believe that many original or unique expressions are made by the mentally ill or retarded, but lack applicability or utility. Truly creative production is useful.

Achievements of creative solutions are generally accomplished with great speed and probability by harnessing requisite numbers of associative elements into ideations. Serendipity, similarity, and mediation are those methods by which Mednick believes creative problem-solving is achieved. Similarity, or the reappearing patterns and overlaps of stimulus elements, and mediation, or how the individual utilizes these requisite associative elements as the emerging in building blocks which result in the construction of new combinations of associative's elements, become the basis of creativity. It is Mednick's opinion that there are some people whose personalities are more likely to tolerate or seek these processes.

Associative theorists have also agreed that warm-up and training can indeed enhance creative behavior in remote associative performance. By accounting for functional fixedness, or the tendency to rely upon one very strong associative response, the likelihood of increasing and generating new remote associations diminishes, thus lessening a creative solution. For this reason, a warmup session should serve to arouse greater quantities of elements to a requisite problem. Parnes (1967), has developed highly organized sets of
exercises to facilitate and strengthen creative performance. From exhaustive studies on creativity training and the result of 60 research summaries in two compendiums of Research on Creative Imagination, Parnes' conclusions are significant.

1. Creativity can be deliberately enhanced.
2. Creative problem-solving courses can measurably improve average people's ability to produce good ideas; by this I mean unique and serviceable solutions.
3. A systematic course of instruction in applied imagination can also produce significant gains in personality traits such as confidence, initiative and leadership potential.
4. Those people taking creative problem-solving courses showed substantial gains in quality of ideas on 2 tests (Parnes, 1967).

**Humanistic Theory**

In prior claims, I set forth the tacit expectations within classroom environments which cause felt stress to the students regarding risk-tasking, external judgement and skill requirements.

**Blocks to Creative Action**

Carl Rogers (1954) in discussing the characteristics of adult valuing believes:

1. The majority of the individual's values are frequently outside the self;
2. The locus of evaluation frequently lies outside the self;
3. Conceived preferences are established and internalized on the basis of the degree to which these bring love, acceptance and esteem;
4. And therefore are weakly related to personal processing of experience;

5. Since these preferences or values are not open to personal testings or evaluation they are inflexibly and rigidly adhered to;

6. Without testing, these held values contain basic contradictions and cause conflicts that cannot be resolved.

Because the individual has relinquished the locus of evaluation to external influences, he has lost touch with his own valuing process resulting in feelings of insecurity and threat, making creative action difficult at bests, impossible at worst.

Enhancements to Creative Action

Ross Mooney in describing creative possibilities in human beings provides behavioral touchstones:

The creative person seeks to extend his experiencing through holding himself open for increasing inclusions. This is evidenced by an inclination to take life as an adventure and a becoming, by a curiosity and willingness to understand what is going on in himself and related aspects of the environment, by a desire to get out to the edges of conscious realization and to feel a way into the unknown, by an interest in new ideas and fresh perspectives, by a spirit of play and experimentation (Mooney, 1979, p. 231).

By focusing his experiences through self-differentiation and self-realization, the creative person takes the courage to be an individual even when his values run counter to the majority. Creative processes also require that the individual manage his actions through discipline evidenced in the refinement and mastery of materials and tools; to stick with baffling or frustrating problems. Creative people seek to derive significance from experiencing through dependence upon esthetic forming—an insistence upon harmony of form
and function, by a trusting of feelings to guide his way through experience, by a deliberate nourishing from unconscious sources.

In conclusion, the humanistic view of the creative qualities in human beings that are prerequisites to creative action are that the creative person must: 1) feel open and friendly to the universe; b) believe in himself as a legitimate and necessary center of his experiencing; c) have faith that what he can consciously do can have a worthwhile influence on his universe; and d) feel comfortable in thinking esthetically, i.e., with sensitivity to structural harmonies in his experiential formings-and-flowings.

The Relationship of Stress Adaptation to Creativity

In examining the relationship of creativity to the older adult art learner, often inexperienced in "schooling" after a 50 year lapse in formal learning, there is frequently a stifling or mistrust of the very processes articulated above, out of fear of failure, and unfamiliarity with the "rules." This resultant felt stress causes rigidity and further discourages the ease and flow and fluidity so necessary for the creative "juices" to flow. These people, rather than turning inward to seek information and values, close off their inner realities defensively.

According to Cummings, (1961) and Henry (1961), older adults when perceiving threats, act in a restricted way which contribute to depressive or passive stances. These are antithetical to the pro-active stances related to the creative functioning as stated earlier. The paradox here is that the older adult may in fact be the most ideally suited individual to embark on creative journeys. They
contain within them a life of collected experiences and knowledge which constitute the requisite inner elements that can be juxtaposed, manipulated, synthesized, as suggested by Mednick (1964). It is hypothesized that their vast lifetimes, sweeping temporal perspectives, experiences and the values and beliefs that were formed by their lifetime of living, comprise these essential elements to be integrated and synthesized (Butler, 1975). Gerontologists have identified a characteristic of old age which is the ability to delay gratification necessary in creative processes. In considering G. Wallas (1926) typology of creative processing, the first stage or preparation, involves the identification of a problem — "a rolling of the bones," as it were. This takes time, and the quality of patience associated with maturity can be a powerful asset for the older adult "becoming" artist when identifying a problem or formulating some kind of tentative solution.

**Humanistic Considerations about Creativity**

Armed with a large storehouse of learned and known elements, ideally the older adult can theoretically entertain remote and divergent juxtapositions such as those described by Mednick in his associative theory (1962)—(when not thwarted by defensive stances). Wallas (1926) second stage is called incubation; the process of surrender of voluntary or conscious thinking, so that the mind can roam freely, permitting the fugitive "primary processes" to take over. In art classroom instruction, this need has not been fully acknowledged or represented in methodology. In art learning for older adults, it may be a crucial factor for productive and satisfying
learning.

To fulfill the appropriate conditions for Wallas (1926) stages of incubation and illumination, it would seem that a person would have to possess the characteristics for creative enactment, as described by Rogers (1954). According to Rogers, people must be open to experience; to extend themselves beyond their felt boundaries of knowledge. They must also be inner-directed; to look within themselves for evaluation. They similarly must be able to toy with elements and concepts. In order that they feel unrestricted, to engage fully in these processes. The environment where creative activity is to occur must insure unconditional feelings of acceptance toward the creative enactor; when external evaluation is absent, psychological freedom and safety facilitate spontaneity, and the juggling of divergent elements (Rogers, 1954).

Abraham Maslow (1959) was concerned with optimal human potential, and articulated a very positive theory relating to creative performance. His primary interest was in psychological concepts of normality hinging on the notion of self-actualization. Here he differentiated between creativity associated with great tangible achievements and the potential for creativity and self-actualization in everyone. Maslow was highly influenced by existentialism and was the founder of the humanist psychology movement. His concept of the "peak experience" has influenced investigations in altered states of consciousness. Describing his subjects in a study on creativity, Maslow provided characterological vignettes:

My subjects had put opposites together. . .so also in my subjects were many other dichotomies resolved into unities,
cognition vs. conation (heart vs. head, wish vs. fact). Duty became pleasure, and pleasure merged with duty. The distinction between work and play became shadowy. But this is precisely what the great artist does. He is able to bring together clashing colors, forms that fight each other, dissonances of all kinds, into a unity. And this is what the great theorist does when he puts puzzling inconsistent facts together (Maslow, 1959, 1956).

The Aged Learner and Creative Performance

There are implicit roles for an art-learner as well as explicit tasks. Ideally, a completed work of visual art is the graphic record of the expressions of its creator. The work reflects the Intuitions, originality and beliefs of the art-maker through the elements of design and media manipulation.

Stephen Durkee states:

Present attitudes toward the aged tend to inhibit (their) artistic expression. When a person enters the minority group of "over 65" (there is a) decline in self-confidence that is likely to hinder the beginning of any new experience. This deteriorating self-image is especially detrimental in art because the result of the art effort is visual and this visual record is exposed to comments and criticisms from uninformed, insensitive self-appointed critics...the aged person is most vulnerable to negative criticism and may discontinue (this experience) because of rejection and ridicule (Durkee, 1969, p. 305 in Kastenbaum).

Fear of risking failure is a major inhibiting factor for older art learners. Fear of external judgement which may lower weakened self-esteem causes premature censure of ideas and visual forms, which is another inhibiting factor (Hoffman, 1980; Durkee, 1969).

In attempts to teach art, creative processes are called upon.

The effectiveness of creative productivity also depends, of course, on the evaluation and development of embryonic ideas into usable ideas. Without knowledge, imagination cannot be productive. Without imaginative manipulation, abundant knowledge cannot help us to live in a world of change." (Parnes, 1967, p. 187).
Older people who have managed to live past retirement have accumulated a storehouse of facts, figurations and beliefs through their life experiences. They amply fulfill the creative requirement of collected knowledge as a necessary pre-requisite for creative action. But this is just the beginning and other prerequisites may be much more difficult to fulfill.

In behavioristic terms, creative behavior is defined as a response or patterns of responses which operate upon internal and external discriminative stimuli represented by things, words and symbols and result in one or several unique combinations that reinforces the responses (Parnes, 1967).

It has been suggested that the researcher involved in creative processes, is in fact "re-searching" perceived anomalies, unanswered questions and identified problems, not necessarily to obtain information. Information, as such, may not be as important an issue in creativity as how one seeks it, accepts it, and processes it. All other things being equal, the more elements one has in experiences, the more new relationships can be developed; the more new relationships there are, the greater is the chance to produce a potentially fruitful one.

Once again, as we see, production and manipulation of fruitful associations in the creative processes require fluidity, freedom and "openness" to experience (D. McKinnon, 1960). For the aged person who is coping with the assaults that aging brings through stress adaptation, these imperatives may be even more difficult to fulfill than for younger people. The processes that make this knowledge
accessible and useful may not be so easily activated.

Arthur Hall (1967) speaks of the psychological processes whereby novel creative works are formed:

We know that the mind uses material from its previous experiences, furnished originally by perception and stored by memory and restructures it according to its own abilities into something new. Sometimes this process is conscious, sometimes unconscious.

The older adult should be a particular challenge to educators in the arts. On the one hand the older adult has the 1) raw material, 2) the collected knowledge of a lifetime, 3) the ability to delay gratification, 4) the detached perspective characteristics of older adult disengagement that could be an enabling factor in creative performance; while on the other hand, the restrictive responses to stress are often disabling factors that make it difficult to engage joyfully and freely in creative processes. It has been established that heredity and environmental factors are inherent in the individual but research suggests that teachers and facilitators can enhance creative potential by helping the individual gain understanding of past influences, including background, habits, experiences, and their effect upon present behavior. As such, the individual begins to perceive him or herself as a creative being and can be rid of internal blocks to creative functioning (Parnes, 1967). Furthermore environmental conditions in the classroom can be arranged to encourage creative functioning. By doing so, external blocks to creative behavior can be reduced, freeing the individual's potential (Parnes, 1967).

Bibliographic searches have uncovered over 40 studies evaluating
programs for teaching students (child to adult) to improve their sensitivity, fluency, flexibility, originality and elaboration and related abilities. Approximately 90% of the total number of subjects, increased their productivity levels significantly through deliberate educational programs (Parnes, 1967).

It has also been established in creativity training literature, that in order to nurture creative behavior, it is necessary to facilitate a person's associative abilities by feeding the brain the fuel necessary for full functioning capacity and then to remove the "brakes" that stop the association mechanism's from functioning naturally and optimally. Associative mechanisms stimulate the sensory impressions that become thoughts. The more units of information that are supplied to the brain, the more interrelationships the brain can create. The quality of associations is dependent upon the quantity and complexity of input. Therefore, the development of awareness is an important element in creative ability and performance (Parnes, 1967).

Since it has been established that older adults, unhampered by illness or dysfunction can continue learning well into the later years of life. They are, therefore, subject to improvement of creative capabilities through structured learning experiences.

Poincare, in speaking of the creative process, refers to the production of combinations that "reveal to us the unsuspected kinship between facts long known but wrongly believed to be strangers to one another." Francis Galton believed that human thought was like a "presence chamber", where consciousness holds court and also like an
ante chamber, filled with ideas that are actuated just beyond the wall of consciousness (Galton, 1969). Many creative artists and scientists discussed their creative breakthrough and there appears to be a common trend that unites their experiences. Einstein envisioned solutions through imagery. He claimed to have discovered the theory of relativity by picturing himself riding on a ray of light (Ghislin, p. 43). Bertrand Russell, philosopher and mathematician stated:

"In all the creative work that I have done, what has come first is a problem, a puzzle involving discomfort. Then comes a concentrated voluntary application involving great effort. After this a period without conscious thought and finally a solution." (Ghislin, p. 43)

The composer Peter Tchlakovsky in a letter in 1878 wrote:

"The germ of a future composition comes suddenly and unexpectedly... It took root with extraordinary force and rapidity..." (Ghislin, 1952, pg. 43)

Max Ernst, painter, stated he worked by excluding all conscious directing of the mind (toward reason or morals)... and the artist's role is to gather together and then give out that which makes itself visible within him (Ghislin, 1952, p. 64).

These descriptions refer to the Incubation and Illuminations stages of creative action described by Wallas (Patrick, 1955). In all the descriptions, there appeared to be characteristics periods of "letting go" which permitted imagery and spontaneous visions to infiltrate the conscious barriers which contain the fugitive material that exists in what analytical theory would call our unconscious.

Earlier claims presented the older adult as one who is struggling with external stressors in often rapid succession during this late stage of life. It was also claimed that postures of anxiety and
stress are antithetical to the relaxed and fluid state so necessary for absorption and focus upon creative problems. These solutions are often found by permitting one's tacit attention to migrate from internal fantasy, to sensual awareness and back again. Rigidity and constriction, however, are the characteristics responses to stress, which theoretically would inhibit this relaxed state of creative readiness.

If one is to look at the older adult art learner as one who has a felt need for discovery, as did the exemplary people described earlier, then their problem intensifies. The creative maker is caught in the dilemma of being a part of life while at the same time apart from life. The ability to make choices is the means by which people are able to resolve this dilemma and establish their relatedness with all that is a relevant part of their living. Through these choices they control what comes to them and the depth to which it affects them (Kuhn, 1959, p. 93).

In the life of the older adult, the issues of personal control is a significant one. Among older adults there is a continual and ever increasing loss of personal control over decision-making and a loss of available options. It may be that the personal choice and control that is inherent in the creative process can ameliorate these losses and thereby enhance the sense of personal effectiveness.

Reflecting upon the role of art-maker as researcher, when people undertake an activity without placing themselves as an effective factor in the configuration of the happening, several things occur. The person may look to others, possibly identifying with them to the
extent of denying themselves (Kuhn, 1959, p. 97).

The tendency under stress and anxiety is to rely upon external cues—to censure individualized and divergent responses in favor of safe and acceptable solutions. This may complicate the older adult art learner's fluency in the creative process. When the response to stress is to clutch and tighten, there is an accompanying denial of a sense of self, in deference to outside external requirements in order to feel safe. The possible solutions are thus reduced, limiting alternative or novel expressions.

The phenomenon I noticed in my early observations of older adults in art classrooms, was the propensity to copy the images, configurations and compositions of other artists, illustrators and photographers, to the exclusion of authentic and novel and personal content that could have emerged from their past experiences and memories. They were substituting other's creative manifestations for their own.

Ross Mooney has described the effect of denial of self as the center of research activity. He refers to the deadening effect of the current distrust of the individual upon the resultant quality of the research. Four effects of this stance are:

1. Cramping of thought;
2. Introduction of anxiety;
3. Inhibition of positive motivation; and
4. Enforcement of negative motivation.

The stress responses of the older adult in an art learning situation correlate vividly with Mooney's description:
With energy dissipated in anxious sorting, the researcher (older adult art learner) has a heavy, tiring struggle. He can't give his energy because he can't give himself. He can't give himself because there is no substantial place to put himself which is good and hopeful and natural and freedom-giving to his mind and spirit (Mooney, 1957, p. 99).

If, in fact, older adult art learners have not been able to situate themselves in the center of their awareness, and permit the "bones to roll," then their art work will not express and reflect their personal world view.

Kuhn suggests a way to "place oneself" into creative endeavors:

Through awareness one can come to choose and through choice, expand the area for potential action. Through awareness man can come to control his personal as well as his social environment. Such an expanded potential constitutes the freedom so necessary for creativity. It is not awareness per se that is critical in the total configuration of creative living; it is awareness of the self as a center and source of energy for the interrelationships necessary for satisfactory living (Kuhn, p. 181).

However, if we can add to the sensory and visceral experiencing, the free and undistorted awareness or consciousness of which only human beings seem to be capable, we find an organism able to achieve through the remarkable integrative capacity of the central nervous system, a balanced realistic, self-enhancing behavior as a result of these elements of awareness (Rogers, 1953).

Ross Mooney and I shared a few hours together in 1980 and discussed this phenomenon. We shared the construction of a model of the artist-researcher as one whose desire for "centeredness" leads him through a process of turning inward, focusing upon and attending to inner realities, mediating and integrating these realities in the manifest form of media and tools and once again, reflecting back these newly created formulations into the inner reaches of mind and senses.
This process is repeated and through this reflection and internalization comes refinement and validation. This process is an emergent one; fluid and negotiable at every moment. This process has been examined by David Ecker (1963) and he alluded to the continuous process of assessment, negotiation and re-negotiation while producing an artistic work. The artist as researcher often travels a bumpy road, where signposts are infrequent and indistinct. As navigator, he/she must be alert. For older adults interested in learning to make art, this road may have potholes that are deeper; they may traverse steep and circuitous terrain that makes the trip quite rough.

For many students and professionals painting a picture or making a sculpture can be a painful and punishing activity. Most people who are studying studio-art and working on a painting or sculpture feel some degree of anxiety. Some call it a creative tension that energies them to produce. In fact, some artists that I have talked with say that they do their best work under pressure. Artists state that they often create deadlines for themselves in the form of exhibitions and shows in order to produce a body of work. In this way they generate a degree of pressure and stress that stimulates production.

In questioning students of art at Bowling Green State University (1979-1980) enrolled in studio art classes, students commonly complained of the problem of beginning a painting or sculpture or print. The "sticking place" for them frequently surrounded the inception of an idea or subject for their work. In describing their feelings during the production of a work, students variously described being "up," infused with a "nervous kind of energy," a "level of
tension" which was "stimulating," and sometimes unpleasant; an "edginess."

Historically, it has been extremely difficult, if not impossible, to analyze and measure creative art processes which are of an internal, hidden nature. These latent, soft events live within individuals and are "known" only through manifested observable behavior. Aestheticians, philosophers, psychologists, art critics and educators have all struggled with this elusive issue and through their diverse constructs and methods of inquiry, have offered tentative explanations and measurement instruments to get a handle on these processes.

Since my study involved the relationship of stress to ideation and content in drawings of older adults, it was my goal to examine the role that visualization and guided imagery could play in affecting these drawings. I turned to the research and theories in the arena of mental imagery in order to discover how and by what means I could develop the workshop.

The Role of Mental Imagery in Creativity

Imagery is described as a method of recall, and is labelled memory or reproductive imagery. It is a means of creating new syntheses which are labelled imaginative or anticipatory imagery. In the former, schematic representations of familiar scenes and objects are reproduced, and in the latter, new images are produced (Paivio, 1971, Piaget and Inhelder, 1971).

"When people's eyes are open, they are drawn to scenes that they perceive outside their bodies. They see the contents of the room they're in...when people's eyes are closed and there is silence, Images and thoughts come to them that
appear to be within their mind. In their mind's eye people 'see' memories of past events, imagine future situations, daydream of what may be or might have been, dream of vividly textured happenings beyond the bounds of space and time." (Samuels, 1980; Samuels, 1980)

The use of visualization techniques in conjunction with physical healing date back to the beginning of civilization (Samuels, 1980; Samuels, 1980). The shaman or healer employed imagery and visualization in rituals to expell malevolent spirits and introduce beneficent ones in order to improve the weather, heal illnesses, and bring good fortune and bountiful harvests to early civilizations. These rituals continued through the middle-ages, and are still practiced today in certain cultures (Jayne, 1925; Servici, 1958). Current use of visualization as a facilitation for healing is exemplified by the work of the Carl Simonton with cancer patients. Visualization workshops, employing the autogenic techniques and methods developed in the 1930's in Germany, by Dr. J. H. Schulte, a psychiatrist and neurologist, have worked successfully with both general visualization effects (Samuels, 1980; Samuels, 1980). Autogenic therapy uses a series of standard visualization exercises to facilitate brain-directed, self-generating, self-regulatory processes of a self-normalizing nature, which are normally present in homeostatic recuperative processes (Luthe, 1969). Simonton used visualization training to affect patients' attitude toward living and toward curing the cancer (Bolen, 1973).

Green (1971), a biofeedback researcher, stated in a speech at De Anza College:

It seems increasingly certain that healing and creativity are different pieces of a single picture...the entrance,
or key, to all these Inner processes we are beginning to believe, is a particular state of consciousness... reverie (Green, 1971).

Silvano Arlendi believed that Imagery has the function of reproducing what is not available and producing what was never present. Imagery thus emerges as the first and most primitive means of reproducing or substituting for the real, as well as creating the unreal (Forlsha, 1978).

Imagery is defined also as a representation schema of sensory impressions which operate across all sense modes. Imagery is therefore similar to perception; that is, we construct an image as we construct a percept, but its stimuli are at least partially absent. In the absence of stimuli, we build our images on past experiences and memories, but may still "flush them out" with current sensory Information (Segal, 1972).

Frequently stated by researchers, imagery is considered to be a process of thinking. Palvlo states that Imagery is "a dynamic and transformable process without whose service 'pure' verbal thinking might be less flexible and such then has been generally assumed." (Palvlo, 1975).

According to Forlsha, Imagery is "non-verbal representations of conscious and/or unconscious experience which may be recognized most often in the processes of Imaginal thinking such as in fantasy or Imagination." (B. Forlsha, 1978).

Since the visual arts depend upon visual, graphic symbols, rather than verbal representations, there exists a connection between creative processes and Imaginal processes. Both theoretical and
clinical researchers have linked creativity to Imagery.

I am inclined to think that once we realize the constraints of self-bondage and learned inhibitions and fears of our own being, we may be able to find tremendous stimulation and greatly increased creativity in allowing awareness to be a swirl with a multitude of percepts mixing and interlocking in as many ways as possible, while our intentionality gradually draws from this boiling broth that which best expresses our being at any given moment (Bugental, 1969, p. 63).

There are parallels in the creativity and Imagery literature in regard to personality characteristics which suggest that Imagery is utilized differently by the various types. All individuals are potential or actual Imagers, but the utilization of Imagery depends upon their personality orientation.

In the early 1960's Harold Rugg proposed a theory on creativity based upon a cyneetics model:

The brain-mind works continually as a modeling computer, averaging through feedback the organisms learned (stored) assumptions (Rugg, p. 309).

In its creative expression, the mind is seeking a solution to a problem, is striving to create a metaphorical image—be it visual, poetic, etc.—that interprets disparate sensations, feelings and/or data (Rugg, 1963). Stored images in the mind, which are the basis of new, creative ideas are taken from a person's past perceptions (Lowe, 1972).

Like Galton, Rugg postulates that all his work goes on or takes place in the transliminal mind, a "dynamic antechamber" between the conscious and unconscious mind. Theorists in creativity agree that the incubation stage is the critical one, although, of course, the stages of preparation, illumination and verification are essential.
They concur that the creative idea comes to consciousness in a moment of illumination. This moment is thought to take place in a state of non-ordinary consciousness, known variously as transliminal mind, (Rugg, 1963). the primordial mind (Jung, 1964) an altered state of consciousness, or the state of reverie. Visualization is a means of willfully putting oneself in this particular state of mind -- specifically, to become aware of images from unconscious (Samuels and Samuels, 1980).

In another technique developed to increase personal creativity Gordon, (1961), developed a synectics technique involving free association; using metaphors and analogies. The results from deferred judgement and synectics provide evidence that people can increase their ability to receive creative ideas. Researchers in the field (Gordon, 1961; Hutchinson, 1949) have attended to the accounts of creative people's conditions which seem to foster the emergence of creative ideas. These are found in two categories: 1) mental attitudes; and 2) actions. Mental or psychological attitudes provide the background for receptive visualizations.

Jerome Bruner (1960), suggests a number of conditions for fostering new ideas, of which the first are detachment and commitment. Detachment means the disengagement from conventional or known ideas; by commitment, he means having a deep need to understand the problem or express new ideas (Bruner, 1960). According to the literature on aging, detachment or disengagement is a developmental phenomenon that is the result of a shift in perception of which the most important is the inevitability of death. A vivid apprehension of mortality causes
the older person to set priorities for future achievements and to be selective in future endeavors. It was with these factors in mind that I designed the visualization and guided imagery scripts; to stimulate the diverse and complex matrices of past events and bring them from the inner and latent recesses of the subject's minds, to the fore, where they could be exercised and savored, and perhaps integrated into their imagery in the art class.

Programmed visualization according to Samuels and Samuels (1980) gives people a chance to work with and perfect their creative ideas. It can be the counterpart to and/or a continuation of the receptive visualization state. In programmed visualization, people can be guided by their feelings in selecting which changes are "right" and which should not be used. Using programmed visualization to play with images and manipulate them can make it possible for art learners as potentially creative people to achieve a vivid and pertinent imagery that can enrich the ideation and content of their art-making attempts.

In structured relaxation and visualization exercises, people can be "taken through" the processes that the creative individual usually initiates himself, increasing the possibilities of creative resolution. I used Wilson's (1980) analytic system in scoring pre and post pictograms in the experimental segment of my study. The pictograms were a paper and pencil instrument with a series of six picture framed blanks in which the subjects were instructed to draw a sequentially organized story. The basic assumption I made in using the narrative pictogram as a variable is that the graphic narratives generated by the subjects reflected their thoughts and personal
experiences and sometimes, their feelings as well. While the visualization and guided imagery workshop’s efficacy was inconclusive, the sets of pre and post narrative pictograms were nonetheless full of rich and pertinent thematic material which reflected the life views of the older adult art students. Imbedded within the six frames were themes which reflected their life positions and current preoccupations. The visual narratives were mirrors to their worlds.

Support for this assumption can be found in one of the philosophical cornerstones of art education theory which has been universally accepted and considered irrefutable; that of art’s expressive and personal relationship to its maker.

Since it was my intention and mission in this study to test the efficacy of visualization and guided imagery workshops upon the art of older adults, it was essential to find a mechanism that would permit me to measure changes of quality and content in the pre and post drawings of the subjects in this study. Brent and Marjorie Wilson’s Cross Cultural Narrative Pictogram Instrument was developed and modified between 1974 and 1982 when a monograph on the story drawings of Egyptian Village Working Class and Middle Class Children was written at Pennsylvania State University. This multi-dimensional, Cross Cultural Narrative Pictogram Instrument was influenced by the work of Hans and Shulamith Kreitler (1976) who had developed a complex system of meanings when listening to stories of children. Too, the Wilsons had studied the works of Vladimir Propp (1968), a Russian folklorist who theorized about the nature of storytelling, kinds of folktales that have emerged and their symbolic significance as
metaphors for human experience. He explored themes of lack and villainy that were embedded in folklore. The Wilsons integrated the Kreltler and Propp research into their analysis instrument. It was employed in their research into children's story pictures and the comparative study of Egyptian children's picture-narratives. Shulamith Kreltler has also used the system in her recent and as yet unpublished research with children at the University of Tel Aviv. This instrument produces standardized and quantifiable data which, in this case, was extremely useful. However, beyond the instrumental advantage of measure, it also yielded symbolic rich texture relating to the life quality of older adults. Art education has long believed that the symbol systems and pervasive expressive quality of works of art are representative of their makers; that art products are the manifested evidence of the beliefs, and thoughts found in the art-makers' field of experience (Arnhelm, 1954; Lowenfeld, 1947; Feldman, 1970; Read, 1949). It is upon this accepted quasi-paradigm in the field of art education that I proceed with my investigation.

Conclusion

In this chapter, I have discussed the problems faced by older adults in our society; the insults to their well-being including the losses and erosions to their dignity. One of the prevalent companions to old age is stress and the relationship of stress to creative behavior was examined.

In the literature on the psychology of creativity, we were introduced to the varying constructs that psychoanalytic theorists as well as associative, and humanistic psychology proposed, concerning
the facilitation and inhibitions to creative enactment. Finally, we explored the role of programmed creativity training including research in visualization and imagery. The next chapter will discuss the procedures and methods used in my study with older adult, in an attempt to comprehend the life realities of the participants in the classroom.

I will present the research design and scoring procedure employed to measure the efficacy of visualization and guided imagery as an enhancement to creative performance, as measured in their narrative programs.
This chapter will examine the procedures selected to:

1. Gain access to art learning settings for older adults and thereby add to the knowledge regarding the art classroom for older adults—the behaviors, patterns and events that constitute the everyday experiences of a community of older people.

2. To understand the life issues and subjective realities of the older adult art student through the pre and post pictogram drawing test designed and previously employed by Wilson (1980).

3. To measure the effects of visualization and guided imagery upon the pictogram drawings of pre and post control and treatment groups by employing a classic post test only design, and to measure the kinds and degree of change based upon this systematized typology.

From a complete list of Senior Citizen Community Centers, four centers were randomly selected. This study had been presented to the Directors of the Centers at an executive board meeting called by the Council on Aging. All center directors welcomed me and cooperated fully.

Subject Selection

The subjects participating in this study, conducted in the spring of 1983 were older adults who participated in neighborhood Community Senior Citizen Centers in Columbus, Ohio. By definition, these are
people over 55 years of age who were self-selected participants in art classes offered at the Senior Centers. They were more often than not local residents served by these neighborhood centers.

There was an unequal distribution of females to males due to normative differences in life expectancy between the sexes. The personal characteristics of the people attending senior center art programs include:

1. Sufficient degree of health that permits travel to and from the center.

2. Sufficient level of mental alertness in order to function in a classroom context.

3. Sufficient intrinsic or extrinsic motivation to seek social and cognitive stimulation as well as the opportunity to develop art-making skills that art classes provide.

Descriptive Methods

The People and the Art Room

The people in the study were enrolled in ongoing art classes at the Senior Citizen Centers in Columbus, Ohio. They were all retired; many were widowed; all were on retirement pensions and social security supplements. They were a self-selected population regarding their interest in center participation and in the arts. They seemed to gain considerably from the shared membership with cohorts; each in their own way. However, they were a heterogeneous group too, in their opinions, personalities and responses. Some enjoyed good health, others suffered from illness or loss of sensory acuity connected with the aging process; some were supporting or caring for chronically or
gravely ill relatives. Some were surrounded by extended family and enjoyed close participation in family life, while others were far from family members; some had none. Some painted and sculpted only when classes met, while others worked continuously at home as well as in class and exhibited their works in competitions and exhibitions for Senior Citizens. Some were independent during class, while others required and received continuous support and help.

The older art students that are under investigation in my study attempted to act as art-makers. As such, like all people exploring symbolic metaphorical expression, they were in a sense researchers, or more precisely "re-searchers". Re-searching is an essential facet of all creative endeavor whose purpose is to rediscover personal truths and the relationship between personal truths in terms of the objective world in which the researcher lives. By scanning and juxtaposing material from their inner world of memory and imagination the art-makers are searching, manipulating, choosing and testing manifest symbolic products in the outer, real world. The development that is taking place in the art-maker, whether student or artist, is what Kean and McNamara (1978) state as "growth, not just final packaging of a fixed idea, [but] includes the process of initiation, implementation, observation, modification and recycling." (p. )

One way for student art-makers to engage in such processes is to examine personal characteristics and reflect on previous experiences; to start with the "self". Students involved in a creative venture must first perceive a felt need to express ideas that have value--ideas that weigh or tug at their curiosity or are perceived as a
Descriptive Procedures -- Life In the Centers

In order to conduct my study and explore the effectiveness of guided imagery and visualization training as an enhancement to creative production, I examined the following qualities of human experience because of their relationship to creative functioning and their overt manifestations in the setting I studied. These qualities were identified earlier in chapter two: 1.) losses; 2.) anxiety; 3.) social need; 4.) fear of failure; 5.) accessing instruction.

Based upon my literature search into creativity, stress and gerontology manifested in the behavior of the participants, these qualities become observable in the naturalistic art-education setting in a variety of forms.

I entered the center art classes after getting permission from center directors and the art teachers. I was then introduced to the students and described my mission briefly to the seven classes, which consisted of between 6-15 students; each class was of a different size and since the classes were elective, their size varied from week to week and month to month. After an introductory session, I asked participants to sign a consent form and entered the group for a three month period every week that it was scheduled to meet, gathered a massive flow information from the naturalistic emergent event that transpired.

My methods of organizing the data was as follows:

1. Attention to the physical setting. I drew a plan of the seven class environments and documented them with photographs in order
to present the physical qualities of the "living system" of the art classroom.

2. I described the participants as well as key informants. Due to time constraints, I selected members who presented salient qualities and characteristics that represented the learning group. I then identified categories based upon these behavioral observations. Each person chosen was prototypic of the representative qualities observed in all groups.

3. In order to do this, I spent time as a participant observer; being there, "hanging around" to listen to conversations, sharing coffee breaks with class members, watching the lessons proceed and evolve. This provided a "Zeitgeist" or pervasive Holistic sense of the reality of the settings.

I recorded how people used space and claimed territory in the room. I also watched their patterns of movement in the room. I paid attention to supportive or "shoring-up" behaviors, social interactions, nonverbal behaviors, as well as student-teacher interchanges. I attended closely to the way students negotiated assistance and help from the teacher and their fellow students. To guarantee nonbiased perceptions, I moved my position in the room frequently but unobtrusively so as to avoid being physically closer to some and out of touch with others. This avoided a skewed documentation. As time passed I grouped the emergent phenomena into categories. Only then did I invent labels that were representative of the events and interactions within the classroom.

As qualitative researcher during this phase of the study, I
entered the setting without specified hypotheses. If I had entered
with a set of specific hypothetical assumptions, I might have imposed
preconceptions, then misconceptions on the observed phenomena in the
settings. For this reason, I remained open, general and flexible
during this initial study phase. "The deliberate avoidance of
preconceptions is likely to result in the best field work, allowing
the group or subject to dictate the form and description ultimately
taken. But always there is a high degree of arbitrariness involved."
(Myerhoff, 1978, p. 28) It was only after I had collected massive
flows of observed events that I began to group, categorize, and
finally label these phenomena.

4. I documented my observations through field notations during
and after each session. In time, the members of the art classes
became accustomed to my presence. At that time I introduced a
tape-recorder in order to document responses to questions and in
emergent casual conversations. "The amount and type of accumulated
information in a field study is overwhelming. There is no definite or
correct solution to the problem of what to include, how to cut up the
pie of social reality, where precisely to leave or stop." (Myerhoff,
1978, pg. 27)

**Materials and Instruments**

The more controlled and structured aspects of the study were
carried out through: 1.) **Open-ended interviews.** Besides stock
questions such as: "Tell me about this class; why are you here?", "Do
you gain anything special from coming to this class?". Other
questions developed based upon the previous answers given. I looked
for disparities and anomalies between what was said by the informant and what I observed as a researcher. Through these "hitches" or contradictions in report I became closer to the realities of this "living system." 2.) The survey consisted of questions about marital status, living arrangement, age, occupation, sex and a series of questions regarding attitudes and motivations about art-making and learning. It was administered on the second session of my study and completed by all consenting students. 3.) Through comparisons of pre and post pictogram drawing tests of control and treatment groups; the changes in theme, embellishments, sub-plots that were manifested in the drawings before the intervention and after its completion. The pre and post pictogram drawing tests consisted of a 8 1/2 X 11 inch paper with 6 blank boxes of frames printed on it. The participants were asked to tell a story in a series of pictures; the story having a beginning and development and an ending should indicate sequencing of events. The selection of the story was entirely free and without rules or restrictions.

The visualization and guided Imagery treatment workshops were designed to occur for four consecutive weeks in the middle of my study. They were scripted, experiential non-aversive exercises, whereby participants relaxed physically and then were guided, with closed eyes, to envision the events suggested in the scripts. One script involved the smells, sights and taste of baking bread, another involved climbing a hill and looking over a familiar landscape on a familiar day, another dealt with entering a familiar room from their part on a favorite holiday. The control workshops were progressive
relaxation training, introducing the control subjects to the benefits of relaxation, followed by 10 minutes of flexion and relaxation of muscle groups in their bodies.

**Experimental Design Approach**

**Effects of Progressive Relaxation, Guided Imagery and Visualization on Older Adult Art Learners**

**Significant dimensions.**

It has been suggested in the literature on imagery that there is a shift from an outer to inner focus (Samuels, 1980; Samuels, 1980). It has similarly been stated in creativity literature that in order for creative processes to flow, people must be influenced by internal factors, such as internal locus of control, deferment of judgement, and the ability to tolerate ambiguity and a state of flux (Rogers, 1954; Rogers, 1976; Mooney, 1979; Maslow, 1954).

Theorists have developed typologies in order to examine and explore these dimensions. I have employed the following experimental design in order to test whether and to what degree a visualization and guided imagery workshop would influence the drawings of the participants in the Senior Citizen art classes, whether changes would occur and the nature and quality of those changes.

The study was conducted at four equivalent senior citizen recreation centers in Columbus, Ohio. The art programs at the centers usually consisted of between 5-12 members in the classes, but with the typical transience of voluntary study in older adult education I anticipated the probability of significant subject mortality, and therefore increased the total number of subjects through Internal
replication. Since the sites and participants are theoretically equivalent, the degree of mortality should have also been equivalent at each of the four sites, but the total number of subjects was designed to strengthen the study.

TABLE 1
RESEARCH DESIGN

<table>
<thead>
<tr>
<th>Independent Variables</th>
<th>Dependent Variables</th>
</tr>
</thead>
<tbody>
<tr>
<td>Active Variables:</td>
<td></td>
</tr>
<tr>
<td>Guided Imagery</td>
<td>Pre and Post Pictograms</td>
</tr>
<tr>
<td>Visualization Workshop</td>
<td>using a multi-dimensional</td>
</tr>
<tr>
<td></td>
<td>analysis adult graphic</td>
</tr>
<tr>
<td></td>
<td>narratives themes.</td>
</tr>
<tr>
<td>Attribute Variables:</td>
<td></td>
</tr>
<tr>
<td>1. age</td>
<td></td>
</tr>
<tr>
<td>2. sex</td>
<td></td>
</tr>
<tr>
<td>3. occupation</td>
<td></td>
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<tr>
<td>4. marital status</td>
<td></td>
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<tr>
<td>5. perception of stress regarding art-making</td>
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</tbody>
</table>

Table 1 illustrates the guided imagery and visualization workshop (Independent variables), whose efficacy will be tested by the pre and post pictogram instrument (dependent variable). The relationship of the independent attribute variables will be correlated to the pictograms in order to determine the influence of attributes upon the resultant scores of the narrative pictograms.

Variables in the Study

Thirty-two subjects were randomly assigned to either the control or treatment group. The control group (C) participated in a progressive relaxation workshop while the treatment group (T)
underwent Guided Imagery and Visualization Workshop. After the workshops were finished, the dependent variable scores of the Multi-dimensional Cross Cultural Analysis of Graphic Narrative was analyzed and interpreted. The post test design assured that differences in control and treatment scores were attributable to the independent variable or Guided Imagery and Visualization Workshop.

**TABLE 2**

**THE CAMPBELL AND STANLEY POST TEST RESEARCH DESIGN**

(R) Treatment  
Progressive Relaxation  
Guided Imagery and Visualization Workshop

(R) No Treatment  
(R) Control Groups Post test  
16 subjects

**Treatment**

After a four week observational period, the four week Visualization and Guided Imagery Workshop was initiated as detailed in Table 3.

**TABLE 3**

<table>
<thead>
<tr>
<th>Week</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
<th>10</th>
<th>11</th>
<th>12</th>
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</thead>
<tbody>
<tr>
<td>Phase I</td>
<td>Entry and Participant/Observation</td>
<td>GIV Workshop (continued)</td>
<td>Dependent Variable Testing (continued)</td>
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<tr>
<td>Phase II</td>
<td>Participant/Observation</td>
<td>Participant/Observation</td>
<td></td>
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</tr>
<tr>
<td>Phase III</td>
<td>Observation</td>
<td>Observation</td>
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</table>

**Time and Phase Organization of Study**

The workshops were held once a week, for 20 minutes during the
class time, in a neutral setting at the Senior Citizen Centers in a quiet unfamiliar room some distance from the art classroom. This was designed in order to disassociate and separate the workshop and the function of the workshop leader (myself) from the regular art class.

During the workshop I was the facilitator and group leader -- not unlike a teacher. In this phase I was a full-participant due to my central role, but I remained as objective as possible by placing a neutral observer in the workshop to help check my observational notes and perceptions.

As a younger adult just entering "middle age," I, as researcher, had marginal status in this group of older adults. This helped me to maintain a safe degree of objectivity. As a leader, affecting the participants, I noticed and attended to the responses and reactions of the students, as teachers learn to do tacitly and intuitively. As such, I rose above age or epoch bound factors. However, as an integral and significant member of this workshop I needed the objective safety that a P/O can provide in checking and interpreting meanings I made from the recorded phenomenon as it emerged. I read standardized scripts to each treatment group -- one for each of the four weeks of the workshop (see scripts for both treatment group and control group in Appendix B).

Subjects in the treatment group (between approximately 4-8 people) depending upon class size at each center, were asked to sit at a table in firm, supportive, reasonably comfortable chairs facing toward the group. The workshop leader presented an abbreviated explanation of the workshop goals in simple clear language. The goals
included relaxing physically, and permitting the visual images stimulated by the script to merge in their "mind's eye", with personal imaginal memories. In this explanation, the role of imagination and inner mental life was introduced as a creative resource for artistic inspiration or ideation. The issue of relaxation was stressed as a necessary precondition for the unlocking of inner vision and recollections. Quotes from several creative artists and scientists were given as examples of how mental imagery and visualization have served as a springboard for artistic problem-solving.

Each of the workshop sessions began with three minutes of progressive relaxation. Subjects were asked to close their eyes, get comfortable in their seats, and take a very deep breath and exhale slowly to the count of three. Suggestions were made by the workshop leader in the following way:

You are resting comfortably, feeling balanced. All muscles in your arms and legs are relaxing and feeling heavy. Your head and neck muscles feel loose and relaxed. All tension and tightness in your body is disappearing and you are feeling serene and comfortable. Be aware of your slow and deep breathing.

When the subjects were physically relaxed, the leader read prepared guided imagery and visualization scripts (see Appendix B). Each script was designed to gradually loosen and joggle visual memories, associations and inner visions, using neutral, non-threatening suggestions that the subjects could adjust and "fine tune" for their individual needs; for example, one script began with an imaginary hike up a hill (see Appendix B). The pace of the hiker and the degree of incline of the hill could be modified by the individual subject. The script suggests, however, that with every
step new vigor and energy would be experienced. This prevented the subject from "experiencing" the hike as an exhausting and consequently average experience. If the subjects, at their present age and physical condition were to really walk up such a hill, they would most likely struggle and find the task either impossible or unpleasant -- hence, they might block and resist the rest of the guided imagery and visualization experience.

At the beginning of each script, the leader reinforced the goal of the workshop as follows:

As people who have lived in this world, we have given most of our attention and awareness to the events that happen around and outside of us. This is necessary and natural, but there is another level of reality that lives within us, in our mind's eye. Once again, you will open the door to your inner world and become acquainted with images, thoughts and experiences that have enriched you and make you the unique and special person that you are.

Examples of sample visualizations and guided imagery scripts are found in Appendix B.

At the conclusion of the Guided Imagery and Visualization script, the leader asked subjects to move arms and legs, fingers, toes and head, slowly to a count of three and then to open their eyes. Reading of the script, from beginning to end, took between 5-10 minutes. Each of the four scripts was designed to stimulate visual images from memory, manipulate and juxtapose them in imaginative original ways. The remainder of the workshop (10 minutes) was spent voluntarily discussing the symbolic images they generated in response to the guided imagery and visualization. The workshop leader used nonjudgemental, supportive, and noncompetitive responses in encouraging subjects to volunteer their visual reminiscences. Praise
was given for unique and personal responses, sharing, and risk-taking. In all of the seven class settings at the four centers, the older adult subjects were randomly divided into treatment and control groups; either receiving a 20 minute treatment workshop on guided imagery and visualization, or a control workshop based upon Jacobson's (1942) progressive relaxation, which involved techniques for physically relaxing muscle groups in the body (see Appendix B).

Selection into T group and C group was accomplished by randomly pulling name cards and A or B group cards from two boxes simultaneously. Further randomization of treatment assignment was made by putting a treatment group and control group in a hat and picking an A or B card from another hat.

While the treatment intervention was being administered over four weeks, the control groups met for an equivalent period. Control workshop leaders were trained to read the four weekly standardized scripts in a two hour training session. They practiced and rehearsed at that time in order that their approaches be as similar as possible. I emphasized that their reading and followup questioning must be as standardized as possible in order to preclude personality differences from contaminating the study.

In this control workshop, the scripts were designed to lead the participant through a series of flexion and relaxation exercises working with the large muscle groups. The script emphasized the importance of relaxation in learning and creativity; with an emphasis on feeling calm and comfortable. Unlike the Visualization and Guided Imagery workshops there was very little inner stimulation or focus.
At the conclusion, the control group leaders asked the members how it felt.

As we have seen in this study, a non-traditional curriculum was introduced tangentially to the art classroom events. Subjects continued to participate in their regularly scheduled art class while they concurrently engaged in the guided imagery and visualization workshops. One might ask if the instructive events in the classroom might account for changes in subject scores, as well as the guided imagery and visualization intervening workshop. The randomly selected C and T groups post test model accounts for this possible effect. Since both randomly assigned C and T groups are members of the art class, the only variable that might account for score differences among the groups would be the Independent variable. The personality and behavior of the teacher towards the older adult students was closely examined for confounding effects upon the control and treatment groups. Possibly the treatment and control groups were receiving tacit or manifest cues from the art teacher that facilitated the same outcomes that the treatment was facilitating, but in different ways. Warmth, personal encouragement, support, stretching exercises, music could have been used by one of the site teachers and through these modes, might have achieved similar effects that the treatment did.

The existing art classes at the Centers randomly chosen became the subjects for the study. While the anticipated number of students attending classes was purported to be approximately 15-20 members, in fact some classes only had five or seven members. The existing Intact
classes, whatever the number of students, became the frame for the study. The frame of subjects were all the people participating at the time of selection.

Instruments

Survey Instrument

The survey instrument (Appendix B) was administered at the beginning of the study to determine the subject's name, age, occupation, living status marital status and anxiety level regarding art production and learning.

The Wilson Multi-dimensional Cross-Cultural Pictogram Instrument

The pictogram form and analysis system (1980), (Appendix ), were used to determine:

1. The degree of change in pre and post pictograms between treatment and control groups.

2. The nature and content of pictograms produced by older adults, relative to their age, their occupation, their living situation, and their anxiety level regarding art learning and production.

3. The extent to which the drawings produced by aged persons are alike, and in what ways they are different.

4. The thematic preferences of the total subject pool, and resultant conclusions and implications of these preferences in major theme and imbedded sub-theme selection.

Because the system is designed in three stages to catch broad themes first, then embedded sub-themes and finally filtered subtle
nuances and fine details and meanings, (see Scoring Instrument, Appendix B) it is appropriate for all age groups.

As mentioned earlier, it was my wish to examine the pre and post drawings of the participants in my study. The qualitative as well as quantitative nature of this instrument met my research needs and yielded a standardized and measurable analysis without a loss of the qualitative dimensions. In fact, this system teases out the themes, the richness and complexity of the visual narratives in such a way that it sheds light upon the world views and personal constructs of the aged. The instrument has never before been used with older adults. While the complete instrument has three levels; major theme, embedded sub-themes and dimensions of meaning, I have employed only the major and embedded sub-themes in this study in my analysis. The scoring of the third level, dimensions of meaning, was completed and will be examined and addressed in future research.

The Wilson's Pictogram

The Wilson pictogram form consists of six cartoon-like boxes, each approximately 5 1/2" long and 3" high (see form in Appendix B). There are three boxes on top and three on the bottom, one next to the other. At the bottom, under the six frames, is a blank line for the addition of verbal narrative embellishment, which was volunteered by the art-maker to amplify the drawn story. Instructions for its use were read to the grouped participants (see Instructions, Appendix B). Pencils and the blank pictograms were given to all members when they arrived in class for the second session of my study. The task set by the Wilsons was to create a system for the analysis of a full range of
features present in children's story drawings. So, too, I have employed the system to examine the features present in older adults' story drawings.

**Scoring Criteria: Major Themes**

The first step used in scoring the pictograms is the classification of the major themes, i.e., the overall subject of the complete sequence -- what the summation of all six drawings are about. This theme is determined on the basis of the drawings, not the narrative embellishment at the bottom of the page.

The major themes are the "first and largest nets cast." (Wilson, 1981). They catch the grossest preoccupations of older adults which indicate the extent to which groups of older adults seem to be concerned with these issues.

Major classifications used in the scoring are:

1.1 **Development** -- This includes historical stories that deal with the origin of a person, place, or thing; the manner in which it grew or was constructed; and its transformation from one form to another.

1.2 **Quest/Odyssey** -- Broadly, this category includes those narratives that center upon adventurous travel.

1.3 **Trial** -- This classification concerns threat, tests of strength, struggles to survive, routes to success, the pursuit of freedom, combat and contests, destruction and death—all of the difficulties of life presented in actual or symbolic form. For example, instances when protagonists assume a test of their strength, courage or perseverance when engaging in a difficult task. Also,
would be attempts when individuals are struggling for freedom.

1.4 Bonding -- This issue includes the coming together of individuals or symbolic objects in friendship, romance or other love-related attachments. The characters may be people or anthropomorphized objects, i.e. shoes, flowers or animals.

1.5 Causality -- This category encompasses themes in which action causes an effect which in turn causes another thing to happen.

1.6 Natural Process or Rhythm -- This theme includes narratives in which the forces of nature are shown as changing states -- spring into water, night to day, storm then sunshine, volcanoes, earthquakes, floods storms.

1.7 Everyday Process or Rhythm -- This category consists of ordinary, customary and common activities in which individuals typically engage, such as going on a picnic and returning, going to church and leaving, going on a holiday, baking a cake. These are slice-of-life-activities which contain no hint or threat, trial or struggle.

1.8 Other -- Classification sequential narratives that do not fit into any other category such as time lapse or camera-like zoom sequences.

1.9 No Theme -- Classifies instances in which there is no single or general organizing theme or when a series of seemingly unconnected vignettes are presented.

Imbedded Sub-Themes and Plot Elements

This next analysis delineates the sub-themes within the drawings. In this second level of analysis, a classification of sub-thematic,
takes place. This sub-thematic analysis is scored when there are major plot changes in actions or events, new conditions, or the appearance of newly introduced thematic elements. These can be the same as the major themes or they may be sub-classifications of major themes; there can be as many as three sub-plots in each frame (see analysis form, second level). This analysis considers each frame of the pictogram as a separate entity. The classifications are as follows:

2.1 Origin. This deals with inception, birth of a character, or of a major object or element in the narrative. Origin according to Wilson can be as varied as the planting and sprouting of a seed, taking and developing a photograph, the hatching of an egg.

2.2 Growth. This concerns the maturing and development of organic objects, but not a radical metamorphosis.

2.3 Transformation categories natural metamorphosis of organic objects from one state to another—chrysalis to butterfly. Also on unnatural changes such as man to monster, abrupt changes in size or from inanimate to animate.

2.4 Destruction. This deals with demise; being eaten, buried, shot to death, or the killing of inanimate and animate objects. This category is violet and pessimistic.

2.5 Travels include departures, journeying, returning.

2.6 Pre-disequilibrium is a state of normalcy in which the stage is set or characters are introduced.

2.7 Disequilibrium -- Lack of Villainy is a state of depreviation, excess trouble, accident in which protagonist or victim
is attacked or otherwise placed in jeopardy through deliberate malicious acts.

2.8 **Fighting/Contesting.** This is a category which deals with individuals or groups engaging in a fight or contest -- Battles, Sports Contests and violent fights among individuals are included.

2.9 **Pursuit/Evasion.** This category is chasing activity or actions taken to escape from being overwhelmed.

2.10 **Test.** This classifies tests of strength and courage (not fighting or combats).

2.11 **Attachment.** This is typified by two individuals or objects coming together in romantic or other love-related attachment.

2.12 **Overcoming and Freedom.** This is typified by escape from confinement; release, rescue and relief from threatening situations.

2.13 **Failure** deals with defeat or failure to escape that is short of total destruction.

2.14 **Return to Equilibrium.** This classification marks the point at which difficulties have been overcome and the status quo has been regained.

2.15 **Success.** This category classifies triumphs, rewards, achievements and recognition.

2.16 **Creation.** This refers to building, making and constructing or arranging.

2.17 **Crime.** This category covers crimes committed or rules violated.

2.18 **Punishment.** This classification covers punishment of a crime.
2.19 **Other.** All sub-themes not classified.

**Further Classification of Level II Analysis**

It often happens that two or more of these thematic elements occur within the same frame. In such instances both or all should be classified. In classifying both the major themes and sub-themes one is able to characterize the major life themes of the older adult. While originally designed to filter the issues of children, the categories are not age-specific, but universal and apply to the aged as well as the young and express the cognitive and conceptual realities of old people's concerns.

**Scoring Procedures**

The scoring sheet is organized similarly to the pictogram blank (see Appendix B). It has six framed boxes with a space above for the first level; major theme. Above each frame are three spaces for the possible multiple imbedded sub-themes and Plot Elements -- each of the six frames is further sub-divided into the varying meaning dimensions outlined.

As I examined each pre and post graphic narrative, I "read" the picture story from upper left to right and then left to right on the bottom, just as the participants were instructed to draw their story. Each drawing underwent analysis on the two levels previously presented -- by selecting the major theme (Level I) and imbedded sub-themes (Level II) that most closely met the classifications listed in the analysis instrument. Before me at all times was the qualitative analysis key, that I referred to in order to accurately assign the
correct theme and sub-theme codes to the appropriate frames within each pictogram.

The pre and post, control and treatment pictograms were randomly shuffled, to eliminate any possible bias and they were further coded, so that names were eliminated. Only when the scoring was complete were the coded names sorted and assigned to control and treatment and pre and post piles. Following this, a form was created with pooled names of all participants in the study. Their status in the group was recorded and their responses to the demographic survey (attribute variables) were checked.

Examples of the Scoring Process Using A Selected Pictogram

In order to illustrate the degree of meaning complexity an older adult contends with when doing simple drawings, I have chosen to illustrate a representative pictogram by one participant.

The figure was drawn by a 66 year old woman who is legally blind. She had just returned to class after having complicated eye surgery for cataracts in order to improve her vision. Her pictogram will now be scored for major and imbedded sub-themes. In scoring the major theme, it is necessary to look at each frame sequentially. Starting at the upper left, we see a woman watching her toaster break down. We know it is broken because of the inclusion of a word that is the clue. In the following frames, we see that she is taking her shopping cart to a bus and presumably taking the bus. We do not see her in the bus, but the next frame implies that this trip has occurred, because she is now at a Department Store named Lazarus. Here we see a clock. The inclusion of the clock is significant, and may have some special
Figure 1: Trial Theme
meaning to our story. We come to this conclusion because among all
the objects and items associated with a department store's appliance
department, there could have been other objects that would have served
as better descriptors. She sees a toaster oven and though we do not
see the sales transaction it is implied by examining the next frame on
the lower left, which shows our protagonist hailing a taxi with a
toaster oven in her cart. In the next to last frame, our protagonist
looks upset about the cost of the cab fare, which she is taking to her
lunch date at McDowell Center, where the art class takes place. The
major theme is one of Trial; will she make her appointment in time,
when an unforeseen errand interrupts her morning? In this case, the
theme is one of trial because she describes a struggle and a
difficulty of life. In this case, she persevered and paid the price
of a cab fare to make her appointment. It could be none of the other
possible themes: it was not a story of origin (development). It was
not an odyssey or quest. It was not a chain of events that were
causal (causality). It was not natural process or rhythm because it
did not focus upon events in nature; nor was it everyday process and
rhythm because it clearly was the depiction of an extraordinary
happening that disturbed her regular pattern, rather than a slice of
everyday life.

On the next level of analysis, that of Imbedded Sub-themes and
Plot Elements, there are several possibilities. In this case, we
examine the content within each frame, not the summation of frames.
In the first frame (upper left) scores were given to destruction
because the picture shows a non-functioning toaster. A score was also
given for disequilibrium. The result of the broken toaster causes a state of deprivation, trouble, and thereby sets a tone of Imbalance that must be corrected. In the second frame, a score was given only for travel, since the protagonist is ready to get on a bus. In the third frame, scores were given again for travel, because there is evidence that the woman is now in a new place and setting, which she arrived at through her travel. In addition, she is scored here for overcoming. This is a category which classifies such things as release, rescue or relief—a lack of liquidified; the actual process of regaining equilibrium. In this case, and in the following frame (lower left) she has indeed overcome her lack and has gained relief by establishing equilibrium again. She now has a replacement for her broken toaster, in the form of a new toaster oven. While she has overcome her lack, in the next frame there is once more disequilibrium. After hailing her taxi (travel) she arrives and discovers that the cost was very high. Her troubled facial expression and the balloon which says "Gosh?" suggests a state of excess and trouble. This places her once again in jeopardy (disequilibrium). However, in the final frame, the embedded theme is success for having overcome her original problem and making her lunch appointment with the group in time to join them. We see the clock in this frame for the second time. This helps to resolve the time element which was the crux of the trial theme. Lunch at the center in fact begins promptly at 11:30; and all ends well.
CHAPTER FOUR
RESULTS

Overview

After administering and collecting the survey and the pre and post pictogram Instruments from all the participants at the seven classroom setting, the instruments were scored according to the procedure described earlier in chapter three.

This chapter will present survey results, and the scores from the pre and post pictograms.

Statistical Pooling and Randomization

It was necessary to statistically pool the participants, treating them as one large group in order to have a statistically significant number of people. Initially, I counted over 60 students in all the classes, but due to subject mortality, in this case vacations, hospitalized students, those fearful to walk or drive in inclement weather, I lost almost half of that number; missing one session of a workshop invalidated a member as a subject. The total number of students who participated fully every week was only 32 at the end of the study.

A survey was administered regarding demographic information as well as attitude toward creating art (See table B).
Initially over 60 people responded to the survey, but due to attribution, only the surveys of people who completed the entire study were analyzed, the final subject sample was 32.

Survey Findings

Gender

Twenty-six of the subjects were female and six were male. This ratio is typical of art classes in the seven settings. Women, in all cases out numbered men four to one.

Marital Status

Of the total sample size, 11 were married, 14 were widowed and 6 were single--1 member did not respond. At the time the survey was administered, 16 participants were living alone and 15 were living with family or friends--1 member did not respond to this question.

The next section of the survey regarded attitude toward art and used the Likert scale (strongly agree to strongly disagree). For statistical reasons because of the few number of subjects in the final study, these categories were collapsed to two; agree and disagree. The responses were agreement 24, disagreement 7. In other words, 77 of the total older adult sample considered art production to be easy.

Art and Anxiety

The next question on the survey asked the subjects if studying art causes them some anxiety. In response to this question 16 agreed (52%) that studying art was anxiety-producing, while 15 people claimed that there was not very much anxiety attached to art-making (48%).
Art Learning Attitude

The next section of the Survey was designed to provide information about art-learning attitudes of the participants. The questions asked and frequency of positive responses on this Likert scale were as follows:

A. Studying art provides a way to learn and develop ways to express ideas - 97% agreed.
B. Studying art provides a way to expand learning - 97% agreed.
C. Studying art provides a chance to add interest to their lives - 100% agreed.
D. Studying art provides a chance to produce art and give their work to family and friends - 97% agreed.
E. Studying art provides the chance to decorate their home - 81% agreed.

Difficulties Involved in Artistic Production

The final section of the questionnaire dealt with difficulties involved in artistic production. The results were as follows:

A. Coming up with a subject or idea for art work: 28 or 90% agreed that it was difficult and 3 or 10% disagreed.
B. Putting an idea into a composition: 27 or 90% agreed that it was difficult and only 3 or 10% said it was not.
C. Working out problems as the work progresses: 26 or 86% agreed that it was a problem and 4 or 12% said it was not a problem.
D. Using tools and materials with skill: 24 agreed that it was a problem or 77% while 7 or 22% said that it was not difficult.
E. Knowing when the work is completed: 23 agreed or 76% that it is difficult and 7 or 23% said that it was not difficult.

F. Knowing how to ask for the help you need: 13 or 43% agreed that it was difficult and 17 or 57% disagreed and said it was not difficult to ask for help.

G. Feeling Competitive: 13 or 43% agreed that they felt competition was a difficulty for them and 7 or 56% disagreed that feelings of competition caused them difficulty.

H. Being too self-critical: 22 or 71% of the people agreed that being self-critical was a problem and 9 people or 29% described themselves as not having a problem with self-criticism.

I. Worrying what others think: 14 or 46% agreed that they did worry what others thought while 16 or 53% disagreed.

Summary

More subjects were widowed or single than married. The greatest majority of participants were women; half lived alone and half lived with family members. More people claimed art-making to be easy, but at least half claimed to feel some anxiety connected with art production. Most subjects agreed that art was a way to add interest, express ideas, provide gifts and expand learning. The majority of subjects also claimed to have difficulty generating ideas, putting ideas into compositions, working out problems, using tools and materials with skill, and knowing when a work is completed. Half the subjects had trouble asking for help, feeling competitive and worrying what others felt. A majority of subjects considered themselves too self-critical.
Results of the Visual Narrative Pictogram Using Wilson’s Multi-dimensional Analysis

Major Themes

The first step classified major themes of the narrative; the subject of the complete sequence and what all the drawings were about.

TABLE 4

FREQUENCY DISTRIBUTION OF THE MAJOR THEMES ON TOTAL SUBJECT POOL

<table>
<thead>
<tr>
<th>Main Theme</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Development</td>
<td>8</td>
<td>13%</td>
</tr>
<tr>
<td>Quest-Odyssey</td>
<td>3</td>
<td>5</td>
</tr>
<tr>
<td>Trial</td>
<td>11</td>
<td>17</td>
</tr>
<tr>
<td>Bonding</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Causality</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Natural Process</td>
<td>4</td>
<td>6</td>
</tr>
<tr>
<td>Everyday Process</td>
<td>24</td>
<td>37</td>
</tr>
<tr>
<td>Other Scenes</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>No Theme</td>
<td>11</td>
<td>17</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>64</strong></td>
<td><strong>100</strong></td>
</tr>
</tbody>
</table>

1. Development Theme. The results indicated that among control group members, this theme only occurred once in the pre-test. There was no appreciable change in the quantity of responses using this theme in post-test. In the treatment group, the Development Theme appeared five times in the pre-test and was only represented once in
2. **Quest-odyssey.** This theme classifies narratives dealing with adventure, travel. Of the 32 subjects in the study, three examples of Quest-Odyssey occurred as main themes. In the control group this theme occurred once and one time in the post-test. In the treatment group, it appeared only one time in the post-test.

3. **Trial.** This theme involves threats and test of strength, struggles to survive, combat and contests, death and destruction. It encompasses those subject categories which represent all of life's difficulties in actual or symbolic form. In the control group five members in the study used the trial theme in the pre-test. This was reduced in the post-test to three trial themes. In the treatment group, one subjects used this theme in the pre-test, and two members in the post-test.

4. **Bonding.** This category which expresses the coming together of individuals or objects in friendship or romantic attachment was not used at all by any members of the group as a major theme.

5. **Causality.** Causality expresses as the overall theme a chain reaction of events causing ensuing events, appeared only once, in a post-test of a member of the treatment group.

6. **Everyday Process or Rhythm.** This classification expresses as an overall theme the customary and ordinary common daily activities of life. In the control group this theme appeared seven times in the pre-test and six times in the post test. In the treatment Group four subjects used this theme in the pre-test, and seven used it in the post-test.
7. **Natural Process or Rhythm.** In the control group, this thematic category appeared once in the pre-test and once in the post-test. In the treatment group, two subjects employed this theme in the pre-test and none in the post-test.

8. **Other classifications included all those narratives that do not fit into any other category.** In the control group only one subject used this theme and only in the post-test. In the treatment group, only one person used it in the pre-test.

9. **No Sequential Theme.** This classification includes all narratives in which there is no simple or general theme, but when instead, a series of seemingly unconnected vignettes are represented (Wilson, 1981). This lack of sequence occurred 11 times in the entire study, even after distinct directions were clearly given that a story has a connected beginning, middle and conclusion. Of the group members who had no theme, there was one person in the control group pre-test, and three people in the post-test. In the treatment group, three people had no theme in the pre-test and four in the post-test.

**Imbedded Sub-themes**

This second level of analysis further classifies the major elements of the content that appears within the individual frames and in the clusters of frames. Some of these sub-themes are essentially the same as major themes or they are sub-classifications of major themes; others deal specifically with aspects of plot. The imbedded themes permit the division of the narrative into major clusters, each of which contains a distinct sub-thematic element. It is possible to have as many as three sub-themes in each of the six frames. Remember,
these quantities do not represent the number of people using the theme but the number of times this theme appeared.

TABLE 5
FREQUENCY DISTRIBUTION OF THE IMBEDDED SUB-THEMES ON TOTAL SUBJECT POOL

<table>
<thead>
<tr>
<th>Sub-theme</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Growth</td>
<td>24</td>
<td>7%</td>
</tr>
<tr>
<td>Destruction</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>Pre-disequilibrium</td>
<td>21</td>
<td>6</td>
</tr>
<tr>
<td>Disequilibrium</td>
<td>50</td>
<td>14</td>
</tr>
<tr>
<td>Attachment</td>
<td>6</td>
<td>2</td>
</tr>
<tr>
<td>Failure</td>
<td>5</td>
<td>2</td>
</tr>
<tr>
<td>Return to Equilibrium</td>
<td>11</td>
<td>3</td>
</tr>
<tr>
<td>Success</td>
<td>13</td>
<td>4</td>
</tr>
<tr>
<td>Creation</td>
<td>29</td>
<td>8</td>
</tr>
<tr>
<td>Everyday Activity</td>
<td>168</td>
<td>49</td>
</tr>
</tbody>
</table>

TOTAL 330 100

In this report only those categories that appeared most frequently or infrequently and were particularly reflective and expressive of the stress and aging factors as indicated earlier in this study, were included. While all categories were measured for every participant, only dominant themes are presented in this report. Ten out of 19 imbedded themes have been selected for analysis and
discussion (for full account see Table 5). The remaining sub-themes occurred so seldom, as to be inconclusive.

**Growth.** This concerns the natural maturing or physical development of organic objects. It appeared twice in control Group pre-tests, and nine times in post-tests. In the treatment Group, growth appeared 10 times as a pre-test sub-theme and only three times in the post-test.

**Destruction** deals with demise, being eaten, burned, shot dead or in some other manner killed. This category deals with animate and inanimate objects. These sub-themes are usually violent and pessimistic, and occurred only three times in the total group population; once in the control pre-test group and not at all in the post-test. Among the treatment group, it appeared once in the pre-test and once in the post-test.

**Pre-disequilibrium.** A normal state in which the stage is set for future occurrences or new characters. This theme occurred 21 times among the total sample. In the control group it appeared 6 six times in the pre-test and three times in the post-test, a decrease of 100%. In the treatment group, there were five occurrences in the pre-test and seven in the post-test; an increase of 40%.

**Disequilibrium.** This is a state of deprivation, excess, trouble, accident; an instance when the referent or protagonist is placed in danger by circumstance or malicious acts of another. This theme appeared 50 times totally. In the control group it appeared 15 times in the pre-test and 12 times in the post-test; a decrease of 20%. In the treatment group it occurred 13 times in the pre-test and 10 times
In the post-test; a decrease of 23%.

**Attachment.** This classifies the sub-theme in which two individuals come together in a romantic or loving way. The actors can be animate or inanimate objects or people. Overall, this sub-theme appeared six times as a sub-theme. In control group, it occurred once each in pre and post-tests. In the treatment group, it occurred four times in the pre-test and zero times in the post-test.

**Failure.** This category deals with defeat or failure to escape, to gain something wanted, to rescue an animal, etc. This theme occurred five times totally and in the control group four times in the pre-test, zero times in the post-test. In the treatment group it occurred only one time in the pre-test.

**Return to Equilibrium.** This sub-theme occurred 11 times totally. In the control Group it appeared three times in the pre-test and three times in the post-test. In the treatment group it appeared three times in the pre-test and two times in the post-test.

**Success.** This sub-theme is characterized by triumphs, rewards, achievements, recognition achieved by the protagonist. This theme was noted 13 times totally. In the control group it appeared once in a pre-test and four times in post-tests (an increase of 300%). In the treatment group it appeared two times in the pre-test and six times in the post-test (200% increase).

**Creation.** This sub-theme refers to the process of building, making, constructing, ordering or arranging. It may be the building or remodeling of a house, the arrangement of a bouquet of flowers or the creation of a sculpture from clay. In the treatment group,
creation appeared three times in the pre-test and 10 times in the post-test, an increase of 100%.

**Everyday Activity.** This theme deals with daily life; the mundane familiar and usual occurrences and events of life. This sub-theme occurred 168 times. It was by far the most frequently employed sub-theme by all subjects, regardless of gender, occupation, age, marital status, etc. In the control group it occurred 48 times in the pre-test and 47 times in the post-test. In the treatment group, it occurred 35 times and the post-test 38 times.

**Summary**

In Wilson's Pictogram Instrument, the most frequently scared major theme was Everyday Process, followed by Trial, No Theme, Development and Natural Process. Quest and Oddysey, Causality and Other Scenes occurred very seldom. Among the sub-themes, Everyday Activity was employed most often, followed by Disequilibrium, Creation, Growth, Pre-Disequilibrium, Destruction, Attachment, Failure, Return to Equilibrium and Success occurred infrequently.
CHAPTER FIVE
DISCUSSION

I've been coming here for two years...an old veteran. You know I can't do what I used to, so I have to choose what I do carefully. Every Thursday morning I wake up feeling excited, because I can bring all the ideas I've stuck up here in my brain all week and let them out -- that's a good thing. . .Remember the paintings in the foyer -- I did them all in class -- not bad, eh?

Bessie

Overview

Local senior centers such as those in Columbus, Ohio provide older adults a place for learning, for training and for socializing. Educational services echo the purposes of senior centers by offering older adults a focus for pleasurable, constructive leisure activities and for the development of new skills. These centers also serve to direct people to agencies and services that meet the larger life needs of older adults.

The concept of the Senior Citizen Center was established in New York City in 1943. At the time, it was conceived of as a collection of services that were offered to older adults at a physical facility within the community; people were able to come to the center two or more days a week, with guidance and instruction offered by paid staff members. According to the Older American's Act:

The senior center may be a single purpose center or a multi-purpose agency established as a result of community planning based on the unmet needs of older persons in any given community. The basic purpose of such centers is to provide older persons with socially enriching experiences that would help to preserve their feelings of self-worth (Marcus, 1979).
At present, the sub-committee of the President's Council on Aging defines the Senior Citizen Centers as year-round facilities which are open to the public who are over 55 years of age. They are operated by a public agency or a non-profit organization. Under paid professional leadership, older adults are offered services in recreation, adult education, health services, counseling and community and volunteer services (Marcus, 1979).

Gail Marcus (1979), in her study of Columbus Senior Centers, states:

Self-enrichment is a major aim of Senior Center classes. The range of possible courses is myriad, as the following list from one center suggests: basketry, calligraphy, ceramics, contemporary furniture design, creative writing, drama, tai chi exercise, French guitar, jewelry, knitting, leather tooling, embroidery, macrame, oil painting, personal sewing, pool lessons, Spanish weaving (Marcus, 1979 p.).

This study of four Columbus senior citizen centers, also found such activities as lectures on local history, concerts, health care services, nutrition classes, tax information lectures, courses in cooking for one, crime prevention, ceramics, yoga, financial management and driver-training.

Life at Four Columbus Senior Centers

McDowell Center is located on the west side of Columbus, in a run-down neighborhood of an uninhabited condemned city housing project site. It is a complex of high rise independent living apartments for retired people, social service offices, planned gardens, bench-lined walkways and a low brick building -- functional and uninspiring in architecture. It is reminiscent of the public school buildings that were built in the 1950's and 1960's.
There is an ample parking lot for visitors, staff, and participants of the program who drive. Upon entering the building, the memory of the depressing outside landscape evaporates when the aroma of lunch preparation and the attendant savory smells of soup and baked ham greet the visitor. Immediately to the right of the entrance is a welcoming desk upon which a generous bouquet of flowers is artfully arranged. Selma, the receptionist, is a brisk, bright small woman who asks if she can be of help. Before moving beyond this spot, one must state his/her purpose for being there. She answers questions, and points out directions to the different activity rooms, and provides all people entering the building with a special identification badge. I asked her why people are encouraged to wear badges. She said it helps socially; that people have trouble at this age remembering names and a badge helps them. When they leave, all center participants place their badges in a slotted card holder on the wall of the center so that staff, as well, can see if someone is absent. This helps the staff keep track of attendance, so that if there has been a lengthy absence, they are reminded to call and check up on class members.

Once past the receptionist's station, two small administrative offices can be seen. The walls of the building are a soft salmon color; warm and inviting. Down the hall is a special, very large living room, comfortably furnished in subtle colors with coordinated drapes, carpeting and groups of graceful upholstered chairs and couches. This room provides a multi-purpose space for yogi classes, social gatherings, lectures, reading groups, and special events.
On the other side of the receptionist's desk is the very large multi-purpose room patterned after the typical school gymnasium with oak floors and an oak stage at one end, with two sets of stairs leading to the stage from both sides. Draperies and other stage equipment are furnished for plays, concerts and other entertaining presentations. Piano music is often heard as visitors approach. In the gym, a pianist accompanies a group of 23 older adults as they go through choreographed routines designed by a dance teacher. She is at the front, facing her students, modeling the tap dance steps and routines. The group appears to be comprised of an equal ratio of men to women. They are engrossed, on beat, and from the flushed cheeks and smiles, I presume, thoroughly pleased.

An hour later, the multi-purpose room was the meeting place of the "McDowell Band". They were rehearsing on the stage for a concert that was scheduled for performance in two weeks. The selections were light opera, romantic balads and old big-band sounds of Glen Miller and Harry James.

As I walked down the hallway toward the classrooms, the walls were flanked with illuminated glass display cases with arts and hobby work of class members on display. The plaster walls of the hallway were decorated with an art exhibition of the paintings and drawings of class members. Their names were conspicuously printed and placed below or alongside each framed picture. I arrived at a complex of classrooms.

Classes began at 9:00 a.m. and are scheduled for 1 1/2 hours when they break sharply at 11:30 for lunch. The teachers usually arrived
shortly before classes began. The manner of Instruction was casual and informal at the Center.

The Painting Class

Life In the Art Classroom

When I arrived, only two members were at the McDowell Painting classroom hanging up their coats. As more members arrived they engaged in the weekly "catch-up" of news and morning greetings. I was welcomed and introduced to all the members by one of the women who arrived early. She made sure that everyone knew my name, though I had visited once before. Inquiries were made between and among class members about news from ill or hospitalized members as well as those who were enjoying vacations. Ruth, a bubbly energetic woman in her 70's, shared information about Lena whom she visited in the hospital as she was recovering from cataract surgery. Sarah, another member, brought in a card that Bea, a traveling class member, wrote from her Bahamian holiday. It seemed from the enthusiasm and interest in hearing news from absent members, that the class enjoyed a degree of cohesiveness. People brought their paint boxes -- often fishing tackle boxes or brief case-like painting sets -- and set up aluminum easels on the tables.

Jane, the art teacher, arrived in the midst of the early milling. She was welcomed by many members. Jane was a late middle-aged woman with many years of experience as an exhibiting artist as well as a recreation center art teacher for the Department of Parks and Recreation. She was a verbal, charming woman with great warmth and spontaneity in her responses and expressions. Jane suffered
Intermittently from crippling arthritis and was hospitalized from time to time. During my study, she was hospitalized for several days and forced to remain in bed for another week following her hospitalization. The group members were empathetic and concerned during her absence, but class continued without missing a beat. The comfort and closeness between class members and the teacher may have been helped along by virtue of the fact that she was an older woman, in her mid-60's. She shared the same concerns and experiences, the same stresses and physical diminutions as the majority of her older class members did.

This day, Jane brought in objects for a still life. The classroom was large and bright, with a full bank of high windows overlooking a small park, and beyond, the high rise residence. The walls of the classroom were covered with framed paintings and drawings created by class members.

Eleven class members gathered and set up their paints, canvases, drawing pads, and assorted art materials while they continued to socialize and greet each other with warm enthusiasm. Jane set up the still life and asked for the group's attention announcing:

Today, I am going to ask that some of you, most of you, set aside your independent ongoing projects and work on this still life. It's important for us to occasionally work on a problem together and challenge our abilities to observe and look carefully at things like composition, angle, and relationships of various objects to one another -- like the bowl of oranges here, to the cloth or the vase. Think about colors and textures too. How many of you will do this?

The group seemed a bit jarred and surprised at Jane's request which suggested that this was not her normal approach and was corroborated by an "Informant" participant a few minutes later. This led me to
believe that Jane was feeling that I might have expected to see didactic instruction and a more structured approach. It may have made her feel more comfortable to have a "plan", since she was now being observed. In the field of physics there is the expression "when you observe a phenomenon you disturb the phenomenon." In this case, with Jane, I felt that this was so, for once my presence in the room became a regular part of the classroom "zeigelst," she no longer attempted to design such structured formalistic problems for the class. As I watched many people shift and adjust their morning plans, I also saw the kinds of projects they were putting aside, and in some cases continuing. I was struck by the diversity; some worked with water colors, others oil and acrylics, some drew with pencil, others with charcoal. The subject and content of their work was also individual -- still lives, mountain scenes, portrait-like images of young children, most often grandchildren and pictures of boats, and tropical isles. The style, generally realistic, attempted to approximate life-like or photographic reality in scale and color.

Jane usually encouraged people to undertake projects that interested them. She offered help as the need arose. Before my first observational meeting, I met with Jane and she expressed her views of teaching older people:

These people enjoy their time here and I encourage their individual goals -- in the process I try to sneak in as much technique as I can. They're eager to learn and I try not to have expectations of conformity or a rigid curriculum -- that would create tension that these folks just don't need. They're not real confident or willing to readjust their ideas about art and what they like. Their tastes are conventional and I don't challenge their tastes. They're hard workers -- you'll see.
Indeed, as the new visual problem of the still life was undertaken by half the class talk and movement in the room diminished, class members started sketching the still life on water color paper, drawing paper and canvas, depending on the media they chose or brought to use. Jane responded to requests for technical assistance regarding scale, form, and composition. Her method of instruction was enfused with energy. She used analogies, as well as her hands and body, to make instructional points. She occasionally took a piece of paper and demonstrated technical details for individuals or small groups.

After settling down, Jane told the group I wanted their attention. I informally reiterated my research interests and goals, pointing out that they had a chance to help in contributing to new knowledge about older adult art learners. I apprised them of the protocols I would use and handed out the survey for them to fill out, and a release form with a place for their signature. They were very cooperative but joked a bit. Cliff said, "Are you going to be dissecting us weekly?" In his remark was a strong undertone of resentment. The word "dissecting" suggested he might have felt exposed and defenseless by revealing so much about himself through survey and pictograms. Several people had similar responses.

In order to counter-balance my image as an Intruder, prober, and robber of class time, I brought weekly gifts of baked goods — brownies, nutty dessert bars and muffins. It was soon a joke among many participants that I was bribing them. They smiled and said, "Ah, here she is bearing gifts..." The allusion to Shakespeare amused me and worried me, for the quote adapted to my situation would begin:
"Beware of researchers. . ." I laughed and diffused the tension somewhat by agreeing with the joke. Indeed, I was attempting to win them over and reduce their resentment through my baked gifts. I was manipulating them, but not without their acknowledgment and full awareness of my transparent ploy.

The Wood Carvers

This group was located in adjoining room to the painting classroom at the McDowell Center. There were 14 people, mostly women, and they were predominantly engaged in what I would describe as a cross between whittling and carving. The technique involved sketching a design on a square or rectangular block of soft wood and methodically carving away in cubistic planes until the gross shape emerged. This process was followed by the more subtle rounding and defining of the form with fine tools and sandpapers. The membership worked from printed instruction sheets and carefully followed these with the help of Jack, the teacher. He was a man of 76 and had years of experience as a wood-carver and whittler; it was his serious hobby.

The people in the class sat at one long table, very close to one another. They carried metal tool boxes with them which contained large assortments of carving tools. These were brought to class by each student weekly. They carried work-in-progress with them to class and home again, permitting them to continue to work independently in their homes.

The atmosphere in the class was very cordial; many conversations and cross conversations on both sides of the table were punctuated with frequent laughter. There was not much diversity in the work of
this group, compared to that of the painting class. The students examined their progress on duck decoys and the cartoon-like character of a hillbilly that they loyally copied from the xeroxed direction sheet. They checked their work for uniformity and sameness, since the goal of the teacher and students was to reproduce, as closely as possible, the photograph on the instruction sheet. After both duck decoys and hillbillies were carved, the group members painstakingly painted them in minute detail.

Helen, the proclaimed maven of carving, was a woman of 86. She was the pride of the class and identified as the "success"; the "expert." Her work was widely exhibited and won prizes regularly at Governor and City Senior Art Shows. Every class appeared to have a resident "star" artist. This class member was usually one who worked prolifically, receiving ribbons and prizes at exhibitions and art shows. The classes' pride was expressed through verbal praise. Visitors to the class were quickly appraised of the "star's" accomplishment.

Lois, Helen's neighbor, seemed to be frequently confused; her responses to questions and her contributions to classroom conversation was often unconnected to topics currently under discussion. Her responses to social interchanges appeared to lack modulation and control; her voice and affect was that synchronous with the events in the classroom. Lionel, her other neighbor, and the only man in the class, was protective of Lois, offering guidance and clarification when she seemed disoriented. Lois was healthy, agile and infused with physical energy that appeared to border on hyperactivity. Lionel's
response exemplified the classes posture toward Lois.

**Comparisons Between Painters and Carvers**

In comparing the McDowell Center carvers and painters, the atmosphere and zeitgeist of the carving class differed greatly from the painting group. The carvers were a more unified group, working simultaneously toward a conformity, which they deemed desirable and positive. The painting group worked much more independently with the unspoken understanding that conformity and sameness in the painting class was unacceptable. The painters were a very diversified group who had traveled, studied and represented many walks of life. The carvers were predominantly housewives and widows who had been home for most of their lives.

**The Martin Janis Center**

The third group investigated in this study was a painting class held at the Martin Janis Senior Citizen Center. The center is housed in a large modern building with a soaring geometric roof, balconies and skylights, but few windows. It was originally built as an expositions center but was later converted into a senior citizen center. The director, Nan Langley, complained about the nonfunctional spaces and wasted energy connected with the building. She said the facility was not conducive for the purposes of teaching, learning and socializing. Large yawning spaces made it hard to feel comfortable or intimate in. The contemporary quality of the building was antithetical to environments with which senior adults are familiar and comfortable. There was considerable complaint from many of the older
students to that effect. This center is the only one studied that is unconnected to a residential complex. Also, it was the only center with a large theater which made it especially appropriate for special concerts, performances, and exhibitions in the balcony gallery.

Many of the older art students who attended scheduled classes commuted from distant areas of the city. For example, one student traveled 18 miles by freeway from a community south of Columbus. Many students commuted by bus weekly in order to attend classes and share the luncheon meal.

The painting class was in a basement room along with hobby and ceramic and weaving studios. Bright white walls were decorated with prints and paintings of class members. The lighting was designed especially for a class in visual arts and enabled everyone the best possible illumination, short of natural light.

In the corner of the room a table supported an assortment of still-life material from a plaster della robia bust to a broken guitar. Live plants and artificial fruit and flowers mingled and shared space with large conch shells and draped patterned cloth. These were periodically adjusted and moved when a member of the group wanted to paint or sketch a still-life.

The class of 12 was comprised of eight women and four men. All members were retired and functionally independent people. The teacher, a man named Fred, was in his mid-thirties. He greeted the group warmly as class members arrived. He engaged in casual conversation with many of the members. Fred was in his sixth year of teaching art in the Senior Citizen program and was a graduate of the
Fine Arts Department at The Ohio State University, with an M.A. in Studio Art. He was an artist and viewed himself as such. He periodically worked toward one-man or group shows. He was preparing for an exhibition of his work during the time of my study.

1100 East Broad Center

The fourth group setting examined in this study was the 1100 East Broad Street Center. It was located on the ground floor of a large modern high-rise apartment building, which had been converted into senior residential apartments subsidized by the city. The center was located on a prominent busy city street, close to the downtown area with direct access to the bus line. It was surrounded by office buildings that had once been elegant residents at the turn of the century.

Upon entering the building, there was a busy lobby with a glass exhibition case filled with the hobby crafts and art works created by its members. A hostess sat at an information desk facing the entrance. Opposite her desk was the director's office. To the right of the entrance was a large parlor with card tables, chairs, couches, book shelves, and a television set. Many men and women were engaged in bridge and poker games while others chatted and watched television. The art rooms as well as hobby and craft rooms were at the back of the building. The drab institutional halls were flanked with illuminated glass exhibition cases displaying numerous sculptures by one of the art student members.

The long narrow art classroom had rows of tables and chairs and a desk in front which lent a rather conventional school environment
quality to the setting. The teacher's desk was covered with books, food, pottery, notes, flowers, and a small coffee pot as well as a rich conglomeration of props, nourishment, and objects d'art. Behind the desk were the electric kilns and to the left, a deep storage closet with art materials for painting, sculpture, ceramics, and drawings.

One wall of the classroom was like a greenhouse because of the abundant light from many connected windows and a deep sill that held a collection of healthy plants, including hanging varieties. The room was bright with paintings on display as well as numerous wall shelves supporting ceramic sculpture and pottery in all states of completion.

The students at this center represent those living on the east side of Columbus. Some of the students live in an old upper middle to upper class community with a history of prominent residents in Columbus politics and business, while others live in a poor ghetto-like neighborhood northeast of the center; the class was, therefore, strongly heterogenous.

The art classroom was comprised of seven women and two men. The educational level of the group varied as did its racial representation. The majority of the participants were college educated or had a few years of post-high school education. Several of the women were housewives, but also had careers. One of the two retired men had been a social work administrator. Two of the women were retired teachers, one of whom had taught art. Jane was the teacher, as she had been at McDowell Center. She considered this group to be more exploratory and more sophisticated than the McDowell
group. At my initial interview with Jane prior to the commencement of my study, she shared her perception of the two groups.

The 1100 East Broad group is more feisty and flexible. They're willing to explore and try new things for the most part. Of course, there are exceptions. We work primarily in three dimensions -- hand building, pottery wheel too and sculpture. As a group, this bunch is more exciting. The other group seems tighter and needs more support and direction. You'll see that my approach is a little bit different and my expectations, too.

When I arrived in this setting, the group was already at work; a woman of 82 years named Gert was bending over a kick wheel as she pulled up a cylinder of clay. She had been throwing pots on the wheel for four years and prided herself in this accomplishment so late in life. Another woman worked on a very realistic ceramic sculpture of a young man out of work, job-hunting and down on his luck. He was sitting on a park bench. It was titled "Out of Work." Her super-realistic style included such details as clothing and folds, pockets, shoe laces modeled with exquisite accuracy and skill. The scale and proportions were precise and the emotional message of the piece coalesced on the sensitive pained expression on the young man's face. She showed me another ceramic piece she was simultaneously working on with a similar social and historic theme. These were "problems of the young people today with the unemployment situation and I remembered the same or worse when I was a young woman during the depression -- you can't imagine." Her realistic sculptures were really scenes with props and had won numerous competitive prizes in exhibitions in the city. The second sculptured piece was "A Sign of the Times" which depicted a young man with a paper bag and a newspaper leaning on a fence with an attitude of defeat and fatigue registered
on his face and posture.

John, a retired social worker, possessed a charm and dry wit that everyone in the class responded to. He sported a wry crooked smile and twinkling direct eyes. He immediately asked me about my intentions in the class and wanted to "set the record straight." He would not participate in the study -- "absolutely not." He said, "Research is a waste of time -- you may write a lot, but it won't mean much." I was surprised at his statement at first, since he had worked with people in human services, but I realized that he spoke from his experience, having seen so much research done on the "ivory tower" level. He also knew the frustration of looking for answers for seemingly unsolvable problems in the social welfare network. He was cynical.

The other members of the class worked on matched bowls, handbuilt butter dishes, a sculpture of a dancer at rest -- reminiscent of Degas. Evelyn, the retired art teacher smiled at me as I watched her work on her sculpture and without changing her gaze from her work said, "You know, your research takes time away from my work -- filling out forms and doing your workshop. I resent this -- the intrusion. Why don't you researchers from the university leave us older people alone to enjoy and learn without being probed and studied?"

As time passed, my interactions and observation in the group became unselfconscious and unobtrusive, and I was able to document much of the life of the settings described. I present these events and phenomena involving the people in the art classes next, grouped under headings that I have invented that characterize the special and
unique qualities of the older adults' ways of being.

Art Class as a Social Connection

In much of the group conversations that took place during class time, issues of personal loss and fears competed with formalistic foundation or technical talk about their artistic exercises. Worrisome talk of fellow classmates, past and present, who were ill or coping with illness of family members seemed to erupt regularly and infiltrated school or art-learning talk. There were attempts to offer solutions to one another, make home visits to sick members, send get-well cards, and make hospital visits. The participants shared pride in their children and grandchildren's accomplishments, as well as deep concern for the problems and struggles of their offspring. Sharing experiences related to vacations and trips was a source of great pleasure to class members. This was expressed by the frequent circulation of photographs of visits and vacations. Frequently, one woman would offer to buy a get-well card and set up support systems of food preparation for ill or hospitalized members. Although the group gathered ostensibly for the purpose of learning to make art, the agenda of social connection with others was a very strong issue and an inevitable result of group cohesion. There was a life amongst the class members that extended beyond the classroom walls. Their art class became an important link between isolation and social connectedness.

Rita: Let me brag a little. These are pictures of my son Don, my son's wife and kids. That's Don on the left and Amy, Ricky and Josh. (To Ida:) Remember the snapshots from last year?

Iris: They have grown a lot in a year. What adorable kids.
Rita: I got these in the mall yesterday. Amy is taking courses now and the kids seem to be surviving O.K., but I don't know about Don. He's kind of old fashioned and I tell him that Amy needs to develop her skills and get out for her mental health. Don is as stubborn as his father was. I'm afraid that he's not encouraging her. Amy is like a real daughter and I feel for her. Oh well, they have to lead their own lives.

The art class extended beyond the boundaries of the classroom. In fact, several members became friends and contacted one another by telephone during the week between classes in order to meet for lunch, plan their car pools to the centers and arrange to meet at galleries and museums for special exhibitions and art shows. The teachers encouraged these events and participated when possible.

**Brick-Wall Syndrome**

Another characteristic enacted by the older adult learners in this research was what I call the Brick-Wall Syndrome. This is defined by behaviors of physical restlessness and frustration expressed both verbally and non-verbally. For example, when students searched for ideas to paint or draw, they frequently appeared stymied with knit brows, pained expressions, and frustrated sighs. Seemingly, they "shut down" imaginatively and experienced blankness -- no memories, ideas or mental images flowed from inner thoughts and memories to consciousness. They were unable to make themselves the center of their research.

Iris: I'm stymied. I've hit a brick wall. I don't know what I want to do. Maybe another design. (She traces and moves her hands rhythmically on watercolor paper in swirling arabesques).

Rita: In pottery class, I couldn't think of anything and just sat there not working or doing a thing. All I did was sit and think. A woman in class said to me,
"What are you doing?" I said, "I'm thinking. Anyway, I'm here mainly to socialize, not for pottery." The lady started laughing so much. She said, "You just told the truth alright."

It may be particularly prevalent in senior citizen elective art programs because of teacher's laissez-faire approach -- letting people paint and create what they want with assistance only when technical and critical assistance is necessary or asked for.

At this point, one of the class members who supplies the class with empty chicken liver containers, painting surfaces of masonite rectangles and squares scraped from her son's construction business, offers Ida an outdated Currier and Ives calendar. Ida thanks her, and with a look of great relief, pours over the twelve illustrations and chooses a winter ice-skating scene. Ida begins to sketch out her next canvas.

Dorothy: I just don't know how to begin. Thank God for Fred. If it weren't for him I'd sit like a dumb bunny and do nothing here.

Grace: I have to see something before me -- otherwise, I'm lost. I guess I have a lot to say but it never seems like I do when I'm ready to begin a painting or something new.

Ida: I'm no artist and it's just plain hard work to think up a subject or new theme except when we have a model like you Dvora -- or a still life.

Georgia: I'm like a broken record -- either I work from the still lives or copy a painting of flowers. I have ideas, but they're hard to grab hold of and capture on paper.

Copying

This brings us to another pervasive characteristic of older adult art learners; the older adult art students' dependence upon copying
paintings, photographs, and magazine images for their ideational and stylistic content. The difference between copying as a class practice among the aged studying electively and less frequent observations of the same in mandated art classes in primary, secondary and higher educational settings, seems to be in the acceptance of this mimetic style of the teachers of the older adult. A required course in high school or college is usually less tolerant of a student's dependency upon imitative reproduction on a regular basis, unless the teacher had required copying for a reason such as manipulation of colors, or sequential simplification or abstraction of a famous painting, in order to strengthen skills and understanding of fundamental concepts.

In the senior citizen art education programs that I observed, copying was not offered as an exercise or structured limitation in order to focus on the abstraction of form, or as an exercise in color relationships. Rather, copying was tolerated as a way to bypass the frustrations generated by the searching and sorting that were expressed as "hitting a brick wall...and being stymied."

In senior citizen's elective art classes, there is no captive audience. The teachers in these centers felt that they could not require novel, unique compositions and content. They claimed that the struggle generated in problem-solving might raise anxiety and self-doubt to an adversive degree. One teacher said:

I can't push them too much...If they ask for help, I can suggest a still-life and set one up for them, or ask them to bring in photos from their family album for fresh ideas, but if they are determined to copy cute cuddly kittens from a calendar photograph, I don't criticize them or 'pooh-pooh' the idea directly -- only indirectly and sometimes they back off and do the still-life or work from personal photographs, but I don't want to lose them -- after all, they're here for
enjoyment and they aren't looking for a challenge and I don't want a mass exodus.

This attitude on the part of the teacher reflects an attitude about older people that corresponds to the disengagement theory in social gerontology. Disengagement is the natural withdrawal from the goals, involvements and activities of the earlier stages of life (Cummins and Henry, 1961). It is usually accompanied by a high life-satisfaction level, when the older adult is content to take a back seat, to reduce activity and striving. This stance is commonly accompanied by statements such as: "I'm happy to be out of the rat race" and "I only do what I want to do, or do nothing, if that is what I want."

However, many older adults do not assume this stance. Of the older adult art learners, there are many older people I observed who remained involved and highly challenged and who needed evidence of continued development and active participation in order to feel personal satisfaction and worth.

**Fast Peddling**

In the art classes I observed there were often discussions of bridge groups, garden club meetings, bike-riding, museum and exhibition trips. Since complications of interrelated illnesses, depression, losses of vigor and sensory acuity increasingly beleager them all in one way or another, I noticed in a "gestalt flash" that these people were having to spin their wheels faster to keep up the appearances of their earlier more vigorous lives; working harder to maintain their independence, self-confidence, and dignity in the face of their limited futures and what can only be called their terminal
decline (Butler, 1967).

During my participation/observation at the six classrooms, these seemed to be the common concerns of the students, which caused them to peddle faster.

1. Will I be able to learn as well as I used to?
2. Can I keep up with others?
3. Will the teacher like my work?
4. Can I risk failure?
5. Can I tolerate the ambiguity of the creative problems that I stumble upon in my painting?

Some of the manifest behaviors exhibited by Fast Peddlers were as follows:

1. Extraordinary cheerfulness and stoicism in light of fears surrounding severe illnesses in family and significant others.
2. Persistent efforts to develop new skills with public statements to the group: "I'm going to learn perspective if it's the last thing I do."
3. Frequent vocal repetition of old homilies such as: "Every day in every way, I get better and better," and "If at first I don't succeed, I try, try again." When one participant's husband had a severe angina attack on the morning of a scheduled class, a crisis that she had endured frequently during her husband's heart failure, she arrived to class late, agitated and visibly shaken. She shared her worry and described the critical events of the early morning. Group members paid close attention to her -- commiserating and offering sympathy. Beyond these offerings of concern, the group soon
spoke of the beautiful warm sunny morning — they talked of rebirth of jonquils, hyacinths and tulips. They spoke of how good it was to be alive on such a spring morning, even though the events of life get them down. These verbal offerings while they painted and drew were attempts to reassure Dorothy, but at the same time, they were giving themselves and others reassurance and support for their own unspoken fears for past and future life crises. Dorothy, herself, said, "It's so depressing — there's very little that I can do or the doctors either, but life can't stop. I have to go on and do what I can to enjoy life."

False Modesty

Bertha completed her second oil painting based upon a photograph taken in the outer banks of Chincoteague Island, where she frequently vacationed. Her art ability, which had been dormant for 45 years, surfaced when she started her art class. Her second painting was extremely successful in terms of the popular sensibilities and aesthetic preferences of the older adults in the class. It was realistic; rich in its impressionistic paintstrokes. The subject matter was a water splashed theatrical seascape. As she painted this canvas, all decisions and strategies with paint and brush were successful. "The painting almost painted itself," she said. Yet, she seemed tense during the process. When she announced in a very strong voice that she was finished — "for better or worse, I quit!" other members gathered close to see it. Her face fleetingly showed glimpses of pleasure and pride, but she strained to contain a full smile. She looked at the viewers with knit brows and people responded by a group
gasp: "Bertha, it's marvelous;" "It looks professional;" "Look at the waves and the foam -- you can almost feel it;" "You have more talent in your little pinky than I have in both my hands."

Bertha's response to the praise was, "It's not really how I wanted it to come out -- the water doesn't reflect the sky as I wanted." She paused, then said, "Do you really think it's good?" After much reassurance in chorus from the admirers surrounding her, Bertha said, "Well, maybe it's beginner's luck."

I believe she really loved her painting and was incredibly proud of her significant accomplishment. Interpreted her false modesty as evidence that it was hard for her to take responsibility for her skills and abilities. Perhaps there was a bit of superstition involved. It was as if she was saying, "If I accept praise and acknowledgment of my considerable accomplishment, perhaps I'll tempt the fates and won't have such luck next time." "If I don't expect much, I won't be disappointed." Bertha felt that she worked intuitively and did not consciously note and document the technical and aesthetic choices she made that led to the success of her painting. Thus, the statement, "It painted itself."

I asked her why she was being modest. She said, "I don't think I can do this again. I don't know how or why it turned out so well." when I complimented the work of one member, he looked at me with a wry smile and said, "Are you saying that to encourage me?" Another said, "Flattery will get you everywhere," tacitly suggesting that my comment was ingenuine and therefore, trivial and not to be taken seriously.

Many of the people in the class expressed similar modesty, or
perhaps more accurately, resistance to easy compliments. They were wary of accolades; perhaps a result of the old-fashioned belief that a worthy "payoff" can only be earned through hard work, a reflection of the puritan ethic.

There is also a social and historical basis for false modesty among older adults. In the early 20th century, remnants of Victorian manner and etiquette required that polite people be humble and modest. Boastful behavior was considered rude and conceited. Acceptance of strengths and honest expression of personal ability only became "good manners" recently, emerging out of the humanistic psychology movement in the late 1950's.

Fishing

The next characteristic that I will describe is related to "false modesty." Many of the participants who blocked accolades and could not comfortably accept compliments and nourishment from self or others still needed positive feedback, reassurance and encouragement, so a message for feedback and support went out indirectly. The fishing phenomenon consisted familiarly of claiming failure and disappointment, communicating the impossibility of reaching goals and of satisfactorily completing visual problems. The message was received by other class members who then responded characteristically with nurturing behaviors which consisted of reassuring "shoring-up" statements. Case in point is the following interchange between Eva and class members, then Eva and the teacher. (Eva, a newly retired medical records professional, joined the class today for the first time.)
Eva: I've always wanted to paint, but with family, children, and a house and work, I couldn't find the time (with a bright smile) but now I can. (Eva is very verbal, social, and expressive in her gestures -- rather theatrical in her delivery).

Fred: Well, we're really glad that you joined us now. (Others join in the welcome and echo Fred's sentiments.)

Eva: Well, thank you all. I hope I can make it in here...

Fred: Of course, you'll do fine.

Eva: (Working on plotting a composition inspired by the everchanging still-life in the corner.) I don't think this is coming out well. (Her loud voice suggests an indirect request for help from the teacher. He arrives and checks her perspective and indicates corrections necessary in object placement on the paper. He measures in the air, blocks out forms and helps Eva learn how to focus and observe.)

Eva: Oh, now I see Fred. Maybe I'll make it in here yet. (Group reassurance: "Sure you will," "You're doing fine for a beginner," "You should have seen my first drawing.")

(Later)

Eva: How am I coming, Fred? (Fred looks at drawing and then to still-life -- he takes a ruler and plots in the air, then moves the ruler from drawn object to object on her paper.)

Eva: Am I supposed to measure with a ruler?

Fred: God, no! I'm just using the ruler as a way of approximating. Don't calculate too much. Do it with your eyes.

Eva: It seems like I don't think straight (she gives a deprecating laugh).

Fred: Try to relax.

Eva: If I flunk out of this...

Fred: You're not going to flunk out, Eva.

Eva: Oh, dear, isn't this a mess? (In fact, the drawing was very good, well-executed -- a surprise considering
so much expressed discomfort. Eva demanded a great deal of the teacher's energy. She asked for validation and succorance in order to continue.

Eva: (Asking for a check on her perception of the composition and the accuracy of the perspective.) Is this too far away here?

Fred: Do what your eyes say.

Eva: I'm not sure what my eyes are telling me.

Fred: Your eyes haven't failed you. You're just not using them.

Eva: When my daughter asks me, "What did you learn today?" I'll tell her I didn't learn to play a guitar, but to draw one.

Fred: Good job, Eva. (Fred attempts to throw responsibility back to Eva and discourages dependency. Eva, in an aside to me, volunteered that in the five months since her retirement, she was painfully isolated and lonely and she couldn't stand it any longer. She had been divorced for 30 years and raised her daughter alone. She forced herself to come to the center for art classes because she said she would go crazy if she stayed at home another day.) (One day, a new student named Barbara arrived. Fred introduced himself and welcomed her to the class. She asked some basic questions about attendance, costs, and schedules. She took the initiative to introduce herself to class members as they arrived. Before beginning a still-life, which Fred encouraged new students to draw, Barbara announced to those around her):

Barbara: I have to prove myself to me, but I plan to make it fun. I don't know anything about art, but now's my time to learn. I want to study art and music. I never did much art, only when I was a young child. (Fred rearranged the still-life objects for Barbara, consisting of fruits in a basket, a shawl and a guitar. He pointed out the size, scale, and relationships of these objects to each other. Later, Barbara stated as she wiped charcoal from her fingers):

Barbara: I've finished it but it's not very good. I see the objects floating and the basket is out of scale, and the guitar looks like some kind of barge... It's not good. Do you think it's good or what?
Fred: I see what you mean and I notice that you are very stiff and rigid. You move your hand and wrist so tightly as though you were writing a letter, not making a drawing with charcoal — here, watch the difference. (He mimicked the tight wrist and grasp. Then he swept his hands and total arm into the movement necessary to record a series of large compositional lines.)

Barbara: You're such an expert, Fred, and I'm just a beginner. I can't do that like you. I'll never be able to work like that.

Fred: Sure you can. (He grasped her hand in his, still holding the charcoal, and on a fresh piece of paper sketched out the still-life. Barbara smiled widely and appeared very pleased.)

Barbara: That was great! But besides the relaxation, my drawing has poorly placed shadows and looks awkward. I don't like it at all. Do you think it's O.K. for a beginner?

Fred: (Rescuing Barbara from her self-criticism and overly strident expectations): It will be interesting to save this. Let's look at this later after you've made progress.

Barbara: You're such an expert Fred — I wish I could draw like you.

Fred: Give it time.

In this exchange, Barbara's interactions represented the phenomenon caused by risking and putting oneself on the line. With little past skill and experience in art, she entered an art class wanting to succeed and to have a good time, too. She was making up for lost time. Her flattering words to Fred, "You're such an expert, Fred", was an attempt to establish her dependence upon him and Insure his help in the future, but it also expressed her genuine appreciation for the constructive attention he offered her.

I have heard artists, art therapists and art educators speak of the non-threatening nature of the creative arts; that there are no
right or wrong answers in art, and, by that virtue, art-making is a free process. This is a gross and misleading simplification and I think it is incorrect, particularly for those who have not painted or drawn for three or four decades. Facing a blank page can be enormously threatening, whether or not the teacher's approach is laissez-faire or structured. In either case, the new "art-maker" is grappling with problems of Imagery, symbolism, perceptions and aesthetics all at once. It is no wonder that the women I observed called for "rescue" in the ways I have just examined. We must also look at these rescue tactics in terms of the culture that these women grew up in. In their formative years, it was considered normal and indeed feminine to defer to the strength and authority of instructors and school masters. Cues of helplessness were usually met with rescue, which brought about resolution and solutions.

During the creative problem-solving stages of art production, there are moments of disequilibrium when the strategies used earlier are no longer appropriate and acknowledged as such, yet no new emergent solutions are available. This lack of resolution causes frustration and Imbalance (Kreitler & Kreitler, 1972). It is at such moments that the art student asks for help. The older students often exhibited difficulty in asking for help when they registered frustration but felt impelled to work it out alone. By the time they finally announced their need, it was with urgency, and more was at stake than the resolution of an error in perspective, or a properly angled shadow. Their self-esteem and feelings of self worth were on the line.
Losses

Another characteristic that pervaded the classrooms revolved around the issues of decrements and losses. In our culture, we have few philosophical or spiritual mechanisms to help the aged people relinquish their powers and their assets in life -- whether represented by vigor, eyesight, job, home, spouse or friends. Concerns of this nature constantly infiltrated the art classroom and are presented here.

Personal Losses: Infiltration of Personal Issues Into the Classroom

Fred: (to Georgia) Work on the entire surface.

Georgia: You expect too much from me, Fred. I'm not what I used to be. I want it to look like this (she points to a reproduction in a book).

Fred: Do more painting and less thinking about it. (Fred responds to Georgia's inclination to use conversation as a way to distance herself from her creative problem and to reduce the tension. He encouraged her to confront her problem. Rita comes to Georgia's rescue.)

Rita: You are an artist, Fred -- we're too terrified. You can't make mistakes at our age. You step off the curb with your foot and stumble. We can't risk that as old ladies.

(One day Dorothy sang for the class spontaneously. She had been a semi-professional singer in her youth. She apologized for her voice):

Dorothy: I had throat surgery eight years ago, and what you hear is a "croak", not a singing voice -- you should have heard me before -- I can't really sing anymore.

(Several class members spoke up at once):

Your voice still sounds beautiful. . . much better than I could ever sing.

Dorothy: No, I sound horrible (she laughs). (The group appeared to sense Dorothy's sense of loss and her
apparent dissatisfaction. Empathizing, they quickly came to her rescue.)

(Dorothy entered class today rather agitated. It showed on her face; she was flushed and her brows were knit.)

Dvora: How are you today, Dorothy? You look upset.

Dorothy: I misplaced my car keys...I can't seem to remember where I put anything, and I must call my husband at home to see if he's found them. (She runs off to make the call. She returned): My husband found them in the kitchen. Thank God! I don't know what's happening to me (referring to loss of current memory). I can't remember anything.

Rita: (To Dorothy) It happens to me all the time, too.

Iris: (To Dorothy) I can't keep anything in my head, either. I guess it's age creeping up.

Grace: Oh, that's nothing new for me, either. (The group recognized Dorothy's agitation and let her know she was not alone in this respect. Dorothy rallied to the addage, "Misery Wants Company.")

Anna: I'm worried about my driver's license. I have to take a special eye test and I don't know if I can pass it. There's new legislation and I may lose my license.

Regina: My hair dryer's broken -- it's so difficult to get things repaired with no car and bad eyes. I walk and take buses, but when I had to repair my toaster oven, it was clumsy to carry onto the bus...it's really tough now.

Regina: (To Glenna) My old toaster oven wore out. I bought a new one after they told me that the old one wasn't worth fixing. I had packed it into my wheeled shopping basket to Sun T.V. to buy a new one and had to drag it back -- what a waste of hours and days.

Mildred: It's so inconvenient to find these out-of-the-way places.

Regina: I fell off my bicycle and hurt my leg two weeks ago (she showed her bruises) and it's hard to even maneuver on my bike anymore. (She laughed and shrugged.) But that's my transportation. (There was silence.) (An abrupt change in conversations
occurred after the litany of problems were voiced by group members.)

Anna: (To Eva who showed off her painted carving) Eva, that is absolutely beautiful. (To the group) Look at the duck Eva made -- isn't it splendid? (The group gave Eva praise.)

Anna: (Referring to Loc's photos of his Bermuda trip) Your photos are beautiful. The water is such a beautiful blue, Loo. It looks so inviting.

Mildred: Isn't the weather now beautiful? Spring at last.

Mary: I looked around my garden and saw the tulips pushing up.

Emily: I noticed my roses are coming up already and budding a little bit.

Mildred: Yes, and then, you know, the weather will get cold again -- Mother Nature will play another trick or two.

Regina: (Showed her painting to Marge) I've got my flame-like petals on the flowers.

Marge: (Laughed) That's good -- they look like you could reach out and touch 'em.

(The discussion of loss and frustration among class members seemed to spread; each sharing their story. A chorus of laments regarding the assaults to personal well-being seemed to suggest: "You're not alone. I, too, share your experiences; listen to my story." Their shared losses and frustrations became uncomfortable, and the tension was broken. The rescuer in this instance was Anna, who diverted the shared discouragement and changed the topic to hope and pleasure by discussing springtime and warm weather. Anna attempts to smooth over the rough waters created by the anxious discussion. It may be that the litany of frustration was threatening to Anna and she attempted to end the negative conversations with her optimism by changing the subject. Everyone welcomed the change in conversation; the cloud lifted).

(Loss of buying power due to fixed retirement incomes appeared to make members adapt and compensate in a multitude of ways.)
Eva: I don't have a lot of money to spend on canvasses and I've been painting over old finished paintings.

Anna: I've painted over four or five different times -- the paint begins to chip off, though, and you get layers of different colors coming through -- but it costs so much for canvasses.

Eva: A new brush I wanted costs $11.00, can you imagine?

Anna: I give my paintings that are old to my children. My sons says, "Don't throw it away or paint over it, Mom. Give it to me." So, I give it to him.

Another form of loss involved loss of control or input into their children's lives. They were witnesses to the crises and joys of their progeny and they were very affected by their children's problems, but they had little or no input. They possessed the wisdom of a broad life perspective, but in the case of their children and grandchildren, they could only watch, but not influence events. This seemed to generate feelings of impotence.

Georgia: I have four children. You never stop worrying about your kids. (This appeared to be a moment for sharing the problems that currently and historically have caused most members anxiety and stress.) I can't help them anymore. I can only watch and see their mistakes.

Dorothy: After 25 years of marriage, my son and daughter-in-law split last year. It made me sick -- physically sick. The women's liberation movement was to blame. My daughter-in-law went to London by herself over Christmas. That was the first inkling I had of trouble. All alone at Christmas. . . (Here Dorothy grappled with the loss of family stability and the loss of her son's family. She expressed dismay at societies' loss of values and institutions. It frightened and confused her.)

Rita: There's no patience amongst married people nowadays. We used to struggle and hang in there. I had such a good relationship all things considered, I miss Joe.

Dorothy: Maybe I did something wrong. Maybe I should have tried to convince them more to try to work it out and go for counseling.
Elizabeth: Too little, too late. (Elizabeth, the practical realist and sometimes blatantly frank, was met with silence.)

Georgia: I think you have to let them live their own lives. My family could have done with more "benign neglect." (Her sad tone changed.) I'm going to Florida. It's a change... that's good. It's hard to be alone. My husband died three years ago on Christmas Day. Then, a year later, I was robbed in my own home and beaten up by the robber. Then, that same year, my daughter had a paralyzing disease -- sometimes I wonder how we manage to get through... (directing her glance towards me). That's what happens in life. You think you'll solve your problems and everything will be fine until one day... (Georgia's neediness was palpable.)

**Big "Sister" is Watching Us -- The Fishbowl Phenomenon**

As participant/observer I was welcomed and enjoyed fairly consistent acceptance, but in some instances, my presence and my mission were threatening to several members.

One of the problems often faced by participant observers in naturalistic settings is the resentment felt by the participants studied and documented I had hoped that my gentle and gradual entry, friendliness and honesty with the group would discourage and eliminate such reactions. I carefully described my general goals to the group and what I hoped to learn. At first, I was greeted with polite understanding and noises of encouragement and cooperation. As the weeks went by, however, I noticed that some class members were showing signs of resistance to my presence and resentment at being part of a study. One member said, "We get studied, measured, and observed a lot, and to be perfectly honest, Dvora, I'm tired of it." Another member proffered, "Sometimes researchers from the university just sit in here staring at us and writing continually. They don't speak to..."
us, just sit and write. I resent this. Have you ever felt like a monkey in the zoo?"

Alberta, a proud self-sufficient black woman refused to participate in the study and did not appreciate my movement around the room as I looked at student's works in progress. When I came near her work station, her facial expression tightened and her body language and posture reminded me to give her wide berth. I was particularly distressed and discouraged one day when she left the class and did not return again. She told the instructor that the class was becoming a circus and she would not come back. This occurred just as I was about to take a group photograph.

Grace: I don't like that lady snooping around here and peeking over my shoulder and taking pictures. (When Fred shared this information rather reluctantly and apologetically with me, I told him that I was sorry to be the cause of her leaving the art class.)

In the case of one member named Gert, described earlier, who was a consummate realistic sculptor, the demands of the study were painful for her, sufficiently so, that she dropped out of the study.

Her daughter was involved in doctoral work in psychology and she was aware of experimental research methods and surveys. This caused her immediate feelings of discomfort. She cooperated by filling out the survey but after the first visualization and guided imagery workshop she shared a story of her family's painful poverty. The workshop evoked disturbing memories of her classmates' taunts regarding the strange dresses she wore, which were made from feed bags. When we did the pictogram drawings, Gert said she was a sculptor but couldn't draw well. I asked her as a member of the group
to do the best she could. To this she replied, "There is no way I can rush this. It will take me hours -- I'll try to do it at home, complete it and bring it back next week." She returned the next week and angrily thrust the pictogram drawings at me, saying, "You see how poorly I draw. I struggled terribly and won't do another thing for you and your study."

In fact, the pictogram was rich in detail, carefully and painstakingly drawn with attention to shading and texture. The subject was family life; a slice of life theme about growth and development. I thanked her and commented that her work was thoughtful, skilled and I appreciated her efforts. She said, "I labor under the burden of being a perfectionist and I just can't draw well. Anyway, I'm not interested in probing my past and sharing the pain of so much that I've lost and it doesn't matter to anyone but myself."

Perhaps jogging old painful memories and her need for privacy, coupled with the resulting threat of exposure caused her to drop out.

Cheryl joined the class for the first time. She sat in a far corner and asked for a large easel, moving it so that she was hidden behind it, with the canvas facing the wall. She was barricaded in; she and her canvas were almost hidden. She saw our maneuvers to get to the corner to only peer awkwardly around her easel. Fred suggested that she rearrange the easel so that he could see her and her work better.

Fred: Cheryl, I can't see you or your work. Can you move just a bit -- here, let me give you a hand. (Fred's approach is clean and direct. He asked her no questions, but clearly would not permit her to remain hidden. That would make it almost impossible to give her feedback. She complied, but her expression was
one of annoyance. She proceeded to open her old wooden box.)

Fred: What you got there? I guess you've painted before?

Cheryl: It's been so long -- I've forgotten everything. I'll have to learn all over.

Fred: It's a little like learning to ride a bicycle -- you never forget. (Cheryl spent the entire morning lining up all the old paint tubes. The names were faint and difficult to decipher. She took a notebook paper and wrote down all the tubes in a column, classifying them by shade and color, from dark to light. She did not touch her canvas. I cam to visit her work station before leaving and asked her to fill out a survey in her leisure and return it to me before leaving, or the following week.)

Cheryl: I hoped you wouldn't see me. I'm feeling so embarrassed. I may not come back next week or ever.

Dvora: Well, just take this (the survey) and if you feel that it's possible, fill it out. I hope you decide to return, Cheryl.

"Rescue Me"

The fear of risking failure, as claimed earlier in the study, seemed to be a significant issue for some of the older adult art students. The role of the teacher, in this case, Fred, seemed to be as rescuer. He offered technical and aesthetic solutions to artistic problems while encouraging the older adult students to take responsibility for their creative decisions.

Sarah: (Brings in a painting in progress inspired by a calender picture and is having problems because her picture has a lot of ambiguity in spacing and she needed to adjust it. This was a problem for her and she called Fred over. In a thin, tiny voice): I don't know what I'm going to do. I don't know what it's supposed to be in here (pointing to center of picture). I don't know what possessed me.

Fred: (As rescuer) Let's see what's going on here.

Sarah: I'm lost Fred. Help me. I keep making different
Sarah was afraid and felt confused. Without the skills necessary for the resolution of her creative problem, she floundered. Her strategy seemed to be one of surrender and defeat. She baited Fred, escalating the situation to a confrontation; Fred would not rise to the bait, but agreed with her when she pouted, "I might as well go home." Fred did not coddle her, but instead let her know that her tactic would not work. She was aware of her unsuccessful strategy and went to work without the succorance she was seeking, but she did receive constructive help from Fred.

One day, a new student named Roberta arrived. Fred introduced himself and welcomed her to the class. She asked some basic questions about attendance, costs, and schedule. She took the initiative to introduce herself to class members as they arrived. Before beginning a still-life, which Fred encouraged new students to draw, Roberta announced to those around her:

Roberta: I have to prove myself to me, but I plan to make it fun. I don't know anything about art, but now’s my time to learn. I want to study art and music. I never did much art, only when I was a young child. (Fred rearranged the still-life objects for Roberta, consisting of fruits in a basket, a shawl and a
guitar. He pointed out the size, scale, and relationships of these objects to each other. Later, Roberta stated):

Roberta: (Wiping charcoal from her fingers) I've finished it but it's not very good. I see the objects floating and the basket is out of scale, and the guitar looks like some kind of barge... It's not good. I'm not satisfied. What can I do?

Fred: I see what you mean and I notice that you are very stiff and rigid. You move your hand and wrist so tightly as though you were writing a letter, not making a drawing with charcoal -- here, watch the difference. (He mimicked the tight wrist and grasp. Then he swept his hands and total arm into the movement necessary to record a series of large compositional lines.)

Roberta: You're such an expert, Fred, and I'm just a beginner. I can't do that like you. I'll never be able to work like that.

Fred: Sure you can. (He grasped her hand in his, still holding the charcoal, and on a fresh piece of paper sketched out the still-life. Roberta smiled widely and appeared very pleased.)

Roberta: That was great! But besides the relaxation, my drawing has poorly placed shadows and looks so awkward. I don't like it at all.

Fred: (Rescuing Roberta from her self-criticism and unrealistic expectations) It will be interesting to save this. Let's look at this later after you've made progress.

Copying

A pervasive phenomenon in the senior centers involved the dependence upon copying pictures, paintings and photographs as a means of developing ideation and content for art works. According to Efland (1979), the mimetic model of aesthetic education views art as an imitation of nature. Teaching activities characteristic of this model are designed to provide students with techniques and methods employing
imitation. Of course, this has been a credited method of teaching art for well over 200 years and was the most acceptable model of instruction in the early 20th century when the older adult students were engaged in their formal educations. Their familiarity with this style of learning may, in part account for the wide use of this process of learning.

I also believe that by imitating works or images and symbols already created and organized within a picture frame, the older adult art student circumvents the process of choice, integration and synthesis that is one of the biggest struggles in the construction of an art object. In the art classrooms, there were discussions about copying based upon nonjudgmental questions asked. The responses touched upon ethical considerations, which latently suggested a degree of discomfort with copying.

Georgia: You learn a lot when you copy.

Rita: I get a lot out of copying "An Olive Tree" by Van Gogh. It's the only prize I ever won.

Anita: I don't like to copy. It's plagiarism, when you work from photographs even.

Georgia: I like to work from photos but don't think it's ethical to copy paintings of others.

Selma: (Making a grid copy of a photograph) In 1942 I took an art class at OSU. It was very strict and formal and I felt very stupid. We had to deal with structure and balance and all that kind of stuff. I wonder what I really learned. I don't like to hear much criticism.

(Ben sat by the wall of high windows in the art room with a small easel at his table. It was early and we were the only people who had arrived for class.)

Ben: A lot of people don't take risks in here, Dvora -- most old people copy. It's a problem because it's
Important to be open to change, otherwise you don't learn more.

(I asked Jane if older art students are really as dependent upon copying as it appeared.)

Jane: Copying? They copy from still-life, but also from magazine and calendar illustrations. But I keep these good books on art (she points to the art book library) and we study the techniques of famous artists and you'd be surprised how they learn. They love to copy. It makes them feel safer.

Dvora: Do you ever discourage them or disallow copying and ask them to invent their own compositions, stories with personal content?

Jane: Look, they come only because they want to, and they are afraid deep down to fall. If I discourage copying and approach the class from an art fundamentals point of view, it would scare them, I'm afraid, and they'd feel forced and not return. They only come for their pleasure. I have to make them feel glad to be here, so I bend. You have to cater to their wishes and not expect too much or criticize too much. But even with copying, I can sneak in a lot of technique and art methods. . .a way of focusing and observing. It's a different ball of wax with older adults. . .

Mortality and Legacy

Grace: When I die, I wonder what I'll do with my carving tools? I suppose I've got a hundred dollars tied up in my knives and things. I'll have to ask my grandson, Jack. Maybe he'd take up carving. He's good with his hands (she laughs). Maybe I'll teach him how, but I better make it fast.

Grace is 86 years old and suffering from a complex set of degenerative interrelated illnesses, including high blood pressure, diabetes, and severe circulation problems. She walks with a cane.

Freida: When I die, all my paintings go to my two children. Let them do what they want with them. . .They always tell me how much they love them, so. . .
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Grace: When I die, I wonder what I'll do with my carving tools? I suppose I've got a hundred dollars tied up in my knives and things. I'll have to ask my grandson, Jack. Maybe he'd take up carving. He's good with his hands (she laughs). Maybe I'll teach him how, but I better make it fast.

Grace is 86 years old and suffering from a complex set of degenerative interrelated illnesses, including high blood pressure, diabetes, and severe circulation problems. She walks with a cane.

Frelda: When I die, all my paintings go to my two children. Let them do what they want with them... They always tell me how much they love them, so...
Lastly, I will look at legacy as a motivation for artistic production amongst older adult art students. A pervasive characteristic of the art students was their desire to offer painting and sculptures to their children, nieces and nephews, grandchildren and great grandchildren. While not expressed voluntarily when asked, the male class members frequently planned paintings as gifts to younger family members as the females did.

Human beings have a need to leave something of themselves behind when they die. This legacy may be children and grandchildren, property, investment, a lock of hair as well as works of art (Kastenbaum, 1969). There are several motivations for leaving legacies: 1) not wanting to be forgotten; 2) wanting to give of oneself magnanimously to those who survive; 3) wishing to remain in control in some way even after death; and 4) desiring to tidy up responsibly before death. Legacy provides a sense of continuity, giving the older person a feeling of being able to participate even after death (Kastenbaum, 1969). A life of experiences expressed metaphorically through visual arts may provide the means to this end. If art instruction can offer new and effective ways to integrate the uniqueness of individual experience into graphic expression, then our field will be responding more closely to the special needs of the older learner.

Reminiscence, Death and Survival

Because my study took place between the months of February and May, there was considerable attention paid to the changing seasons. It appeared that this transition was an important one to the
participants, the women in particular. There seemed to be repeated allusions to the hopefulness of spring, new life and rebirth. Discussions revolving about gardens, sprouting bulbs, late warm winter days that held the promise of springtime, were often the subjects of conversation. The cyclic rhythm of the seasons has always been a way to measure time; a way to place oneself in the current of ongoing life. Too, living through "dead" winter and experiencing again the transformation to "living" spring may have been reassuring metaphorically, reflecting survival for yet another year.

Betty: It takes a whole lifetime to learn how to live. Here I am, an old lady, and I still think so much about my daddy. He was an alcoholic but he wasn't a stupid man. He taught me so much and I think a lot about the things he said and I still miss him and feel his struggles just as fresh as if it was yesterday.

Sam: Times goes by so fast. It just seemed like Christmas was coming and now...

Hank: (Interrupting) Yeah, I'm still paying the bills...

Sam: (Continuing) It sneaks up on us. I'm not the man I used to be.

Hank: I still remember so much about my life from years past. (To me) You know, us old codgers are supposed to remember the early stuff and forget the recent stuff. It hasn't happened to me yet. I remember it all.

Margaret: (She is copying an old yellowed photograph from her family album drawing it on a canvas.) I remember the day I took this picture with my daddy's camera. That was some day. We had a parade; see the horses and the flags? That's my little sister in front of the tree -- she's dead now. Look at the old cars. Can you believe that? Now I drive a Ford Fairmont. Then a car was a novelty -- maybe only two or three in a town. I'm older than my grand-daddy was on this day. In fact, I'm older than he ever got to be. It goes by so fast, but I'm not ready to stop. I've got too much to do.
Rita: I've been alone for a long time. Joe died almost nine years ago -- hard to believe. The longer you live, the faster it passes. I used to be the head of a big Record Department -- until six years ago. Those were the good days -- exciting. It's still good, but not like them, but I don't think I have the energy to do now what I did then. (To me quietly) Dvora, I don't believe what I see in the mirror. When I look, I see an old woman there, but inside I feel just like I did when I was a girl. I was once considered to be a very beautiful woman; time has made a monkey out of me. [Women in our culture feel the pressure to maintain their young faces. Men are permitted to age and maintain their self-worth but women have their status and value in society when they visibly age (Sontag, 1975)]. (She has been painting from a photograph of her grandfather's church. He had been a minister.) See this church? I remember it so well. My grandfather was really a force in my life. I took my kids and grandchildren there two years ago. It's near Chillicothe and do you know it was gone...not a trace of it. I was so upset and confused. I'd been there two years earlier with a friend and the church was still there, just as I remembered it -- with the driveway, bushes and parking area. I couldn't believe it. It felt like a slap in the face. I wanted to show the place to the younger generation of our family, so they would know -- because I'd told them so many stories about my grandfather. It evaporated like it didn't ever exist. Now it's just in my memory and in this photo. That's why I'm painting the picture. It's partly from the photograph and partly from my early memories. (In a cynical aside to Gert) I suppose that's how it will be when we go -- only remembered by photographs. (With a sigh) Well, that's life.

In the carving class there was a discussion about tools. All of the students had taken boxes with varied assortments of knives and chisels, mallets, rasps, some small and very specialized.

Goldie: I've got more dollars wrapped up in this tool box. I must have over $150 worth of knives and blades. When I die, I wonder if any of my grandchildren will take up carving. I'll have to ask them at my 88th birthday party, the gang (family) is giving me next week. I'll write my tools into my will and make sure it goes to one of them (she laughs).

Ada Mae: Are you planning to kick the bucket soon, Goldie?
Goldie: (Laughing) Any time now...

In fact, Goldie was very ill with circulation disease and a severe heart condition. She walked with a cane and was under constant medical care.

Erickson's (1959) claim that old age is the Epoch of Crisis is largely due to the manifestation of losses in so many realms of life. These losses have been presented here as I observed them in the classrooms. Allusions to death, the enormous gulf of time passed since youth; the speed with which the change from youth to old age occurred seemed to be the repeated themes which surfaced in the classes as well as in the graphic imagery in their pictograms.

Comparisons Between Men and Women in Their Characteristic Behaviors

In most of the categories so far described, the women's interchanges were most frequently presented because the group makeup was predominantly female. However, there were men in each setting who in the end comprised almost 1/5 of the total group population.

Men moved around the classroom with much less frequency than the women. The men appeared to be there for one purpose — to practice art skills and produce artistic works. They seldom requested help and critical response from the teacher. Their conversation with other men and women in the class was mainly confined to the art work they were doing, but they did occasionally philosophize about art.

Women, by comparison, left their work stations much more often; to get coffee and cake, to pass around baked goods, to stand behind their fellow students in order to see their artistic efforts, to comment on their progress and usually offer enthusiastic
encouragement. The women in the classes were more likely to bring in "goodies" to share than the men, but there were exceptions. Men did bring in their baked goods and received great appreciation and praise from the women.

The male students received aesthetic and technical assistance from the art teacher when the teacher circulated and asked the students how they were doing. At such time, the males students discussed the problems they were having.

Generally, the women were more verbal, asked more questions, and frequently exhibited indirect or "coy" strategies to receive attention and help.

The older adult male students seemed to approach their work in art class as they did their business. Personal issues, family information and matters of health were not volunteered. They were in class to make art and to discuss their art production in an effort to learn more and improve their art skills. Their activities in class were clearly compartmentalized from their lives outside the classroom. One member, when asked to join an exhibition outing to a large gallery in the city said, "No thanks, I'm here to paint and that's it."

The women were personal and interactive; offering classmates support and encouragement regarding classroom matters as well as matters beyond the classroom. The men in the classes seemed to be more concerned with their creative goals, and participated far less in personal conversations. For women, nurturing, helping and sharing are qualities associated with activities in and out of the home, and their behaviors appeared to be embedded in the women's classroom
Interactions. The men, on the other hand, accustomed to routinized and compartmentalized work and "shop talk," seldom participated or reacted strongly to personal discussions of life crises and news that was shared by the women class members. This reflects the socially accepted "way of men" characteristic of the early 20th century mores and social patterns. Another explanation for the less personal involvement of male class members could be their minority status in the classes at the center. Since there were four times as many women as men in most of the groups, the men might have felt outnumbered and marginal to the women's majority. Outnumbered, perhaps they felt a bit overwhelmed and uneasy because there were few men to interact with.

Case Studies

In this section, I have chosen three participants to present. They possess characteristics which I felt represent different coping styles and facets of older adult life. Accompanying the case studies, their pictogram drawings have been presented and examined.

Pete

When I entered 1100 East Broad Street Center, the director proudly showed me the exhibition of Pete's work in the display cases. They were papier-mache sculptures in rich day-glo and primary colors. Cartoon-like and exaggerated, they resemble carnival art, reminiscent of the expressive grotesque illustrations on a fun-house wall or a tunnel of horror. Grimacing characters like gargoyles in their expressive intensity, each was an allegorical person representing a
quality of human frailty, vanity or hypocrisy. They stood between 18 and 30 inches high, curvilinear and expressively painted, part human, part animal.

When I met Pete, he was introduced to me as the maven of murals, the famous Pete, winner of Governor and State Fair awards and painter of public murals. In fact, I visited Pete's murals, which were located in group homes and residences for indigent people and people in life crisis. The style was that of the 1930's social realists, but with distorted and more expressive people crowding the paintings.

Pete was 66 years old, black and retired. He grew up in Dayton, Ohio. His mother was a custodian at the Dayton Art Institute and at the age of nine, he began Saturday classes there. He continued with a working scholarship, tending kilns and mowing lawns in exchange for classes. He won a scholarship to Wilberforce University in the School of Art at 18 years of age. He majored in art and minored in music. In the summers, Pete worked as a municipal staff member in recreational programs in the park system.

During the WPA, he was involved in a training program in Arts and Crafts and Recreation. He developed a specialization in Puppetry and presented puppet shows in Dayton Parks. However, he did not continue long in these recreational activities, but pursued many short and episodic careers involving creative arts directly or peripherally. During his days at the Dayton Art Institute, Milt Caniff sponsored a contest. Pete won third place.

He worked in a commercial ceramic factory designing bowls and ashtrays; a job given to him by a friend and benefactor. He worked there
for two years. He also worked at Smith's Stone Co. carving tombstones. He did the rough carving of tombstones for five years. Pete also worked at a sign painting studio and then at the Artists and Musicians Club from 1952-1958. During the 1960's Pete sculpted lamp bases for a lamp company where he also modeled, cast and painted Zodiac Plaques.

At the end of the decade, during the time of political unrest and riots on our campuses, Pete worked for the Methodist Community Union. There, he taught arts and crafts for seven years. In 1978, Pete moved to Columbus to be closer to several of his children.

Pete's personal life was somewhat more diffused and chaotic than his professional life. He married six times and had 15 children, with whom he keeps in touch. He shared, with pride, the fact that when his mother died, four of his estranged wives attended his mother's funeral. He attributed this to the fact that his mother was an outstanding and loveable woman and that he took after his mother.

As he counted off his wives and described them and their qualities, he did so with pleasure. He described them as "miserly," "a wonderful mother," "jealous of my every move," "a beautiful girl." One died of cancer at 39 years of age, another led him a "merry chase" which caused him to have a nervous breakdown and remain in a mental hospital for over three years. Two of Pete's marriages ended due to his struggle with alcohol. It was during his recovery that the attending psychiatrist in the hospital recommended that he begin painting again. In the past six years he worked productively on his unique paintings and sculptures at the senior citizen arts programs.
Pete's living situation in the past six years had been quasi-respectable and on the fringe of society. As a wandering marginal person, in recent years, he lived in a variety of half-way houses and ate at soup kitchens and community programs for aged indigents. However, through grants offered by a variety of social agencies, as well as less formal networking in the communities in which he moved, Pete was able to get studio space in an abandoned two-story brick building on the Southeast side of town. He invited me to visit his studio; the building had many windows missing. It was an abandoned storefront and there, in the windows on the first floor were old papier-mache characters. The upstairs was littered with dirt, building materials, crumbled plaster and broken glass from the window frames. The condition of these surroundings made it impossible for me to imagine any creative work going on. I asked Pete if he was currently working there, he said no. As we walked around, he pointed out the remnants of his art work, dusty and neglected. I left as soon as I could politely do so.

Pete was well liked by the class members. He was perceived by the members as eccentric because of his style of dress and personal grooming. The odd hours of his arrival and departure created an impression of a gypsy-vagrant. His clothing was chosen from donation boxes at a community church and was usually soiled and wrinkled; missing buttons were substituted with safety pin closures. Pete loved to talk and he smiled gently. He often dropped by to work a little on an on-going piece, speak of his works-in-progress and leave precipitously to "see a friend." He was a "free-wheeling" ham and
loved notariety and publicity. His exhibitionism surfaced when I took pictures of the group. He positioned himself between two upper middle class matrons from Bexley, hugging them firmly. Prior to the photographing session, Pete spent some time arranging the group pose. One of the two women, Lila, politely suggested that he somehow rearrange and comb his hair which went in every direction. She was about to take a comb out of her handbag and offer it to Pete when her friend looked at her with horror at the very thought.

**Examination of Pete's pictogram (see figure 2).**

Beginning with the overall main theme, Pete's clearly was one of development, dealing with his origin and how he grew. This can be seen in the chronological progression from frame 1 as a baby in a play pen, to a young man painting a picture at an easel in frame 2, to working on carving a tombstone in the third frame, followed by a scene in the lower left frame of the older Pete drinking while a female figure attempted to stop him, to the fifth frame of the devil and Pete negotiating the pros and cons of liquor, to the final frame showing Pete painting a sculpture of the devil himself.

In the first frame, we see the embedded sub-theme to be that of everyday activity -- a baby playing or drawing in a play pen. The second frame contains two sub-themes; growth and creation. We see the change in the size and maturity of the referent accounting for growth and we also see the protagonist engaged in the act of painting a picture at an easel. In the third frame, the figure is engaged in his work and symbolizes further growth. Also, we see another sub-theme, that of creation, because the man is working on the carving of a
tombstone. On the bottom left frame, Pete's embedded sub-themes are disequilibrium described as a state of deprivation excess, trouble, etc. His posture of sitting on the ground and holding a bottle of liquor expresses the disequilibrium theme clearly. Too, the sub-theme of attachment is expressed in the attitude, contact and gesture of the woman figure. She appears to be concerned; she reaches forward to touch the drinking figure as though beseeching him not to drink -- suggesting a caring and commitment. In the fifth center bottom frame, the sub-theme of disequilibrium suggests trouble, conflict, jeopardy, and the Influence of a deliberate malicious act of another, in this case, the devil. The sub-theme of test is also expressed here. In this case, there is an implicit test of Pete's struggle with alcohol; the temptation to drink is symbolized in the figure of the devil. The last sub-themes are that of creation and return to equilibrium. The protagonist here has chosen to sculpt the devil and paint him. He has resolved the struggle and has taken control, by modeling and symbolizing the devil. He is the creator and the devil in this case has been reduced to an inanimate, mute object. The sub-theme employed Return to Equilibrium; the resolution of a problem. The other sub-theme is creation by having created a devil. In a sense, Pete has held a mirror up to his own life's problems in his pictogram, and the theme, a reflection of his own struggle. By creating the devil in a work of art, Pete has exorcized this life problem and objectified it outside himself -- one could even say that he has sublimated the negative charges from within and found a constructive channel for them through his involvement in painting and sculpting (Kramer, 1977).
Figure 2: Development Theme -- Pete's Pictogram
Pete's pictogram is full of rich detail, in both story and pictorial style and content, just as his life had been rich and full of change. We see clearly the issues of personal life expressed in his drawings. As one who had a history of experience in the arts and formal training, Pete worked quickly, spontaneously and with ease. He did not struggle with ideation. He was not constricted or concerned about instruction or whether he was complying with my expectations; he dashed it off in about 20 minutes.

Jack

Jack was a retired man in his late 60's. He has just started his "art career" as he called it, a few weeks before I arrived as a participant/observer. Jack was a joker and somewhat like the prototypical class clown in school. He took great pleasure in repartee and verbal puns. He had three careers in his working life, involving sales and business. Jack attended class regularly and was painstakingly re-creating a North Carolina mountain landscape with lush azaleas in bloom. He was struggling with the problems of realistically reproducing this colored photograph onto his canvas. The photography had been taken from his golf magazine. He said the struggle was made somewhat easier because the picture reminded him of his favorite golfing area. For the duration of my study, Jack continued to work and re-work the canvas, only asking for occasional technical assistance. While other class members completed two or three canvasses in that time, Jack never seemed to get discouraged and rarely exhibited any impatience or self-judgment. Jack found a lot to be positive about. He said that he enjoyed every day of his
retirement and considered himself to be a lucky man. He said he had "a loving wife, a comfortable home and fairly comfortable financial retirement plan" and he was furthermore very proud of his two sons who were dedicated teachers.

Jack called me the "muffin lady" because I brought bran muffins every week with different kinds of nuts and fruits inside. He always evaluated the muffins and critiqued their consistency and flavor. He never let an opportunity pass to make comment, to pay attention to others and communicate. Jack was an unabashed flirt and flattered me and the other women class members lightly. We all acknowledged his harmless game and enjoyed it.

Jack invited me to visit his home for dinner. He and his wife, Alice, met me at the door of their gracious, large home in a bedroom community suburb of Columbus. Colonial in style, inside and out, the rooms were filled with tasteful furnishings and abundant prints, photographs and paintings on the walls. Jack mixed the cocktails. The dinner was carefully prepared and we shared several pleasant hours before I left. Alice was a perfect foil and anchor for Jack. Comfortable, quiet and soft spoken, she exuded self-confidence and contentment. Part of Jack's role in the class was as a tension-reliever. When other art students became frustrated and discouraged, Jack would reduce their tension with a joke. Unlike most of the men, he was a social initiator and seemed to have the ability to empathize, yet hold a mirror up to the others' so they could be aware of how they were responding. When he confronted a problem in his painting, he would say, "It looks like somebody is mucking up my painting -- who
might that be?" His light comic relief was appreciated by all.

On one occasion when he was having trouble with his painting, he said, "At times like this, profanity helps a lot." I asked why. He said, "It gets rid of the tension." While struggling with the trees in his painting, Jack said, "I can't draw trees, but neither could Michaelangelo."

**Jack's pictogram (see figure 3).**

In this collection of images, it might not appear as though there is a theme, but in fact, there is a distinct connection between the images. They all represent moments from Jack's early life. Accompanying the graphic images, Jack, true to his nature, amplified the meaning and significance with pages of written narrative even though only five lines were provided on the pictogram form. The major, overriding theme was everyday process and rhythm because Jack was depicting the ordinary customary activities in which he engaged, in this case anecdotes about events that took place in and about school.

The embedded sub-theme in the first upper left hand frame, in this case was that of a single object. There was only one person depicted and he showed no particular dynamics or involvement with others. In the next frame, Jack drew a series of objects related to sports activities; therefore, the embedded sub-theme is that of two or more objects but does not hint at disequilibrium, failure, growth, origin, etc. The third sub-theme in the upper right frame was everyday activity. It showed the protagonist sitting on a bench apparently shouting. The title below it, "Old Flannel Mouth" was
Figure 3: Jack's Pictogram -- Everyday Process and Rhythm
amplified in the verbal narrative and informs the viewer that this was
the protagonist as a young boy who, while not proficient in sports,
excelled at talking a lot. It was scored as an everyday activity
because, in fact, it was typical of him to speak and shout a lot.

The three frames on the bottom have been scored as single
objects. On the third level, as the Dimensions of Meaning, Jack's
drawn people were static in terms of possible activity and showed
necks and heads. He did not draw the whole body. Two of the frames,
the upper middle and upper right, showed domain of application, or the
items connected with the referent. In the upper middle frame the
subject or referent is sports. Seven objects pertaining to and
connected with the referent, in this case, sports. In the next frame,
the young person yelling is sitting on a bench and there appeared to
be an arch above, suggesting, perhaps, a dugout. In frame one, upper
left, Jack employed dimensionality through the technique of drawing
the creased crown on the top of Mr. Landry's hat, which gave it depth.
Sensation was scored by the texture and attention given to Mr.
Landry's beard.

In the third frame, dimensionality was also achieved in this very
simple drawing by making the bench appear to be deep by use of
perspective. In the lower left frame which depicts George Washington,
Jack again achieved dimensionality through the slightly turned
shoulder which borders on a 3/4 view. The modeling and shaping in
the hair also suggested volume. So, too, in the lower middle frame,
his angelic teacher, Miss Sylvia Eshold, as St. Sylvia, achieved a
sufficient degree of depth and volume by the thickness of her hair and
the roundness of her head, as well as by the slant of her head and the placement of her neck on her shoulders. Additionally, the angle and perspective of the halo suggest depth. All of the frames but the center top were scored for the dimension of sensation -- for their textural and sensory qualities. The upper right frame depicting "Old Flannel Mouth" received a score for feeling and emotion. The exaggeration of his open mouth, and the posture of the little figure with lines radiating outward suggesting noise or yelling, express strong feeling.

The written narrative is a reminiscence of how Jack perceived himself as a young student and the values that he internalized reflected by his early mentors. It is a story in which he claims his strengths and gives credit to others who influenced him. Without the amplification of his written narrative, the pictogram would not have been as "readable." We needed the verbal amplification. This reflected Jack's way of being. He was a social, verbal communicative person who shared himself with others. His slow progress in his art work did not daunt or frustrate him because he leaned so heavily on the verbal mode and was gratified and fulfilled by using it well in meeting his needs.

Bertha (Bert)

Bert, a 66 year old woman, arrived in class for the first time in a flushed and excited state. She was late and seemed flustered about the time the class began. She made quite an issue over the time she had been quoted, and seemed confused. She caught the attention of all class members. She was short, plump, red-cheeked and sported a pepper
and salt frizzy hairdo. She was dressed very casually and had extremely piercing and searching blue eyes. It was apparent immediately that she was a verbal, expressive, anxious person.

Bert had retired six months before her arrival in class. She had been a single parent, divorced for many years after being married three years to a philandering alcoholic, "If I only had had better judgment of personality...but I was young and impressionable and I must say, he swept me off my feet...well, that didn't last long." Bert divorced at a time when divorce was not an easy social alternative and divorced women carried the burden of strong stigmatization. Bert supported herself and her daughter, never remarried or considered it as a possibility. She was a professional woman, as she said, "I had to be. I loved my daughter passionately and promised myself that I'd bring her up well, myself, and I did." She worked as a medical records administrator at large hospitals, most recently at a very large inner-city hospital. She spoke cynically, regarding the AMA and conventional medicine as "big business" and believed medicine should be socialized.

People in the class were very interested in her opinions regarding medicine because many members were currently under doctors' care for specific chronic medical problems and were oftentimes caught up disentangling medicafe, medicaid, and major medical snafus that seemed to occur with regularity. Bert was their resident expert and she consulted with the class members regarding coverage policies. Bert presented herself as a radical and rebel -- her pronouncements were authoritative and most of the student's echoed her sentiments based
upon their own frustration and Impatience with medical attitudes they had personally experienced.

Bert maintained a close bond with her daughter who lived across the city, although they only visited occasionally. Bert was less "sure" about the art class than she was about her past profession. She expressed fear and worry about learning new skills and needed a great deal of support and reassurance, even though her talent and performance were impressive. She set difficult problems for herself and was very ambitious. She made a series of paintings of the seashore which she had captured in photographs when she vacationed in the Outer Banks, off the coast of Virginia. The transfluence and movement of the ocean and waves was impressive as they broke against the rocks and beach. She also painted an autumn landscape with turning colors. In a sculpture class she attended, she modeled skillful copies of the head of Queen Nefretiti and the draped torso sculpture of the Victory of Samathrace. I believe Bert was extremely proud of her accomplishments because she was very anxious to have me see her progress and look at her work, but she hesitantly and repeatedly asked, "Is it O.K.?" "Do you think I'm making progress?" She was quick to identify areas of struggle and weakness in each piece. These interactions indicated her involvement and enthusiasm in the class and in her learning. However, it also bespoke her intense thirst for affirmation and her state of agitation and anxiety which was connected to the driving forces which propelled her to create and to be so critical and demanding.

When Bert arrived in the class, she shared her feelings with me
immediately. I asked her how she had learned about the center's program and she responded that she actively investigated and called the senior citizen centers in order to find a class that would interest her because if she couldn't find a way to contact other people and overcome the isolation of her retirement, she would rather be dead.

Bert was given to dramatic pronouncements. She was at once theatrical, intense, confrontive and interested in the feelings and thoughts of other people. She loved history and considered herself to be an amateur historian. She enjoyed classical music and was familiar enough with literature and poetry to quote and recite lines from both when she was making a point. She claimed that learning was the fire that kept her engine going -- and the reason she needed these art classes. At the same time, her vulnerability to possible failure was palpable. Her insistent needs regarding encouragement and positive reinforcement from the class members and teachers taxed everyone's energies.

Bert's pictogram (see figures 4 and 5).

In Bert's case, I will represent both of her pictograms because of the enormous change in style and content. In the first pictogram (figure 4), I was struck by the poverty of imagery, particularly because Bert was currently involved in a very grandiose painting project, as a beginner; that of an Impressionistic seascape. The style and content of her narrative pictogram by contrast was primitive. The major theme of her pictogram clearly was that of Trial. This classification deals with threats, struggles to survive,
Figure 4: Bert's Pictogram -- Trial Theme
combat and contests and the difficulties of life. The successive frames showed several things happening. We saw in the first upper left hand frame, a class of people at a table and a teacher off to the left. The large floating head at the top was wearing an anxious and questioning expression. In the next frame, we saw two class members -- one at the table, another walking with a picture in her hand. The large head still floated in the air above the scene, registering anxiety and sadness. In the following frame, the crying face was alone, followed by two frames by symbolic question marks and confusion symbols. The third frame isolated Bert's protagonist (assumed to be herself) and her feelings of confusion and ignorance regarding her capacity to be a successful member of the class. In the last frame, Bert reintroduced the protagonist and has labelled her as a "dunce." The facial expression of this character was desolate; a face of defeat. This character seemed to reflect Bert's fears regarding her insecurities about learning and performing in an art class after so many years of inactivity. Her expectations of personal success are powerful, and while her abilities were considerable, she nonetheless experienced a great deal of stress. As we have learned, stress is a perceived assault upon the integrity of an organism and, more specifically, in human terms, can be the anxiety generated in new situations when one is required to learn new things in the face of constantly changing conditions (Levine, 1970; Scotch, 1970). As I have claimed, anxiety develops in proportion to the tasks required in these changes, and Bert's need to succeed by creating polished, expressive "excellent" artworks, was a self-imposed requirement. The
stress and discomfort was the result of the gap between her ambitious missions and her perceived lack of technique. In her pictogram Bert was not at all concerned with how she drew her frames, but seemed more interested in expressing her inner feelings. On the second level of embedded sub-themes, Bert constantly scored disequilibrium or lack (a state of deprivation, trouble or jeopardy, etc.) in all of her frames. All but two (the ones with confusion symbols) were scored as Failure, and the last frame was scored as Punishment; she was made into a dunce.

On the Dimension of Meaning level, she expressed cause and effect in all the frames. The class and its activities were the cause of her pain and unhappiness throughout. She also scored in Belongingness in the last frame. The dunce cap belongs to her. She was also scored for feeling and emotions, because of the expressiveness of her crying face. A score for cognitive operations was given when the face was accompanied by symbolic thoughts of confusion and where symbols existed alone in frames four and five.

In her second pictogram (figure 5) at the end of my study, Bert presented a very different story. The style and content of this narrative are contrasted dramatically with her first one. This time, she presented a sequential story from her past that was humorous. In this case, her pictogram did not reflect as subjective a story as her first one had been. Instead, her story, while about herself, was based upon a moment of disequilibrium that had external rather than internal causation. In this case, disequilibrium in frames five and six were caused by her surprise at having eaten rattlesnake meat. The
Figure 5: Bert's Second Pictogram -- Everyday Process and Rhythm
main theme was everyday Process or Rhythm (commonly engaged-in activities, i.e., picnics). The sub-themes were Everyday Activity, i.e. eating and Pre-Disequilibrium, and Disequilibrium, i.e., rattlesnake meat and the shocked response that followed. On the Dimension meaning, Bert scored on Cause and Effect in all frames; because she went to the barbecue, she was consequently invited to fill her plate; because she ate a lot of everything, she consequently tried rattlesnake; because she liked it, she asked what it was and the consequence of asking her question caused her great surprise to the point of fainting or collapsing under the table.

Her frames were filled with a great detail of the setting she depicted, showing dimension and volume, the number of objects and items associated with the referents. She scored on Location because there were changes in scene and distance. She also was scored for Sensation, characterized by texture and color and tastes that are expressed in her drawing. Feelings and Emotions were scored in the second frame because the host is welcoming and smiling. Again, the fourth frame, the protagonist's feelings of pleasure regarding the taste of the food is expressed, and also in the two ensuing frames, the protagonist's emotional response is expressed in the drawings by surprise and then collapse. The last frame was scored for Judgment, Opinion and Values, because the fainting of the protagonist was in response to her unfamiliarity and consequent bias against eating rattlesnake meat.

In her pictogram, Bert presented a richly complex sequential story, which contained tension, but within the context of a humorous
situation. In her pictogram, Bert was the protagonist but was also a victim. However, in this case, the disequilibrium was not related to her personal lack of weakness, but to something quite outside herself -- rattlesnake meat.

The probable cause of the change in her pre and post pictograms reflects the fact that in the ensuing months, Bert's need for reassured and supportive evidence regarding her successful artistic endeavors was met. She received this from the teacher, Fred, and from her fellow class members. She also received the reassurance when she critiqued her growing body of completed paintings and sculptures. The change in her comfort level is thus mirrored in her second spontaneous pictogram drawing.

Emergent Major Themes and Correlations Between the Themes and Selected Demographic Characteristics

It was established in Chapter Four, that post-test pictogram scores in the Main Themes and the Imbedded Sub-Themes were not significantly different from the pre-test pictogram scores. This suggests that the intervening guided Imagery and Visualization workshop did not significantly influence the ideation, content, subject matter or dynamics of these visual narratives. However, the narrative pictograms contain a wealth of material that may inform us about subjective preoccupations in late life that are manifested and mirrored symbolically in these graphic documents. Therefore, in this section, my discussion focuses upon total groups patterns, rather than a presentation by Control or Treatment groups, since it is no longer productive to present them in this form.
Everyday Process and Rhythm

This theme is characterized by those narratives that depict ordinary or common activities in which individuals usually engage such as going to school or a picnic, holidays, etc. These are slice of life activities that contain no hint of threat, trial or struggle. They do, however, occasionally contain elements of disequilibrium such as when a rainstorm threatens a beach party (Wilson, 1981). The preponderance of older adults chose this theme over all others regardless of demographic grouping. Across all group this theme predominated. It appeared 24 times out of 64 possibilities or 38% of the time.

Interpretation.

To explain this phenomena, let us reconsider a theory of late life adjustment. At the last stage of life, most people go through a process called disengagement (Cummings, 1981; Henry 1961). It is characterized by a reduction in focus and energy toward activities having to do with acquisition, development and growth. No longer on the ascendency; gaining, achieving and making their places in the world, older adults are now beginning to limit their involvements. More typically, older adults gradually exclude themselves from many of the planing, scheming and risking behaviors associated with achievement. They no longer have energy for these activities. Furthermore, these preoccupations have been played out in their earlier lives. In the process of disengagement, older adults characteristically adjust their focus to their daily processes and the immediate environment that surrounds them. They seem to place great
importance upon comfort and the daily activities involving meals, travel entertainment and physical well-being. The characteristics that describe this development adjustment pattern are echoed in the frequency that this theme appeared in the narrative pictograms.

TABLE 6
FREQUENCY DISTRIBUTION OF THE MAJOR THEMES ON TOTAL SUBJECT POOL

<table>
<thead>
<tr>
<th>Main Theme</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Development</td>
<td>8</td>
<td>13%</td>
</tr>
<tr>
<td>Quest-Odyssey</td>
<td>3</td>
<td>5</td>
</tr>
<tr>
<td>Trial</td>
<td>11</td>
<td>17</td>
</tr>
<tr>
<td>Bonding</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Causality</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Natural Process</td>
<td>4</td>
<td>6</td>
</tr>
<tr>
<td>Everyday Process</td>
<td>24</td>
<td>37</td>
</tr>
<tr>
<td>Other Scenes</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>No Theme</td>
<td>11</td>
<td>17</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>64</strong></td>
<td><strong>100</strong></td>
</tr>
</tbody>
</table>

While the everyday Process and Rhythm Theme employed may not be expressive of the events they are involved in during their present retirement years, the pattern appears as a slice of life from both remote middle and recent past. For example, in figure 6, see a moment from Chin's boyhood in China when his grandmother took him to the market where he was lost and frightened.
Figure 6: Chin's Pictogram -- Everyday Process and Rhythm
Figure 7: Lydia's Pictogram -- Everyday Process and Rhythm
Figure 8: Ethel's Pictogram -- Everyday Process and Rhythm Theme
Figure 9: Sam's Pictogram -- Everyday Process and Rhythm Theme
Another pictogram, figure 7, presents more recent everyday activities that depict the enjoyable events in Lucy's life recently.

Again, in figure 8, we see everyday Process and Rhythm represented by a current involvement in the art class symbolized by the stick figures at the easel. In this case, the referent is the subject herself, at the present age of 86, involved in the art class.

The last example of Everyday Process and Rhythm is a narrative pictogram that concerns a lighthouse and lighthouse keeper. It is a story about the usual world of a lighthouse keeper in his lighthouse. The first five frames show the light shining for the sailors and boats at sea, while the keeper sleeps, figure 9.

Each frame, according to the written description, represents the passing years, as the lighthouse and the light keeper continue in the everyday processes. In the final frame, the lighthouse light goes out; the small figure that had been prone in his bed, suddenly sits upright. The words in the frame say, "What was that." Beyond the literal story, it is possible to speculate about its meaning on another level. This narrative can be viewed symbolically as a story about death and the end of consciousness. Perhaps it represents the way the subject has "woken up" to the fact that life must end; and the small figure in the lighthouse seems jolted by the cessation of light that represented the lighthouse function; the man within, sleeping, can be viewed as the waking unconscious. It has been suggested that as people realize their limited futures, they attempt to reconcile the disparate parts of their lives into a meaningful whole (Erickson, 1959).
The next most frequently occurring theme among all subjects was that of Trial. This theme occurred 11 times in the total subject sample. Trial deals with threats, tests of strength, struggles to survive, routes to success, contests and combats, destruction and death; all of the difficulties that life presents in actual or symbolic form. From the conversations in the description notations presented earlier in this chapter, concerns over medicare problems, family and personal illness and surgery and those affecting spouses or close friends, we can see that life during the last stage is filled with Trials. We have seen that the issue of death and the struggle to survive are often companions in late life. The struggle for survival in this case, however, may not literally be associated so much with life survival, but instead, may reflect the survival of self-worth and dignity and autonomy in the face of the aforementioned erosions.

The themes of Trial were not necessarily parallel to current life situations involving trial, but were instead the trials that the subjects excavated from their distant pasts. Their spontaneous expression at this particular time can mean several things. In the case of figure 10, Anna drew a story of a moment in her early marriage, when she made an apple pie for her new husband. He criticized it because it was not like his mother's. She threw it into the sink, and he never compared her cooking to his mother's again. Her cavalier gesture contained anger and resentment toward her husband. Putting her husband in his place and communicating her limits and boundaries was extremely important to her. This little episode may
Figure 10: Anna's Pictogram -- Trial Theme
Figure 11: Jack's Pictogram -- Trial Theme
quintessentially express the issue of claiming territory and rights in her marriage. The issue of testing one's strength is one of the descriptors of the Trial theme, and it was clearly expressed in this narrative pictogram.

In the second example of the Trial theme, a male subject in figure 11, chose to depict a narrative from his World War II navy days. This story simply illustrates an example of contest and test of strength. We see the referent at sea in the first two frames. The third frame focuses upon the deck where the protagonist is aiming at a bird. In frame six he shoots the bird into the sea, while the captain watches unbeknownst to the protagonist. Hitting the target signifies that he has won his contest. He has reassured himself that he is a "good shot." In his verbal amplification, Jack conveyed the difficulty in shooting a moving object from a moving boat. Jack was still savoring the accomplishment 40 years later, just as Anna did regarding the lesson to her husband. In both cases, the expression of these particular moments in past life suggest the importance of such trials during formative years, when the subjects were clarifying and refining their sense of self.

Trial, in these cases, were not reflective of present life situations and crises, but those of the remote past.

In figure 12, we see yet another example of this category. This narrative presents a recently experienced trial in the subject's life. The trial, in this case, deals with a test of strength, as well as the struggle to survive. In this narrative pictogram we see that the subject's challenge is to make 543 individual ham loaves for a women's
On Thursday evening, 3613 of Pennsylvania Avenue delivered me a letter stating that I had been selected for the Women's Club of the Clintonville Women's Club. I was overjoyed.

The event was attended by over 400 persons. It was fantastic.

Figure 12: Francis' Pictogram -- Trial Theme
auxiliary banquet. In viewing the sequential frames, we see the meat being delivered, the protagonist's preparations, the baking and the delivery of the baked ham loaves to a women's club. In frame five we see the guests arriving for the dinner. The last frame shows our heroine collapsed on her bed. From her verbal amplification and the underlying of the words, "I was bushed," Francis communicated her problem as one of fear and doubt that she still possessed the stamina to meet her task. In the end, she survives, but the cost to her is great, as we see in frame six. This trial narrative suggests the preoccupation over diminishing energy and vitality competing with the wish to continue activities as before, a common concern among older adults. This narrative pictogram expresses this current trial elegantly.

The last example of the Trial classification is the expression of a real event that occurred in the art classroom during my study, and was spontaneously presented by the protagonist in her second narrative pictogram. Libby was in the dining room after class finished. She was sitting at the table, but then she stood up to get some milk for her coffee. On the return, she tripped over a class member's outstretched leg and fell, breaking her hip. The emergency squad arrived, took her to the hospital emergency room. She was hospitalized for several weeks. This posed serious complications in her life, because her husband was suffering from cancer at home and needed her constant attentions. Therefore, her accident was increasingly catastrophic, because of the conflicts and complexities that were created by her accidental fall. This narrative pictogram
Figure 13: Libby's Pictogram -- Trial Theme
reflected the real, present crises in late life. The omission of the last frame may be an innocent miscalculation. However, I am seduced to look beyond the obvious, and to suggest the possibility that the empty box was representative of feelings of confusion and impotence regarding her hopelessness and guilt in abandoning her husband coupled with her own feelings of powerlessness regarding her own injury.

No Theme

The next category, in order of frequency, was, in fact, no theme at all. This category is exemplified by those instances where the subject provides no single organizing, overarching theme. No Theme is scored when a seemingly unconnected series of vignettes are presented. There were 11 instances of No Theme among the 64 pictograms, which represent 17% of the total subject pool.

In figures 14, 15, 16, we see examples of No Theme.

In Agne's narrative pictogram, we see Charlie Brown, animals, a house, and assorted scene props such as trees, sun and a suggested baseline. There is no developing plot, no causal or dynamic relationships, no protagonist and no quests or histories. We see this echoed in figure 15.

However, in figure 16, we see a complexity and inclusion of details. Spatial and sensual elements do exist in this narrative pictogram which provide a rich and varied visual content. Each frame stands alone as a completed picture, unconnected to any of the others, offering the viewer no climax or denouement.

This can be seen in figure 17 also; where texture, spatial complexity and focus upon detail suggests a considerable degree of
Figure 14: No Theme
Figure 15: No Theme
Figure 16: No Theme
skill and sophistication as well as care taken in completing this assignment. Why then, were these people, as well as the others presented, unable to draw a sequential story? The instructions I gave prior to the test emphatically repeated that a pictogram story has a beginning, a middle and an end; that events within the frames create the changing situations within the story. The fact that 17% of the people failed to tell stories that were plotted and sequential, but instead were missing dynamic connective linkages, bears a closer examination.

Based upon the verbal utterance, physical squirming and general puzzlement expressed verbally and facially while they were confronting the assignment it was apparent that many of the people in the study had difficulty in choosing the boundaries of the story. Too, they seemed to struggle in selecting the moments to present within the story that would provide the necessary cues that illustrated the significance within the story, which would "read" in a logical progression. I took the test myself and tried to tell a story in pictures sequentially. I experienced, first hand, the difficulties involved in presenting consecutive, sequential events that would convey the development of my story from beginning to conclusion. I informally administered the test to friends and colleagues. When I asked for their reactions, I was met with a unanimous response; while it was not difficult to choose a story, it was more difficult to freeze the sequences and select the sufficient inclusive content so as to represent the whole.

It has been established in gerontological literature that one of
the vicissitudes of the aging process is the diminishing of cognitive strength. Crystallized intelligence characterized by the collection of new information, can continue and increase with age, but the cognitive conceptual, integrative and synthesizing capabilities decline with progressive aging. (Gershon, Raskin, 1975)

Too, there may have been some confusion because of poor auditory or visual acuity which affected their absorption of the instructions. I asked all subjects if they understood the problem; some asked for further clarification. I repeated the instructions at least three times. I asked some subjects, whom I suspected might be confused, if they were sure they understood the directions. They reassured me with nods and smiles. In fact, several of them did not draw sequential stories. This suggests that they preferred to bury or deny their confusions, because it was easier than confronting them and then facing the conceptual struggle commensurate to the task of organizing a pictogram in a logical order.

Development Theme

This theme classified histories and origins of people as well as the way the referent was constructed or reproduced. The Development theme occurred 8 times out of 64 possibilities, or 13% of the time. Most of the Development themes mirrored events in the personal lives of the subjects. They were usually drawn from early or mid-life memories. Varieties of the Development themes can be seen in several of the narratives presented.

Figure 18 covers the subject's whole life, from birth to present day. The last frame shows the protagonist painting at an easel which
Figure 18: Development Theme
Narrative: My father planted a bush when I was born. I watched it grow. And people who loved me watched me grow. I was married when it spread its branches. Recently I planted a tiny tree for my tiny baby.

Figure 19: Development Theme
is representative of the present time.

In another pictogram, figure 19, we see the parallel development of a child, who represents the subject, and a tree that her father planted when she was born. In successive frames, as our protagonist grows, so does the tree. As she becomes a woman, fruit appears on the tree suggesting her maturing and ripening into womanhood. In frame five under the fully fruited tree, she marries and in the last frame comes full circle as a mother to the next generation. A young tree has been planted concurrent with her baby's birth. This suggests the continuity of life from one generation to another. This cyclical pattern is almost approximated in figure 20, but with a different conclusion and different affect.

In frame one, we see a large oyster and a baby oyster. The oyster apparently is a symbol which stands for the subject. In succeeding frames the viewer is introduced to other members of the family, twin brother then mother. However, in each succeeding frame the twin oysters (children) grow larger, but mother vanishes after frame three and in frame four the dark shading of the father oyster accompanied by the word "grit" suggests that the mother's disappearance has caused a crisis and pain for the father oyster. In the next frame, the twin oyster children are grown and appear to be moving closer to the boundary of the frame as though they were leaving. In the final frame, the father oyster is alone. This loneliness is affectively punctuated by the word "Left." This metamorphical presentation represents the beginning of adult family life; the developments of the family in time, the loss of members and
Figure 20: Development Theme
Figure 21: Pete's Development Theme
the concluding loneliness; a summation of its creator's family and life.

The next example of the Development theme can be seen in figure 21. It was drawn by Pete, who was introduced earlier in this chapter with another narrative pictogram, which also employed the Development theme. In this series, we see a recounting of Pete's life as an artist beginning as a child of three at the Dayton Art Museum children's class. We see him again as a nine year old, having won an art award. The third frame depicts his Wilberforce University days when he was an art major. In the fourth frame, he is in the navy involved in artistic pursuits as he paints a model ship. In frame five we see his 15 children, and at age 45 he is still painting. The last frame brings him to the present; as a senior citizen artist still working on projects and exhibiting his work. His verbal statements tell the viewer that he won "best of show" at the Governor's Art Show and got a $250.00 prize.

Recalling Pete's case study, the reader can see the autobiographical quality of his narrative pictogram. It parallels his life from toddler to old man, and by so doing, emphasizes a scene of his life's purpose. Pete exhibited marginal patterns in social and professional adjustment. However, through his identity as a creative artist, Pete draws a continuous and smooth thread from childhood to old age. This suggests to me that art has been extremely important to him as a consolidating and purposeful dimension, in the middle of which, Pete can find his identity and his personal mission.

The last example, figure 22, at first glance appears on one level
Figure 22: Doris' Pictogram -- Development Theme
to be a narrative about the origins and beginning of a cake, and how it is created, and its eventual fate. The Inspiration for the cake was a cookbook in frame one. The second frame refers to the way a series of ingredients are combined to make a batter. We see bowls, eggs and an electric mixer with its plug. In frame three, the rising cake is In the oven and baking In frame four. The last two frames show the finished cake collapsing and being discarded as a failure. In fact, Doris is a superb baker. She invited me and another class member to her home for coffee and cake one morning. Her cake was superb, and she accepted my compliments, adding that she is a very experienced pastry and cake baker. If that was so, as the evidence seemed to suggest that morning, why did she present a narrative pictogram about the failure of a cake, its destruction and ultimate disposal? It is possible to consider this simple narrative on another level. Perhaps the cake is a symbol for Doris, because she identifies strongly with baking and derives pleasure from accomplishments regarding her culinary prowess. This story can then be viewed as an abbreviated metaphor for her life.

Earlier in the chapter, we read about the subject’s husband’s death and her retirement from a very important position at a leading department store. Furthermore, she is a very beautiful, mature woman who must have been a classic beauty in her younger life. She commented when she was complemented about her appearance that she could not believe how awful she looks when she sees herself in the mirror compared to how she used to look. In our culture, women identify with their faces; after adolescence they struggle to hold the
natural changes of aging from manifesting themselves. At the same time, men have not had this pressure (Sontag, 1972). The collapse and ultimate disposal of her cake could represent the present loss of esteem and eroded self-worth precipitated by losses she sustained in the last decade of her life, including the loss of her youthful appearance. Taken to its conclusion, the disposal of the cake might suggest her end, her death.

Erickson (1959) described old age as The Epoch of Crisis, but he also described old age as a stage where there is serene detachment that permits the process of integration and resolution of life events to occur; tying up loose ends and making sense of the experiences, positions, values that people have collected over their lifetimes. The Development theme seemed to offer subjects a chance to symbolize their lives and bring the events that highlighted their personal existence metaphorically into focus in the pictogram.

Other Themes

The balance of the themes occurred only sporadically. Quest and Odyssey, which refers to adventures and travels, occurred on 3 occasions, or 5% of the time. Bonding, or the coming together of individuals or objects in friendship, romance or other love-related attachments, never occurred. Among the total subject pool, causality occurred once and Natural Process and Rhythm, such as changes of season, or metamorphosis occurred only twice.

These seldom employed themes raise questions regarding the age and epoch of their creators. People in late life are not characteristically seeking challenges, and adventures. A Quest or
Odyssey tacitly suggests more than travel. It is more about circuitous, lone voyages to unknown or uncharted territories in order to discover new meanings or answers that can only happen through the journeying process. Old people are more likely to travel to seek the sun for increased physical comfort, or to embark on traveling tours to expand their knowledge about the landscapes and people of different countries and states. Biologically and psychologically, the older adult would be unlikely to employ this theme, because it is inconsistent with their concerns. Quest and Odyssey is a theme more often employed by young people.

The Bonding theme was not employed possibly because at the last stage of life, people generally do not invest in new and significant friendships or marriage. These processes are characteristic of youth. Present orientation consists of simplifications and limitations of life's experience as the disengagement process advances. Therefore, it is not surprising that the theme of Bonding did not occur. It's absence reflects the life orientation characterized by loss and shrinking social networks. That is not to say that older individuals wish to have it this way, but rather, that it is a fact of late life that is endured.
Frequency Distribution of Major Themes by Gender

TABLE 7
FREQUENCY DISTRIBUTION OF MAJOR THEMES BY GENDER

<table>
<thead>
<tr>
<th>Major Themes</th>
<th>Male</th>
<th></th>
<th>Female</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>No.</td>
<td>%</td>
<td>No.</td>
<td>%</td>
</tr>
<tr>
<td>Development</td>
<td>3</td>
<td>25%</td>
<td>5</td>
<td>10%</td>
</tr>
<tr>
<td>Quest-Odyssey</td>
<td>0</td>
<td>0</td>
<td>3</td>
<td>6</td>
</tr>
<tr>
<td>Trial</td>
<td>1</td>
<td>8</td>
<td>10</td>
<td>19</td>
</tr>
<tr>
<td>Bonding</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Natural Process and Rhythm</td>
<td>1</td>
<td>8</td>
<td>3</td>
<td>6</td>
</tr>
<tr>
<td>Everyday Process and Rhythm</td>
<td>5</td>
<td>43%</td>
<td>19</td>
<td>36</td>
</tr>
<tr>
<td>Other</td>
<td>1</td>
<td>8</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>No Theme</td>
<td>1</td>
<td>8</td>
<td>10</td>
<td>19</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>12</td>
<td>100%</td>
<td>52</td>
<td>100%</td>
</tr>
</tbody>
</table>

Amongst men and women, figure 2, there were some differences in major themes, but since the subject sample of men was so small, the significance of the differences is weakened. However, 25% of the men chose the Development theme, while only 10% of the women did. Both men and women chose Everyday Process and Rhythm by a large majority, which was expected, but more men employed this theme proportionally. For men, it occurred 5 times (43%), for women 19 times (36%). No Theme occurred 10 times (19%) amongst women, and once (8%) for men.
This difference suggests that the men were able to deal sequentially with a story more than women were. This disparity might be explained culturally. The men in our society have been encouraged to function in a more linear way than women. Men of this generation were expected to depend upon a systematized logic in their work world. This was not expected or rewarded among women, who functioned more holistically, spatially and intuitively. This cultural difference may offer an explanation for the differences found among men and women subjects regarding the ability to fulfill the requirements of a narrative pictogram.

This characteristic linearity among men might also explain why men chose the Development theme 25% of the time, while women did so only 10% of the time. The logical development and sequencing of events represent the same linear modality that had been traditionally employed in their work lives in planning and reaching professional goals. Women were less dependent upon this linear mode in their traditional roles as nurturers and housewives.
TABLE 8
FREQUENCY DISTRIBUTION OF THEMES BY AGE

<table>
<thead>
<tr>
<th>Major Themes</th>
<th>61 to 68 yrs.</th>
<th>69 to 85 yrs.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>No.</td>
<td>%</td>
</tr>
<tr>
<td>Development</td>
<td>4</td>
<td>12%</td>
</tr>
<tr>
<td>Quest-Odyssey</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>Trial</td>
<td>6</td>
<td>18%</td>
</tr>
<tr>
<td>Bonding</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Causality</td>
<td>1</td>
<td>3%</td>
</tr>
<tr>
<td>Natural Process and Rhythm</td>
<td>2</td>
<td>6%</td>
</tr>
<tr>
<td>Everyday Process and Rhythm</td>
<td>16</td>
<td>46%</td>
</tr>
<tr>
<td>Other</td>
<td>1</td>
<td>3%</td>
</tr>
<tr>
<td>No Theme</td>
<td>3</td>
<td>9%</td>
</tr>
</tbody>
</table>

TOTAL 34 100% 30 100%

The total subject pool was evenly distributed between two groups, those 61 to 68 years of age, and those 69 years to 85 years old (see figure 9).

Seventeen of the 23 participants were between the ages of 61-68, while 15 were between the ages of 69-85. The significant differences between their major themes were surrounding Everyday Process and Rhythm, Development and Trial. Among the 61-68 year olds, Everyday Process and Rhythm occurred 16 times (47%), and for 69-85 year olds,
It occurred 8 times (27%). An explanation for this contrasting set of scores may be found in the next notably contrasting category, that of No Theme. The older group more frequently scored in the category of No Theme. This occurred 8 times (27%), while the younger group between age 61 to 68 years of age had only 3 occurrences of No Theme (9%). If the older group had been able to construct sequential narratives, this group might have employed the everyday Process and Rhythm Theme, upping their score. But since the oldest people were significantly less able to organize and sequence a story, the variable of age becomes one worth speculating about.

Serious forms of vascular disease, atherosclerosis and hypertension are associated with performance decrements on cognitive tasks (Light, 1975, 1978). In addition, as people age, the number of neurons within the brain are markedly reduced and new cells do not replace the old ones. Therefore, the functioning of the brain is reduced (Butler, Lewis, 1977). According to research on aging, cognitive processes such as learning and memory consistently indicate a late life decline (Arenberg, 1978; Gilbert, 1973). It was concluded on a psychometric Intelligence tests that decline in intellectual ability is clearly an integral part of the aging process (Botwonick, 1977).

Earlier in this chapter (p. 184) a discussion of the difficulties in developing sequential narratives was presented. It was established that in order to draw a narrative pictogram, one must first establish where and how the story will begin and end and choose a series of sequential "moments" between that provide sufficient cues to
communicate the changing dynamics within the story to the viewer. This complex process involves mobilization of cognitive as well as conceptual skills, which become weaker in late life. It is probably for this reason that we see a significant difference between only 9% No Theme among the younger group, and 27% among the older group members.

**Frequency Distribution of Major Themes by Marital Status**

The distinctions in theme scores between those married and those not married (single, divorced and widowed) were most pronounced in the categories of Trial, Everyday Process and Rhythm and No Theme. There was almost an even split between the married and unmarried people in the subject pool. Everyday Process and Rhythm as more often employed by married people than unmarried ones (figure 9).
## TABLE 9
DISTRIBUTION OF MAJOR THEMES BY MARITAL STATUS

<table>
<thead>
<tr>
<th>Themes</th>
<th>Married</th>
<th></th>
<th>Not Married</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Frequency</td>
<td>Percent</td>
<td>Frequency</td>
<td>Percent</td>
</tr>
<tr>
<td>Development</td>
<td>1</td>
<td>3%</td>
<td>8</td>
<td>26%</td>
</tr>
<tr>
<td>Quest-Odyssey</td>
<td>3</td>
<td>9%</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>Trial</td>
<td>6</td>
<td>18%</td>
<td>1</td>
<td>3%</td>
</tr>
<tr>
<td>Bonding</td>
<td>0</td>
<td>0%</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>Causality</td>
<td>0</td>
<td>0%</td>
<td>1</td>
<td>3%</td>
</tr>
<tr>
<td>Natural Process</td>
<td>1</td>
<td>3%</td>
<td>3</td>
<td>10%</td>
</tr>
<tr>
<td>Everyday Process</td>
<td>20</td>
<td>61%</td>
<td>14</td>
<td>45%</td>
</tr>
<tr>
<td>Other</td>
<td>2</td>
<td>6%</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>No Theme</td>
<td>0</td>
<td>0%</td>
<td>4</td>
<td>13%</td>
</tr>
</tbody>
</table>

**TOTAL** 33 100% 31 100%

One possible explanation is that a majority of married people in the study are maintaining their lives with their spouses although their activities and commitments may be much more circumscribed. It is quite different among the unmarried group, who may have been divorced or most likely widowed in the past decade or two.

Everyday Process and Rhythm reflects the usual, rather banal events of life, which, in the case of these older married people is characteristic, but among the not marrieds may not be so. The infrequency of this theme among presently single people may also be
explained. The death of a spouse, which many subjects experienced, called for often radical and profound adjustments in living and economic situations, not to mention upheavals in the more fugitive realms of their psyches. With old patterns ruptured, the widowed and divorced had to adjust and modify their everyday lives, everyday processes and the rhythms accompanying them had to be reconstructed in different homes and sometimes different cities which meant they were no longer "everyday." For these reasons, one can speculate that the employment of the Everyday Process and Rhythm was infrequent for presently single people as compared to the subjects who were still experiencing intact family life.

The Trial theme also showed a discrepancy in scores among the married subjects and those not married. Among the married group, six members (18%) selected trial, while only one (3%) of the unmarried people chose the Trial theme. This score was surprising, considering the histories of so many of the widowed and divorced people. It would have been more understandable if they had frequently employed the Trial theme, since they have had difficulties and problems that are characteristic of this theme. One explanation may be that those still married, while family life is intact, may be experiencing complications of declining health and complex illnesses and the characteristic stress that is generated when married couples spend 24 hours in one another's company. These situations, so characteristic in old age, may erode the comforts of their connubial life (Havighurst, 1972).
In the Development theme, only 1 (3%) of those married employed this theme, while 8 (26%) of the unmarried did so. One suggestion for this large score difference involves the importance that the presently single person may place upon origin and history. Remembering that the vast majority of unmarried single people were, in fact, widowed, and have had to readjust and modify their lives profoundly, the issue of beginnings and histories may become very important in order that these people hold onto their life threads and the realities woven into the fiber of these threads. Reminiscence among the elderly is a phenomenon which characterizes this age group; long-term memory, defined as recognition or recall of distant events, tends to remain quite stable and the ability to recount incidents that occurred decades before is not unusual (Botwinick, 1970).

While single adults may be living alone in a one-room apartment presently, they may well have formerly inhabited a large home with spouse, children and extended family interweaving episodically. Presently, single adults may find comfort in preserving the past memories that are reflected in the Development theme.
TABLE 10

FREQUENCY DISTRIBUTION OF MAIN THEMES BY OCCUPATION

<table>
<thead>
<tr>
<th>Main Theme</th>
<th>Blue Collar (Domestic)</th>
<th>White Collar (Prof.)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Frequency</td>
<td>Percent</td>
</tr>
<tr>
<td>Development</td>
<td>4</td>
<td>20%</td>
</tr>
<tr>
<td>Quest-Odyssey</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>Trial</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>Bonding</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Causality</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Natural Process</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>Everyday Process</td>
<td>6</td>
<td>30</td>
</tr>
<tr>
<td>Other</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>No Theme</td>
<td>7</td>
<td>35</td>
</tr>
</tbody>
</table>

TOTAL 20 100% 44 100%

The Development theme occurred 4 times out of 20 (20%) in the Blue Collar and Domestic Group, while it occurred 4 times out of 44 (95) in the White Collar category which includes Professional and business people. The higher proportional employment of the Development Theme was by blue collar people. However, the reverse was true in the use of the Trial theme. Only 5% or 1 out of 20 employed this theme among Blue Collar subjects, while 23% or 10 out of 44 used it in the white collar group. The only other categorical discrepancy in score is in the No Theme category. Among the Blue Collar group 35%
or 7 out of 20 used No Theme, only 4 out of 44 or 9% of the White Collar employed No Theme.

Other contrasts in scores were insufficient in degree to warrant further examination.

**Frequency Distribution of Major Themes by Anxiety**

In this final grouping, we see those people who perceived art as being anxiety-producing in one group, and those who did not in another group. Eighteen people answered affirmatively that art-making was anxiety-producing, while 14 said it was not (Table 11).

The largest discrepant score was that of Trial. Those people who perceived art-making as anxiety-producing only employed the Trial theme 3 times (9%) while those claiming art-making processes did not cause anxiety employed it 9 times (31%).

The only other significant difference in scores by this demographic breakdown, is the Development theme. For those in the anxious group, the Development theme was employed 6 times (16%), while it only appeared once in the non-anxious group (5%). Other than in these two categories, the score differences in the category of Everyday Process and Rhythm the anxious group used this theme 14 times (40%), while the non-anxious group employed it 9 times (31%). These scores are not sufficiently discrepant to be significant.
### TABLE 11

**FREQUENCY DISTRIBUTION OF MAJOR THEMES BY ANXIETY**

<table>
<thead>
<tr>
<th>Main Theme</th>
<th><strong>Art-Making Causes Anxiety</strong></th>
<th><strong>Art-Making Does Not Cause Anxiety</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>No.</td>
<td>%</td>
</tr>
<tr>
<td>1</td>
<td>6</td>
<td>16%</td>
</tr>
<tr>
<td>2</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>9</td>
</tr>
<tr>
<td>4</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>5</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>6</td>
<td>3</td>
<td>9</td>
</tr>
<tr>
<td>7</td>
<td>14</td>
<td>40%</td>
</tr>
<tr>
<td>8</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>9</td>
<td>7</td>
<td>20%</td>
</tr>
</tbody>
</table>

**Sub-themes: An Analysis by Demographic Characteristics**

The survey that was administered at the beginning of my study provided information which permitted categorical grouping of the subject pool by age, marital status, occupation, and art-making anxiety. I will now present the findings on the imbedded sub-theme level, which involves a thematic analysis of content within each of the six pictogram boxes.

The four most prevalent sub-themes will be presented and examined, the remaining sub-themes will be presented and examined, the
remaining sub-themes were collapsed into one category named "Other." It will be the task in the future research to look at the remaining categories, for interpretation, but for the sake of this study, only those sub-themes that were the most frequently employed shall be examined. The category "Other" contains the balance of sub-themes that were employed so infrequently that any generalizations drawn would not have any statistical strength or meaning, regarding the subjects in the study.

The imbedded sub-themes of Disequilibrium, Everyday Activity, Single Object, and Other scenes will be the four that we will look at across the demographic categories.

The most frequently occurring theme was Everyday Activity (figure 7) which was employed 168 times (49%).
TABLE 12
DISTRIBUTION OF SUB-THemes ACROSS SIX PICTOGRAM FRAMES

<table>
<thead>
<tr>
<th>Sub-Theme</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Growth</td>
<td>24</td>
<td>6%</td>
</tr>
<tr>
<td>Destruction</td>
<td>3</td>
<td>1%</td>
</tr>
<tr>
<td>Pre-Disequilibrium</td>
<td>21</td>
<td>5%</td>
</tr>
<tr>
<td>Disequilibrium</td>
<td>50</td>
<td>12%</td>
</tr>
<tr>
<td>Attachment</td>
<td>6</td>
<td>1%</td>
</tr>
<tr>
<td>Failure</td>
<td>5</td>
<td>1%</td>
</tr>
<tr>
<td>Return to Equilibrium</td>
<td>11</td>
<td>3%</td>
</tr>
<tr>
<td>Success</td>
<td>13</td>
<td>3%</td>
</tr>
<tr>
<td>Creation</td>
<td>29</td>
<td>7%</td>
</tr>
<tr>
<td>Everyday Activity</td>
<td>168</td>
<td>40%</td>
</tr>
<tr>
<td>Single Object</td>
<td>42</td>
<td>10%</td>
</tr>
<tr>
<td>Other Scenes</td>
<td>44</td>
<td>11%</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>416</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

Following was the embedded sub-theme of Disequilibrium which occurred 50 times (14%), followed by Creation which occurred 29 times (8%). This was followed by Growth which was employed 24 times or (7%) of the time, followed by Pre-Disequilibrium, which occurred 21 (6%) times. Success occurred 13 times (4%), Failure 5 times (2%), Attachment 6 times (2%) and Destruction 3 times (1%).
Frequency of Sub-themes by Marital Status

The sub-theme Everyday Activity appeared 56 times (35%) (see table 13) among married people, while it appeared 105 times (34%) among the unmarried group. In the case of Disequilibrium, this category appeared 21 times among married people and 29 times among unmarried.

<table>
<thead>
<tr>
<th>Sub-Theme</th>
<th>Married No.</th>
<th>Married %</th>
<th>Not Married No.</th>
<th>Not Married %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Disequilibrium</td>
<td>21</td>
<td>13%</td>
<td>31</td>
<td>10%</td>
</tr>
<tr>
<td>Everyday Activity</td>
<td>56</td>
<td>35%</td>
<td>105</td>
<td>34%</td>
</tr>
<tr>
<td>Single Object</td>
<td>11</td>
<td>7%</td>
<td>31</td>
<td>10%</td>
</tr>
<tr>
<td>Other Scenes</td>
<td>19</td>
<td>12%</td>
<td>24</td>
<td>8%</td>
</tr>
<tr>
<td>Other</td>
<td>53</td>
<td>33%</td>
<td>115</td>
<td>38%</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>160</strong></td>
<td><strong>100%</strong></td>
<td><strong>306</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

It seems that the stress engendered in the sub-theme Disequilibrium was employed 15 times by the unmarried (single, widowed and divorced). It appears that the issues of trouble, accident, deprivation, when looked at on an individual frame by frame basis in the category of Disequilibrium were contrary to the main theme of Trial. The scores were reversed; more married people employed the Trial theme, yet on the sub-theme level, Disequilibrium was employed more frequently by unmarried people. This finding seems to be
paradoxical and contrary to what might have been expected.

The sub-theme single Object appeared 11 times (7%) among married subjects and 31 times (10%) for the unmarried members. Single people reported higher scores for No Theme and also for Single Object. Characteristically, No Theme pictograms contained single frames with only one object in it. So it is not surprising to see a positive correlation between these two dimensions. While 105 scores of Everyday Activity for unmarried and 56 for married people occurred, the total number of married peoples' sub-theme responses were two times that of the unmarried. They used this theme the same percentage of the time (34% for unmarried and 35% for married subjects.)

**Frequency of Sub-themes by Occupation**

The blue collar category, including domestic homemakers, employed the sub-theme of Disequilibrium 6 times (5%) (see figure 14). This classification represents trouble, deprivation, accidents, etc., where the referent within the frame is placed in jeopardy. Among the white collar subjects, the sub-theme occurred 45 times (13%). The large discrepancy between these scores is worthy of examining. When Disequilibrium is introduced into the narrative pictograms, tension and stress occur; a problem exists and solutions must be found to rectify the problem. It is possible that those people who have worked in the professional or business world have had to deal with successions of disequilibrating situations including deadlines, deficits, reports and other types of job-related problems. For the women who represent the largest proportion of white collar people within this category, their participation in the white collar work
TABLE 14
FREQUENCY DISTRIBUTION OF SUB-THEMES BY OCCUPATION

<table>
<thead>
<tr>
<th>Sub-Theme</th>
<th>Blue Collar</th>
<th></th>
<th>White Collar</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>No.</td>
<td>%</td>
<td>No.</td>
<td>%</td>
</tr>
<tr>
<td>Disequilibrium</td>
<td>6</td>
<td>5%</td>
<td>45</td>
<td>13%</td>
</tr>
<tr>
<td>Everyday Activity</td>
<td>42</td>
<td>38%</td>
<td>116</td>
<td>35%</td>
</tr>
<tr>
<td>Single Object</td>
<td>25</td>
<td>23%</td>
<td>17</td>
<td>5%</td>
</tr>
<tr>
<td>Other Scenes</td>
<td>12</td>
<td>11%</td>
<td>32</td>
<td>10%</td>
</tr>
<tr>
<td>Other</td>
<td>26</td>
<td>23%</td>
<td>125</td>
<td>37%</td>
</tr>
<tr>
<td>TOTAL</td>
<td>111</td>
<td>100%</td>
<td>335</td>
<td>100%</td>
</tr>
</tbody>
</table>

force meant that they were often juggling family needs and their professional concerns which may have added stresses and conflicts on a fairly regular basis.

Blue collar workers, including housewives, may have had their work roles more clearly defined for them, or in the case of homemakers, their circumscribed world of work was such that they established the rules, the procedures and schedules. Consequently, they may not have experienced the stress related to externally assigned expectations and demands. At the time these women were young and middleaged, feminism had not yet become an issue. Consciences had not been raised regarding equality in work and pay. Women of this generation did not question but accepted more readily their homemaker-nurturing roles, which did not stimulate the resentment and
dissatisfaction that is associated with being "just a housewife" today. (Myerhoff, 1978). It is for these reasons that one may speculate that the sub-theme of Disequilibrium may not have occurred as often in the blue collar domestic population.

Another contrasting score was that of Everyday Activity. People in the blue collar category employed this theme 42 times as compared to 116 times among white collar objects.

The sub-theme of Single Object was employed 25 times (23%) among blue collar subjects and 17 times (5%) among white collar workers. Single Object is the simplest and least complex type of drawing that is linked frequently to No Theme. It could, therefore, be speculated that those people with a richer more varied life involving complexity, higher education and skills represented in this case by the business and professional world, but not limited to it in all cases, who constitute the white collar sub-group would not employ this theme as frequently as blue collar subjects. This is borne out in the findings. Indeed, blue collar subjects employed Single Object as a sub-theme much more than the white collar group. This might also suggest a self-selecting process; those people with higher intelligence (with strong cognitive and conceptual abilities) tend to enter business and professional careers.

**Frequency Distribution of Sub-themes by Gender**

In looking at the sub-theme scores among men and women, (see Table 15) Disequilibrium occurred 46 (11%) times for women and 8 (11%) times for men.
### TABLE 15
FREQUENCY DISTRIBUTION OF SUB-THEMES BY GENDER

<table>
<thead>
<tr>
<th>Sub-Theme</th>
<th>Female</th>
<th>Male</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>No.</td>
<td>%</td>
</tr>
<tr>
<td>Disequilibrium</td>
<td>46</td>
<td>11%</td>
</tr>
<tr>
<td>Everyday Activity</td>
<td>139</td>
<td>34%</td>
</tr>
<tr>
<td>Single Object</td>
<td>37</td>
<td>9%</td>
</tr>
<tr>
<td>Other Scenes</td>
<td>33</td>
<td>8%</td>
</tr>
<tr>
<td>Other</td>
<td>151</td>
<td>38%</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>406</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

These proportionally identical scores do not suggest or reflect anything, other than that disequilibrium occurs with the same frequency among both sexes; that are equally expressive of this dimension in their story-telling by pictogram, and this directly illustrates that tension and stress is a part of the older person's world view as reflected in their metaphorical drawings, regardless of sex.

Characteristic of the preponderance of the Everyday Activity theme across the total subject pools pictograms, we see the theme as the largest category for both men and women. In fact their scores of 139 (34%) occurrences among females and 25 (33%) occurrences among males are proportionally similar. Women had a slightly higher proportion of single object scores than men, but not significantly so -- women, 37 (9%), males 4 (5%).
**Frequency of Sub-themes in Subjects Who Received Art Learning as an Anxious Experience, and Those Who Did Not See Art Learning as an Anxious Experience**

**TABLE 16**

**FREQUENCY DISTRIBUTION OF SUB-THEMES TO PERCEIVED ANXIETY RELATED ART LEARNING**

<table>
<thead>
<tr>
<th>Sub-Theme</th>
<th>Art Anxiety Agree</th>
<th>Art Anxiety Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>No.</td>
<td>%</td>
</tr>
<tr>
<td>Disequilibrium</td>
<td>33</td>
<td>13%</td>
</tr>
<tr>
<td>Everyday Activity</td>
<td>89</td>
<td>33%</td>
</tr>
<tr>
<td>Single Object</td>
<td>28</td>
<td>10%</td>
</tr>
<tr>
<td>Other Scenes</td>
<td>21</td>
<td>10%</td>
</tr>
<tr>
<td>Other</td>
<td>91</td>
<td>34%</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>262</td>
<td>100%</td>
</tr>
</tbody>
</table>

Those who perceived the art-learning and art-making process as anxiety producing employed the Disequilibrium theme 33 (13%) times, while those who did not consider art-learning and art-making anxiety producing only employed the theme 13 times (7%). The positive correlation between perceived anxiety in the art classroom situations and a high frequency of the Disequilibrium theme is not surprising. Those people who perceive and react to the demands of creative enactment as outlined in chapter one, page 11 in a stressful way have been shown here to be more preoccupied with events in their narratives that were centered around deprivation, excess, trouble, etc., as
described in the analysis instrument. The narrative pictograms reflect more anxiety among those who generate anxiety in connection with art-learning, than those who do not.

The next category is the sub-theme Everyday Activity. Among the anxious group, 89 (37%) employed this theme while 63 (32%) of those who were not anxious about art-learning chose this sub-theme. The differences between scores in this category is too small to speculate about. The Single Object theme appeared significantly more frequently with the high anxiety group, than with those subjects who did not experience anxiety. When individuals are feeling anxiety as a response to stress, it is more difficult to concentrate and employ cognitive skills (Botwinick, 1970).

Among the anxious group, the Single Object theme occurred 28 (10%) times, while in the non-anxious group, the Single Object theme occurred 14 (7%) times. The differences in the Other sub-theme is too small to attribute any special meaning to.

**Frequency Distribution of Sub-themes by Age**

The final demographic category to be examined is that of age; those 61-68 and the older group, 69-85 years of age. The Disequilibrium sub-theme occurred more frequently among the younger group. This theme was employed 26 times (10%) out of 266 responses. In the older group of 69-85 year olds there were 25 (11%) occurrences. This did not represent a significantly contrasting score. The sub-theme Everyday Activity appeared most frequently, as it did across all demographic groups. Among the younger group this sub-theme appeared 100 times (37%) as compared to the older group of 69-85 year
TABLE 17
FREQUENCY DISTRIBUTION OF SUB-THEMES TO AGE

<table>
<thead>
<tr>
<th>Theme</th>
<th>61 to 68 yr. olds</th>
<th>69 to 85 yr. olds</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>No.</td>
<td>%</td>
</tr>
<tr>
<td>Disequilibrium</td>
<td>26</td>
<td>10%</td>
</tr>
<tr>
<td>Everyday Activity</td>
<td>100</td>
<td>37%</td>
</tr>
<tr>
<td>Single Object</td>
<td>6</td>
<td>4%</td>
</tr>
<tr>
<td>Other Scenes</td>
<td>10</td>
<td>8%</td>
</tr>
<tr>
<td>All Other Themes</td>
<td>58</td>
<td>41%</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>266</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

olds. This older group employed Everyday Activity 70 times (30%). While there is some difference in score it is insufficient in order to draw any significant conclusions.

In the Single Object theme, the younger group only employed Single Object 6 (4%) times while the older group employed the theme 22 (14%) times. It would appear that just as No Theme occurred more frequently in the older people's major themes, so, too, single object appeared more frequently on the sub-theme level for the same reasons given earlier; the Single Object score was typically found in No Theme piktograms and this seems to be linked to progressive aging.

Summary

The major themes and embedded sub-themes that were frequently
employed by the aged subjects provide valuable information about this population. The narrative pictograms contain those events, ideas and pre-occupations that reflect the perceptions and world views of the older adults. Through the constructions of the subject's stories, including the degree of conflict, tension, complexity and details within, it is possible to see commonalities among pictograms which provide a richly textured collage of the subjective life of older adults. However, it may be just as profitable in gaining knowledge about this population, to spend some time examining the themes that they rarely or never employed. What people do not say may speak as eloquently about their nature as what they do say. In the following section I will present the sub-themes that were seldom or never employed.

Crime and Punishment

The sub-themes of Crime and Punishment were never employed in the study by any subject. These issues do not seem characteristic of the older adult's Zeitgeist or view of life. The concerns of social and ethical behavior is manifested more frequently among young people, during childhood and adolescence when the rules of behavior and social moulding are undertaken by parents, teachers and other members of their world. In the late years of life, people have, for the most part, resolved and abandoned these ethical questions and do not actively argue these matters any longer.

Test Theme

The Test theme, which involves engaging in acts of courage, only
appeared two times in the total subject pool or two out of 487 times. In late maturity, it is not in the minds of people to prove their strength and courage. They have spent their lives developing and evolving and at this juncture are not searching for evidence of their powers in the formation of their character, as younger people are. Instead, most older adults are contemplative and resigned; accepting of their strengths and weaknesses as well as their abilities and their limitations. Rather than stimulating and activating occasions to reinforce their notions of personal strength, they are seeking such occasions less and less frequently (Havighurst, 1968; Nevgarten, 1968). It is posited then that the sub-theme of Test is conspicuously absent for these reasons.

**Destruction Sub-theme**

The Destruction sub-theme occurred three times across the total subject pool. In this case, the concept of Destruction (being killed, burned, etc.) is not contiguous with people in the last stages of life. Violent and hostile treatment of others is not characteristic of the very old. Old people may be bitter and they may be preoccupied with death, but not in a violent and aggressive way (McKenzie, 1980). It is often said that old people go through a mellowing and softening process in late life. Angry acting-out behavior furthermore, demands energy and vigor that most normally well integrated older adults channel in constructive ways. It is the minority of psychologically ill who suffer from Organic Brain Syndrome, who demonstrate violent, moods and aggressive behavior (Zarit, 1975; Kahn, 1975) in late life. It is for these reasons that the destruction theme may not have been
employed by many subjects

**Sub-themes Failure and Success**

Both Failure and Success received few scores across the subject pool. Preoccupation with success, and hence, failure, is a characteristic of younger generations who are on the ascendency, proving their abilities and striving to live up to their potential. At this time the rewards of jobs, increased salaries and possessions are valued highly. By the time people retire, concerns of success and failure have shifted toward concerns of health, comfort, and the threats to support systems. The failure sub-theme occurred only six times in the cumulative subject pool scores. In addition, old people have learned over the years that there are ways to circumvent failure. It is the younger untried generations who fear failure, because they have not yet discovered their problem-solving modes. Old people, contrary to their younger counterparts, have learned that potential failures can be turned to their advantage, but this realization can only come with experience over years (Chown, 1968).

**Attachment Theme**

The sub-theme Attachment occurred only six times in the total cumulative subject scores. Just as the major theme of Bonding never occurred, so too, the Attachment theme occurred infrequently. Since old age is the epoch of shrinking worlds, limited energy and loss of significant others that make up the social network, Attachment and Bonding would not be consistent with the life situations of most older adults. It is instead a period when loss of friends and loved ones
pervades. This was reflected in the infrequency of this theme's occurrence among the subject pool.

**Concluding Discussion**

I noticed that when the subjects were asked to tell a story in narrative form, the resultant drawings were of a very different nature than the paintings or sculptures that were executed in class and proudly displayed in honest art shows for senior citizens. These "art works" were derivative in style, photographic and conventional. They employed 18th and 19th century "over-the-sofa" sensibilities, which reflect the preferences of many people in our culture. The pictogram drawings, on the other hand, were spontaneous, unembellished and quickly rendered -- almost primitive in their simplicity. This may be explained by the fact that the participants were administered the test during their class time and wished to complete what was for them, an annoying and sometimes difficult task which was important to me but not to them.

Beyond this, the content of the pictograms was charged and infused with personal and autobiographical information. In contrast, their "artistic" creations in class were usually impersonal and neutral. The life events, thoughts, and perceptions of its creators seldom entered the picture frames which contained sunsets, covered bridges and country lanes in autumn. It appeared that under the conditions set by a graphic narrative's, the imagery of older adults can be very pertinent and linked directly to personal perspectives -- and even strongly autobiographical. Perhaps the narrative pictogram format which requires the telling of a story provides the appropriate
structure for a most logical kind of story — that of oneself.

In late life, people spend a greater proportion of their time reminiscing than do young people (Butler, 1963). Listening to grandpa's stories of early army exploits have tested the patience of many younger family members. It has been determined in gerontology literature (Burnside, 1978) that the value of reminiscing is to integrate past with present. Inadvertently, the narrative pictogram seemed to offer a mechanism for this form of useful work. As earlier described there were many subject who employed the Trial theme or the Disequilibrium sub-theme. These were both characteristically infused with problems, lacks and threats. It is interesting then to note that the sub-theme Return to Equilibrium occurred with much less frequency in the subjects. The sub-theme Disequilibrium occurred 50 times, while Return to Equilibrium occurred only 11 times. It is characteristic in most stories and folktales that problems are introduced and as a plot develops, resolutions emerge before the conclusion of the story (Propp, 1968). However, in the case of most of the older participants in the study, the sub-theme of Disequilibrium was introduced into the frames of the pictogram, but were seldom followed with a resolution represented by the sub-theme Return to Equilibrium.

In late life, the stress factors that occur are of such nature that solutions are not available and a return to a stage of homeostasis or equilibrium is not possible; for example, illnesses of late life usually contribute to terminal decline and there is no healing or recovery possible. When a spouse dies there is no solution
for the grief, pain and unbalance caused by the death to the surviving mate. Vigor cannot be restored, nor can tired eyes or hearts. These aging processes cannot be reversed. I suggest that it is for this reason that so many narrative pictograms expressed unresolved Disequilibrium.

This chapter has provided a description of the art classroom and some of the events that transpired among class members; their style of gaining and giving support, accessing technical assistance and dealing with anxieties. The narrative pictograms were examined to discover the metaphoric connections between the observable patterns of behavior and the preoccupations in themes and sub-themes within the pictogram instrument. The next chapter examines the problems of researching the elderly population; problems in the research design and implications of the findings for future research.
CHAPTER SIX

SUMMARY AND CONCLUSIONS

Recognizing the need to provide new information regarding older adult art learners, I set out to study the behavior of older adults in senior citizen center art programs in Columbus, Ohio. I was particularly interested in the special needs of the older art student, as compared to other age-defined groups. Having observed and taught older adult art classes, I observed characteristics of older adults in the art-learning setting that required an adjustment in my repertoire of instructional skills. The characteristics of late-life learning are elective in nature, but the imperatives and self-imposed expectations of the student regarding structural and foundation problems involving integration of forms, refinement, and criticism were approached differently than art education classes in primary, secondary, and advanced educational settings.

Special Needs of Older Adult Art Students

In this study, the observable behaviors of the older adult art student participants were linked to the quality and nature of their phenomenal late life existence. The students were between the ages of 61 and 85 years. The study began with a population pool of over 60 people, but due to attrition for reasons ranging from vacation holidays, to accidents, severe illness, and surgery, the subject pool shrunk to thirty-two. They were a heterogeneous group, all aging in different ways; no two members really alike. The varied experiences
of the individuals exerted diversifying influence upon them and with
the passing years, each member learned differently and faced their
life problems with a variety of solutions. Yet beyond this
heterogeneity, they were overarching similarities that emerged.

Most of the participants had suffered losses of spouse or other
significant family members and life-long friends. Their social
networks were gradually collapsing. The loss of vigor and the
onslaught of physical ailments associated with old age, caused them
stress. For those whose family life and marriages were intact
precarious health problems of an aged spouse or sibling caused
anxiousness. Loss of visual and auditory acuity were also
compounding factors in the art-learning setting.

With descriptive observations collected and classified, I
concluded that accessing help and support was not merely limited to
art-related issues, but in a social and psychological way. The
classroom was a place for subjects: 1) to get validation for their
accomplishments as well as their personal qualities; 2) to check out
their self-perception as "becoming artists"; 3) to seek safety in
copying as a mechanism for ideation and content in their art-making
ventures; 4) to share problems of life beyond the walls of the
classroom; and 5) to gain strength and pleasure from their
accomplishments.

Emergent Behavior Classifications of Older Adult Art-Learners In
Senior Citizen Art Programs

After three months documenting the flow of classroom phenomena,
emergent individual and group patterns were identified and named.
On a collective level, the classrooms were places for social connectedness. Sharing of family information and personal issues as well as "art shop talk" occurred regularly. The cohesive qualities within classes led to shared group outings in galleries and museums and special programs that enriched the members' lives beyond the classroom.

Several defensive behaviors emerged among the subjects and were noted in response to the art-making imperatives and demands in the classroom.

**Brick-Walling**

The first phenomenon is labeled the Brick Wall Syndrome. This is not necessarily an age-related characteristic, but one which is more universally experienced by students. It was characterized by the inability to initiate ideas and the resultant feelings of frustration. Older adult students met the blank picture plane with no experience, images, or ideas that were centered in their memories demanding manifest expression through symbolic enactment with paints, brushes, or sculptural tools. Rather, they borrowed "ideas" from magazine photographs, calendar art, and colored reproductions of famous paintings found in coffee table art books.

**Copying**

By circumventing personal history and experiences as a source for their artistic and creative inspiration, the second phenomena of Copying, was pervasive in all centers and classes I observed. This strategy of imitating a painting, drawing or sculpture was a familiar
and acceptable modality for learning because this mimetic style was
the accepted method of teaching and learning when these older students
were young children. But of equal importance was the comfort that
copying afforded; it was not nearly as risky an undertaking as having
to focus within themselves and their imaginations to excavate the
content and symbols that would make their paintings flourish with
personal meaning.

Fast-Peddling

Another identified pattern was what I labeled Fast-Peddling. This
quality is characterized by overcompensatory responses to feelings of
anxiety and doubt felt in situations where solutions are not readily
available. Forced cheerfulness and gaiety, as well as the public
pronouncement of resolutions to succeed were publicly made. These
"reassurances" were employed and made public, to convince themselves
and their witnesses that everything would work out well in the end.

False Modesty

False Modesty was a characteristic that was shared by many of the
students. It was characterized by rejection and denial of both
classmate's and teacher's compliments and admiration for a painting or
sculpture well-done. When such positive criticisms were directed at
the student art-maker, the accolades were usually rejected and
contradicted. This repeated pattern suggested the superstition that
if they accepted the compliment and were not duly humble, they would
never be able to create another work as successfully again. They
would be tempting the fates.
Fishing and Rescue

The next characteristic pattern was related to, and a consequence of, False Modesty. Because accepting compliments and the accompanying internalization of strengths and aptitude as a becoming artist was so difficult for the class members, they weren't "hearing" the accolades. Their need for nourishment and validation was still strong, so they employed a strategy that I called Fishing. This was characterized by indirect claims of failure and frustration, and was responded to with art instruction and reassuring and shoring-up statements. These reassurances were referred to as Rescue responses. The fear of risking failure when confronting an aesthetic or technical problem was exhibited in the subject's level of anxiety. The plea was made to the teacher to provide solutions, or point the way to the solutions. Without requisite skills, and foreseeable solutions to structural problems in the work at hand, students would appear to collapse, lose confidence and describe themselves in self-deprecating ways. The female students depended more upon Fishing and Rescue strategies than did male students for historical and cultural reasons that were appropriate in the early lives of the group members.

Loss

The issue of Loss was manifested frequently and in many ways amongst class members. The effects of losses were felt by participants in reference to limited finances, limited mobility, and the need for sharing improvised, cost-free art materials. Loss was also expressed in regards to feelings of powerlessness regarding family, health problems and the death of spouses and significant
others in their lives.

**Fishbowl Phenomenon**

The Fishbowl Phenomenon was a result of being observed and studied, probes and manipulated in the cause of research; certainly a worthy undertaking from the perspective of the inquirer, but of significantly less meaning to those being studied.

Responses to being studied, observed, and manipulated caused subjects, at the least, to express occasional humorous cynicism and suspiciousness, at worst, a refusal to participate or discontinuance as a participate during the course of the study.

**Mortality and Legacy**

There was evidence of the subject's awareness of death, or at best, the reality of their limited futures in their discussions of illnesses, the gift-giving of their artistic productions to younger family members along with bequests of their tools and materials. There was, however, little indication of an accompanying anxiety and fear associated with these realizations. Their anxiety and concerns seemed to surround the anticipatory grief and bereavement for dying or dead friends and relatives -- usually a spouse. They were also afraid of being left alone. Related to this characteristic was the vivid recall of earlier days and how things used to be. The photographs that some members worked from were springboards for discussions of childhood and early life events long past that were shared with other class members; so were the visualization and guided imagery workshop sessions.
Summary of the Guided Imagery and Visualization Workshop

When all the evidence was presented and due consideration was given to the pre and post pictogram analysis results, differences in pre and post tests for control and treatment groups were insignificant and were not indicative of shifts in pictograms that could be ascribed to the effectiveness of the workshop. While no positive conclusions could be drawn from the data in the pictograms that would substantiate its effectiveness, there was evidence that the workshops did affect the nature of the exchanges among subjects after the workshops and in subsequent classes. More members seemed to bring in old photographs that were the symbolic momentos of early personal life; these were served as inspiration for paintings. Participants returning to class together after a workshop, often shared the spontaneously evoked Imagery and memories from their lives. Reasons for failure of the workshop to effect changes in post treatment pictograms may have been caused by the resistance on the part of the subjects to give up a larger portion of their class time for the workshop. Originally, I intended to meet with participants for a 40 minutes session for four consecutive weeks outside scheduled class time. However, when I proposed this to the participants, they rejected the idea, claiming that they had many chores, errands, and other time constraints that would make a mutually agreed upon time impossible. I was asking too much. I was limited, therefore, to take a 20 minute bite out of the regularly scheduled class time with teachers' and subjects' approval. It was a compromise, but the only viable alternative. If the workshop had taken place for 40 minutes, with more time for discussion and
sharing, the effect may have been different. Therefore, it is my belief that the impact of the workshop was weakened and might have contributed to its failure to influence the narrative pictograms.

When the Wilson analysis instrument was employed to score the data, I became aware of another dimension that was exciting and significant, although it was not related to the intervention. It was, rather, regarding the rich analytic system that was designed by Brent Wilson, and what was revealed about the subjects from the pictograms they drew.

Conclusions Regarding Thematic Characteristics in the Pictograms of the Total Subject Pool

The issues reflected in narrative pictograms were imbedded in the six frames. The analytic system was like a net. Thrown out, it caught and identified thematic categories of the total story across the six frames, and then, with a finer net, caught the imbedded sub-themes that were present within each separate frame (Wilson, 1981). The major themes helped to classify the overarching story, while the sub-themes examined the subplots and imbedded themes that were present, sometimes in multiple form, within each frame.

Of the nine major themes, the preponderance of narrative pictograms clustered around three or four themes. The most frequently employed was that of Everyday Process and Rhythm, which related to customary and common daily occurrences in which individuals usually engage. These banal stories seemed to reflect the subjects' present preoccupation with comfort, routines and recreation. Next in ascendency was the Trial theme which encompassed the subject of
threats and struggles to survive, combat and contests, destruction, death, and the difficulties life can present. The Trial theme appeared often, but not always in present-day contexts, rather, under the guise of past memories and events. This suggests the life and world of older adults is perceived through the sense of loss and other threats to homeostasis.

The next most frequently employed theme was No Theme. This was characterized by instances when participants were unable to provide a single unifying theme for the six frames, but instead, presented six seemingly unconnected vignettes. It seemed requirements to single out events within a story, i.e., to limit its referents and actions, is a complex task that requires cognitive and integrative skills. People in late life lose some of their former cognitive skills which may have made the task of logically sequencing a "story" very difficult. These subjects adjusted the task so that they were able to cope; thus the unconnected vignettes.

The next major theme was Development which represented issues of history and origin. This seemed to reflect the typical late-life tendency to bring past and present into a focused resolution. This phenomenon corresponded to the late life preoccupation of reminiscing. Men were more likely to employ this theme than women.

Sub-theme Analysis

The pictogram analysis system provided another level of analysis; that of imbedded sub-themes. Counted frame by frame, there were possibly three sub-themes in each frame chosen from 22 categories. The four sub-themes that represented the majority of responses were
Everyday Activity, Disequilibrium, Single Object, and Other Scenes. Based on marital status the findings were: unmarried people did not employ themes as often as married people; unmarried people characteristically employed the Single Object theme more than married people; many more unmarried people chose the Everyday Activity theme; and more married people expressed disequilibrium in their frames.

On the basis of Occupation, the findings showed that blue collar workers employed the Disequilibrium theme infrequently compared to the white collar group who expressed this theme much more often. However, when looking at total figures, we see that white collar subjects totaled many more sub-themes than blue collar subjects. The number of sub-themes attributed to each frame indicates the degree of dynamic complexity contained in the picture narrative.

On the basis of gender, both men and women's scores were similar in all sub-themes. The frequencies in percentages were all within one to five percentage points from each other. This suggests the commonality of old age, rather than gender per se, influenced the sub-themes chosen.

Age, as a factor, seemed to influence only the Single Object category. Because the older age group frequently employed No Theme on the major theme level, it followed that Single Object would be employed, since No theme pictograms typically showed single or multiple objects in unconnected succession.

Those subjects who responded that art-making caused them anxiety, indicated frequent disequilibrium sub-themes in their pictograms; almost twice as often as those who did not experience anxiety when
involved in art-making. Among the anxious group, single object responses exceeded the non-anxious group's scores by 14 points suggesting that proportionally, anxious people's pictograms were less complex and rich with multi-dimensional themes that the non-anxious group. In regard to age, the older adults employed the single object sub-theme three times more frequently than did those of the younger group, which again, is linked to the frequency of No Theme and a poverty of visual information within each frame.

**Implications and Recommendations for Further Research**

In examining the results of this study, certain relationships become clear from the data. Behaviors regarding late-life stress infiltrated the art classes. The patterns that emerged were mirrored in the pictograms themes as indicated in chapter five.

The Implications for the use of graphic narrative forms as an effective format for the researcher in gerontology, education, and social science arenas is compelling. They offer people a way to fashion human experience into assimilable forms that reflect individual human perspectives. The "readability" of the graphic form makes the need for verbal language less important (Wilson, 1981). In the case of older adults, this may be an advantage for researchers. The narrative pictogram may help them to learn more about the qualitative often ephemeral issues that are difficult to isolate or examine in older adults from the inside view of the experiencer, often called the Emic position. This would be of interest to social scientists, family life specialists as well as art therapists and educators.
In recreation programs, at senior citizen centers as well as programs offered in residential communities for senior centers, the narrative pictogram might be used in poetry and dramatic classes as a mechanism for accessing personalized experience on an expressive metaphorical level. The stories that emerge could be further embellished and amplified in various art forms.

Specifically, in the field of art education, the implications of the findings in this study connect with the expressive model of art education theory. It is one of the established aims of art education to provide opportunities through structured experiences for students to create their own symbolic systems, in order to be in closer touch with their own humanity (McFee, 1959; Lowenfeld, 1947; Feldman, 1980, etc.). Findings of this study indicate art processes, as presented in narrative pictograms can, and do, reflect the worlds of their makers. With this relationship tentatively established by the research, future investigations might use narrative pictograms with the Wilson analysis instrument to consider cross-generational studies by comparing the visual narratives of children and the elderly of late adolescents and the middle aged, and so on. Further research might be conducted regarding thematic differences in old people who have lived in a social welfare state where excellent care is provided for all facets of late life including housing, government pensions, and total medical care. Sweden, Canada and the Soviet Union provide comprehensive support for retired citizens in all aspects of living as compared to the old people in our country who are not provided for to the same degree or in the same dimensions. It would be interesting to consider
the contrasting levels of stress that the comparative populations exhibit in major and imbedded sub-themes. It would also be interesting and valuable to discover to what degree major and sub-themes used by older adults in their pictograms are affected by extended family support which is more typically intact in Mediterranean countries such as France and Italy, as compared to the United States where older people do not usually live with younger family generations.

Finally, the survey in this study might have asked subjects about prior art experience. In future research it will be valuable to see to what extent art experience and training affect the style, complexity, and thematic preoccupation of old subjects with prior art exposure and training compared to the neophyte.

**Research Problems in Studying Older Adults**

The most disquieting problem in working with older adults as a group is the attrition of the subject pool because of personal illness, accident, vacation travel, illness of spouse, or absence due to inclement weather. At times, this reality made me feel as though I was shoveling smoke, with no power to control the subject pool. The study began with over 60 individuals, but due to the attrition, one-half of the subject pool was lost and I ended up with 32 subjects.

Another problem that confounded the study was a resentful and suspicious attitude that some older participants had which exerted a subtle effect upon several members who initially agreed to participate. As a result, the latter group of participants later reversed their decision because a close friend in the class had felt
negative and contributed to the changes in feeling from positive to negative. Such speculation was confirmed on several occasions by participant informers who privately explained the subtle complexities of classroom allegiances to me.

Researchers studying older adults must respond to an important question one subject asked me, "What's in it for me?" They must be ready to provide an honest answer that will satisfy their subject constituency. Senior citizen centers have been revolving doors for university researchers and the older adults in many cases have been overexposed to researcher's questions, observations, and manipulations. I was just another in a long line of researchers who entered these settings, admitted one center director, with self-serving missions that masqueraded as philanthropy. One class participant said, while drawing a pictogram, "You ask us to take time to do all this stuff for you, why don't you pay us for our time?" This question must be addressed. If we are to gain professionally through our research, how are the participating subjects to be rewarded for the time and effort they give? My manner of payment was by offering muffins, but my motivation was self-serving; I needed their cooperation so I bribed them. I might have bought canvasses or masonite and prepared the surfaces with gesso, or found a source of free paper for the class. What, exactly, I might have offered that would have been more useful and meaningful is not the point; what is the point is for future researchers working with older adults to cherish their cooperation by making a gesture in time, labor, or materials.
Implications for Art Education

In examining the styles of aesthetic education, Dr. Arthur Efland (1979) developed a typology based upon philosophical and aesthetic traditions in education. The expressive model of art education was articulated as one that evolved from the 19th century in the work of Franz Clzek (Viola, ). Later, Victor Lowenfeld (1939) drew upon Freudian theory in his major work that strongly influenced the field of art education. This volume dealt with the therapeutic uses of art with visually impaired people. Lowenfeld held that within the work of art were indicators of the psychological makeup of its creator and that the process of creating art objects was integrative and therapeutic by aiding the creator in integrating internal and external aspects of life. The field of art education has embraced this position and while many other competing and important models and missions have been identified in passing years that are more compelling and germane, the expressive theory remains in tact. Regarding art education for older adults this model has powerful adherence. Just as recognition of the vulnerability and special needs of young children regarding art learning influenced the development of child art concepts, so too, the special needs of the older adult must be carefully considered and met. The old learner and the young leaner have much in common at opposite ends of the temporal scale because of their special needs and vulnerability. One on the decendency, the other on the ascendency.

As attention continues to be drawn to these methodological requirements by current research in art education (Hoffman, 1975;
Fitzner, 1973; Greenberg, 1979; Jones, 1980; etc.), it is hopeful that new approaches, curricula and methodology in art education for the older adult will equally cherish and celebrate the aged student as it has done for young students over the years.
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APPENDIX A

PROTOCOLS FOR COMMENCEMENT OF STUDY
January 24, 1983

My name is Dvora Krueger. I am a student of art education at Ohio State University. Presently I am working on my doctoral dissertation. The subject of my research involves art learning specifically with people who are over 60 years of age.

I am very interested in the art classes that are scheduled at this center, and have been invited to conduct my research study here.

Research leads to new knowledge, and it is my desire and expectation that my research topic, and the specific study of the art students in this setting will yield valuable new information that may help art teachers to further refine their skills and develop some new techniques that they may not have considered thus far.

Your cooperation will be greatly appreciated, and the contribution that each of you make by just being here, learning and struggling with your creative energies, cannot be underestimated.

Yours very truly,

Dvora Drueger
the Ohio State University
Letter to Subjects

During this study, I am interested in learning if relaxation affects people who are studying art. Most of the research conducted in Art Education has been primarily focused upon youth. This study is attempting to discover new information about older adult art students - particularly what role (relaxation, for Control Group) guided imagery plays in students artistic endeavors (for Treatment Group).

It is for this reason that I am asking you to participate in these relaxation or guided imagery workshops.

In this study you will be asked to relax, close your eyes and follow instructions that I or a trained leader will be giving you. Scripts will be read to increase imagination and memory. You will be asked to recall past events, but you will be free to pick and choose those as you wish without coercion. You will be sitting in chairs in a quiet room at the Center. The workshops (4 in all) will take approximately 15 minutes of your time. You will be in charge of your thoughts at all times, but we will be dealing with our own personal histories which may be sensitive and emotional. At any point, if you wish you are free to withdraw from participation.

Sincerely,

Dvora Krueger
May 9, 1984

I, Rachel W. Lynah, Director of the Genie Center,
do hereby give permission to Dvora Krueger to conduct her dissertation research at the Genie Center. I have been appraised of the kind of research and the procedures that will be employed, and am satisfied that these procedures do not interfere negatively with the general aims and goals of our center. I recognize the value of such research, and welcome Dvora Krueger to conduct her study here.

Rachel W. Lynah

Date May 15, 1984
I, Kay Barsham, Director of 1100 Senior Center,
do hereby give permission to Dvora Krueger to conduct her dissertation
research at 1100 E. Broad St., Columbus, OH. I have been appraised
of the kind of research and the procedures that will be employed, and am
satisfied that these procedures do not interfere negatively with the
general aims and goals of our center. I recognize the value of such
research, and welcome Dvora Krueger to conduct her study here.

Date: 15/04/84
May 9, 1984

I, Lisa Harlson (cm), Director of McOwenn Library, hereby give permission to Dvora Krueger to conduct her dissertation research at McOwenn Library. I have been appraised of the kind of research and the procedures that will be employed, and am satisfied that these procedures do not interfere negatively with the general aims and goals of our center. I recognize the value of such research, and welcome Dvora Krueger to conduct her study here.

Lisa Harlson (cm)

Date: May 17, 1984
May 9, 1984

I, SUSAN ULRICH, Director of SECOND SUMMIT SENIOR CENTER,
do hereby give permission to Dvora Krueger to conduct her dissertation research at SECOND SUMMIT CENTER. I have been appraised of the kind of research and the procedures that will be employed, and am satisfied that these procedures do not interfere negatively with the general aims and goals of our center. I recognize the value of such research, and welcome Dvora Krueger to conduct her study here.

[Signature]
Date: May 9, 1984
I consent to participating in (or my child's participation in) a study entitled ________________________________
_______________________________________________.

(Investigator/Project Director or his/her authorized representative) has explained the purpose of the study and procedures to be followed. Possible benefits of the study have been described as have alternative procedures, if such procedures are applicable and available.

I acknowledge that I have had the opportunity to obtain additional information regarding the study and that any questions I have raised have been answered to my full satisfaction. Further, I understand that I am (my child is) free to withdraw consent at any time and to discontinue participation in the study without prejudice to me (my child). The information obtained from me (my child) will remain confidential and anonymous unless I specifically agree otherwise.

Finally, I acknowledge that I have read and fully understand the consent form. I have signed it freely and voluntarily and understand a copy is available upon request.

Date: ________________________________  Signed: ________________________________

(Participant)

(Investigator/Project Director or Authorized Representative)  (Person Authorized to Consent for Participant - If Required)

PA-027 (2/79) -- To be used only in connection with social and behavioral research for which an OSU Human Subject Review Committee has determined that the research poses no risk to participants.
APPENDIX B

TEST INSTRUMENTS FOR ELICITING DATA
SURVEY

NAME ______________________  AGE _____  RETIRED? YES ___ NO ___

FORMER CAREER ____________________________

MARITAL STATUS  ___ MARRIED  ___ WIDOWED  ___ SINGLE

LIVING SITUATION  ___ ALONE  ___ WITH FAMILY OR FRIENDS

FAMILY  ___ IN COLUMBUS  ___ AT A DISTANCE

DO YOU CONSIDER YOURSELF A BASICALLY HEALTHY PERSON?

STRONGLY AGREE  ___ AGREE  ___ DISAGREE  ___ STRONGLY DISAGREE  ___

STUDYING ART COMES EASILY TO YOU

STRONGLY AGREE  ___ AGREE  ___ DISAGREE  ___ STRONGLY DISAGREE  ___

STUDYING ART IS A COMFORT TO YOU

STRONGLY AGREE  ___ AGREE  ___ DISAGREE  ___ STRONGLY DISAGREE  ___

STUDYING ART IS A CHALLENGE FOR YOU

STRONGLY AGREE  ___ AGREE  ___ DISAGREE  ___ STRONGLY DISAGREE  ___

STUDYING ART CAUSES YOU SOME ANXIETY

STRONGLY AGREE  ___ AGREE  ___ DISAGREE  ___ STRONGLY DISAGREE  ___

LEARNING TO MAKE ART IS:

SA  AG  DG  SD

A) A WAY TO LEARN & DEVELOP WAYS TO EXPRESS IDEAS

B) A WAY TO EXPAND LEARNING

C) A CHANCE TO ADD INTEREST TO YOUR LIFE

D) A CHANCE TO PRODUCE ART TO GIVE FAMILY & FRIENDS

E) A CHANCE TO DECORATE YOUR HOME

THE DIFFICULT PART OF ARTISTIC PRODUCTION FOR ME IS:

A) COMING UP WITH A SUBJECT OR IDEA FOR ART WORK

B) PUTTING THE IDEA INTO A COMPOSITION

C) WORKING OUT PROBLEMS AS THE WORK PROGRESSES

D) USING TOOLS AND MATERIALS WITH SKILL

E) KNOWING WHEN THE WORK IS COMPLETED

F) KNOWING HOW TO ASK FOR THE HELP YOU NEED

G) FEELING COMPETITIVE

H) BEING TOO SELF-CRITICAL

I) WORRYING WHAT OTHERS THINK OF MY WORK
Instructions for Pictogram

To be read to each participant or group of participants engaging in the study at the moment I hand out the pictogram pre test protocol.

"There are six boxes, as you can see, three on the top and three on the bottom. They are like cartoons, but blank. I would like you to tell a story taking all six boxes to do so, just as comic strips do sometimes.

Your story, like cartoons, should begin in the upper left box (point) and move to the upper right (point). The picture story should continue in the lower left box and conclude in the lower right hand box (point).

Since you are telling a story with pictures, your story should have a beginning, a middle and an end. The subject of your story is up to you -- any kind of story you choose to tell.

Please do not be concerned about being very skilled artists; this is not important or necessary. Just do the best you can, that will be fine. There are pencils with erasers for your use. Take as much time as you wish or need. Are there any questions?"
STRATEGIES FOR A MULTI-DIMENSIONAL
CROSS-CULTURAL ANALYSIS OF
CHILDREN'S GRAPHIC
NARRATIVES*

Brent Wilson
Marjorie Wilson


For further information contact: Dr. Brent Wilson, Professor, School of Visual Arts, The Pennsylvania State University, 270 Chambers Building, University Park, Pennsylvania 16802, U.S.A.
Introduction

When we look closely at children's spontaneous drawings it becomes evident that visual stories have been told. In both their single frame and sequential drawings, children create characters and settings and then show what happens, what happens next and how things finally turn out (Luquet, 1927; Wilson, 1974, 1976; Wilson and Wilson 1976, 1978, 1979[A], 1979[B], 1980). As they concoct the plots and actions of their graphic narratives, children are, of course, simply doing as adult artists have been doing for thousands of years. Witness the adventures of the gods painted on Greek pottery, the carved and painted narrations of life in ancient Egypt on tomb and temple walls, Hogarth's sequential accounts of low life and high in eighteenth-century England, Busch's life of the young artist or Moebius' fantastic worlds. Although storytelling was once primarily a verbal tradition passed down from generation to generation by the tribal elder, children in today's world of television, comic books and cinema probably see visual stories more than they hear verbal ones. It's no wonder then that they take so readily to the task when we ask them to: "Tell a story through the pictures that you draw."

Not only are these sequential stories that children draw for us enjoyable to view but in these stories we also see that children are creating profound models of themselves, their world—past and present—and their world-to-be. These world-models are the means by which the realities of self, of culture, of good and evil and of the future are formed, modified, elaborated and tested. And although the world-models constructed by each individual are to some people unique, there are striking similarities among the symbolic worlds created by children living
in the same culture. At the same time there are striking dis-
similarities in the world-views of children of widely separated cultures.

The task that we have set for ourselves is to create a system
for the analysis of a full range of features present in childrens' story
drawings. With such a system we are then able to answer the questions:
to what extent are different children's visions and versions of the
world similar and in what important ways are they different? To what
extent do children draw upon a universal human heritage and to what
degree are they modified by a specific time and place? What is the
nature of the child's work in New Guinea?; in Navajoland?; in Nigeria?

The system that we have developed to answer these questions is a
complex one. In it there is the classification of: (1) major themes;
(2) imbedded sub-themes, plot elements and functions; (3) meaning dimen-
sions within and between frames; and (4) narrative structures. There
will be time to provide here only an overview of the 180 classifications
that we typically employ in an analysis.

1.0 Major Themes

The first step is to classify the major themes of the narrative--
the subject of the complete sequence; what all the drawings are
about. If the subject has written a title, then it may be useful
in determining the theme. It is important, however, to determine
the theme primarily on the basis of the drawing. The major class-
ifications are:
1.1 Development classifies the history—the origin of a person, place or thing, the manner in which it grew or was constructed or reproduced and its transformations from one form to another. If any one of the elements—origin, growth or transformation is the major subject of the narrative (even without the presence of the other elements) then it should be classified as development.

1.2 Quest/Odyssey classifies narratives that center upon adventurous travel from one location to another ranging from space odysseys to some mountain climbing sequences. Not classified under this theme are mundane and common travels such as going to picnics, to school, to the beach or on holiday. But some relatively common adventures such as making a raft and floating down a river would be classified as odyssey. An odyssey, however, that contains a trial, an obvious test of strength or a major threat should be placed in the following classification, trial.

1.3 Trial, the most comprehensive classification, deals with threats, tests of strength, struggles to survive, the route to success, the pursuit of freedom, combat and contests, destruction and death—all of the difficulties of life presented in actual or symbolic form. Classified are instances in which protagonists are given or assume a test of their strength, courage or perseverance such as accepting a dare or engaging in a difficult task. Also classified are instances in which individuals struggle to achieve their freedom or freedom for others. Contest and combat situations in which individuals or groups of individuals engage in battle or
in symbolic struggle as in sports and games, too, are classified as trial.

The classification deals with protagonists' attempts to avoid being overwhelmed by a threatening force. It also includes depictions of survival of the fittest—of little fish being eaten by big fish, of a cat pursuing a bird. Many of these struggles end in a violent demise. Finally narratives dealing with crime and punishment are classified here. In short, this classification deals with a world full of dangers and trials and the struggle to overcome the threats and difficulties or with the process of being overwhelmed by them. Often the dangers end tragically.

1.4 Bonding deals with the coming together of individuals or objects in friendship, romantic or other love related attachments. The characters may be such things as shoes and animals as well as people.

1.5 Causality classifies only instances in which the pervasive theme of the narrative is the manner in which one action causes another action, which causes another action etc.

1.6 Natural Process or Rhythm classifies narratives in which the elements and forces of nature are shown usually in the process of changing from one state to another—spring through winter, night to day, storm to sunshine, volcanic eruptions, storms, etc.

1.7 Everyday Process or Rhythm classifies narratives that depict the ordinary, customary or common activities in which individuals usually engage, such as going to school and returning, going to a picnic
or on holiday, baking a cake, washing one's hair, playing, etc. These are slice-of-life activities that usually contain of threat, trial or struggle. They do, however, occasionally contain elements of disequalibrium such as when a rainstorm forces a child to return home from the playground.

1.8 Other classifies all narratives that do not fit into any other category. Included in this classification are narratives that deal only with time lapse and camera-like zoom-sequences.

1.9 No Theme classifies instances in which there is no single or general organizing theme. No theme is often used when a series of seemingly unconnected vignettes are presented.

These major themes are the first and largest nets cast. They catch only the grossest preoccupation of children which indicate the extent to which groups of children seem to be more concerned with growing up, traveling (through life?), anticipating or confrontions with an alien and dangerous world, finding mates, cognitively mastering notions of natural and supernatural worlds and recapitulating the rhythms of everyday life.

2.0 Imbedded Sub-Themes and Plot Elements

In the next analysis we cast a finer, but still course net. The second step in the analysis is to classify the major elements of the content that may appear in a cluster of frames or in a single frame of the narrative. In other words, every time there is a major change in the actions or events, or when new conditions or new thematic elements are introduced in the plot, these elements
are classified. Some graphic narratives, for example, growth sequences, battles, causalities, natural and everyday processes do not contain more than one major thematic element and are not included in this second major classification. Other narratives contain only two or three sub-themes or plot elements while a few long graphic narratives may contain ten or more of these elements.

Some of the sub-themes are essentially the same as the major themes or they are sub-classifications of major themes; others deal specifically with aspects of plot. The first step is to divide the narrative into major clusters, each of which contains a distinct sub-thematic or plot element. Then each of these elements is classified with one of the following:

2.1 **Origin** deals with the inception, birth or commencement of a protagonist, antagonist or of a major object or element in the narrative. Origin is as varied as the planting and sprouting of a seed, the taking and developing of a photograph, and the arrival from outer space of matter from which life emerges.

2.2 **Growth** concerns the natural maturing or physical development of organic objects where the object does not undergo a radical or abrupt change of state.

2.3 **Transformation** categorizes the natural metamorphosis of organic objects from one state or form to another such as from chrysalis to butterfly. It also classifies magical or unnatural changes such as from man to monster, abrupt changes in size (either larger or smaller) or changes from the animate to the inanimate.
2.4 **Destruction** deals with demise, being swallowed-up, eaten, burned to the ground, shot dead, killed. The category deals with both animate and inanimate objects. In most instances the manifestations of the category exhibit a violent and pessimistic quality.

2.5 **Travels** includes departures, journeying and returning.

2.6 **Pre-disequalibrium** a state of normalcy in which stage is set or character(s) are introduced.

2.7 **Disequalibrium-Lack or Villainy** a state of deprivation, excess, trouble, accident, task or test given or accepted, or an instance in which the protagonist or victim is attacked or otherwise placed in jeopardy through the deliberate malicious act of another. Crime, a special case of disequalibrium is classified separately.

2.8 **Fighting/Contesting** deals with situations in which individuals or groups of individuals or elements engage in a fight or contest. The individuals or sides are often somewhat equally matched and in many cases neither goodness nor badness is attributed to either party. Included in the category are war battles, sports contests, and fights among individuals. In this category there is almost always violence or symbolic violence.

2.9 **Pursuit/Evasion**: chasing activity or actions taken to escape or avoid being overwhelmed, evading.

2.10 **Test** classifies the act of engaging in a test of strength or courage. Combat and fighting are not placed in this classification.
2.11 **Attachment** classifies the special point at which two individuals or objects come together in a romantic or other love related attachment. The actors may be animals or inanimate objects as well as people.

2.12 **Overcoming** classifies such things as the escape from confinement; release, rescue or relief from a threatening situation; a lack liquidated, villainy nullified; the actual process of regaining equalibrium. There are two dimensions of overcoming:

2.12.1 **Overcoming** in which the protagonist is rescued, saved or otherwise aided by an outside party or fortuitous event.

2.12.2 **Overcoming** which is achieved entirely through the actions of the protagonist—an unassisted triumph.

2.13 **Failure** deals with defeat or failure to escape that is short of total demise such as falling from a trapeze or failing to rescue a distressed animal. (Disequalibrium continues), one's failure may be another's success. Both may be classified in the same frame.

2.14 **Return to Equalibrium** this classification marks the point at which difficulties have been overcome and the status quo has been regained. It is as if to say "and they lived happily ever after," or "things are ok now."

2.15 **Success** classifies the triumphs, rewards, achievements, and recognitions achieved by protagonist. There is often a wish-fulfilling element to this category as when the protagonist becomes the hero. Often the success of one character is based on the failure or demise of another. When both elements exist in a frame both should be classified.
2.16 **Creation** refers to the process of building, making, constructing, ordering or arranging. It may be the building or remodeling of a house, the arrangement of a bouquet of flowers, or the creation of a piece of sculpture from clay.

2.17 **Crime**, a crime is committed, a rule or norm violated.

2.18 **Punishment**, a crime is punished.

2.19 **Other/All Sub-Theme Not Classified Above**

It is possible for two or more of these thematic or plot elements to exist within the same frame or group of frames. In such instances both should be classified.

In classifying both the major themes and the sub-themes there is an attempt to characterize the major life themes depicted by young people. There is no wish to show the themes from either the point of view of the protagonist or from the view of those with whom he or she interacts. Rather there is a desire to characterize the themes from both points of view. Why? If the themes are there the child has a cognitive mastery of the concept regardless of whether or not there is an identification with both points of view.

This second level of classification makes it possible to relate pairs of contrary or oppositional elements, the tension-producing features relating to narrative plot—origin and destruction; creation and destruction; trial and triumph; crime and punishment; departure and return; lack and lack liquidated; villainy and villainy nullified (the latter two dyads derive from Propp's *Morphology of the Folk Tale*, 1968).

3.0 **Dimensions of Meaning**, the third level of analysis casts a very fine net with the classification of 22 dimensions of meaning. But
here there are even smaller nets within the larger ones. Some of the major meaning dimensions are subdivided and some are scaled into subtle graduations.

The basic system of meaning was developed by Hans and Shulamith Kreitler (1976). In essence the meaning dimensions comprise the major classifications of questions that might be asked about any referent. If, for example, the referent is "man," then we might ask such questions as "of what parts is he comprised?," "What roles does he play?," "How does his body function?," "How does he act?," "How does he develop?," "What does he think?" Each of these questions represents a major dimension of meaning about man. In childrens drawings they demonstrate the knowledge that they have acquired about their worlds as well as the classes of knowledge that they themselves consider important to know or that their particular culture has shown them to be important. The following 22 meaning dimensions are those developed by Kreitler and Kreitler; most of the illustrations and subclassifications, however, are ours and were developed specifically for the analysis of graphic narratives.

3.1 "Contextual allocation and classification of the referent: the superordinate concept or system of items or relations to which the referent belongs, or the concept or abstract superordinate structure of which it forms a part, e.g., 'God'--belongs to religion; 'eye'--is a part of the body; 'to walk'--this is a verb." This dimension is more a verbal than a visual concept and although it is implicit in many graphic works it is difficult to show explicitly, thus it is seldom classified.
3.2 "Range of inclusion of the referent: the items or parts that constitute the referent or members of the class it designates."
A person is comprised of head, body, limbs, hands, feet, etc.; trees of trunk, limbs, roots, leaves; and houses or roof, walls, doors and windows. Virtually every object depicted in graphic works shows "range of inclusion."

3.3 "Function, purpose, or role of the referent: stated either directly in terms of the uses to which the referent may be and is usually put, or, more indirectly, in terms of the usual activity (or activities) that the referent does or may be used for and that suggests its function."

Showing explicitly that a car is for racing, that food is for eating are examples of this dimension. Its primary use, however, is to classify the roles of characters, in graphic narratives. Propp (1968) outlines seven roles or types of characters. We have combined some of his character types, eliminated some, and created a few of our own. They are:

3.3.1 Victim
3.3.2 Hero/Super Hero
3.3.3 Villain
3.3.4 Mediator, helper, gift giver
3.3.5 Object of quest
3.3.6 Other (any other depiction of a specific role or function such as race car driver, King, referee, football player.

3.4 "Action(s) and potentialities for action of the referent: actions that the referent does, could do, or which others do with it or to it, and that are not intended to represent the referent's function
or role." The action of any referent—such as indications of the movement of a car, the flight of a rocket, or the act of eating are classified as 3.4. There is, however, particular interest in classifying the levels of action of people and animals. Five levels are designated.

3.4.1 Static position as standing.

3.4.2 Minimal action—two arms to one side, arms above the head, the holding of an object.

3.4.3 Moderate action—walking, lying down, sitting, riding, kneeling.

3.4.4 Extended action—running, jumping, climbing, bending over, holding up a heavy object.

3.4.5 Extreme action—flying through the air, falling (the difference between points four and five is mainly one of the differentiation of parts of the body and orientation of the body in space).

3.5 "Manner of occurrence or operation of the referent: the stages processes, acts, instruments, means, organs, etc. involved in the occurrence of operation of the referent, i.e., which make it possible or of which its operation consists, e.g., 'to walk'—first you lift one leg, then you place it, etc." This dimension is seldom found in graphic narratives, but when it does occur it is in the form of showing the inner working of a factory an engine, etc.

3.6 "Antecedents and causes of the referent's existence, occurrence, or operation: the necessary and/or sufficient conditions for the referent's existence, occurrence, or operation, or the circumstances under which it occurs." In graphic narratives this dimension classifies
events, and actions that lead directly to reactions or subsequent events.

3.7 "Consequences"...results of the referent's existence, occurrence, or operation: consequences, results, effects, etc., that derive directly or indirectly from the referent's existence, occurrence, or operation or at least take place after the referent's occurrence, but do not imply the referent's function or purpose."

The reactions, events, behaviors, and changes in state relating to a previously depicted cause.

3.8 "Domain of application of the referent: the items (people, objects, events, etc.) to which the referent usually is or can be applied, the items with which it interacts in some sense or which are affected through it."

In graphic narratives the number of people and objects with which the referent interacts provides an indication of the complexity of the narrative as well as its visual richness. Therefore, a count is made of each distinct object in a frame in addition to the referent, with the exception of the objects considered to be the implicit possessions of the referent (such as clothing worn--3.17.1).

3.9 "What the referent consists of: the material out of which the referent is made or parts and components of which it consists, e.g., 'sea'--it consists of oxygen and hydrogen atoms; 'love'--it is sympathy, understanding, and sexual attraction." This dimension seems almost entirely within the domain of the scientific and verbal and seldom occurs in drawings.
3.10 "Structure of the referent: the interrelations of the subparts, the organization and complexity of the material or the system variables on the molar level or at any submolar level." It is virtually impossible to depict an object without showing its structure. But what is interesting is the nature of the structure—particularly the level or the manner in which the child structures the human figure (the structure of animals might also be classified).

3.10.1 Through 3.10.10 indicate the levels of figure structure from pre-tadpole-figures to highly realistic and accurate depictions of the human figure. (These 10 structural levels, each with 9 values, are presented in a separate scoring guide.)

3.11 "State and possible changes in state of the referent: the actual, potential, or possible state of the referent at any point in time, and changes that could occur in this state under specified or unspecified conditions." A change from day to night, storm to calm, non-wrecked to wrecked, fall to winter, integration to disintegration.

3.12 "Weight and mass of the referent: the weight may be expressed in measured units or as an estimate of heaviness; similarly, the mass may be expressed in measured units but also in terms of other estimates of the quantity of inertia the object possesses, etc., e.g., 'rock'—it is heavy, it weighs twenty pounds." This dimension is seldom found in graphic narratives since there must be an explicit indication of weight.
3.13 "Dimensionality and dimensions of the referent: indication of the size of the referent, and of the number and/or measures of its dimensions, and so on, e.g., 'this cube'--a three-dimensional body, four inches high, with angles of ninety degrees." The showing of volume through the depiction of two or more sides or dimensions or of lines that show roundness, or shading or modeling are sufficient to classify an object under this dimension.

3.14 'Quantity of the referent: the quantity or degree of occurrence may be expressed in measured units or as an estimate." When the referent is a group of people or objects, a village or a forest then the number of objects that comprise the referent is counted and recorded.

3.15 'Location of the referent: the usual place, address, or domain in which the referent exists or occurs, relative to other objects or to a fixed reference system."

In graphic narratives the location of the referent, if shown, is classified as 3.15.0.

3.15.1 Classifies changes in implied distance between viewer and referent from frame to frame.

3.15.2 Classifies changes in angle--high to low, back to side, etc., from frame to frame.

3.15.3 Classifies changes in scene from frame to frame.

3.16 "Temporal qualities of the referent: the time at which the referent exists or existed, the frequency, duration, timeliness, durability, etc., of its occurrence, its age, etc." There are two dimensions of temporality classified in the graphic narratives:

3.16.1 Implicit temporality as indicated by changes from frame to frame that could occur only through the passage of time.
3.16.2 **Explicit temporality** as indicated on the face of a clock, movement of the sun, the change from day to night, season to season.

3.17 *Possession and belongingness of the referent: indication of the referent's actual or potential possessions, to whom or to what the referent belongs or may belong, literally or figuratively, who usually deals with it, possesses it, etc."

Three aspects of possession are classified:

3.17.1 Implicit possession as indicated by the clothing worn.

3.17.2 Explicit possession such as the holding of one's weapon or leading one's pet on a leash.

3.17.3 The actual act of coming to possess something that was not previously possessed, such as the acquisition of an animal as the result of a hunt, or a prize as the result of a contest.

3.18 "**Development** of the referent: the ontogenetic or phylogenetic development of the referent or of any of its subparts in the past, its historical forerunners, personal history origins, manner in which it was made or shaped to take its present form, and its expected or possible development in the future."

Usually development is indicated by growing physically larger. But occasionally referents are shown to shrink in size and this, too, is considered as development.

3.19 "**Sensations** the referent has or evokes: sensory qualities that characterize the referent (i.e., sensations it evokes) or that it has itself; the sensations may be subdivided as referring to form and
shape, color, nature or surface (e.g., transparent, decorated), sound, taste, odor, tactile-kinaesthetic qualities, temperature, and internal stimulation as pain, etc." Indications such as the darkness or texture of an object or even visual depiction of the character or quality of its sounds are classified as sensations or sensory qualities.

3.20 "Feelings and emotions the referent has or evokes: emotional responses that the reference has or that it evokes in others." In graphic narratives feelings and emotions are usually shown through facial and bodily expressions. But rather than trying to determine whether the ubiquitous smile on the face of a protagonist is an actual emotion or merely a convention, a score is given only when there is a distinct change in emotional state or feeling from frame to frame, or when the expression is an obvious result of some action by or to the referent.

3.21 "Judgments, opinions, and values the referent has or evokes: indication of the referent's attitudes and the attitudes it evokes in others, including evaluation and judgments of importance, e.g., 'law'--most of it is bad or unjust, and the rest is superfluous or unenforced." This dimension seldom occurs in graphic narratives.

3.22 Cognitive operations the referent has or evokes: the thoughts, dreams, fantasies the referent has or evokes in others. In graphic narratives cognitive operations are usually shown by the comic convention of a 'balloon' thought with bubbles leading to the referent.
Applications

At the present time the classification system that has just been outlined is being used to analyze story drawings of children representing various cultural and sub-cultural groups. We are looking for differences and similarities in the use of themes, structures and meaning dimensions in the drawings of Navajo, Pueblo, and Zuni Indian children in the southwestern region of the United States; we are analyzing large samples of drawings from four distinct regions of Papua, New Guinea; and samples from Greece and Nigeria. Next year I will spend several months in Egypt collecting graphic narratives from children in locations from Alexandria to Aswan.

Through these various studies we are seeking answers to questions such as:

1. Are there universal themes and meaning dimensions to be found in approximately the same proportions among children in all of the cultural samples?

2. Are there some themes, structured and meaning dimensions that are used extensively in some cultures and not used in others?

3. If children are subject to both traditional and mass media cultural influences then which set of influences predominates?

4. Can explanations be found for cultural and sub-cultural pre-occupations with certain themes, structures and meaning dimensions?
In studies already completed (Wilson and Wilson, 1979 and Wilson and Wilson 1979) (in which only a few small sets of classifications from the total system were used for analysis) we have found that "slice of life" themes are present in all the cultures we have studies but that girls generally tend to use them more than boys. Girls also use natural rhythm themes such as change of season and change of weather significantly more than boys. Boys, on the other hand, employ themes of violence such as fighting and contesting and villany more than girls. This was especially true for Australian and American nine-year-old boys. Some themes which prevade one culture, however, have not been found in others. In Egyptian story drawings, for example, we have found a concern for caring sensitivity to others and mutual assistance while showing only a minimal concern for success and odyssey. The most interesting fact of all is that in our Egyptian sample we have found no depictions of the growth theme that is common in all other samples. In other words there are both marked cross-cultural similarities and differences in the themes of children's drawings.

The system just outlined provides a comprehensive means for quantifying the contents of children's drawings. Through the analyses that we have already conducted we have seen that children's drawings are not as many like to say, the same all over the world. Children's story drawings differ not only with regard to themes, sub-themes, plots and use of meaning dimensions, but also with regard to the level of the drawing, composition, and especially style. By the time children are six years old their drawings have acquired a distinct cultural flavor different from those of children in cultures other than theirs.
Through a careful analysis of children's drawings we will be able to see the ways in which the child forms models of the reality of his or her world and we will also be able to see just how different are the realities in different times and places.
APPENDIX C

SCRIPTS FOR CONTROL WORKSHOPS AND TREATMENT WORKSHOPS
General relaxation is characterized by reduction of body tension. General relaxation is progressive also, and this means that people learn to relax groups of muscles and as this is done, the relaxation becomes deeper and deeper each minute. We learn consecutively to relax the principle muscle groups of our bodies. As we practice this, we are able to progress toward a sense of repose and calm.

Most of the time the human body is in some degree of muscular skeletal tension. When I speak of tension, I mean that our muscles are contracting, or are in a state of contraction, even when we think we are relaxed.

In modern life today there are numerous reasons for the tension we feel from time to time and it is more than likely that we carry around more tension than we are even aware of. This tension is part of the condition of being alive, and we can appreciate the pervasiveness of tension, simply by the number of television commercials for products such as Somnix, Anacin, Aspirin, Compoz, Tylenol, Vanquish, which offer relief from tension headaches, stiffness, aches and pains, and sleeplessness -- often symptoms of tension.

There is evidence that we don't always know when we are tense -- perhaps only after the onset of neck or shoulder pain from unconscious muscular contraction -- or tightening of and shortening of muscle fibers, do we register that we are tense or irritable. So we see the
word "tenseness" not only for a set of muscles, but also to the individual as a whole.

People can profit by learning to relax muscle groups; by cultivating a muscle-sense "which means an awareness of the sensations that arise within contracting muscles -- once we can sense this, we can also sense what relaxing our muscles is like.

It is thought that when people are tense, the ability to absorb new information may be effected, and that tension may also reduce the creative flow. So today, we will begin our workshop by experiencing first tension, and then by contrast, relaxation.

1. Please sit yourself squarely in your chair -- neither leaning to one side nor the other. That's good -- fine -- your body is balanced.

2. Now I would like you to take a slow deep breath -- that's fine -- now exhale slowly and completely -- good.

3. Once again -- Inhale, and slowly exhale totally -- good.

As I mentioned, our body muscles are grouped and connected and tend to contract and relax in groups. We will start with our arms.

4. Place your arms and hands limply on your lap comfortably so there is no effort to keep them in a rested position.

5. Now lift your left arm so it is out in front of you at shoulder height as I am doing -- make a fist of your hand -- hold it there to the count of three and tighten the muscles in your arm as strongly as you can -- one, two three.

6. Now let your arm fall and flop down at your side -- this is by contrast the feeling of relaxation -- good. Do you note the difference in feeling between the hard, tightened arm and the loose, heavy relaxed arm? Good. We will continue by doing the same thing again, but on the other side.

7. Now raise your left arm to shoulder height as I am doing -- make a fist and tense all the muscles in your extended arm and your hand as hard as you can to a count of three
Tension and stress has been the subject of much attention in the medical and healing arts in recent years. One of the effects of our modern and complex world is stress--on the job, at home, raising children, making ends meet financially, and certainly we experience stress in later life.

Some of us have had stress reactions at certain times of our lives... when we've moved, when a loved one has died, when we or our spouse ended our work roles and retired. Also when we or loved ones have been affected by an illness or surgery or a change in physical health--all these changes tend to cause stress--

One of the signs of stress is tension, and tension, of course, is often felt in our muscles, as a tightening of our muscles. This tension is often unconscious, but nonetheless occurs automatically as a defense or protection against the problems that cause us stress (gesture--hunch shoulders to demonstrate).

In recent years, there have been many significant findings about how stress can cause illness and can have negative effects upon us, and there have been techniques developed to reduce stress.

The technique of progressive relaxation we began last week starting with our arms and moving up to our face and neck will continue this week.

1. First let us repeat the exercises that we began last week. Sit squarely in your chair. Center yourself so that you are balanced.

2. Now take a slow, deep breath--exhale slowly; fine.

3. Once again: repeat #2 instructions.
4. Place your arms and hands limply on your lap comfortably, so there is no effort to keep them in a rested position.

5. Now lift your left arm so it is out in front of you at shoulder height, as I am doing--make a fist of your hand--hold it there to the count of three and tighten the muscles in your arm as strongly as you can. - 1, 2, 3.

6. Now let your arm fall and flop down at your side--this is by contrast the feeling of relaxation--good. Do you note the difference in feeling between the hard, tightened arm and the loose, heavy relaxed arm? Good. We will continue by doing the same thing again, but on the other side.

7. Now raise your right arm to shoulder height as I am doing--make a fist and tense all the muscles in your extended arm and your hand as hard as you can to a count of 3. 1, 2, 3--and now, let your arm go and let it hang totally relaxed by your side--note the difference in feeling between the hard, tightened arm and the loose, floppy, relaxed arm? (Pause) Good!

8. We will now move up to our neck and jaw.

9. I would like you to tighten the muscles in your neck as I do (example).

10. To a count of three: 1, 2, 3. Good. Hold it, and...relax--let your neck muscles relax completely. Feel the difference (pause). Fine.

11. Now to your face. Please tighten and tense all the muscles in your face as I do (demonstrate). Fine! Now again and hold to a count of three ...1...2...3. Good.

12. Now we will tighten the whole torso--first chest and pectoral and back muscles--like this: (demonstrate by clenching and tightening these).

13. On the count of one, tighten or contract these muscles. Hold it until the count of three. One...two...three... Good.

14. Now just let the upper trunk of your body go...relax completely...good.

15. Now we will tighten the abdominal muscles and our lower torso (point to this area of the torso and demonstrate)--to a count of three --slowly--1......2......3. Fine. Now completely relax. Good.
16. Now tighten your thighs and buttocks as you see me do... (demonstrate by tightening them and pointing to these groups of muscles). To the count of three, repeat what I have done. 1.....2.....3..... Fine. Now relax completely--your muscles are now totally relaxed. Good.

17. Finally, tighten or contract your calves and feet as I am doing--(demonstrate and point to these groups of muscles)--to a count of three. Begin...one...two...three... Good--now relax and let go.

18. Now, we will tighten all the muscles that we have contracted individually--in other words--all of our body at once, as I will do. Observe (demonstrate by contracting your face, neck, arms, upper torso: chest, back, abdomen, thighs, buttocks and calves and feet simultaneously). To a count of three, repeat what I have done... 1....2....3. Very good--now relax completely--your muscles are now totally relaxed. Fine!

19. Now I want you to close your eyes and continue to relax for a few moments quietly....fine.

20. (John, Mary, Joe, Sarah) (with tape recorder on)--tell me how that felt for you. What was your reaction or your feelings...? Interview each participant.
Direction: To be spoken very slowly, with a warm smile and maximum eye contact with each member.

We've been learning about relaxation by progressively contracting the many muscle groups in our bodies and have discovered that in order to experience deep relaxation we must first experience contrasting contraction or tension in our muscles. Then when we "let go"—we notice the contrast between being tense and being relaxed.

As we progress each session, you will discover that you are able to relax more deeply and the feeling of relaxation in your muscle groups is something you can identify and work toward experiencing this session and in the future, because now you know what to look for.

As we discussed in the past, the stress that we experience by living in our complex world gets expressed in physical reactions as well as mental ones, such as tension headache, ulcers, irregular sleep patterns, etc., and these seem to increase with age.

But there is also a tendency to express tension or stress in other ways—in attitudes that reflect our stress. The characteristics of creative people, including artists, is that they are open to all kinds of stimuli—that they listen to their inner voice—that they risk making errors—that they think up original ideas—These qualities are very difficult to generate if we are tense and under a lot of stress. When relaxed, ideas may flow more easily; and the person involved in activities demanding creativity may discover an increased ease and smoothness in their ideas through their techniques.

Since body relaxation is so valuable to feeling comfortable and harmonious, the following set of exercises can only aid in making you more
able to turn ideas into creative form, like you have been attempting to do--that's why you're here.

So, today we will begin again with our progressive relaxation exercises.

1. First let us repeat the exercises that we began last week. Sit squarely in your chair. Center yourself so that you are balanced.

2. Now take a slow, deep breath--exhale slowly; fine.

3. Once again: repeat #2 instructions.

4. Place your arms and hands limply on your lap comfortably, so there is no effort to keep them in a rested position.

5. Now lift your left arm so it is out in front of you at shoulder height, as I am doing--make a fist of your hand--hold it there to the count of three and tighten the muscles in your arm as strongly as you can. - 1, 2, 3.

6. Now let your arm fall and flop down at your side--this is by contrast the feeling of relaxation--good. Do you note the difference in feeling between the hard, tightened arm and the loose, heavy relaxed arm? Good. We will continue by doing the same thing again, but on the other side.

7. Now raise your right arm to shoulder height as I am doing--make a fist and tense all the muscles in your extended arm and your hand as hard as you can to a count of 3. 1, 2, 3--and now, let your arm go and let it hang totally relaxed by your side--note the difference in feeling between the hard, tightened arm and the loose, floppy, relaxed arm? (Pause) Good!

8. We will now move up to our neck and jaw.

9. I would like you to tighten the muscles in your neck as I do (example).

10. To a count of three: 1, 2, 3. Good. Hold it, and...relax--let your neck muscles relax completely. Feel the difference (pause). Fine.

11. Now to your face. Please tighten and tense all the muscles in your face as I do (demonstrate). Fine! Now again and hold to a count of three ...1...2...3. Good.
12. Now we will tighten the whole torso--first chest and pectoral and back muscles--like this: (demonstrate by clenching and tightening these).

13. On the count of one, tighten or contract these muscles. Hold it until the count of three. One...two...three... Good.

14. Now just let the upper trunk of your body go...relax completely... good.

15. Now we will tighten the abdominal muscles and our lower torso (point to this area of the torso and demonstrate)--to a count of three --slowly--1......2......3. Fine. Now completely relax. Good.

16. Now tighten your thighs and buttocks as you see me do... (demonstrate by tightening them and pointing to these groups of muscles). To the count of three, repeat what I have done. 1......2......3.... Fine. Now relax completely--your muscles are now totally relaxed. Good.

17. Finally, tighten or contract your calves and feet as I am doing--(demonstrate and point to these groups of muscles)--to a count of three. Begin...one...two...three... Good--now relax and let go.

18. Now, we will tighten all the muscles that we have contracted individually--in other words--all of our body at once, as I will do. Observe (demonstrate by contracting your face, neck, arms, upper torso: chest, back, abdomen, thighs, buttocks and calves and feet simultaneously). To a count of three, repeat what I have done... 1....2....3. Very good--now relax completely--your muscles are now totally relaxed. Fine!

19. Now I want you to close your eyes and continue to relax for a few moments quietly....fine.

20. (John, Mary, Joe, Sarah) (with tape recorder on)--tell me how that felt for you. What was your reaction or your feelings...? Interview each participant.

Then, Mary--what are you feeling? Jo, what is your response?

Sue--how is it for you? Etc., etc.
Direction: To be spoken very slowly, with a warm smile and maximum eye contact with each member.

Have you ever entered a room full of people you don't know, feeling a bit ill at ease, and having been introduced to them by name the names seem to go in one ear and out the other. None of this new information sticks? Can you recall that when you are nervous or a bit tense that it is hard to absorb new information. In teaching situations, some people become so nervous that it is hard for them to recall the information that was previously learned and absorbed, so they are "blank" and can't answer the questions, consequently they perform poorly on exams.

You may wonder what relationship all this has to do with you. Well, it seems that when people are relaxed they can learn more easily. Yes, its true for older people as well. It is a myth that when people get older they cannot learn new information as well as they used to. Remember the adage: "You can't teach an old dog new tricks." Well, older human beings can and do learn very well, but nervousness and tension sometimes limits their ability to recall and utilize what they've collected in their memory storehouse.

In a relaxed state, recollection is easier. So, once again today, we will go through our progressive relaxation exercises, relaxing more deeply than ever before.

1. First let us repeat the exercises that we began last week. Sit squarely in your chair. Center yourself so that you are balanced.

2. Now take a slow, deep breath--exhale slowly; fine.

3. Once again: repeat #2 instructions.
4. Place your arms and hands limply on your lap comfortably, so there is no effort to keep them in a rested position.

5. Now lift your left arm so it is out in front of you at shoulder height, as I am doing—make a fist of your hand—hold it there to the count of three and tighten the muscles in your arm as strongly as you can. —1, 2, 3.

6. Now let your arm fall and flop down at your side—this is by contrast the feeling of relaxation—good. Do you note the difference in feeling between the hard, tightened arm and the loose, heavy relaxed arm? Good. We will continue by doing the same thing again, but on the other side.

7. Now raise your right arm to shoulder height as I am doing—make a fist and tense all the muscles in your extended arm and your hand as hard as you can to a count of 3. 1, 2, 3— and now, let your arm go and let it hang totally relaxed by your side—note the difference in feeling between the hard, tightened arm and the loose, floppy, relaxed arm? (Pause) Good!

8. We will now move up to our neck and jaw.

9. I would like you to tighten the muscles in your neck as I do (example).

10. To a count of three: 1, 2, 3. Good. Hold it, and... relax—let your neck muscles relax completely. Feel the difference (pause). Fine.

11. Now to your face. Please tighten and tense all the muscles in your face as I do (demonstrate). Fine! Now again and hold to a count of three ...1...2...3. Good.

12. Now we will tighten the whole torso—first chest and pectoral and back muscles—like this: (demonstrate by clenching and tightening these).

13. On the count of one, tighten or contract these muscles. Hold it until the count of three. One...two...three... Good.

14. Now just let the upper trunk of your body go...relax completely... good.

15. Now we will tighten the abdominal muscles and our lower torso (point to this area of the torso and demonstrate)—to a count of three --slowly--1.....2......3. Fine. Now completely relax. Good.
16. Now tighten your thighs and buttocks as you see me do... (demonstrate by tightening them and pointing to these groups of muscles). To the count of three, repeat what I have done. 1.....2.....3..... Fine. Now relax completely—your muscles are now totally relaxed. Good.

17. Finally, tighten or contract your calves and feet as I am doing—(demonstrate and point to these groups of muscles)—to a count of three. Begin... one... two... three... Good—now relax and let go.

18. Now, we will tighten all the muscles that we have contracted individually—in other words—all of our body at once, as I will do. Observe (demonstrate by contracting your face, neck, arms, upper torso: chest, back, abdomen, thighs, buttocks and calves and feet simultaneously). To a count of three, repeat what I have done... 1....2....3. Very good—now relax completely—your muscles are now totally relaxed. Fine!

19. Now I want you to close your eyes and continue to relax for a few moments quietly... fine.

20. (John, Mary, Joe, Sarah) (with tape recorder on)—tell me how that felt for you. What was your reaction or your feelings...? Interview each participant.
Guided Imagery and Visualization Scripts
Script I, Week I

This script is a non-threatening, pleasure-evoking guided imagery, designed to introduce guided imagery and visualization to the participants. Enhancing the pleasurable aspects of this method will increase the probability that all subjects will return for the next session and ensuing sessions.

After 5 minutes of progressive relaxation, with eyes closed the script will begin:

"You are walking on a warm pleasant day - sun is shining, birds are singing, the breeze is gently blowing. You are in the outskirts of a town or city, or a country dirt road that is slowly winding up a very gentle large mountain. As you continue walking up the mountain you are feeling no fatigue but instead feel full of energy and vigor. With each step your energy level increases and you look forward to arriving at the top of the mountain. Finally the trail ends and you walk to a lookout point and sit down on a rock. The view below you is vast and sweeping. You can see all the roads, streets, farms, towns and lakes and ponds. Your focus is drawn to a particular part of the landscape, one that you know. You feel excitement and great pleasure at this rememberance. It is a place you know from another time in your life.
You can imagine yourself and those close to you, walking and talking in this landscape, as you did when you were there.

Take a moment to reconstruct your memory of this setting. Enjoy and savor the smells, sounds and textures of this time in your life. (1 minute silence)

Now, I would like everyone to take another deep breath, move your arms, legs, torso and head gently. Begin to open your eyes very slowly. Good. Now, let us record this memory and catch its reality on your paper with the craypas that are in front of you. Thank you for cooperating and joining me in this little inner trip. Please begin."
Guided Imagery and Visualization Scripts

Script II, Week II

Note: Warm home baked bread has been shared and tasted in the group at this moment.

After 5 minutes of progressive relaxation with eyes closed:

"Please savor the texture of this warm bread just out of the oven. Notice the flavor and scent of the yeast and flour well blended. The taste of this bread is not altogether unfamiliar to you. You have your memories of freshly baked bread and rising loaves in some warm kitchen in your past. We all know bread - it is a common experience that links us - that brings us together.

The looks on your faces (expected smiles) tell me that you have captured some memories. Where was the kitchen? Whose house are you in? Is it your mother's kitchen, where she baked, or was it a grandmother's or perhaps a friend's. How old are you? Are you a young child or perhaps a young adult baking a first loaf for your new husband, or are you waiting for your wife's fresh bread? Picture the kitchen you are in. What objects and appliances can you see? Who are the people sharing these moments with you? What are the events that occur?

(Pause 1 minute)

Please take a deep breath - begin to slowly move your arms and legs, head and torso - gently. Slowly begin to open your eyes - Yes - Now, please notice your cray
pas and paper. Let us record the memories and the events, people, place that baking bread brings back to you".
Guided Imagery and Visualization Scripts
Script III, Week III

Note: The members of the class were requested to bring in a very meaningful photograph from their family album. A photo that jumped out and yelled: "take me". A photo with significance and deep meaning. (In order to account for forgetfulness, the morning of the workshop and art class I will phone all members to remind them to bring the photograph).

After 5 minutes of progressive relaxation with closed eyes:

"You have just gazed at the photograph you brought. You are looking deeply at the picture and feeling yourself slowly being drawn into the picture. You are now in the picture, back at the time the photograph was taken. Where are you? Who is there with you? What are the circumstances that brought you and the member(s) in the picture together? Was it a special event to be documented? Remember the day and other people who were with you, but didn't fit in the picture, if this applies. What were the surroundings like? The colors and texture of the day? (Pause for 1 minute). Good.

Now I want you to take a deep breath - begin to slowly move your arms and legs, head and torso gently. Slowly begin to open your eyes. Yes, now please notice your crayons and paper on the table before you. Record the
memories, feelings and events that you experienced as you joined the moment of this special photograph."
Direction: To be spoken very quietly and slowly with a warm smile and eye contact.

Close your eyes, breath deeply and relax your body. Now, imagine that you are being driven down a street in an old car. It is a familiar street; you recognize the house, the trees and the cars. A particular home is very familiar to you, you have been in this house many times before; in fact, some of the most important memories and events in your early life took place in this house (pause). Visualize the house. What does it look like? When did you spend your time in this house? Who lived in the house? (Pause.)

Now, the car stops in front of the house and you get out. You walk to the front door and knock. Someone opens the door for you and welcomes you in. You enter and follow this person into the dining room. People are assembled. Look around (pause). It is a celebration and you know the people very well. What is the occasion? Who are the people? Reconstruct the room, the scents, the food being served, the faces of the people in the room, their clothing (pause). Fine.

Now, at the count of three you will slowly open your eyes — one, two, three. Now, if you wish to, we can share your memories and the images that emerged. Kate? etc.
— one, two three, — and now, let your arm go and let it hang totally relaxed by your side — note the difference in feeling between the hard tightened arm and the loose, floppy, relaxed arm? (Pause.) Good!

8. We will now move up to your neck and jaw.

9. I would like you to tighten the muscles in your neck as I do (example).

10. To a count of three — one, two, three. Good, hold it, and . . . relax -- let your neck muscles relax completely. Feel the difference (pause). Fine.

11. Now to your face -- please tighten and tense all the muscles in your face as I do (demonstrate). Fine! Now again and hold to a count of three -- one, two, three. Good.

Next week we will continue to learn to relax the lower parts of our body in order to achieve total physical relaxation.

Now I would like you to share your thoughts for just a moment. How was this for you . . . . name? (each person is to be asked by name while the tape recorder is recording). 5-10 minutes total time.
APPENDIX D

EXAMPLES OF SUBJECT PICTOGRAMS
Tory description:
- Going to Camp
- Fishing
- Down on the Farm
- Fair Week
We left our house - flew to Europe - stayed at a sunny town.
We visited Venice - went to an amazing city.

Narrative:
Finally made it to the test class - biggest story of my life so far.
Narrative: Texas Barbecue with everything on the menu——
Even rattlesnake.
NARRATIVE: Car Trouble on Rt 177 - Towed to Marriott
Stayed two nights in motel. Snow storm which
made such a beautiful scene. I painted it and
won Honorable Mention at Governor's Art Show.