An Investigation into Students' Understanding of Sketchbook Annotation in Art and Design

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VOLUME CONTAINS CLEAR OVERLAYS

OVERLAYS HAVE
BEEN SCANNED
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ABSTRACT

This thesis is based on the observation that annotation in Art and Design Education has received little attention as a device for developing student understanding. As an Art and Design teacher I have, therefore, taken what I see as the predominance of 'labelling' practice further, exploring the potential of annotation by looking at the responses of five students to a number of questions designed to identify levels of understanding. This research has highlighted a number of issues concerning why and how annotation is used in sketchbooks, and what value these students attach to it. A desire to develop the effectiveness of annotation is the driving force behind this investigation. I have minded to understand the perceptions of those who teach, as well as the perceptions of those who are taught. By analysing both perspectives, different needs are addressed as part of an in depth examination of the data collected.

I argue that annotating is the counterpart to sketching. By definition, both these activities are 'short-lived', and 'rapid', implying a longer time spent thinking, thinking that is not usually immediately available for consideration. Analysing particular language is crucial. I also argue that the process of condensing thought creates inferential gaps for us to consider. Furthermore, what happens during the time taken to annotate at different speeds is important to establish, in order to understand the reasons for its production. A developing theory emerges to suggest that further consideration of these aspects would enable students' concerns to be identified more clearly. This investigation sets out to articulate the understandings of students for the purpose of establishing meanings.

This is achieved by considering two parallel lines of enquiry, relating time and intention. This triangulates thoughts about what motivates students to shorten written information to support their visual communications. Three main outcomes emerge. They relate to the language used by students, inferences inherent within their notes, and the pace of their annotation to indicate further significance. These outcomes make significant contributions to current awareness of the value of sketchbook annotation, and recommendations are made, about how to access this understanding, with a view to implementation.

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Foreword

This foreword is intended to clarify and make more explicit for the reader four key concerns. They are:

1. **The relationship between naturalistic sketch work and calculated drawing.**

This thesis makes a contribution to a deeper understanding of the relationship between naturalistic sketch work and calculated drawing by differentiating between qualities of looking, and methods of recording. Both activities involve varying timed responses to what is seen, while it is being observed, and then whilst it is being recorded. These responses are conditioned by what is considered of value by the student. Whilst looking compels students to select, simplify and synthesise, the method of recording invites them to reflect. The qualities of looking are transformed into visual images, which in turn reflect the attention afforded the stimulus. When students set out to critically analyse what they see, they record observations in a controlled way, with precision, and with reference to coherence and articulation. This kind of 'calculated drawing' owes much to a consideration of thought given to *understanding* the stimulus.

The naturalistic sketch is a more fleeting response that generates an impression, rather than an understanding of the stimulus. Much of what students do when drawing is a result of more considered analysis that protracted time for the exercise allows. Much of what they do when sketching, is, on the other hand, a reaction to a feeling, in order to create an impression that only limited time permits.

By considering the quality of student thinking a space is created for the critique of annotation in the art and design curriculum. An evaluation of the creation and content of annotation offers art and design teachers an opportunity to understand more of what gives rise to the creation of sketchbook work. What a student thinks, as scaffolding for visual image making and how this thinking is being recorded, should be a basis on which to build both theoretical and practical frameworks for understanding how students' understanding develops.

2. The evidence that annotation provides.

It is the purpose of this study to understand better how students understand. The data on annotation collected through this research allows an analysis both of the conditions for thinking and the quality of that thinking. Annotations of the form I set out to investigate serve to reflect process. This is the planning, consideration and intention of realising conscious and subconscious intentions, in visual image making.

The annotations provide evidence of timed mental activity and all that this implies with regard to how rapidity can alter sense. They also provide a variety of recording systems for organising thoughts that are accessible, in varying degrees, to students and teachers. The annotations clearly show us what emphasis is applied to particular aspects of student thinking in order for them to highlight and indicate priorities. What student annotations indicate is the disparity between their skills, in being able to create visual images, and their understanding with respect to what students comprehend but cannot transcribe or represent in visual image making form. In other words their practical knowledge of how to make their thinking visible is outstripped by their ability to visualise in theoretical terms. More importantly, it is clear through their annotations that what the student *feels* is not necessarily represented in effective visual form and that which he or she *understands* is equally not necessarily in evidence as visual image productions.

3. The conflict of expectations between students and assessors.

It is complex and difficult to recount the differences between what the student knows and what the teacher or assessor sees as evidence. Very often assessors credit what is seen in sketchbooks to confirm a suspicion generated either by supporting work or by inferential implications. More often than not, however, assessors credit student work according to their own aesthetic sensibilities. Yet when assessors, according to the rubric of examination procedure deliberate without clear supporting evidence, credit, which may be due, is lost. Consequently, some valuable thinking is not accounted for. Assessors expect students to have conformed to set tasks and work schemes. Any divergence from the norm is usually practice that does not have a criterion for its assessment to take place.

My experience indicates that these differences between knowing and doing are further complicated by the difference in values held by students and assessors. Thus when students are grappling with the ideas they wish to realise, it becomes clear through their annotations that they not only fail to realise the form of these ideas but that assessors lead themselves away from these intentions. The cultural, contextual and genre differences which separate students from assessors therefore make assessment problematic. The different ways time is perceived, experienced, and lived by students and assessors, further exacerbates the problem. Assessors need to be in tune with student needs.

4. Justification for using 'time' analysis.

Within the terms of the present research, factors of 'time' appear to transcend issues of genre and contextual analysis. The relevance of 'time' underpins issues of genre to the extent that it conditions what students and adults have done and will do. An evaluation of the data that differentiates stylistic approaches to using annotation would undoubtedly have provided a basis for investigating form. This might have given rise to some thoughts on identifying suitably effective practices for pedagogy. However, my primary objective was first to acquire the foundations of student understanding, itself conditioned by growing awareness of learning processes, and secondly, for me to provide a rationale for the annotation that currently exists. A contextual method for understanding annotation would have isolated its significance from the wider issues I felt were conditioning its use. A consideration of 'time' when analysing the data, therefore provided a framework for structuring student thinking. Using the framework of 'time' allowed me to contextualise student thinking for the purpose of finding appropriate measures of encouraging appropriate approaches to its use.

CHAPTER ONE

Identifying the problem: theory and practice

INTRODUCTION

It is a matter of professional interest to me, as a practising teacher of Art and Design, that sketchbooks are increasingly expected to form part of a student's portfolio in the National Curriculum, at Key Stages Two and Three (DfEE and QCA, 1999, pp. 18-20). There is an expectation too that students use them in GCSE coursework (Midland Examining Group, 1999, pp. 13-14) and AS/A2 courses (AQA, 1999, p.20). Their value is recognised as demonstrating an appropriate vehicle for **'Underpinning their [student] work'** (p. 20). Guidance for setting coursework is that **'it is likely that sketchbooks will have a significant role'** (p. 43) to play. This last reference alludes to an expectation that sketchbooks *will* reveal material, and that when they do, its value will be of importance. It is assumed that they are vehicles for particular experiences and practices where important contributions to learning, not seen elsewhere, can be found. These books are used to record observations and ideas, and for collecting visual evidence and information. They are for researching and organising a range of activities, wherever appropriate, in Art and Design contexts. The potential of this comprehensive compendium seems, therefore, vast, and appears manageable, not least because of its form as an enclosure. Its importance therefore, as a portfolio profile of artistic development, has warranted my attention.

It is also of interest to me that the profile of *annotation* in sketchbook-work appears to enhance the value of student learning. I can see this in the work of my students, where a constant yearning to establish the creation of new ideas and forms takes place through experimental sketchbook work. It is experimental in a rich variety of ways, not least in the forms of annotation that appear to clarify, and confound, with the extended and additional meanings they support.

'We do not write in order to be understood: we write in order to understand'.

C. D. Lewis's epigram provided the inspiration for this thesis. He is supported by Derrida (1978) who argues that meaning does not reside in the text but in the writing of it. If this is true, then discussion with the student is of primary importance in order to get at the embodiment of meaning reflected in their annotation. However, this is impractical in many cases where assessment of sketchbooks is made as stand-alone visual communicators. Lewis's statement is used therefore, throughout my study, as a benchmark for questioning my own understanding, and the understandings of my students, with respect to sketchbook annotation. It does so because I believe we also draw in order to understand in the same way, as a method of enquiry. Where the two activities of annotation and visual image making come together there is a strengthening of both thought and product. That is, ideas and images relate in some way to support each other.

My observations of student sketchbook behaviour clearly suggests to me that students are using their annotated sketchbooks for two purposes. One of these purposes is to inform and show me what they have *done,* in the past tense. This is usually clear, read and seen at face value. Very often they describe in words what we can already see visually; and so, this form of repetition appears redundant. Simply labelling, by using a word or phrase to head a piece of text to indicate or summarise its content, is a method of reiterating what is already evident. The other purpose of annotation is to communicate ideas and states of being with which students are *currently* engaged. In other words, it is about *doing* in the present tense; or, what they are *about to do,* in the future tense. The problem then is that current and future considerations are the issues students are often unsure about. These live and growing issues occupy their minds and form the basis of their investigations. Their work then seems to be about as many questions as there are responses. This is the focus of my study. It is not just the responses we can see for ourselves, in their sketchbooks, that I am proposing to investigate. It is what I perceive to be the intention of what is said in their responses to my enquiries. Meaning may reside in the text, but I have to make sense of it. Similarly, Winch has said that **'It is not a question of what empirical research may show to be the case, but of what philosophical analysis reveals about what it makes sense to say'** (1958, p. 72). It is on the questions raised through the many contradictions that these sketchbooks and their understandings pose that I intend to focus.

The negotiation of learning and teaching is clearly an oscillating affair for student and teacher. To agree what their language signifies, to describe, to explain and then to understand what my students perceive of as annotation, in **'wording their world'**, to paraphrase Rose (1992, p. 923), is knowledge vital for me to acquire and is therefore central to my investigation. Vital, because in order that I might communicate and teach appropriately, I need to resonate with the minds of my students. My philosophy is to talk *with* rather than talk *to* my students.

So far I have indicated that sketchbook work appears to help teachers with the assessment of subject skills, and mental growth (Robinson, 1993). What students write to accompany their visual work can help to validate it (Gilbert, 1998). Their skills in being able to structure, articulate, compose, argue, and justify can be reflected through **'the use of word-processing for log books, diaries, journals and/or annotation'** (AQA, Teachers Guide for GCSE Art and Design Full and Short Course, 2001, p. 6). The purpose of my research is to identify and explain those factors that influence students' understandings of the value of annotation. The main practical focus of the investigation is an examination of aspects of the written language used to demonstrate understanding of its support of visual material. This will help me to acquire an understanding of what my students think about annotation, and the ways in which it influences their work in Art and Design.

This explains the need to research the significance of annotation in sketchbook work. This gap in existing knowledge, suggestively implied by the AQA statement quoted above, has led me to this enquiry: Students' understanding of annotation and its place in Art and Design sketchbook practice. To understand is to perceive the intended meaning, significance or cause, and to infer from information received. I aim to do exactly this.

Because reference to it in National Curriculum, GCSE and A level syllabi is minimal, I do not believe that students sufficiently realise the potential of annotation in sketchbook work. In stating that **'If meaning is made clear in visual terms there is little to be gained by adding written descriptions that state the obvious'** (AQA, 2001, p. 15), there is the assumption that we know what the word 'if' means; and, furthermore, that we know what any visual terminology represents. There is also the omission of any acknowledgement that *annotation* plays a 'significant role' in sketchbooks. Annotation is, however, developing as a structure for teaching, with examination board references to **'key words'** and **'captioning'** (AQA, Art and Design Teachers Guide, 2001, p. 11, 13-15). It is also beginning to feature in professional development course programmes designed to provide support for teachers in assessing AS and A level Art and Design, where reference to studying **'different approaches to the journal with reference to the skill of meaningful annotation'** (Stoddart, 2002), is discussed. Students' growing understanding of the interdependence of words and visual images is the matter to be established. My interest, particularly in the thoughts of my students for this research, follows an investigation into the concept of annotation across the curriculum (Institution Focused Study, 2000). My study set out to analyse the perceptions of teachers from a number of subject areas on the issue of annotation, and how they perceived its function with their students. It is logical that, after looking at some particular terminology and references to previous research, I look in turn at the perceptions of students, for whom these assumptions were made.

The first part of Chapter Two outlines the relevance of annotation in terms of Art and Design practice. It does so with particular views about extending the more able students in grammar schools I have taught in, and in the types of schools with which I am familiar as an external examiner. The development of my interest in annotation is discussed with a view to exploring multi-modal forms of evidence (Kress and Van Leewen, 2001). My reference to relevant literature regarding 'new dimensions' and 'configurations' of words leads me to discuss devices for exploring the gaps between these configurations, seen as **'inferential operations'** (Ellisweismer, 1985) that take meaning from, and beyond, the information given (Bruner, 1974). This takes us to the idea of textual realities and their meanings, with the possibility that these can make inferences work more productively. Defining the status of the terms 'annotation' and 'sketching' is considered at this juncture to establish firm ground on which to develop arguments concerning their relationship. These terms also require some comparison with their counterparts 'writing' and 'drawing' to identify issues for more critical analysis at a later stage of the study.

The second part of this chapter centres on the issue of personal development and mental growth in Art and Design through annotation, for which historical precedence provides a setting. Eisner (1982) provides a theoretical background for the suggestion of common ground between the practices of annotating and sketching. The idea of connections is therefore discussed. Educational emphasis on literacy in Art and Design takes us towards the third chapter, on methodological strategies for considering methods of designing a way to examine this aspect of sketchbook activity.

In Chapter Three I discuss my methodology and describe the techniques and procedures adopted for the process of gathering data. I ground the study by describing my resources. Multiple data collection techniques are discussed with reference to triangulation and the need to verify statements that a longitudinal dimension provides. Primary evidence is identified as the core for subjective analysis in the context of a conceptual framework. My research question punctuates this section before an analysis of the questionnaire and the significance of its formation. My adoption and discussion of the cross-case study approach, to ensure qualitative validity, is considered before an explanation of the coding descriptors I have used for devising two strands of enquiry. This is followed by some thoughts on generalisation and ethical issues raised during the study.

Chapter Four is a necessary component of the study, establishing time differentials for different age groups. It develops the 'critical issues' mentioned in Chapter Two whilst addressing the growth of student consciousness with respect to 'time' and its meaning as perceived by them. The discussion underpins my methodological proposal that it significantly conditions student annotation practice. It explores the philosophical issues of time related study for students and develops concepts of time for the purpose of preparing a discussion about how students perceive, challenge and use their time. It also paves the way for declaring my initial observations about what time means to students and how this differs from perceptions imposed upon them. This understanding generates some thought about the velocity of time and its perception from different points of view. The pace of time therefore prefigures in a developing focus in the following chapter on how the rate at which time changes and manifests itself, affects student annotation practice and their understanding of it.

Chapter Five analyses the data from sketchbooks, interviews and questionnaires. It examines this data to the point of abstracting multiple meaning. Where students belong in time is located in the context of their vocabulary and sketchbook work. A discussion of the urge to annotate, enigma, pace and key words used by the students then attempts to bring together the two strands of enquiry outlined in Chapter Three. This discussion determines the thrust of subsequent discussion of the significance of time and intention. The urge to annotate, in representing 'need', is closely linked with student resolve to solve problems. This intention (strand two) to find a solution is seen as a motivating force and is analysed in relation to the pace of time (strand one) which conditions that force. The convergence of these two strands, to represent notions of student understanding, forms the nucleus of the investigation. This is considered in relation to a longitudinal reference and the consequent changes recorded in student understandings. Some observations on the relevance of wordage submitted by the students are considered for the purpose of reinforcing my understanding of their understanding.

As a conclusion, Chapter Six considers the effects of my two strands, in theoretical and practical terms. It summarises three main contributions for myself, as the researcher, for Art and Design education and for education in general. This leads to a primary observation about the significance of pace as a governing agent in determining the meaning of what is annotated. Implications for further study are suggested, together with thoughts for professional development. These are considered alongside the dissemination of findings within a wider professional context.

CHAPTER TWO

CONTEXT AND RATIONALE

My interest in sketchbooks and related annotation

Principally, my interest in sketchbooks derives from my teaching of Art and Design over a period of twenty-five years, in comprehensive schools and in mixed and single sex grammar schools. I also regularly use them myself, as a practising artist. As a **'key research tool of the artist, craftsworker or designer'** (Hall, 2000, p. 193), the sketchbook has been regarded as **'a bounded area available for exploration of images and ideas, a format for the pursuit of personal projects and an occasion for sharing theories about the world and its representation'** (Thompson, 1995). There have been numerous acknowledgements of the value of sketchbooks (Taylor and Taylor 1990; Kress, 1998). Robinson (1993), saw them as a means for pupils to **'sustain and celebrate their individuality'** and later **'to function, from an early age, as researchers'** (1995); whilst Gilbert (1998), legitimises them as research tools in an academic setting for primary teachers. Their value is becoming established in educational settings and this is a starting point for making enquiries about the content and potential of annotation within them.

Sketchbooks are a statutory element of the Art and Design National Curriculum at Key Stages 2 and 3. Currently, the Attainment Target for Art and Design in the National Curriculum sets out the **'knowledge, skills and understanding that pupils of different abilities and maturities have by the end of each key stage'**, as defined by the Education Act 1996, section 353a. During this time, an emphasis on *Understanding* in programmes of study has helped me to identify aspects of Art and Design in which pupils make progress. One such aspect of theoretical work is demonstrated through predominantly written material that is related to critical and contextual studies. This is in addition to the ever-present *Skills* central to making. It has therefore highlighted a need for students to record their *Understanding* of these mental and practical Art and Design activities through 'writing' and 'making' endeavours (Language at Work in Lessons:

Literacy Across the Curriculum, 2001). Since 1997 (Art and the Use of Language, SCAA, 1997) it has been a requirement in the Art Order for teachers to consider ways of developing their pupils' use of language. More generally, across the curriculum:

> **'Pupils should be taught in all subject areas to express themselves correctly and appropriately and to read accurately and with understanding. Since Standard English, spoken and written, is the predominant language in which knowledge and skills are taught and learned, pupils should be taught to recognise and use Standard English'**
> (Art and Design, NC, 1999).

The 'predominant' language in Art and Design practices could, arguably, be visual image making, since 'making' is about developing understanding through the impact of an idea on material and of material on an idea. Reinforcement ought to qualify each of these activities. The recommendation raises a sensitive issue, by assuming that English, 'spoken and written', is the main form of language with which to gain knowledge and skills in Art and Design. It seems to provoke the distinction between the arts and academic subjects implied by Eisner in his paper titled, **'Does Experience in the Arts Boost Academic Achievement?'** (1998). For the purpose of my research I shall not turn the question around, and ask how achievement in Art and Design is boosted by academic experience, but point out that not all academic work seems to be about writing. I want also to go further than merely establishing whether or not one supports the other. I will argue later that it is also about how writing and visual image making is accounted for. Both activities, annotating and image-making, arise from the experiences Eisner talks about. But they are also about the 'academic' aspects of thinking he carefully avoids defining.

The **'combined texts'** of Clayton (1995, pp.13-14) where integrated varieties of visual image and text form to make visible matters 'legible', are an attempt to make these two skills say the same thing, like using clay and wood to carve two identical forms. Clayton, like Eisner, argues that words and pictures do not communicate with each other in the same way. On paper, they may appear comprehensibly united, because of their proximity to each other; but they remain mutually exterior and coded apart. I argue that annotating and sketching may *represent* the same thing; but they do not necessarily *say* the same thing. Instead, they use different materials to carve similar forms. What they create is a measure of understanding of what students are doing, and this is not to be confused with the purpose of developing either 'academic' ability, or drawing skills. It is to do with the state of student understanding to which both these skills make a contribution. The focus is understanding, not the art forms.

Secondly as a teacher and examiner for public examinations, I need to be sure about what intentions lie behind the work I am assessing, in order to see where they are leading and whether students' intentions have been realised. As an assessor of student work, I need clear evidence that my students have responded to my teaching in a way that demonstrates their understanding, and this is not always to be found in separate visual or literary discourses. Multi modal forms of evidence (Kress and Van Leewen, 2001) seem likely, therefore, to form a more holistic view of student understanding. I see a connection between intention and understanding. The need to be aware is a desire to reach that state. Any record of the desire to strive for that conscious state of being is an intention, which is *being* realised. Central to this is the recognition of the learner's intentions. Without clear indication and guidelines from the student, I have often been left to make assumptions regarding the merit of final Art and Design compositions that are expected to form part of a process of working from start to finish on a particular project. Whilst recognising that some intentions are not stated at the outset, and are, indeed, changed by the course of action, their procedures and decisions are, nevertheless, left to chance when an assessor works with an established assessment criteria which may not take account of other values. Often, I might award undue credit for something I may value, but which was not intended by the student; and conversely, I might miss significant ideas that deserve credit, yet escape acknowledgement, because their identification and communication is unclear.

For example, examining a GCSE unit of work comprising one main composition encapsulating culturally rich material and endeavour, regarding the social networks and ideologies of the Australian aboriginal, I awarded extremely generous marks. I had assumed that research had been done, for this sense of encapsulation to appear so convincing. The value seemed inherent. There was an allocation of marks, for instance, for securing knowledge about a non-western perception of pattern making. In this instance dot and trailing marks to signify dreams and journey signs. It transpired, however, that no research had been conducted and that the student, whose name was anglicised, was a recent immigrant to this country, having lived in a semi-bush environment with strong traditional family roots. Evidence of work to justify marks being awarded for satisfying the terms of the descriptor: 'Investigate the meaning of Art from another continent' was subsequently considered lacking. The response to the question was not made clear. Not one written word was used to support his visual imagery or to enlighten examiners of its process. It seemed to be assumed that the examiners would, in turn, make assumptions when assessing the work. Of course, when we look at the images from other cultures, we immediately become aware that some are not transparent: they are highly conventionalised. Aboriginal Turingas do not declare their meaning to those who do not know the codes at issue. Students make many assumptions, not least of all that they expect teachers and examiners to know what they have been thinking whilst artwork had been taking place. From a teaching perspective, therefore, clear signposts are necessary for any learning to be acknowledged.

THE RELEVANCE OF ANNOTATION IN SKETCHBOOK WORK

The relevance of annotation is particularly important to me because I am a teacher of Art and Design in a selective school for girls, a Beacon grammar school, for what are considered to be the 'more able' students. Within the areas where the Kent Age 11 Assessment Procedure operates, the process seeks to assess approximately 25% of pupils for entry to grammar schools (KCC Admissions Authority, 2001, p. 4). Assessment for selection involves tests in maths, verbal reasoning, and non-verbal reasoning and creative writing. I teach in an environment where the onus is upon the teachers to build on prior attainment (DfEE, 2000, Threshold Assessment). I feel it is important for me to research systematically the nature of annotated sketchbooks because I believe this to be a way of extending students, and more accurately assessing their learning. I use visual and written languages to communicate as a collaborative act. I assess the work of my students in visual and written terms. I will demonstrate in visual terms, note relevant observations beside their work, and explain through discussions. The students too, 'converse' with me through different modes of representing and communicating responses to experience that are equally successful in transferring and transforming meaning. I mean sufficiently to grasp concepts, principles or skills, so that I can bring them to bear on new problems and situations, with a view to extending my comprehension and, in turn the comprehension of my students. However, the objective of trying to understand what students wish to transfer through *their* particular modes of language is not the only one I wish to pursue. The transformation of such language by me, to enrich meaning, initiated, though not directly understood by them, is also an objective of my enquiry. As an educational expectation nearly every teacher I know would claim to teach for understanding (Blunkett and Stubbs, 1999, p. 4). Yet, if pressed to demonstrate that our students understand, we would soon realise how fragile this claim is. It is not an acquisition that clicks into place at a certain juncture for my students or for me. It involves sets of experiences such as empathising, synthesising, carrying out analyses, and making fine judgements. The main purpose of my research is to develop my understanding through research, supported by evidence. What students think they understand is the nature of my task. My research attempts to identify a way forward in establishing annotation as of value for both students and teachers. This in turn might allow me to discuss, in Chapter Six, the wider implications of my findings for pedagogy.

NEW DIMENSIONS

Richardson (2000) suggests that we might gain a great deal in understanding how students understand their annotations by suggesting that we should see such discourse as operating more as poetry operates:

> **'When people talk, moreover, whether as conversants, story tellers, informants, or interviewees, their speech is closer to poetry than it is to sociological prose** (Tedlock, 1993) **... setting words together in new configurations lets us hear, see, and feel the world in new dimensions.'** (p. 933)

Richardson uses Tedlock's reference to poetry to raise the point about 'new configurations' giving rise to 'new dimensions'. In sketchbooks, words are in new configurations with visual images, and it is this new dimension to which I want access. If we think about how suggestive poetry can be with its nuances, its hints at emotional states related to other, higher states of consciousness encoded by the juxtapositioning of carefully selected words, then we can accept that it is about particular arrangements of them that make the difference between sense and nonsense. Words, of course, are not the same as meanings. But the arrangement of them evoke subtle messages, just as paintings are selections and arrangements of colours, to arouse particular sensibilities, a set of numbers to produce meaningful relationships, or a bar of notes to stimulate aural sensation. The permutations are endless. Wittgenstein (1953) argued that meaning is what is given by explanation of meaning, which are rules for the use of words. Annotation is therefore crucial evidence for me to analyse. My examination of this material would be without foundation unless accompanied by an explanation of how students view its significance. Its relevance to them is ultimately of more importance, because it is through the medium of Lewis's 'writing' (p. 8) that they reveal how they are learning.

Winch asks whether the limit of one's language governs the limit of one's world (1958). Whilst we can interrogate the evidence of what language we have with which to form conclusions, we must not fail to consider less tangible evidence of thinking, which may make a contribution to whatever conclusions we construct from raw data. The 'limit' Winch refers to is presumably the level of our current understanding. The question is a timeless yet valid one. I maintain that we might benefit by following up suspicions raised by more cryptic messages placed in the language we are all encouraged to define so clearly. The 'configurations' Richardson talks about allude to these kinds of latent messages. Her main argument is that there are new ways to hear, see and feel, beyond the more logical, strict, finite, and calculated process of assimilating information. The allusion to a metaphoric world suggests associations worthy of investigation (Aldrich, 1968) (Samples, 1976) (Davidson, 1979) (Scheffler, 1988). These 'dimensions' would offer new perspectives; but, more importantly, they would provide us with an extension of what we know. The extension I am talking about here is that of sketchbook annotation as a binocular vision of what we can already see and read with our eyes. It is the overlapping fields of view, allowing greater insight, which provide this extension. What we see with our minds in this way could help form what Richardson views as **'new configurations'**.

Similarly Kress and Van Leewen (2001) show us that meaning comes from a new set of **'multimodal'** resources that surround us. They state that:

> **'The traditional linguistic account is one in which meaning is made once, so to speak. By contrast, we see the multimodal resources which are available in a culture used to make meanings in any and every sign, at every level, and in any mode. Where traditional linguistics had defined language as a system that worked through double articulation, where a message was an articulation as a form and as a meaning, we see multimodal texts as making meaning in multiple articulations'** (p. 4)

There is the sense of a manufactured fabrication here. The word text is derived from the Latin *texere*, to weave; and the idea that visual images and words weave together fibres from different ideas leads to looking at them as a kind of mix of disparate elements that are presented together in a unified space, like an electronic circuit. The idea of the weave is something that underpins the job of annotation and metaphorically binds my argument together throughout this study.

The inability of some students to articulate their understanding through visual imagery alone is perhaps reflected by this apparent dislocation of multimodal resource. It may even have prompted and necessitated the practice of annotation to supplement their visual demonstrations of understanding. I have been encouraging this activity with my own students as a way of supporting and validating their practical enquiries. Communication through multimodal forms is strengthened, the written word adding credibility to almost any activity. Words shape our lives. Historically, documents, and socially contractual agreements bind us, such as the Ten Commandments, laws, rules, regulations, policies and statutory rights. If my data is written talk, then we come face to face with how talk organises the worlds these students perceive. As Heritage (1984) argues,

> **"The social world is a persuasive conversational one in which an overwhelming proportion of the world's business is conducted through the medium of spoken interaction"** (p. 239).

This is how a great deal of understanding comes about in my art studios. I regard them as forums for debate about issues of art and its understanding. Argument is the source of hyperactive thinking, and raises the blood pressure, speed and momentum of thought. It is a mechanism for explanation. Annotation can be viewed as a way of arguing with one's visual images. It either supports or contradicts its counterpart. It asks questions that lead to new searches on the sketchbook pages that follow. Such is the nature of sketchbook work where 'conversations' between these two forms of communication thrive.

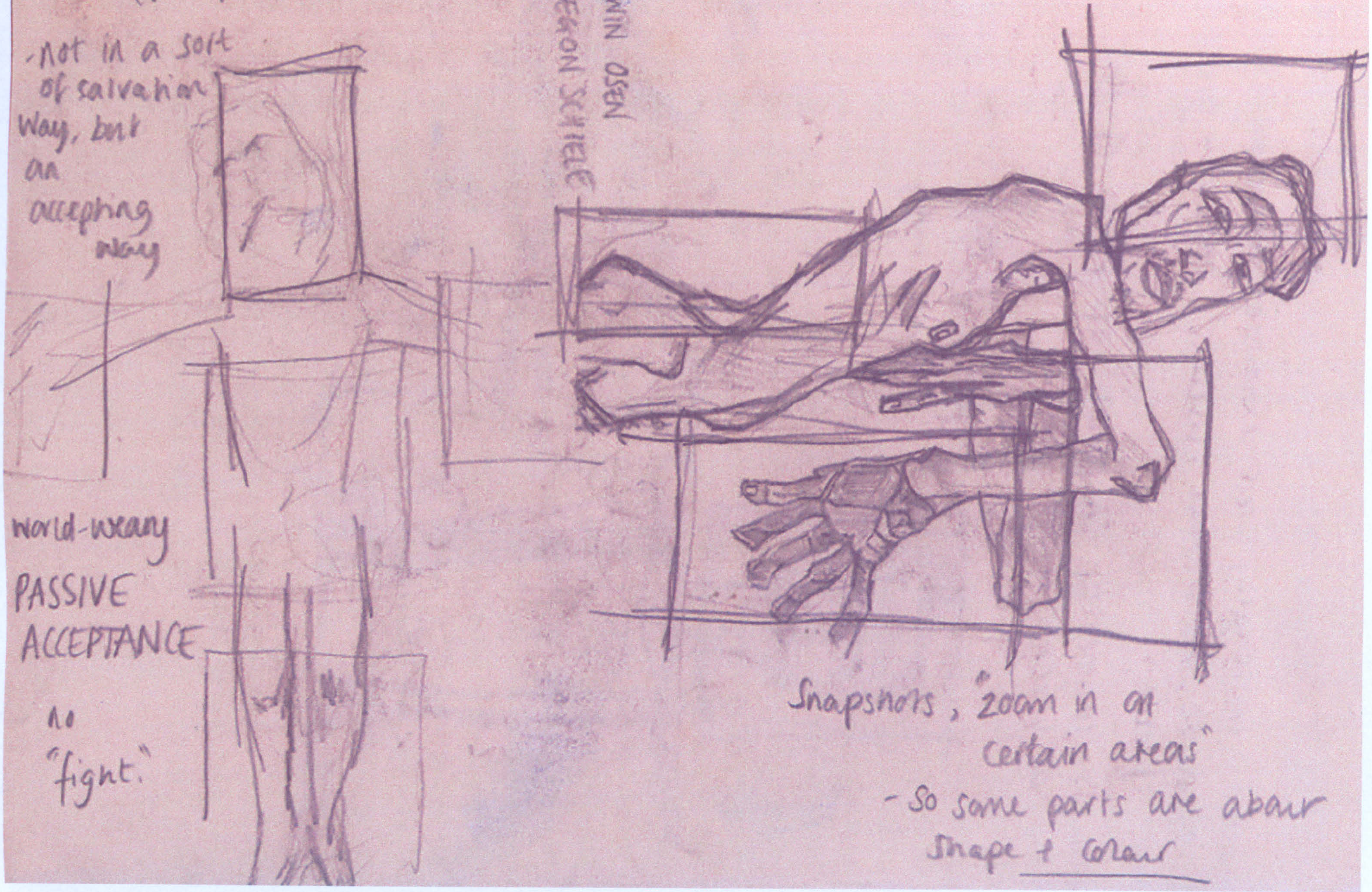
CONFIGURATIONS OF MARKS

Annotation is a form of shorthand and, by definition, an abbreviated form of writing. This practice, whilst not necessarily conforming to the strict rules of the grammar of Standard English, allows certain liberties to be taken when communicating thoughts. It is a form of communication that has few rules. As such, its boundary stretches beyond conventional format, and opens up new areas of reading information. Just as we might look forward to a programme of re-imposing the traditional rigour of literacy and numeracy, we face one of the greatest technological challenges to English. The internet and e-mail have already spawned their own words and grammar, which have been dubbed "weblish". In e-mails, spelling and syntax were initially seen as optional extras to the medium's immediacy. Yet computer users are often simply too lazy to use the shift key to create capital letters, especially in preparing drafts, thereby arguably reducing the emphasis of accent. Yet the term 'lazy' does not seem to apply to the Short Messaging Service, SMS, where mobile phone users abbreviate to allow maximum use to be made of limited space (each text message is restricted to about 150 characters). Apart from this, the increasing popularity of SMS stems from the fact that messages are quick to write, and can be a source of entertainment to both sender and receiver. The same kind of language is becoming quite standard in emails and conversations in Internet chat rooms (Concise Oxford Dictionary, 2001). The beauty of text messages (txt msgs), in addition to their being cheaper than a phone call, is that they make it difficult to waffle (John, 2001). What makes text messaging unique is the way in which ingenious abbreviations have been contrived by text messagers to capture a vaguely philosophical thought. The varying size of script in annotation, to emphasise or de-emphasise the message does not conform to any established convention. For example, upper case selection implies the sense of sound, with words such as 'PASSIVE ACCEPTANCE' (see figure 1) raising its voice above the quieter, and invariably smaller, 'passive acceptance'. This shouting makes us pay greater attention to what is being said. In typed electronic text messaging we find that an upper case letter represents a longer vowel sound, while the lowercase letter would represent a shorter one. An upper case letter can also stand in place of a double letter. **'LOks'** represents 'looks', for instance in the Bryan Adams line **'TOnlyThngThtLOksGOdOnMeIsU'**, just as **'GOd'** reads 'good'. In written annotation the upper case letter prioritises and is equivalent to using red ink on homework to highlight and demand attention, almost as an intimidating force. Effective uses of spatial positioning too (Clayton, 1995) means that the proximity of word to its referent may hold some further significance. The sensitivity of pressure in making marks with the writing instrument can indicate specific emotional dispositions too (Marne, 1991), telling us something of a present state of being.

Other configurations, including creative punctuation, are increasingly influenced by mobile phones, as text messages create a language of 'written speech', of acronyms and abbreviations that are hard to avoid. Since the biggest users of text messages are young people, the possibility of change in the way annotation is used is apparent (Woods, 2001). Yet it can be argued that the primary purpose of using words, whatever their configuration to convey information, is for them to allow us to see beyond description and convention. The homonym poses difficulties. To simply 'see' physically what my students have seen is not enough, unless I can *see*, that is, understand their perceived meaning.

(Figure 1)

Example of upper case lettering implying sound (Samantha).



crucifixion?

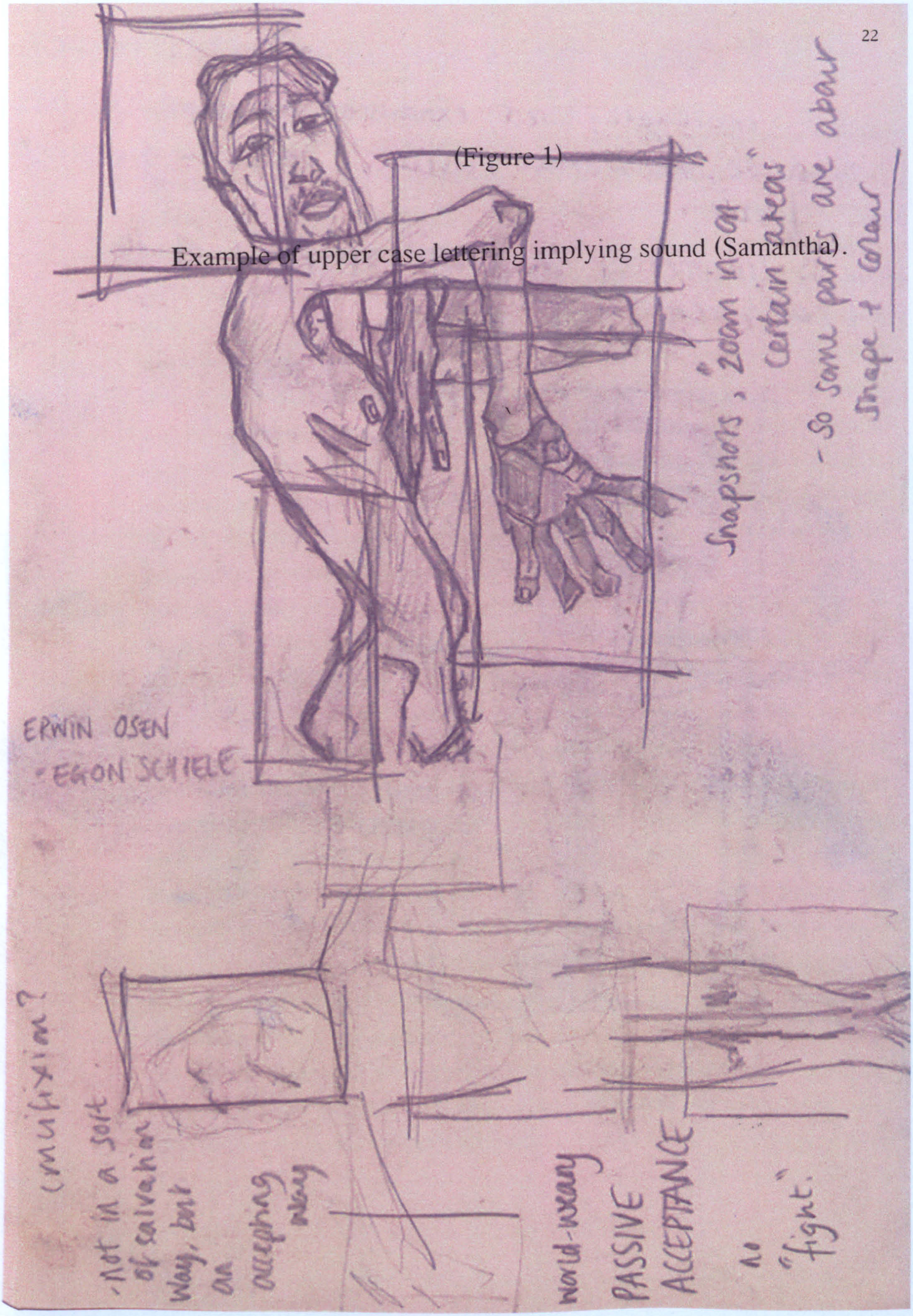
- not in a sort of salvation way, but an accepting way

ERWIN OSEN
- EGON SCHIELE

world-weary
PASSIVE
ACCEPTANCE

no "fight."

Snapshots, "zoom in at certain areas"
- So some parts are about shape + colour


Snapshots, zoom in on certain areas
- So some parts are about shape + colour
ERWIN OSEN
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crucifixion?
- not in a sort of calvation way, but an accepting way
world-weary
PASSIVE ACCEPTANCE
no "fight."

(Figure 1)

Example of upper case lettering implying sound (Samantha).

TEXTUAL REALITIES

We may find different realities in text (Smith, 1974, 1990). Communication has become a more complex notion than mere 'transmission of information', and includes aspects of control where cultural, sociological, political and ideological conditions position the reader into adopting a particular stance (Kress, 1988). The main point that Kress makes is that every genre positions those who participate as a reader or writer so that each text, be it written or a visual image, provides a reading position for readers. The implications that words and their combinations suggest, in relation to their images, point to other, more particular ones that are more controlled by the reader. These are generally ones that we put together with the help of our own experiences rather than the experiences of the writer. But Prior (1997), after Foucault (1970), would have us reject the 'author' as the source and origin of textual knowledge. For, according to them, it is only by means of such rules that any 'author' can claim an authority to speak and write on a given subject. Prior argues that texts, as representations, provide a starting point and explains how, through aspects of classification and their relationships, human beings think with *things*. Smith describes it as a 'textual reality' (1974), which suggests that it takes ontological precedence over what is abstracted by the individual. Text as product oversimplifies the idea, but, by association, putting words as objects together forms new realities and meanings. Consider the words 'pencil' and 'paper', and you might think of 'sketch' as the result of a mental search to make sense of the first two words. The result 'sketch' is somewhat removed from the words that gave rise to it. But what would you create from the words 'see' and 'read'? These 'objects' cannot speak and form what Smith refers to as an inoperative and inert status, yet they can bear messages and therefore become active agents in making sense of some unseen phenomena. I think it important to accept that there is a 'textual reality', but to accept also that it is not merely formed by its own rules, but conditioned by its 'authors'. Reading texts and images is not about passive reception. Readers can be conceived as activating the properties of text, as I will demonstrate in the analysis of the data I have collected for this study. But it must be remembered that in education, a reader's interpretation of a student text is less important than the author's understanding of it.

INFERENTIAL MEANING

In relation to the above text messaging, what is excluded from a word 'set' is as important as what is included. What you 'create', in addition to what you see, is vital in developing understanding. Research by Pelman (1996) explored the role of inference in children's comprehension of language, and examined the various skills - cognitive, social and emotional - involved in different types of inference. Using *sketches* to make inferences about a student's personality or emotional state is a highly suspect process (Dockrell, *et al,* 2000). But Pelman's study of 'motivational inference' looks at the motivation of writers when *texts* are analysed. What is intended and what is implied 'beyond' the text (Watson, 1997), are problems concerning the message that is sent and received. The absence of punctuation for instance can leave enquiries open-ended. Without full stops we do not know when to conclude an investigation or assessment. This becomes interesting when we think that there is no punctuation in speech. Accent, breath spans and pause are used to differentiate utterances here. Yet in writing, a coding system of punctuation operates to help clarify meaning. Without this code, meaning is less discernible and disintegrates.

The spoken or written word has always a residue of ambiguity, no matter how carefully we word the question or answer (Hodder, 1991). To avoid ambiguity we estimate on the basis of what is relevant to us, but sometimes find ourselves with the dilemma of choosing between two or more interpretations. The presumption of believing what is relevant leads to other problems, and Pelman (1996) assesses whether specific training in inferential skills can help children to be more efficient at drawing inferences. Ellisweismer (1985) writes that **'Inferential operations allow the individual to elaborate on given information in order to derive implicit meanings'** (pp. 28, 175-184). Yet these operations are very often left to the reader, rather than the author, since, once they are written, texts are relegated to the status of recordings, and left alone. They are, after all, 'sketches'. However, the particular and intended meaning is important to grasp if teachers are to operate on the same wavelength as the student. Teachers can do this if they understand what students see, by looking beyond the text, often seen by sociologists as transparent, as windows giving onto this or that 'other' phenomenon.

One way of doing this is to look at common terminology, to see how it is used. Each word has a definition, though the context in which they are used may change the meaning. Moreover, words hold particular meanings that are attributed by individuals who use them. The conventional description of the word is not always at hand for us all to agree with, and so there arises a degree of misinterpretation and therefore misrepresentation. However, the 'marks' made on paper to produce sketches are invented and 'stand for' things imagined or observed as visual equivalents. Solving the intended meaning of visual images is as difficult as understanding the intended meaning of word combinations. There is no dictionary for us to consult about the significance of particular marks. However, the arrangement of them is a different matter. A further feature of SMS is its use of 'emoticons': representations of facial expressions that can be formed with keyboard or keypad characters. For example **(^o^)** means **'I am joyously singing your praises'**. Many SMS abbreviations are rapidly attaining the status of accepted conventions familiar to most users of the 'language'. It is a method of communication that can be endlessly exploited and developed by individuals or small groups to create a kind of personal language that will remain opaque to the uninitiated, but will doubtless serve to increase its popularity. But interpreting configurations is a subjective activity, again with few rules. With these almost cryptogrammatical ciphers, all sorts of messages are conveyed, and lost.

Since 'mark' means **'a visible impression'** (Collins English Dictionary, 1999) and 'note', via the Latin *nota,* **'mark'**, I argue that from an educational point of view, sketchbooks ought not to depend solely on a representational form of visual communication to communicate intention. So much is lost between image and interpreter. For instance, one student wrote that her sketchbook **'is like a diary in a way because it expresses how I feel'.** She uses simile because she believes her words help the visuals to express what she feels. It may be clear to her, but for me, it fails to communicate the experience *she* felt. Another student argues **'the things an individual writes are more explicit and might be regretted'** and that because visual images are open to interpretation, their messages hide safely behind a veil of possible meanings.

Whilst the privacy element here is important (Griffin, 1997) we should not forget that my particular students are academically very able. The written counterpart of visual images should play a part in telling us more of the circumstances surrounding the inventive production of sketching, if it is to relay a more complete experience.

SKETCHING AND DRAWING: PROPOSED DEFINITIONS

At this early stage, it is crucial to have some measure of agreement about what is meant by the key terms employed. I need to examine the contextual differences between sketching and drawing, in order to outline the nature of the process and form I am investigating, as distinct from more 'polished' and resolved visual images. The act of drawing can be said to be a more **'conservative discipline'** (Dinham, 1989, p.326), where the legitimacy of drawing lies in its intended purpose. This is a view I am adopting for the purpose of my thesis. Its derivatives encompass a range of meaning, including to pull, attract, suck, obtain, finish, move, deduce, induce, reveal, protract, and write out. The word 'drawing' derives from the Old English *dragan*. To drag, as in pull, comes from the Middle English, or Old Norse, *draga,* to draw **'along with effort or difficulty'** and to **'go or pass heavily or slowly or tediously'**. The implication is what Dinham refers to as 'conservative', calculated and premeditated. Visual facts are sought for, and presented coherently, clearly intended and executed with precision. Carlo Carra (2001) used drawing to explore and develop different aesthetic vocabularies, such as the Futurist preoccupation with speed and universal dynamism, and the surreal juxtaposition of objects and mannequins characteristic of the Metaphysical School. But although aspects of speed and dynamism were explored with degrees of urgency, they were also generated with precision and premeditation. Carra knew exactly what he was doing, and what he was seeking. His drawing was a refined articulation of his thinking.

In developing my argument about writing being synonymous with image making (cf. p.11), I consider a sketch to be closely associated with annotation. Both are impressions, where the transitoriness and immediacy of a situation are priorities. They are incomplete remarks as opposed to thoughtfully arranged essays. They seem to have more to imply, though less to say. The sketchbook appears to be a vehicle for the transitory phenomena that students encounter on their journey through an exploratory field of education.

Using sketchbooks in Art and Design education seems a way not only of focusing on the instructive aspects of developing technical skills, but also of elucidating the nature of student awareness. It appears that the sketchbook is a predominantly private enterprise, not merely because it is an enclosure, but because its synonymy with diaries implies a facility to record events and observations in a developmental and sequential way. It follows that it should, therefore, become a pedagogic one, for the purpose of recognising, negotiating and assessing values and attainment intimated through Edexcel subject specifications (2001, p. 8). This is the key to the shift in emphasis from the subject to the individual. The ethical issue of privacy becomes a major problem here, since the nature of sketchbook work and annotation has something to do with concealment and identification, mentioned earlier with reference to revealing more explicit messages. Concern for one's own privacy may be regarded as a sign of moral cowardice, an excuse not to state clearly one's position (Schoeman, 1983). Others respond by arguing that the price we pay for this kind of reduction of privacy interests is depth of understanding and analysis. Wasserstrom's critical treatment of privacy, for example, suggests that it encourages hypocrisy and deceit (1978). Consequently, access to such material is not easy. Some of it is in personal diary form. But this is where annotation in sketchbooks becomes significant. The sketchbook itself often acts as a transparent veil, behind which an inadvertent disclosure of content is made. Glimpses of valuable experience are then seen without pretence, as though caught unawares, without the intervention of modification and irritating adulteration.

Images on their own do not necessarily demonstrate **'skills, knowledge and understanding'** (Oxford Cambridge and RSA Examinations: Advanced Subsidiary and Advanced GCE, 2000), terms which I must be clear about before I attempt to discuss the way students understand annotation and how it helps to illuminate these terms (Appendix i). If it alludes to things beyond description annotation should be a way of supplementing what we can already see in physical terms. In reality, what some students want to communicate through their sketching is not successfully achieved with that mode of representation alone. Nothing more is achieved by simply labelling. The legitimacy of annotation is its ability to transport us to the next station, nearer to our destination, and to a clearer reality that realises intention more fully. If this impinges upon aspects of privacy, then we must respect its boundary, yet at the same time acknowledge the use of annotation in telling us more about the thinking of the person behind the page.

ANNOTATION - DEFINITIONS AND EXPECTATIONS

Annotation is a word that is used in a variety of ways. To annotate is to **'add explanatory notes to a book, document, etc'** (Oxford Concise English Dictionary, 2001). The Notes in themselves are things **'remembered or observed...brief record of facts, topics thoughts, etc., as an aid to memory, for use in writing'**. Yet, after having undertaken a study into the scope of annotation in sketchbook work (Griffin, 1998), it appears that the term transcends its rather specific definition. In addition to mere description and explanation, the written element in some of the sketchbooks reviewed appear to have revealed more telling references to student's thinking. This is closer to the Collins English Dictionary (1999) definition of **'to supply with critical notes'**. By 'critical' we are led to understand that careful or analytical evaluations are contained within the notes. Curiously enough, to *'add'* may be seen as a way of reducing the number of interpretations! This contradiction is made clear if we assume that the more words we have with which to make a meaning, the narrower our interpretation becomes, since a particular meaning is becoming clearer with increased articulation. So, to what extent should students annotate? They certainly believe sometimes that the more they annotate the more credit they receive. They forget that the primary evidence for art and design communication should be visual. There is a difficulty here. By adding, we are also seen to be widening the field of interpretation, thereby doing the opposite of focusing our understanding. Indeed, we are *subtracting*, abbreviating, if not eliminating other ideas, which Robinson says, comes **'faster than they can be realised'** (1995, p. 14). They need to be recorded quickly and easily, with the bare bones of meaning that come under the cover of 'appropriate' terminology and configuration for the interpreter to make some sense of. This is why I need to look more closely at the selective terminology used by students alongside their visual imagery.

Annotation encompasses the practices of note taking and marking to record information, ideas, feelings and observations. As a 'critical' tool it satisfies a great deal of National Curriculum, GCSE and AS/A level syllabus criteria. On this basis it can be said that students are both practitioners and critics, learning about their own learning. Annotation can involve recording with characteristic and distinguishing signs that represent the ephemeral, footnotes to extend meaning, and it can involve supplementing material with informal abbreviation. We know what annotation stands for, but what the word signifies is less clear without further investigation. In practice, I have begun to explain how it supplants a more extended and formal form of written or visual communication, which is generally more precise and articulate. This is usually more eloquently composed written material, or it is more considered imagery, as essays (texts) or full drawings, respectively. Annotation, when we consider how reductionist it is in terms of its brevity, its economy of words, or recording of fleeting visual impressions, seems then to require distillation. It appears that the reduced number of words used, or the fewer lines sketched, leads to greater speculation about what the annotation or imagery represents. It suggests that we are dealing with not just one but multiple intentions. Its significance may well reside between the lines or words, of what is written (Hull, 1984) (MacRae and Boardman, 1984) (Sanders, 1988). For instance, in organisations ideas are now seen to develop in the spaces between the structure of departments, much like the fertile ground where things grow in the cracks between paving stones. The capillary action of networking, much like radio airwaves, creates contacts without physical connections.

ANNOTATION AND SKETCHING – COMMON GROUND

What annotation and sketching have in common is perhaps the first thing to establish. Through my research, it will become clear what relationship exist between them. Essentially, my observation is that annotation, as a sketching counterpart, helps to reveal the state of mind in action, by revealing information of hermeneutic substance. Sketching impressions is what annotation is about in the way that visual impressions help to communicate the essence of a thing. I am trying hard to remain in touch with the driving desire simply to sketch. To express oneself through the medium of paint and pencil can be a satisfying enterprise, without resort to annotation. It becomes apparent when an objective is achieved. If it is left alone, it has no alternative but to speak for itself, a situation that I consider flawed regarding Art and Design assessment in education, because the sketch communicates what was intended, more to the creator than to others. The sketch can represent the essence of a subject, whether it is a personal gesture in a portrait, or a mood in a landscape. By 'annotation' in this sense I mean image and word 'texts' as shorthand, a means of recording things quickly, before they are lost behind more recent thoughts. Sketching records information quickly. It is economical by being selective in the use of its mark making, and by being so extends its meaning in a more personal way, because then, as an interpreter, one has to invent meaning (Barthes, 1972) with which to fill MacRae and Boardman's gaps.

For example, our visual blind spot – a substantial oval area of the retina where the optic nerve joins the eyeball - compensates for a lack of visual information. Although we are completely unaware of this handicap, the brain nevertheless extrapolates from conceptual cues, and fills in the gaps. But these gaps are filled subliminally, without thinking. Making conscious connections between these negative gaps and positive data forms helps to create a more definitive map of perception, when considered with information provided by more concrete visual images. Awareness of these observations prompts teachers to look for this evidence.

This is different from **'combined texts'** (Clayton, 1995, pp.13, 14), or the **'meeting spaces'** coined by Courtney (1995), where, in integrated varieties of visual and written texts, there is less call for what Davidson refers to as **'extended'** meanings (1979, p.32). Explaining the face value of texts is not my priority. There is something more to it than that. Larcher's systematic approach for analysing text (1993) does this sufficiently enough. What I want to learn is what underlies what is actually written. There is also more than what is communicated through the analysis of handwriting to reveal character (Haas, 1983, Marne, 1991). With *extended* meaning there ultimately exists a level of ambiguity in attempts to define them. Derrida (1978) emphasises aspects of language that philosophy has often neglected, such as ambiguity, indeterminacy, pun and metaphor. I am interested in understanding how students see and use these vehicles for thinking, not in discovering the most plausible and convincing rationale to satisfy theorists. The most obvious interpretation is not necessarily the one intended. It is the clarification of current thinking then, the clarification of what the student is doing or going to do, which it is important for me to know.

The implication is that recording is secondary to the primary function of illuminating some intention. The nature of the task has much to do with articulating particular intentions through an exploratory analysis of activity. The student searches for a way of not only encapsulating what is heard, written, seen and experienced, but of 'stretching' it, from the Latin *intentio,* in an attempt to make as much sense of it as possible. Like taking a toy to pieces to see how it works, this stretching is designed to explore components. It is additional to the function of short-cutting more explicit information and is arguably its most valued aspect. More importantly, by making enquiries about how students see the functioning of annotation, I can assess the value of it from their point of view.

HISTORICAL PRECEDENCE AND POINTS OF VIEW

The points of view mentioned previously are varied. There are many aspects to the definition of annotation that leave its meaning flexible enough to incorporate glimpses of narrative encapsulated by single words. The concepts of prose, poetry, even nonsensical, bizarre and eccentric diction could be used to render nuances beyond the visual image. Edward Lear (Maas, 1970), for instance, would produce sketches in-situ, where certain details would be inscribed in longhand, with colour notes in his own phonetic spelling, "rox" for "rocks", "ski" for "sky", "4=ground" for "foreground", and so on. They are 'text messages' of a kind, to himself. These are written within the sketches themselves and follow the contour of formations to help delineate shapes. His work would often be inscribed, numbered and dated with reference to the time of day for particular parts of the sketch. Annotation here is used descriptively without transcendental references. They are not designed for public consumption but for private use.

Turner, would annotate, but would also punctuate his study work with a mass of written description and simile, to help capture the essence of the immediate. He moves beyond visual description, and attempts to describe the ephemeral. He was a prolific writer on his own work, and produced energetic material, though largely illegible to those other than himself. With the help of his sketchbooks and their accompanying verse, he travelled and wrote about nature as a world enlivened by spirits. He used tyro poetry to elucidate the mythological content of his work, sharpening the distinction between his intent and straightforward naturalism. This was a method for clarifying and focusing thought and feeling. His phenomenal memory would prompt and then aid recall of experiences necessary for the execution of his studio paintings. It seems plausible that the effort Turner spent on poetry not only contributed to the force and impact of his inventions in paint, but that, for the literary academics, his visions also served to prompt revival of a legitimised response to fantasy, as opposed to a response to nature. Turner used the province of language to add imagined realities to the everyday. He effectively used his notes for their capacity to articulate an image. Like Lear, he often scribbled before, during and after sketches to help manifest that mental image in his own alternative medium (Nadaner, 1993). The dimension of reflection here indicates a reference to how a span of time orders a process of development, an issue to which I will return later.

The early scribbles of Ardizonne (White, 1979), were casual jottings that matured and resulted in a sophisticated handling of the relationship between prose and illustration. His doodles, on the other hand, are scrawls of absent-minded sketches that represent attempts to communicate visually. In the wake of Turner and Lear, he also would write down what he had seen and then illustrate it at a later date from memory. He found this method of using a diary a valuable addition to the making of hieroglyphic notes on the spot. It helped him in his paintings and clarified what he wanted to say in visual terms. These written notes, which serve as a running commentary, were later developed into illustrated diaries, but on certain occasions he would start with a diary in mind from the beginning. As an illustrator, the connection between text and visual images attracted him, and he believed that the illustration should be intimately related to the text and not just a decorative embellishment. His first task was to create a visual counterpart to the world of the author. Such an approach to annotation needed to be clear enough to avoid prevarication and still get at the sought for message.

These examples are the precursors of some present day practices in Art and Design education. The various ways these artists have used the written word in their sketchbooks demonstrate an historical though not an exhaustive lead. For instance, although correct spelling is an important educational aim, I am concerned less with it than the message being communicated. I would often say that I am not interested in what their sketches and writing look like, so long as they indicate the idea. Annotated sketchbooks are expected to form part of a student's portfolio, although now often referred to as **'logs or journals'** (AQA, 2001, p.13), itself a reference to historical usage during the Grand Tours of the eighteenth century. They should also **'select and use a form and style of writing appropriate to purpose'** (Edexcel, 2001, p.8), presumably to help clarify the intentions that Brentano (1969) believes, necessarily exist through our thinking. Through **'tacit knowledge'** (Polanyi, 1966), all thought contains components of which we are subsidiarily aware: it is about information of which we are only subconsciously aware, yet by which we are guided. What runs parallel with this is MacRae and Boardman's theory (1994), regarding what lives between these lines or pages of visual images. Presumably it follows that there is a linear *from-to* structure. Yet even if there is argued to be no deliberate intention to state what an outcome might be, there are still these recordings of observations, noted or sketched, that need to be unravelled. Such notes and marks may seem to be unintelligible at first sight, but this curious situation of trying to make sense of incomplete data needs to be approached with an understanding of what motivated the student in the first instance. This motivation is not necessarily the same as their intention. Students may have cause to act in a particular way and be motivated by environmental conditions, a response to a Turneresque storm perhaps, but have an aim, as their intention, or purpose, to paint its windy, wet or tonal effects, that is, the conscious determination to do something more specific.

FROM LEARNING SKILLS TO UNDERSTANDING

The conjunction of words, and of words and images, forces inference. To follow this train of thought one must accept of course that to teach Art and Design at secondary level is to move beyond the subject and its emphasis upon developing particular skills, and to look at teaching the individual through the subject. Just as we might find another word when we put two words together, or another meaning when we put two meanings together, we ought to find a relationship between Art and Design practice, and its relevance. It is good that students may know how to mix colours to represent what is seen, that they have knowledge of perspective, and that they can identify style and genre. Those students may also be able to mimic the work of others, but what that says about understanding the expression of that content is not necessarily a great deal. The students may know how to use the tools of their subject, but what they make with them seems to me to be important as well.

The shift from learning skills about how to make marks and words do what you want them to convey, to learning to understand through Art and Design (Eisner, 1982), is important. Eisner's model of instructional objectives and expressive objectives (1969) distinguishes between these two concerns of education. He ventures to explain that:

> **'The expressive objective is intended to serve as a theme around which skills and understandings learned earlier can be brought to bear, but through which those skills and understandings can be expanded, elaborated and made idiosyncratic... In the expressive context, the product is likely to be as much of a surprise to the maker as it is for the teacher who encounters it'** (1969, p. 15-16).

It is the realisation of what is produced, after the product comes into being, that arguably holds the greatest value. Yet, much annotation falls short of providing links to this 'surprise' factor. Eisner's model of learning in art, related to art and, more importantly, through art, is constructive. My own teaching seeks to form the kind of connections Dewey also encourages with his principles of **'interaction and continuity'** (1938, p.51).

Drawing and Painting with Words activities are encouraged to indicate ways into particular paintings and poems that will engage students actively in careful viewing and reading. For example, the students look at a poem about a painting, or a painting inspired by a poem, such as Sir Frank Dicksee's *La Belle Dame Sans Merci*, inspired by John Keats' poem of the same name, and they analyse both the written and visual texts. Looking at both forms of communication offers something new for students to appreciate. It encourages focused discussion. My experience, and the experience of English teachers in my school, suggests that students often find it easier to talk and write about paintings, than about literary texts. Visual images are more readily shared: subject matter, colours, atmosphere, viewpoint are often more open to comment than is the case with poems. In many respects, painting is a more 'sociable' medium than poetry. One of the advantages of linking poems and painting is that the latter can often provide a lead in to a fuller and more confident discussion of poetry. However, with its use of metaphor and simile, poetry can also illuminate and elevate the messages of visual works. The practice of annotating and making a painting with words requires students to attend closely to its details and – labelled with notes about colours, shapes and so on – the painting acts as an *aide-memoire* for understanding. A mapping of responses to the poem then offers the student a unique encounter with new ideas.

As an art teacher, I might be discussing the communication of information through the visual sketch, but I might also talk about the literal sketch in English Literature and Language too, what that communicates, and whether annotated sketches consequently offer the simultaneity of extended information to provide additional meaning. What previously seemed insignificant becomes less so when connections are made, and the seemingly irrelevant becomes relevant. When we look at the painting *Liverpool Docks by Moonlight* by Atkinson Grimshaw, I ask my students, 'What do we see, in both senses of the word?' By "see" I mean to build a profile not simply of observations, but of perceptions that will lead us to a more sophisticated appreciation. The observations might be about the technical accomplishments achieved through the medium of oil paint, involving for instance the new uses of glazes to emphasis shadows. The references to photographic assistance, or to the evocation of mood and atmosphere created to evoke feelings and sensibilities conjuring images, perhaps, of Dickens' *Bleak House,* are also relevant. But we might discuss at length the presence of time, occasion and realism in poetic form to gather an understanding of genre. The spirit of the age, which Tennyson at times embodied, is carried over into Grimshaw's paintings. Contemporary literature provided him with an abundance of texts: poems such as Wordsworth's, *To the Moon*; Browning's, *O Naked Moon Full-Orbed*, and Shelley's, *Night.* On the other hand, we might further enhance our understanding of its topographical content and form by talking about the construction of ships, roads and architecture, of geographic location and meteorological conditions, as Constable did earlier with his Cloud Studies series, in response to contemporary scientific observations in meteorology. The perspective and mathematical symmetry created by the Golden Section calculus, the historical contexts of gas street-lighting, transport, fashion, social division, and the unpleasant side of industrialisation, are all issues that help to develop a more total understanding, beyond subject specifics and raw data.

With this bustle of stimuli there is likely to be the potential for making connections, providing new insight, and new dimensions. We see and interpret in different ways. In fact, according to personal construct theory (Kelly, 1955) there is no objective or absolute truth. Events are only meaningful in relation to the ways that are construed and reconstrued by individuals, the teacher included. In Kelly's view, education is necessarily experimental and capitalises on the students' natural motivation to engage in spontaneous learning activities by asking questions (Kelly, 1969), in much the same way as Bolin states, **'We are what we ask'** (1996), what Payne terms **'The Art of asking questions'** (1980).

THE EMPHASIS ON LITERACY IN ART AND DESIGN

Within sketchbook work, there is a growing emphasis on written elements to help clarify intentions (SCAA, 1997). There are expectations regarding the implementation of literacy programmes, recommending that:

1. **Literacy supports learning. Pupils need vocabulary, expression and organisational control to cope with the cognitive demands of the subject.**
2. **Reading enables us to learn from sources beyond our immediate experience.**
3. **Through language we make and revise meaning.**
4. **Writing helps us to sustain and order thought.**
5. **Responding to higher order questions encourages the development of thinking skills and enquiry.**
6. **Better literacy leads to improved self-esteem, motivation and behaviour. It allows pupils to learn independently. It is empowering.**

Underlying these educational expectations (DfEE, Literacy across the Curriculum, 2001, p.3) are a number of assumptions about their practice and values in particular subject areas that,

1. **Every student has an ability to communicate effectively in literary terms.**
2. **Intentions are the starting points of all art works.**
3. **What students write is indicative of what they have achieved in visual terms.**
4. **There is something to write about any or all art works.**
5. **The character of literacy is singular.**

To begin with, the process of writing is like drawing, in the sense that it is linear. In other words, it is sequential, having a beginning and continuation, though not necessarily an ending.

Secondly, intentions are not always neatly used as starting points. The intentions SCAA talks about seem to be justifying their appearance through the questions students are being prompted to ask. Exploratory activity leads to purpose. They sometimes evolve through the process of activity; the motivating forces of ‘purpose’, mentioned earlier (p. 8), that account for the playing with tools, materials and various stimuli.

Thirdly, even though a theoretical idea and its understanding are complete, it may not have been translated as effectively in its visual form. This creates the disparity between understanding and material production explained on page twenty-nine.

Fourthly, many students attempt to justify everything they do in eloquent oral and literary terms, without believing their own arguments. Ideas and understandings are subsequently attached to their visuals in order to validate them, a practice not uncommon in the field of exhibition art. It is an attempt to pass over the responsibility of explaining our 'progressives'. This lack of purpose in much of our contemporary art is perhaps reflected in the work of Martin Creed, winner of the 2001 Turner Prize whose 'light switching' entry for the competition was certain to fire media attention. Tracey Emin, too, places the onus on her viewers, to help justify her own work. Although the persuasiveness of an argument is closely tied to the rhetoric, reading and listening to an articulate verification of a work does not always make it a convincingly true reflection of the circumstance surrounding its production. The claim of embracing ideas that are not practised in reality is a difficulty I have often experienced. It can be a function of insincerity, an issue I address in the criteria for selecting the providers (Methodology Chapter Three). Moreover, it could be that this desire to embrace ideologies indicates an intention to *do*, as a literary rehearsal for visual production.

Finally, it seems that there are different literacies (see Street, 1990) where degrees of skill are not necessarily equal or of a mere technical nature. Kress (1988) and Street (1995) point us in many more directions regarding forms of literacy, aspects of which remain outside the examples of 'effective practice' provided by the DfEE (2001, p. 49) with their emphasis on writing, punctuation, and structure with, for instance, writing frames to position students.

Instruction and direction about how to annotate is weak, with general directives that **'Underpinning their work should be the use of sketchbooks/workbooks/journals'** (AQA, 1999, p.22), indicating the medium to be used, but not how to use it. Another examination board instruct the teacher to **'Ensure that text is legible, and spelling, grammar and punctuation are accurate, so that meaning is clear'** (OCR, 2000 p.8), whereas Edexcel explain the 'work journal' in this way:

> **'The work journal, however, should be seen more as a concept than an artefact and should not merely be seen as a sketchbook. It should contain evidence of the development of students' ideas including reference to the work of others showing understanding of meanings, contexts and the ability to make skilled judgements, using an appropriate visual/verbal form'** (Specification, Advanced Subsidiary GCE in Art and Design, 2000, p.10).

Clearly there is a distinction here made between the sketchbook and the journal, but also an assumption about the purpose of a sketchbook, with the implication that a sketchbook is not a concept but solely, or no more, or better than, what is specified as an 'artefact'. They both seem to be about demonstrating an understanding of activities. But Edexcel suggests that the sketchbook deal with practical concepts, and the journal with theoretical concepts (Edexcel, 2000).

I am left with difficulties in knowing how to address the problem of how to use the effectiveness of words with what has essentially been regarded as a preserve for visual communication: the sketchbook. This same difficulty is reflected in the thoughts of my students. I suspect that there is more potential than is currently being realised in the collaboration of the written and the visual in sketchbook work, but in order to harness this worth, some attention needs to be given to systematic research into what students think about it.

CHAPTER THREE

METHODOLOGY

GROUNDING THE STUDY

My study necessarily requires an ideographic methodological approach where the nature of the material is interpretive in order to emphasise the production of meanings. My approach is inductive and founded on the use of grounded analytic tools (Glaser and Strauss, 1967), to enable me to undertake a pragmatic investigation. I use the term 'interpretivism' to show how my observations seek to make sense of students' actions and language within the context of Art and Design. The validity of the analyses generated depends in part upon its resonance with the reader (Stake, 1980 et al). I wish to interrogate qualitative data in a rigorous and disciplined way, where analysis is as much a test of my own involvement as it is of the data collected. I draw upon frameworks devised by Miles and Huberman (1984), particularly relevant for handling visual data, and Yin (1989) in respect of multiple case studies for my consideration of 'representation'. I also consider aspects of behavioural validity within the context of my conceptual framework (Denzin, 1988, 1991) to help verify my hypotheses.

THE DESIGN OF THE STUDY

My research design involves analysing the perceptions of five Year Twelve students from the grammar school for girls in which I teach. My focus on this particular year group is determined by the ability of these maturing secondary school AS Level Art and Design students (Painting and Drawing option) students to express their thoughts in visual, oral and written terms. My purpose is to understand what students understand about annotation. If my providers can articulate their understandings without too much of the ambiguity that often accompanies interpretations of them, then my conclusions are likely to be more reliable. A longitudinal case study aspect involves a multidimensional approach to data collection that uses a quasi-experimental strategy (Kidder, 1981).

DATA COLLECTIONS

The following three data collection sources have been used for each of the five students:

1. **ORAL** evidence
2. **WRITTEN** evidence
3. **VISUAL** evidence

1. ORAL

One semi-structured taped interview was conducted with each of the students in December 2000 to provide the oral evidence (Appendix ii). The five interviews were held in private during the course of a single day. At the interview all students had access to their sketchbooks in order to underpin what they said as confirmatory data, and to reinforce the credibility of what they thought. The interview was conducted in the studio where there was access to larger works in progress, which might have been needed to illustrate relationships between these and sketchbooks. I considered this environment conducive to yielding material relevant to the enquiry because of its familiarity and appropriate context. On average these interviews lasted fourteen minutes. Once all the questions were answered an opportunity to make further comment (off tape) was made available and recorded as field notes by myself in a diary kept throughout the study. This diary served to record important 'lived experience', information such as discrepancies and ad-lib comments made during the normal course of teaching, which I would not otherwise have taken into account when organising the collection of data from the more specific questions in the interview and questionnaire.

2. WRITTEN

The written evidence took the form of a questionnaire completed outside the confines of the interview room (Appendix ii). The period of time separating the interview from the questionnaire was one evening, in order to limit the possibility of students contaminating each other's responses. The questionnaire asked the same questions put to the students at the interview. This enabled me to compare the initial responses with any subsequent modified revision. Any additional information recorded at this stage also represented partial saturation and redundancy (Lincoln and Guba, 1985). However, my claim to 'saturation' remains weak on account of the inevitable illusion of "completeness", my premise being that there cannot be "complete" data, any more than there can be a "perfect" transcript. The same questionnaire was put to the students at the second stage of data collection, on completion of their course (July 2001), in order to achieve the data necessary for comparative analysis in determining any change of understanding. The questions occupied one half of an A4 sheet, leaving one and a half A4 sheets for responses. This space for replies corresponded with the length of replies at the pilot interviews. Although it is acknowledged that handwriting size also limited the length of the written response, I used my prior knowledge of the handwriting of my providers to make allowance for this.

3. VISUAL

Sketchbooks from the providers made contributions to the data collection as the 'tangible' visual evidence. These were collected at the interview and comprised work produced during their art experience at home and at school. This evidence came from two sources: sketchbooks produced before the student's present course, and work produced during the period occupying the study. On average, for the first batch, each provider submitted 7.4 sketchbooks. These dated from the age of twelve (Year 7) and were generally of A4 portrait format with sixty four sides of 130gms cartridge. As a rule, 3 sketchbooks would have been completed for Key Stage Three, and 3 for Key Stage Four. In addition to these a sketchbook produced in the first term of the AS course was included. On average, 3 sketchbooks from their AS course were submitted on the second batch date, some of which were A3 in size. This evidence provided the foundation support on which to build my hypothesis and for the corroboration of my analyses.

VERIFYING THROUGH TRIANGULATION

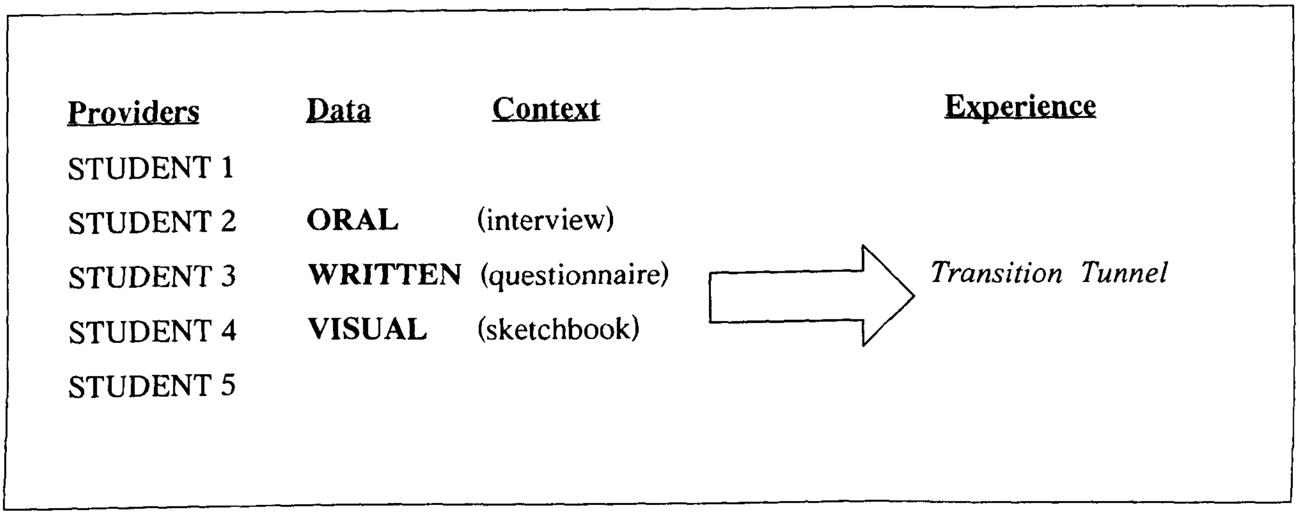
The triangulation of oral, written and visual evidence helped to ensure degrees of credibility, confirmability and reliability for the purpose of dependability. Furthermore, Denzin's **'time triangulation'** (1970) enabled me to take into consideration the factors of change and process by utilising my cross-sectional and longitudinal design. It was felt that this design could be repeated in any school institution under similar conditions. However, the results of this particular enquiry depended upon the orientation of myself, as a participant researcher. To paraphrase Miles and Huberman (1984), I am the main measuring device for something I am directly related to, and help to control outside the bounds of the research area. Validating the enquiry is achieved through researcher participation. Its relevancy to pedagogic necessity is outlined in Chapter Six.

LONGITUDINAL ASPECTS

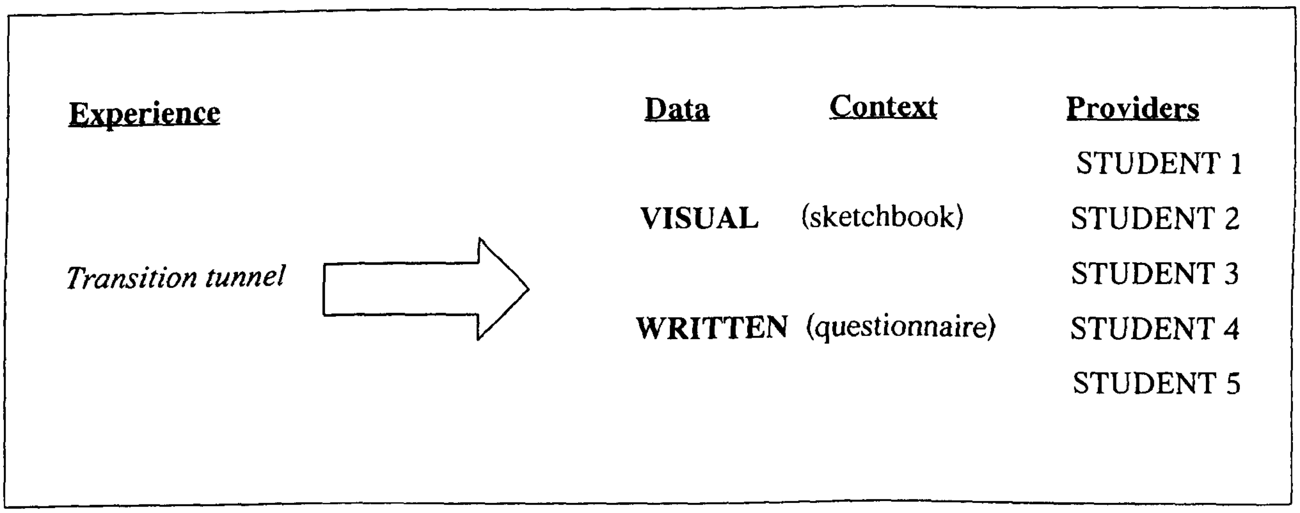
The longitudinal aspect of the study is realised when data from the first stage of collection is compared with data from the second set of questionnaires at the end of the AS course (Appendix ii). How students' understanding develops in the interim and how this is translated in written and visual sketchbook form is evaluated with reference to the increase or decrease of annotation wordage in their sketchbooks (Appendix iv). The diagram below shows the 'tunnel of transition' which students enter, and from which they emerge, with a developed understanding of annotation. However, whilst some visual evidence may demonstrate increased understanding, further evidence for this understanding will be argued from inferential readings resulting from more critical analysis of the data. This 'evidence', although presented with logical insight and deduction analysis, will always remain circumstantial. Its validity will reside in the power of tacit and inferential communication structures (Polanyi, 1966) (McRae and Boardman, 1984) (Pelman, 1996). The first round of interview data draws upon existing perceptions and previous sketchbook evidence, whilst the second round of data collection draws upon the evidence from the 'tunnel'. Asking the same questions at both stages of the data collection points makes the analysis of responses more referable and manageable. My enquiries are kept relatively focused to ensure that any degree of change can be evaluated as development. This measurement will take the form of differentiation, and will remain dependent upon a qualitative interpretation of the material.

Data collection process

STAGE ONE


Providers
Data
Context
Experience
STUDENT 1
STUDENT 2
ORAL
(interview)
STUDENT 3
WRITTEN
(questionnaire)
Transition Tunnel
STUDENT 4
VISUAL
(sketchbook)
STUDENT 5

STAGE TWO


Experience
Data
Context
Providers
STUDENT 1
VISUAL
(sketchbook)
STUDENT 2
Transition tunnel
STUDENT 3
WRITTEN
(questionnaire)
STUDENT 4
STUDENT 5

CONSIDERING PRIMARY EVIDENCE

The primary source of this material will be evidence from sketchbooks. This will be used to support what the students say (from full transcripts) and write (questionnaires). Since the inquiry is rooted in what the students are *trying* to communicate, as well as what they are actually communicating, it seems appropriate to look at interpreting the data from this source. What students *say* about this evidence is considered less reliable, because it is not in the tangible form of the sketchbook material. The quality of words provides a different, though no less important, form of articulation, which allows us to see beyond the physical properties of what is presented on paper. I am making the assumption that art communication is a visual enterprise and that the main criteria for its assessment is therefore through visual appreciation. Although the oral language students use to articulate any meaning the sketchbook material may or may not have can be analysed in a systematic way (Larcher, 1993), the loss of **'connection'** can be high.

The voices of students are heard as well as mine. I am putting into my context what I understand of theirs. This tests us both. Both these contexts are of prime importance, since this is where the ground for teaching and interaction takes place. My research instruments have to be critically tuned to allow access to educational practices without compromising the meaning of what my students are saying. I respect the original voices of my students and will allow these voices to reappear by using the rich density of meaning of direct quotation (Rudduck, 1993), with all their deviation from Standard grammar. To keep a hold on a reality that is useful to my teaching I must regard the quotation as approaching the status of the tangible evidence I deal with in the sketchbooks. Similarly, it is important to bare in mind that these voices do not form part of a 'dialogue'. Dialogue is part of speaking, and of being heard. Although I have access to tapes, these do not form the primary evidence. The 'mute evidence' (Hodder, 2001, p. 703) voices or whispers to which I am referring are more suggestive, and therefore equally revealing. They are as private as the sketchbooks they find themselves in, and as such, provide valuable insights.

Finding other kinds of voices beyond the spoken provides me with references for consolidating the meaning I may find. Walker (1993) looks for these silent voices by using photographs for deciphering complex social settings. He believes they open up new perspectives and emphasises their application as a 'mainstream', rather than an 'add-on' device. Approaching critical issues visually, as well as verbally, provides access to an understanding of educational problems at a profound level of subtlety and complexity. My use of student sketches to argue reaffirmation of literary intent, or conversely, my use of their annotation to qualify visual material, is a method I parallel for the Art and Design context applicable to my situation.

The following framework is adapted from Miles and Huberman (1984) and will prefigure a design for the multiple cross-case study.

RESEARCH QUESTION

How is understanding of annotation revealed in the sketchbooks of Year Twelve secondary Art and Design students?

CONCEPTUAL FRAMEWORK FOR DATA COLLECTION

The following are sought for through the collection of data:

1. **Perceptions**: Thoughts of students concerning their understanding.
2. **Attitudes**: Way of thinking dictated by behavioural circumstances.
3. **Beliefs**: Preconceptions and opinions built upon acceptance and experience.

(See Appendix [v] for the relation of these to the questionnaire)

SAMPLING STRATEGY

My selection of particular cases help me to address my main research question, because the providers:

- are practitioners studying AS Art at the same institution
- are articulate
- have at least grade C in English Language
- have at least grade C in Art
- are known to the researcher
- are volunteers
- are sincere
- have annotated sketchbook evidence
- are easily accessible

Five students who met the above criteria were accepted from a cohort of 26 students studying the same Art and Design course. The population bore similar characteristics to the sample, in that most students satisfied these requirements. No differentiation was made about the extent of annotation used in sketchbooks at this stage. It must be pointed out, however, that my interpretation of 'sincere' refers to my professional knowledge, and not to the social acclimatisation of the students. I do not know the precise degree of honesty each of them possesses, and in the study I have devised triangulatory methods of investigation to help take account of that uncertainty. The degree to which they demonstrate sincerity is indicated through the day to day interaction I have with them. I have been abroad with these students, taken them on weekend drawing trips, have been a form tutor to some, and have known them professionally for at least five years. Closer inspection of the data might throw further light on this aspect of the study, and therefore the reliability of it. The first five students who volunteered as 'assistants' were accepted as the providers. This approach limited any personal preference on my part that may have biased the selection procedure (Yin, 1989). This followed a pilot study of 5 different students to test the same, slightly less refined, set of 10 semi-structured questions designed to cover various aspects and features of student perception and practice of annotation in sketchbook work:

INTERVIEW AND QUESTIONNAIRE QUESTIONS:

1) *What are notes? (b)*
2) *Do you need notes? (b)*
3) *Do your visuals make more sense with notes? (b)*
4) *For how long have you been writing notes with your visuals? (a)*
5) *In what way does your written sketchbook work help others? (b)*
6) *Do you annotate completed drawings or paintings? (a)*
7) *What thought do you give the layout of your notes? (b)*
8) *What consideration do you give the presentation of your notes? (a)*
9) *What do you write your notes with? (a)*
10) *Do you alter your notes? (a)*

I know of no 'codified' rules for asking questions. My questions are worded to obtain information on particular issues, rather than to obtain a desired answer. Nevertheless, these questions fall more or less equally into two distinct classes that incorporate my conceptual framework:

1. **Those that ask about behaviour or facts (a)**
2. **Those that ask about psychological states or attitudes (b)**

(Sudman and Bradborn, 1982)

Sacks (1989) refer to this questionnaire data as *'seeing'*. This ties in with the first class of questions that generate behavioural responses and factual data. Schratz chooses to use words as *'voices'*, to illuminate the importance of people in the social contexts in which educational practices occur (1993, p. 1), represented here by the second class of questions. Seeing and listening, then, seem to be the senses with which we can make some sense. My evaluations of behavioural and psychological factors are based upon the experiences connected to the activities of growing minds: students travelling through the learning tunnel.

Whilst the first class are characteristics of people, things my students have done, and can be seen, I will argue, in opposition to Sudman and Bradborn (1982), that both classes of question are verifiable.

The structure and content of these questions were refined to reduce repetition of answers, irrelevancies and, most importantly, inadvertently pre-designed responses. For instance, the question, 'Do you feel the need to use words with your visuals?' was eliminated from an original list of eleven, because it was asking something I could already see and assess in their sketchbooks. To some extent I knew they needed to use annotation for the benefit of their external examiner. I had already told them that this was an expectation. Furthermore, the question was too similar to Number 3, which, although 'closed' in construction, was asking for more specific information, especially if

I opened it up during the course of the interview. Curiously though, during the analysis of the data at a much later stage of the enquiry, the word 'need' resurfaced among the responses, without further provocation, other than my mention of it in Question Two. This was unexpected, and led to a theme that proved useful in formulating ideas about intention. In fact, a great deal of my understanding resulted from their response to the question I did not ask! The fact that it was *not asked,* and therefore *not led,* is significant. The theme was not therefore engineered in the way that other questions solicited answers. For instance, the last question was changed from 'Do you alter the notes you wish to change and why?' because the word 'notes' seemed to guide the students towards the consideration of words alone. I felt that their understanding of texts might include visual notes too, which would broaden their response and allow me to analyse the position from which they were coming. By substituting 'notes' with 'texts' I felt I could extend their thinking, and this proved to be the case when I compared the pilot results with the main study data.

To use the term 'annotation' at the outset would have seriously limited the investigation, since I could not be sure what the students thought it meant (cf. Griffin, 2000, P. 15). I did not want the students to think that the word was solely an Art and Design concept. The inductive approach was felt to have been the best way of gaining a broader cross section of responses. The results of my IFS research (2000) 'An Investigation into the Concept of Annotation across the Curriculum', showed that the word annotation, although defined variously according to the subject discipline of individual teachers, was terminologically different. Curiously these subject teachers were applying what they thought was an Art and Design criterion to their own local situation, simply because an Art and Design teacher was asking the question. One teacher even asked what annotation meant, as if to seek my own definition before offering a view that subscribed to it. The terminological difference here gave rise to thoughts about how inappropriate the term annotation might be in describing practices for both teachers and students.

The final draft of these specific questions incorporated a general attempt to coax students into revealing genuine thoughts about their annotation (see Question Analysis

Appendix vi). Using the word 'annotation' cautiously at this stage reduced the danger of providing pre-conceived notions about its use. It might be expected that the students would interpret the words and terminology used in the questions as I have, but questioning this assumption forms the basis of my investigation. It is unrealistic to expect interpretations of the same language to be the same, even if providers have been socialised in the same environment as the researcher (Foddy, 1993). In this case, I have been teaching these students for several years; and yet, their perceptions of annotation practice were proving to be different. Such differences are due, in part, to the influences of perceptions and teaching strategies of teachers in other curriculum areas (Griffin, 2000). Other differences result from various cultural understandings. The proof of this revealed itself with answers to the first question about what the word 'notes' means.

The four closed questions, while providing numerical data, would indicate statements about frequencies. My argument is that qualitative material should not be converted into quantitative accounts. The aim of my enquiry is to develop an ideographic body of knowledge in much the same way as Williams does in being able to make *moderatum* generalisations (2000, P. 215). Nevertheless, the additional weight of statistical data is supportive. Whilst some application to appropriate contexts is envisaged, I maintain that **'generalisation should not be emphasised in all research'** (Feagin, Orum and Sjoberg, 1991, p. 439) (Simons, 1980) (Denzin, 1983, p.133), least of all from small samples.

MULTIPLE CROSS-CASE STUDY STRATEGY

The multiple case study strategy enables me, to an extent, to avoid the problem of particularisation. Mine is an 'instrumental' study, to provide insight into an issue where the methods of obtaining knowledge are heuristic, rather than determinative. The problem is to arrange the evidence in such a way as to make it plausible, accessible to subsequent critical assessment, and acceptable to teachers. Cross-case analysis multiplies the data set by the number of single cases. This allows me to consider dynamics, without significant loss of understanding. But more significantly, even though all my descriptions are bound by my particular perspective, thereby representing a particular reality, rather than reproducing one (Hammersley, 1992), by using cross case analysis, I am representing plural instances to build a scenario.

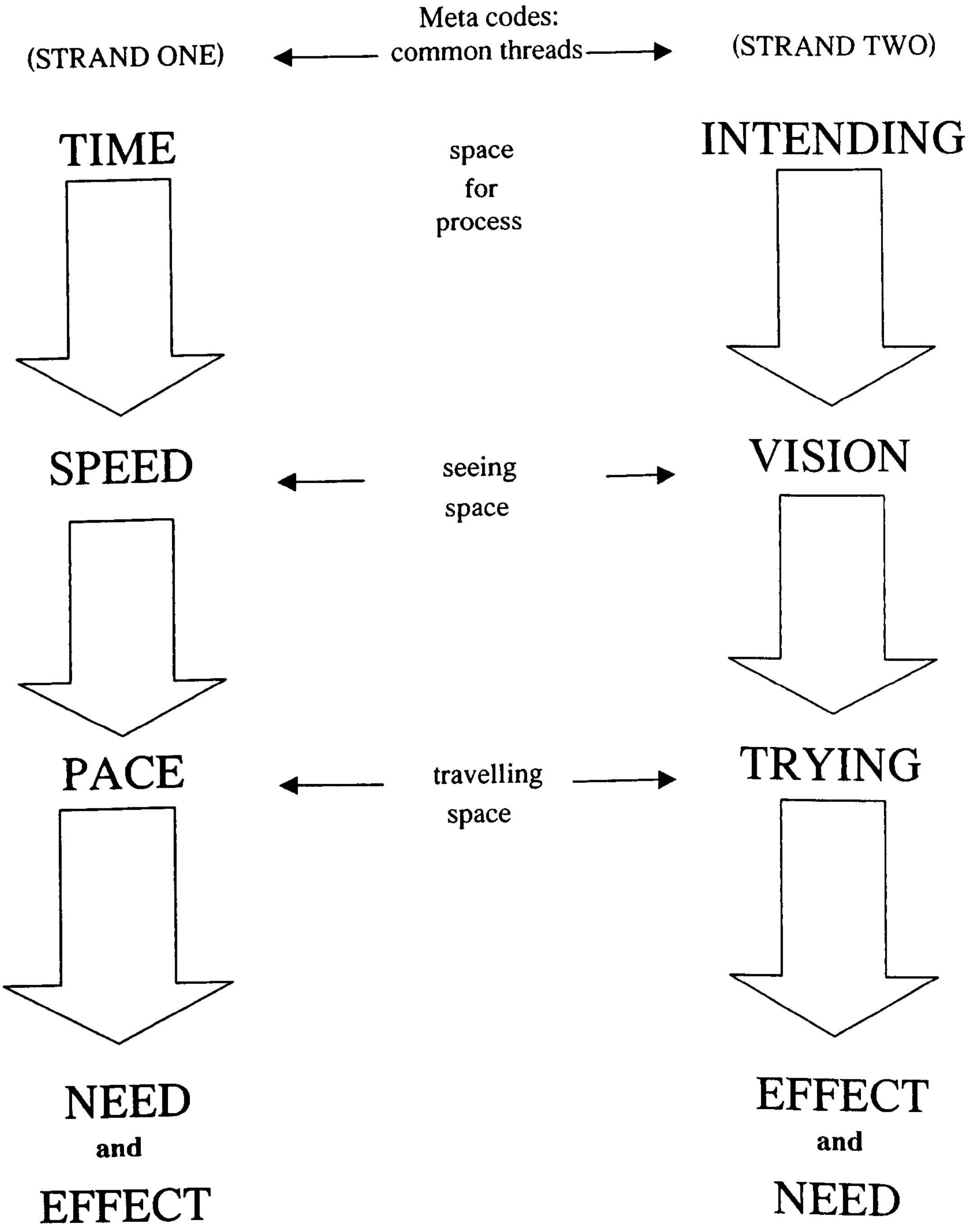
What students say, what they write, and what they actually do in their sketchbooks, must triangulate convincingly to demonstrate credibility. But this poses a problem in that it may be different from what they think. I can only use external evidence to reveal aspects of an internal process, which is why I lay so much emphasis on the primary evidence of the written word and visual image, as objectified data. The question whether students' behaviour is really governed by the ideas they embrace, in the way they would claim is a difficult one and at times paradoxical. It is a curious anomaly, where not everything is neat enough to make sense, or perhaps ought to; but where, nevertheless, an attempt is made to make it do so. In an experiment (post-pilot) recently conducted to test a theory, a student, who had never annotated her work, responded to these very questions quite convincingly, with a theoretical rather than a practical understanding of the usefulness of annotation. I address this issue in Chapter Two under, *The Emphasis on Literacy* (p. 37).

DATA CATEGORIES AND THEIR USE

I focus upon two strands of enquiry: 'strand formation' (Diagram 1, p. 52). These thematic strands of enquiry were raised as a result of a preliminary analysis and data synthesis. They are not independent unrelated lines but are shown to be part of a single fabric. They weave the general 'themes' (Appendix vii) of 'time' (Appendix viii) and 'intention' (Appendix ix) to show how time suggests *speed*, and then a refined consideration of *pace*, as a *need* to create an *effect*. Similarly, the intention strand suggests a *vision*, and then the activity of *trying* to realise an *effect* through a *need*. The meta-themes of 'need' and 'effect' are shown in reverse order for each of the strands, and considered as the inferred aims of the students. They represent issues that are teased from the vocabulary used by the students. The strands are the main lines of enquiry and act as vertical warp threads of a tapestry. Horizontal wefts of subsidiary issues are tying aspects of each strand together, creating a closer weave, and therefore a tighter argument for determining student understanding. Aspects of the changing language used by the students are identified within this. A fabric of lines then binds the fibres of investigations

(Diagram 1)

STRAND FORMATION


Meta codes:
common threads
(STRAND ONE)
(STRAND TWO)
TIME
space
for
process
INTENDING
SPEED
seeing
space
VISION
PACE
travelling
space
TRYING
NEED
and
EFFECT
EFFECT
and
NEED

that follow. However, the providers do not refer directly to the inferred notions of pace and vision that give rise to meta-themes. They are the inferences; the hidden messages I analyse in some detail that come together through the more gossamery threads of the warp and weft model. Both strands will be shown to demonstrate assumptions made by the students that lead to practices taken for granted by them, and by teachers.

I will be examining aspects of semantic and metaphorical content in the data. The analysis of this data will go beyond any specific analytic procedures and techniques for the purpose of exploring potential not realised through classification systems. As Atkinson (1992) points out, one of the disadvantages of the coding schemes used in both interview and text-based analysis is that, because they are based upon given sets of categories, they furnish **"a powerful conceptual grid"** (p. 459), from which it is difficult to escape. Although I use this grid as a helpful tool for organising the data, it also deflects attention away from uncategorised activities too numerous to code without loosing the thread and purpose of my enquiry. Data simplification or reduction (Krippendorf, 1980), for the purpose of producing simple frameworks, is initially made by identifying key activating words and sentences from the transcripts (Appendix ii) to provide the first two coding categories (Miles and Huberman, 1994). These words and sentences are identified and analysed in relation to three fields of meaning: contexts (objectified) established usage (definitional) and implied (inferential):

		WORDS	SENTENCES
1. **OBJECTIFIED (contexts)**	→	(OB-wor)	(OB-sen)
2. **DEFINITIONAL (established)**	→	(DE-wor)	(DE-sen)
3. **INFERENTIAL (implied)**	→	(IN-wor)	(IN-sen)

Relating these *words* to implied contexts forms the inferential sense I am looking for (Strand Formation, Diagram 1, p. 52). Redefining the meaning of words used in sentence contexts will also form the basis of interpretive analysis. Links will be found between the two strands of enquiry to generate other meanings. A comprehensive survey of possibilities will inevitably develop an appreciation of likely intentions.

To give an example from both strands:

EXAMPLE - TIME STRAND

The word 'quick' (OB-wor) + 'time' (DE-wor) gives the inferential theme and word 'pace' (IN-wor) as a meta-theme. The thinking behind this comes from an understanding of what time means to students, and the speed at which their activities travel within it. The variable speed (pace) at which they operate their annotation is a determining factor in understanding what is actually achieved.

EXAMPLE – INTENTION STRAND

From the list of metaphoric allusions identified in the responses of the providers (Appendix x), the word 'act' from the sentence **'They *(words)* act as prompts and reminders needed to develop my work'** (EH, Q.2) coded (OB-sen) to imply 'performance' (IN-wor) raises the issue of 'intention'. Deconstructing and decontextualising the word 'act' explains the reasoning behind this. By analysing the potential of the word 'act', a use is determined but then re-determined in the context of its implied use. It may also be the case that students are not familiar with the definitions of the language they use. Understandings of words varied considerably. Words such as 'final' 'rarely' 'seeing' 'planning' and 'abbreviated' caused particular problems. The questionnaire that followed the interview was designed to test the reliability of this use of language, though not necessarily its officially established use.

Taking the definition of 'intention' as something done; a deed; an action, the process of doing something, through pretence, behaviour intended to deceive or impress, or to operate effectively, are possible outcomes. These take us into the realm of supposing purpose (pp. 8, 33-34, 37-38). Why is it being done and for what audience? When we relate words to the contexts intimated, that is, as representatives to develop work with, we can see that key 'words' (Appendix xi) are acting by exerting energy and influence in translating ideas into action. Performing a part is therefore their function. What they are acting *for, to* or *as,* are questions the issue of 'intention' requires me to ask and investigate. In psychological terms, to represent one's subconscious, desires an action. To act makes preparations for an undertaking since to act is to do (COD, 2001).

Kelle (1995, p. 58) says that, **"codes do not serve primarily as denominators of certain phenomena but as heuristic devises for discovery."** This is what my codes enable me to do. It is my intention to assemble a jigsaw, to find out what image and meaning there is. To do this, I must make connections with the most unlikely pieces of data. Therefore, after simplifying the data I will open it up and interrogate it further, to create the new categories I term *meta,* signifying change in position or condition, in order to provide substance to my conceptual framework. Meaning is expected to multiply, and likely to incorporate, if not the intended meanings, then meanings that account for actions being recorded in sketchbooks. A process of analytic deduction follows to leave a residual that represents this understanding. Once coded I will look at words and phrases as having two contexts: the one from which they were taken, and the **"pool of meaning"** (Marton, 1986, p. 31) to which they belong.

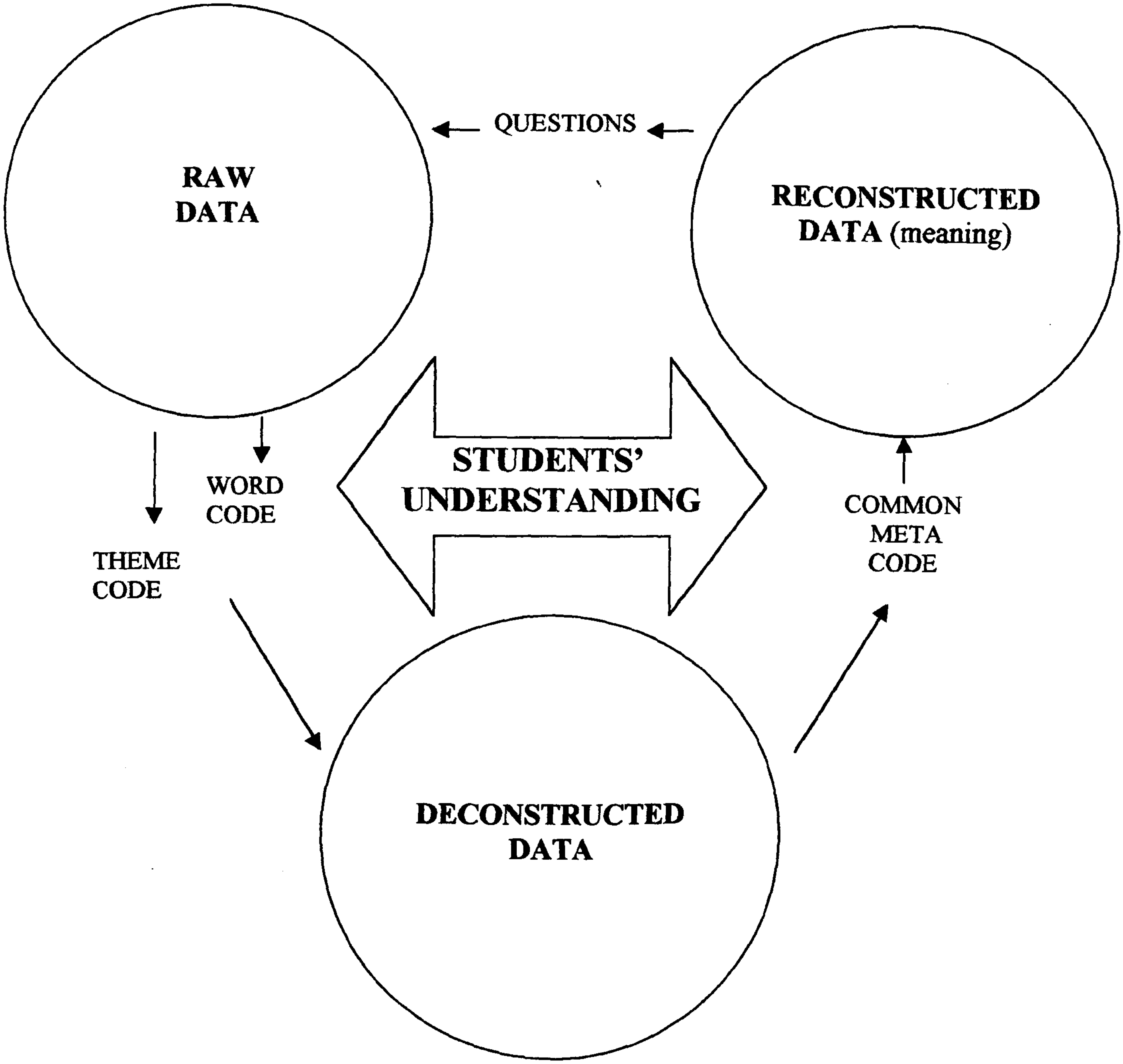
By decontextualising and recontextualising in this way (Tesch, 1990), in effect, deconstructing and then reconstructing the data, I ensure that the meaning is still inherently preserved, yet extended. The Coding Map (Diagram 2, p. 56) shows how periodic checking with my providers ensures reliability at each stage of the interpretation process. As one might dip back into a sketchbook to reference ideas, I dip back into the minds of my students for clarification before reconstructing the data.

I have suggested that words are apt to gather momentum and travel beyond their intended meaning. Whilst I am able to examine what was said in the interviews, looking more closely at what was written over a longer period enables me to study the more carefully selected key words used, to alter or confirm initial statements. This additional category of extended vocabulary adds to the equation. Derrida writes that **'Somehow it is assumed that words get closer to minds'** (1978, p. 704).

(Diagram 2)

ORGANIC CODING MAP

(Visual plan)


QUESTIONS
RAW DATA
RECONSTRUCTED DATA (meaning)
WORD CODE
THEME CODE
STUDENTS' UNDERSTANDING
COMMON META CODE
DECONSTRUCTED DATA

Words, like the photographs of Walker (1993), are not just about the things they portray, as signifiers, but also about the ways in which we make sense of them. What they denote and what they connote is important to differentiate. I am working on the premise that words get closer to previous words. Their accumulation, like sketches, builds a more informed image. Yet I am always reminded of what the bigger image is about:

> **'The subject is more than can be contained in a text, and a text is only a reproduction of what the subject has told us. What the subject tells us itself is something that has been shaped by prior cultural understandings. Most important, language, which is our window into the subject's world (and our world), plays tricks. It displaces the very thing it is supposed to represent, so that what is always given is a trace of other things, not the thing – lived experience – itself'** (Denzin, 1991, p. 68).

Language's reposition of 'reality' is another way of seeing. In an attempt to see this 'lived experience', I am also looking at the change of words to reflect a change of thinking from the first questionnaire to the second one, six months later. But closer than what? How far away from minds are words in such multiple quantities? In the same way, Blocker, in interpreting art, says that **'meaning lies outside the work'** (1990, p. 20), and Sontag writes that what is important is **'effect'** not meaning (1966, p. 21). A great deal is missing from these two statements. On the one hand, Blocker is passing the meaning making to the outsider, that is the reader. On the other, Sontag is suggesting that 'effect' is ultimately what matters, presumably for meaning to be implied, and for any purpose to be realised at all. An 'effect' can have 'meaning' if we are able to attach significance to a thing, as we might with much conceptual art. Yet effect *is* a general sense of meaning. It serves to accomplish something, in order for that something to become effective. It is therefore the text, and its visual 'effects' context in sketchbooks, each redefining the other, which provides me with the closer object of meaning. If we look back at my strand formation (Diagram 1, p. 52) we can see how the words used by the students are generating effects from the 'needs' discussed earlier, and indeed explored further later with the data at hand.

GENERALISATION

Through the design of this study, I suspect that the evidence is strong in reality, and as such, provides a 'natural' basis for generalisation. A single case study, while specific and worthy through its example, is not a generalisation in itself, unless the context is a substantial part of the case. I argue that my context *is*, and that my investigations serve my teaching. Collective studies induce me to apply its findings as a generalisation, especially as the population, from which the providers were selected, was uniform. The assumption is that because its local contextual value is recognised, it is therefore applicable in similar situations, especially if that particular context is a vacuum for teaching. It is important for me to extrapolate from cases to a theory, rather than to generalise from a theory to a wider population, because my practical teaching has laid the foundations for my theoretical thinking and should therefore remain the departure point for subsequent hypotheses (see Chapter 6, p. 133).

ETHICAL CONSIDERATIONS

Few stages of the research sequence posed sources of ethical problems. A prepared outline of intentions and conditions was presented to the providers at the outset. The parents and the providers gave their informed consent (Diener and Crandall, 1978), and the students who took part were offered confidentiality (Kimmel, 1988), (Frankfort-Nachmias and Nachmias, 1992), (Bell, 1999), by having their names changed in the report. However, providers would not have the opportunity to revise statements after completion of the questionnaires. The written questionnaire provided the mechanism for altering anything said at the interview. Moreover, it was my task to examine two states of understanding for comparison, not an evolving one. The Kent Education Authority, the Chairman of the School Governors and the Headteacher of the school granted official permission, for access to the providers. These officials also ensured that accommodation and resources were available. All providers were made aware of the nature of the work, and its possible implications, with respect to possible publication and policy implementation. The authoritative bodies were offered a copy of the final report to read and return within a period of fourteen days. Providers were given the opportunity to make a short written response to any reference they might see as identifying them, for the purpose of improving accuracy and ensuring confidentiality.

Some of the sketchbook material considered useful to the project was not made available, due to the sensitive nature of its content. These tended to be the less institutionalised private sketchbooks created for more personal work at home. Students were reluctant to show such material, which I suspected might have corroborated statements about visual and literary diaries and their uses. These books do not feature in the quantitative accounts mentioned earlier, or in the review of annotated sketchbooks. Although Kirk and Miller (1986) point out that in conducting and assessing qualitative research, the privacy emphasis has usually been laid on veracity rather than on reliability, this aspect was nevertheless eliminated from my investigation due to the unavailability of primary tangible evidence.

The most poignant source of tension was the negotiation of values applied to the data by the providers and by myself. Some disagreement resulted from differing interpretations as to what meaning was intended. Compromise was not an option, because our respective understandings were considered equally important. It was my objective to make this clear throughout the study. Analysing statements that were later retracted by the students was an important aspect of my work, but this not acceptable to them. They wanted me to record their current thinking, which is not an easy thing to do. I observed that new perspectives emerged, especially my own. I was not convinced that what students thought at the end of the report was the same thinking with which they started. I had to remain vigilant for inconsistencies. Demonstrating how their thinking changed during the course of the study led me to believe that subsequent understanding would also change.

Discussion with my providers enabled me to gain full consent for the contents of the final report.

CHAPTER FOUR

FRAGMENTS OF TIME AND THEIR SIGNIFICANCE TO STUDENTS

UNDERSTANDING TIME

Before some evidence of student thinking is examined, I want to discuss the significance of time related activities for students, in order to provide the reader with some idea of its meaning to them.

Time is the indefinite continued progress of existence: events in the past, present and future regarded as a whole. It is used in a linear way, but T. H. White's character Merlyn, in 'The Sword in the Stone' (1939, Ch. 3), feeling he was born at the wrong end of time, thought he had to live backwards, from in front. He never really accepted that time is always moving in one direction. This seems to be an idea to which Kierkegaard referred (1974), who said:

> **"It is perfectly true as philosophers say, that life must be understood backwards. But they forget that other proposition that it must be lived backwards. And if one thinks over that proposition it becomes more and more evident that life can never really be understood in time because at no particular moment can I find the necessary resting place from which to understand it backwards"** (p. 89).

I want to establish the concept of the co-existing perspectives students and teachers have of time, so that my analysis of the data in Chapter Five can take this into account. Time means different things to us in psychological ways, even though its physical properties are constant to us all. Although students design activities within time scales, as submissions for deadlines, their structuring of it is often engineered towards fitting things in at the last minute. Much of the weekly homework I set is done the evening before it is due to be handed in, with the comment, 'Sorry it is wet, but I would have finished it if I had had more time'. The reality is that once a task has been attempted, there is a reluctance to go back to it after this stage. They are ready to move on, eager to see what is round the next corner.

CONCEPTS OF TIME

We expect to observe chronological sequence because we are generally conditioned to respecting its limitations. Our clocks and watches provide us with a management system. We rarely look back at what time has passed, or imagine the clock hands moving in the opposite direction. Deadlines and appointments are always set before we meet them. People, transport, and growth always steer a forward position, and move in one physical direction. The thought of something being behind has associations with the past, of a backward rather than forward state. That the past is 'dead and gone' is a notion we all owe to the conditions society places upon us. There is an expectation that we observe the rules set by our society. Yet they are adhered to in different ways. Salmon writes,

> **'Our preoccupation with time, our sense that it is somehow mysterious – ultimately this may have to do with the fact that psychological time is not chronological time'** (1985, p.20).

This is significant if we question an adult's sense of time as being the same as the perspective of a child or adolescent. We often talk in mixed terms about it, confusing the scientific aspects of its phenomenon with the psychological. The study of a child's conception of time is not simply the psychological analysis of the development of scientific concepts; it is not simply intuitive either (Piaget, 1927, p. 275). However,

> **'At the intuitive level the child judges physical time as if it were inner time i.e. as if it contracted and expanded with the contents of the actions that have to be timed. As a result, he fails to grasp the idea of a homogeneous time, common to all phenomena'** (p.197).

This suggests to us that the child is only aware of his/her own **'lived time (the notion of age and psychological duration)'** (Piaget, 1927, xi). It is a concept I want us to bear in mind when I discuss the justification for it in terms relevant to students in education today, and in particular to the way my students perceive it. Investigating the way students manage time is a theme constantly explored by the way they attempt to divide and organise it. By analysing data, I might see how, through the approaches to sketchbook annotation, students organise their world in their own terms. But before I begin to examine what my students actually say, write and do, I want first to investigate how I think young people are using time. Far from being a separate issue, an investigation of 'time' is an essential aspect of my overall aim. When I see how a student uses a sketchbook, it seems that the whole purpose of the activity going on inside it is to save time. A sketchbook is small and portable, accessible and easy to handle. As a labour saving device for recording, the **'little pocket-book'** is as convenient as it was for Leonardo da Vinci (MaCurdy, 1954, p. 243). It is accessed as easily as a mobile phone. An exploration of its significance to students will enable me to appreciate the foundations upon which assumptions are made by them and teachers alike when dealing with the meanings embodied in the annotation within it. Addressing aspects of time will enable me to achieve my overall research aim, so that this aim makes sense and has meaning. Because of the different orientations of teacher and student with respect to age, aesthetic sensibility, cultural identity, sociological disposition, financial position, political stance, geographical location and others, our perspectives condition our views of time, just as society conditions our use of it. I must be constantly aware of these conditions, appreciate them, and then use them to understand the needs of these 'different' people. Defining time in terms that help to explain the position of students can lead me to investigate ways of using it more productively in my teaching; or, at least for the present, to see how my students are currently using time in their annotated sketchbooks.

TIME AND ORDER

Hawking (1988) describes three 'arrows' of time as a way of ordering our thinking about it. First there is the thermodynamic arrow of time, something that distinguishes the past from the future. Then there is the cosmological arrow of time, the direction of time in which the universe is expanding, rather than contracting. His 'psychological arrow' however, is the direction in which we *feel* time passes. This particular sense of time is what concerns me most of all. Time, for the purpose of the present research, is constant and predictable. It is used to measure what happens in our lives. We take it for granted by saying we 'make time', 'cut time', 'create time', waste, save, manage, and even stop it! But we delude ourselves by thinking we can control it ourselves or with others. For instance, how do we share time, and is this a way of dividing and thereby saving it? Time, although allocated, stops for no one, and will pass relentlessly. *It* can do nothing but lose what is left of itself. Time does not exist if we cannot see it as moving. Each individual has his/her own personal measure of time, that depends upon where they are and how they are moving, the kinetic aspects of time that Piaget talks about. We have our own mechanisms, some well oiled and others rusty. While some run slowly, others whirl quickly and ahead of expectation, ticking at different rates. However, the durability of such mechanisms, including natural organisms, grind to a halt after wear and tear. Whilst they wear, they slow down and the momentum changes. Our perception of time changes therefore as life develops. We become more conscious of what is possibly left and this makes it a more precious commodity for us. We are no longer so carefree about spending it when there is so little left. This is surely an example of the 'quality' time that we all experience when we have moments of focused viewing of important, excitable and happy events we wish could be sustained. We try to 'slow' time down in order to make the most of the events, as if you could kill time without injuring eternity, but they inevitably appear to move beyond recapture in any real experienced sense. Only in memory can it be replayed, and even then in edited and distorted form, because it is reconstructed. This is what students try to do in their sketchbooks since everything they do and conceive of in them is generally chronologically sequenced and consequently follows the 'lived', experienced activity that Piaget talks about.

However, students do not always respect chronological order in their sketchbooks. Some will disrupt the order by tearing out a time slot used to produce a particular piece of work that has relationships with what happened before and after. They do this by erasing, or by physically tearing pages from the book. In some cases, very little of what constitutes experience, represented by what lies between the first and last page, is left. Links are missing to disturb a 'reading', and this renders it deficient. Pages are often left blank, as if to imply a breathing space, a span of time in which nothing seems to happen.

This is different from pages torn out that indicated something, but which are now absent. Blank pages suggest the 'dipping into' approach, where students become indifferent to previous work and its relationship with what is current. They are practitioners first, and assessors second, students rather than educationalists. On the other hand, much is added to the body of the book. Photographs, photocopies, illustrations, tickets, postcards, doodles on scrap bits of paper, and experiments are some of the many things that find space to sit. Although these may be relevant and create visual stimulus, they serve also to bring other time lines into the equation. The order of experiences becomes jumbled, and progression is therefore difficult to identify. The sketchbook almost literally becomes a sketch-*box* of experiences without a sequence of events to tell us something about a narrative. Other students will work alternately from either end of the book, as though searching in haste for the first clear page available, without checking whether it is picking up the thread of the last entry. Consequently the sketchbook is read upside down in parts, and back to front, a reference again to Merlyn, with whom we started this section.

HOW STUDENTS CHANGE TIME

Salmon poses an important question about the constancy of time by asking '**How do people change as time goes on?**' (1985). Bazalgette (1982) attempts to answer this by saying that part of becoming an adult, as a result of progressing through school life, is taking up a pupil role which is constantly open to revision, as judgements about oneself and one's context change over time. In parallel, I ask, how do students change through the course of an ongoing activity? Indeed, How do sketchbooks reflect this change? Salmon outlines three stages of development throughout a lifetime, differentiated by chronological age which, she argues, '**gives a significance to early and late time**'. In other words, our age determines how time is viewed. It seems that the more of it we experience, the more significant it becomes. If we believe we are '**Living in a social context where youth is generally courted and admired, old age, treated with fear and disrespect**' (Salmon, 1985, p.3), then we might regard time as the thief of the youth we all wish to regain. There are surely two changes in perspective that occurs during the development of Salmon's lifetime development. But when do they occur? The points or transitions seem to be important because they represent the stages of time appreciation, acceptance rather than fear, respect rather than disrespect, and the growing awareness of the wisdom that usually accompanies an older age.

For school students, time is seen less comparatively than for middle or later aged people, since the past for them is shorter, and there is less experience for them to relate to their current experiences. The present, for them, seems to be more relevant than the past or future. Whitehead in 'Science and the Modern World' (1985, Ch. 4) said that **'An instant of time without duration is an imaginative logical construction'** and is, perhaps, what young people live for: the moment. They are often prepared to opt for a good thing now, even if they know that a better thing can be obtained later, with at least as much probability (Horwich, 1987). This sort of attitude, known by decision theorists (Nozick, 1993) as 'time preference', may account for their inability to calculate future possibilities, because of its difficulty, or because it is thought of as a waste of their cognitive resources. What represents their past is a progression towards adulthood, something that does not count as real until they are there. What they might want to aspire to is, possibly, currently being experienced as experimental rehearsals for a new age, a preparation for assaulting a peak before descending on the other side. They need their own experiences to build upon, since the time relationships constructed by young children are so largely based on what they hear from adults (Piaget, 1927, ix). They build upon them more often than not with scant regard for the journeys made by their elders. Telling, or even showing them how things should be done, is no substitute for personal endeavour, and so the cycle of tried and tested experience reinvents itself. This is interesting because a division is implied that clearly separates Salmon's young and old.

Marland (1996) argues that since the Plowden Report (CACE, 1967) we have over emphasised the value of the peer group for young people. In so doing, we have so often locked the young into **'the prison of the peer group'** (Alec Dickson's powerful phrase) and denied the young adult interaction. They either forget or disregard the lessons they have had from adults, and search instead, with enquiring minds, for solutions of their own. It is this transition from 'young' to 'older' that occupies my thoughts. What does old mean, and is it something the young want to acquire as soon as they can, as though it were a qualification? Or do they want both status and youth with the energy that comes with it?

THE PACE OF STUDENT TIME

Setting art activity and mental capacity aside, the general physical pace of my students is different to mine. The twenty-five year age gap demonstrates some differences in muscular capacity and physical energy needed to maintain pace with them. I do not want to fall behind them, even though I consider myself in front in other respects. But in some ways, I am slower than they are, and they know it. For instance, my ability to run faster than them on sports day is diminishing. My interest in keeping pace with their pop music charts with its regular bursts of youthful aggression, is also waning. But the notion of a close **'apprenticeship'** to adults (Leach, 1994, p. xv) would appear, on the face of it, as anathema to students. The previous acceptance that the 'teacher knows best' is being challenged, and the competitive element emerges with their own covert measuring devices against which teachers are tested. I am often asked to show my own work for critical appraisal, or perhaps interrogated on controversial issues that might give me away and set me apart. The inexorable approach of decreasing productivity is something to which we do not look forward, but nevertheless we expect to experience at a certain juncture in our lives. However, time is often perceived, by young people, as slow moving transportation to ambitious destinations. It drags for them, in the sense that their patience is short, with attention distracted by what the future holds. The concept of 'old' being synonymous with 'slow', is pushed aside.

Most fictional ideas, representing these destinations, are now readily transferable, in reality, the following day almost, with the technology these same students are helping to create. Kress and Van Leeuwen (2001) explain how meaning is made in our age of digitisation and increasing semiotic fragmentation. They argue that our period of interactive multimedia has transformed the use of language, image, music, sound, texture and gesture to create a state where 'multimodality' now surrounds us. They are the tools with which to create things. We also use it extensively to support our arguments as a research tool. It actually conditions my own methodological approach to analysing the circumstances surrounding the practice and understanding of annotation and the methods used to collect data with which to analyse that understanding. I resort to drawing upon references to all sorts of sensory perception forms to qualify an argument. Students too, will muster these same eclectic references to win points.

The young prefer the idea of time trials, warps, timelessness, and time-out, while shunning time-and-motion schedules, time sheets, and timetables. Fast food and fast transport are characteristics of not wanting to stop to take moments in, moments that give some sense of duration. The obsession with snack bars and motor racing, instead of health and safety issues, appears high on their agenda of priorities. Fast money with lottery wins and scratch-card hopefulness, generates states of excitement and immediacy that a more prolonged savings plan fails to provide. These multimodal life style activities influence their approaches to educational practice. The knock-on effect has been for them to seek condensed modules of education, in order to get somewhere else.

Student preoccupation with fast tracking schemes and for early examination entry, condensed driving programmes, and Duke of Edinburgh Award programmes, attest the growth of private tuition for getting somewhere fast. The notion of **'Vanishing Childhoods'** (TES, Opinion, October 19, 2001) appears to result from a combination of early examination entries for violinists and mathematicians. Private tutoring for children has long been routine in 11-plus enclaves such as Kent where "from crammer to grammar" is a commonly heard mantra. This suggests that parts of lives need to be cut out because they are troublesome hurdles that take away parts of 'prime-time' activities.

These accelerated learning schemes are more often about 'learning how to learn' (Novak and Gowin, 1984) or rather, about learning how to make learning more likely, since learning how to learn seems related to the conditions of learning. The cycle starts by attending to the physical, environmental and social factors in learning. So much is dependent upon what the student is learning with, where, and for what, that it seems likely that students will respond differently under variable conditions. This makes it difficult to track progress. But the term 'accelerated learning' can be misleading. For instance, the map-wise method devised by Caviglioni and Harris (2000), which claims to accelerate learning, is not for specific groups of learners, nor for a given age range, nor for a category of perceived ability. It is not about doing the same things faster, it is not about fast-tracking or about hot-housing either. It is a considered, generic approach to learning based on research drawn from disparate disciplines and tested with different age groups and different ability levels, in very different circumstances. As such, the map-wise method can be adapted and applied to very different challenges across the curriculum. It attempts to pull together new and innovative thinking about learning in a way that annotation attempts to create the holistic vision discussed earlier, in Chapter Two.

Such activities are often prompted by rivalry. An element of peer competition must also play a part in accounting for the eagerness of students to get somewhere fast, and often first. Many of them vie for position, and they do not like to be left out, or to feel that they are behind their peer group (Marland, 1996)). Their performance is constantly measured against group norms for social and educational inclusion, or exclusion (DfEE, 1999). Such customary behaviour determines success or failure in social rather than academic terms, and any dare, bold initiative, or opportune prank, may represent an advantage as they jostle for position. But to be at the head, one generally has to push and overtake at speed. Furthermore, that anxious pace must be maintained, if inclusion is to be guaranteed, and it is this particular competitor who sets the pace for others to match.

This fast forwarding mechanism, for advancing rapidly, appears to be a pace set by technological change, as a breath of wind or fire by which we are all carried and subsumed. Fast questions, and fast answers, situation response rates conditioned by a need to impress, are driving forces that reduce the fear of losing out on social interaction. Communication needs to be swift and easy, and is prioritised above expense. Ask a child when he or she last used a stamp to send information, and the answer may reveal something about why time is being condensed by them. If they seem to live for the present, without investing and insuring for the future it is because their concept of time is not so acute as to appreciate the values of pace. Time has disappeared in one sense with the idea that waiting for replies has disappeared. The introduction of face to face third generation mobile phone conferencing, enabling real time video chats, negates the use of texting.

Some young people want to jump rather than pull, crawl or slide into their futures. They are moving so fast, they almost live the future. Manufactured pop groups like 'Here Say' zoom into focus, without time honoured experience, as do child actors like Jamie Bell ('Billy Elliott') Daniel Radcliffe ('Harry Potter, The Philosopher's Stone') and Nicholas Hoult ('About a Boy') who now find their youth curtailed by fame. It is an impetuous quality of youth that things must be done now. Later is too late, because something else is going to take its place. Such a degree of confidence is an admirable trait of youth. It is interesting, given that 'effort' and 'awareness' are essential aspects of creativity, that impulsive behaviour does not in fact reduce creativity. Another characteristic of youth is the quick decision-making strategy they tend to employ, with fewer reservations about the consequences of their actions. They are resilient enough to cope with mistakes and change. They do not seem to concern themselves with what is and what is not important, but try everything, in order to find out. To be selective means risking missed opportunities. This may account for their ability to simultaneously process multi-sensory information in short periods of time. They have to make decisions quickly, because so much is happening in their multimodal world. Recent research by Flynn (2001), an authority on intelligence quotient, says he has found an "exceptional and unappreciated" rise in IQ's. He has demonstrated that we are generally brighter than our parents, but are outwitted by our children. He suggests that the complexities of modern life are stimulating the young.

But the need for students to do something is usually imposed upon them by convention. For instance, we need them to do their homework because we think they will do better against our criteria for success as a result. However, whilst acknowledging and subscribing to this imposition, they do not have the experience or vision to fully appreciate and accept it. They therefore prioritise 'needs', with only varying degrees of trust in what we say is good for them in the long run. This long run is sometimes worth waiting for, but they are not always convinced. They see adulthood as something to move towards, because they can see such dividends being enjoyed by elders who have bided their time with controlled productivity measures. To achieve this status, with premature demands for equality without going through the motions that transition usually dictates, requires patience, demanding calm endurance of hardship, tolerant perseverance, or forbearance. This capacity for self-possessed waiting is in the process of being learnt. To students, ageing is a process of change tending towards certain states when time ceases to flow once these states have been attained. This is why children equate ageing with growing up (Piaget, 1927). When growing stops, time apparently ceases to operate. Their conception is reminiscent of the ancient Greek idea of 'becoming'. Wanting to govern their own time scales, by staying out late and sleeping in late, wearing make-up, claiming rights for consuming alcohol, tobacco, and personal relationships, indicates a yearning for maturity status. Salmon offers an observation that may help to explain why students live the way they do in their time:

> **'A major aspect of the institution of school is that it separates the lives of children and adolescents from the lives of older people. It means that the young spend the major part of their waking hours in contexts that are different from those in which adults are living. As a result, schools represent a major disjunction between the lives of adults and children – a disjunction in day-to-day experience, in social relationships and in status'** (1985, p.25).

Mezzinow (1983) sees learning as a process of adjusting and acclimatising to the world and to some extent Salmon is saying that the disjunction between adolescents and older people created by the institutional fence is too high. Perhaps the titles of student and teacher are too distinct. As an undergraduate, I once asked a tutor of mine if he learnt anything from his tutees. His negative answer was categorical and this surprised me. My assumption was that we were all each other's teachers. It is only the *balance* of what is taught and learnt from each other that dicides who wears which hat.

There is almost an expectation that, with the label of 'school-child' or 'student', they respond and behave differently. It provides them with a license to operate in less responsible, or at least more risky and experimental, ways than a mature adult would generally dare. We are often telling them to "be their age", yet, more interestingly, we often tell them to "*act* their age", half expecting them to perform in stereotypical ways. Yet they too expect their words to act (see Chapter 3, pp. 55/56). They use metaphor and simile to graft other meanings to the literal one otherwise described. One student says her written words **'act as prompts'** to help develop her work. This social positioning of students can in part explain their attitude to the social system of schooling and the time set aside for this period of compulsory education. As a result, their perceived notion of time could have a bearing on the specified **'Fifteen thousand hours'** spent at school (Rutter, 1979). The thought that institutions limit the capacity for students to sit back and consider the passage of time in their own way, provokes the notion that we present them with too much to do in the time we specify they should do it. A new study (Belton, 2001) suggests that children need "boredom time" – periods spent unsupervised and unoccupied by props such as television and computer games - and that this particular kind of time makes a significant contribution to a child's development. The culture of speed, ease, constant activity, instant gratification and sophisticated entertainment that has become the norm has no doubt lowered the tolerance for undesignated moments.

A recent example of this tendency is the introduction of the AS examination system for Year 12 students. In Year 12, students are expected to follow modular courses that are examinable at the end of that course, before progression to the full A2 Advanced Level. These students receive a heavy workload during this period, after completing GCSE's the previous year and with the prospect of taking another public examination the following year. Three years of public examinations, governed and organised by educational pacemakers who set the speed at which students perform, are by no means an easy undertaking. The exhausted state of students, induced by constantly having to cope with current coursework demands, restricts their ability to look back, or to work at their own pace. Another student writes that **'I don't usually need to remember, because once we do the work we (or I) tend to forget about it; the constant flow of**

work means past work is quickly forgotten'. It follows from my argument that, even though the organisers of the institution are setting the pace for students, it is a pace that is at variance with their own life styles and current needs. There seems to be a discrepancy between the need of institutions, in turn run by elders, for students to learn in the fast lane and the need, but not necessarily the capacity, of students to learn at their own speed.

Only in marking the passage of time and reflecting on it, might we claim a hold on reality (Salmon, 1985). It is reassuring to be able to count time and to know that the same units will be there tomorrow. Most of us wear watches as calendars with which to plot our activities, rather than seeing them as reminders of passing moments. Some students even set their watches to read five or ten minutes hence, as if to wish they were ahead of themselves. This divorces them from the present world and projects them into a future from where they look back with minutes in hand to calculate what might be, just as White's character does. This psychological delusion provides the security for the student in thinking, rather than knowing, that they are ahead of time, and therefore early. It is a complicated way of managing time, but actually works for those who persevere with the system. One of my students always catches her morning bus this way, successfully forgetting that she is living in borrowed, extended time. It appears that it is much more useful to do something with a period of time, than merely observe its passing.

Learning is the means by which people come to perceive, interpret, criticise and transform the worlds in which they live (Mezzinow, 1983). The co-existence of different time perspectives requires a collaboration of student and teacher, notwithstanding the degrees of tension existing between them. These points of tension are investigated throughout this thesis. They are about perceptions, and how I might order an analysis of them in the following chapter.

CHAPTER FIVE

DATA ANALYSIS:

Aspects of language in student annotation

The following data analysis provides evidence to support the validity of what my students say, write, and sketch, as a reflection of what they understand. My objective is to systematically deconstruct and then reconstruct the meaning I find in student responses to their annotation practice. The aim is to find the relevance of meaning in relation to the form of language used, and then in relation to the context within which it is used. Meaning can then be attributed to what is understood about how the language and context is viewed together. However, whilst this attribution of meaning is initially formulated by me, from outside the students frames of reference, the combination of this, and of the terminology and context selected by the student, is likely to indicate a deeper insight into their understanding and intended meanings. It is important for me to use and value the students' own words as a basis for validating outcomes. Similarly, examples of annotated sketchbook sheets are reproduced actual size.

WHERE STUDENTS POSITION THEMSELVES

To begin with, I want to examine some references to where students position themselves in relation to time and the data I have collected. This will indicate what perspective they have on what they have done, what they are currently doing and what they intend to do. Although all the students in my sample clearly support the value of annotation, when asked if they need notes (see Appendix v, Q. 2), it subsequently becomes clear from the data that some students are raising questions concerning the validity of sketchbook annotation. Valerie thinks that **'you can do without one of them'** (Q.3, p.163), implying that each mode of representation alone can successfully achieve what they both set out to do, and that there is no need to use both. She writes notes **'because we were told to'** (Q.4, p.163) and that she does not **'personally feel the need for notes'** (Q.5, p.164). Her feeling is that the practice has not yet proved itself. She is sceptical of its value and almost suffers a tension between a state of not really knowing what her annotation is for, and her knowledge of the urge that some students feel to practise it. It follows, then, that some examination is required of the questions these students have posed surrounding the purpose, and thereafter the importance, of annotation.

The thrust of my two strands of enquiry (Methodology Chapter, Diagram 1, p. 52) considers the significance of time and intention as providing the driving motivation for some annotation. Their interrelationship is considered, and shown to produce a momentum for developing the use of annotation. Analysis of the data representing the period of time allocated for the study will show the extent to which perceptions have changed to influence practice.

BELONGING IN TIME

There is a need to locate a preliminary significance of annotation as a foundation stone to establish this purpose. The statement **'Its value belongs to the time I had written it'** (Harriet Q.8, p.167) serves to pinpoint such a significance. This is not necessarily the same for sketching. The words that are constructed to form a particular meaning are not generally changed (all responses to Q. 10 indicate this), and so the meaning remains. They may be **'extended'** (Valerie), or **'added'** (Samantha) but not modified except during the original writing process (Elizabeth). Yet a sketch can be developed over time in the way that it can be revisited and worked on some time later, not to change the meaning, but to enhance it. Very often, because of the nature of the sketchbook as **'a personal visual memory bank that can be used as a resource for collecting and developing ideas'** (Robinson, 1995, p.14), students go back and dip into the book and the visual ideas contained within it. They do so either to *find* a resource to use for other purposes, or to *develop* the original idea. The multi-modal aspect of the creation and collection of experiences, reflected in the experimentation with media, subject matter, and technique, is an invitation to store and explore, the reversal of Robinson's **'Explore and Store'** (1995). But because the layout of the sketchbook encourages a chronological sequencing and reading of events, through the consecutive turning of pages, we might mistakenly assume that a narrative remains intact. Robinson's first statement therefore, may not always be recognised for what it is. The context for the piece may be re-evaluated to form another meaning for students. As students, they are exploring and storing, but as a teacher, I am encouraging them to store and explore.

In much the same way as Howard Hodgkin says he produces late twentieth century paintings, Harriet is telling us that her words were written in the past and consequently belong to that era, which is not directly part of what is happening now, or what may happen in the future. However, over time, they are still relevant as sequential components. For instance, it would not be possible for Hodgkin to produce the kind of work he does today without having done yesterday's paintings. The former gives rise to the latter. Ideas cannot be torn out of their context, as they might be torn out of a sketchbook. The relation between them is an internal one, where ideas breed ideas. The significance of some pictorial iconography in the paintings of Van Eyke, Poussin, and Rembrandt, for example, does the same thing; and consequently, over time, eludes and mystifies our modern consciousness (Berger, 1972), because we are no longer familiar with the conventions for encoding its meaning. These are often forgotten because they have gone unrecorded in any recognisable and intelligible form. Consequently they are lost to us. We are left to make the sort of assumptions that make sense to us now, regardless of the sense that created them.

If we look at works such as Sam Taylor-Wood's short film '*Pieta*' (White Cube Gallery, January, 2002), and try to get to grips with the spiritual element in contemporary art, we should be able to accept that there is new meaning extracted from old. In this work, Taylor-Wood films herself seated on a steep flight of steps, cradling in her lap the actor Robert Downey. The film is without sound, and there is virtually no movement, yet the compelling heavy bodyweight on her splayed legs becomes increasingly significant over the period of about two minutes that it takes to view the film, before it reruns. The full meaning of Pieta can only be understood by referring back to Michelangelo's Pieta, in St Peter's, Rome. Taylor-Wood wears a white blouse, while Downey wears only a pair of trousers, belonging to our time. These people are of the same age too, and both very much alive, in order to demonstrate a struggle rather than the acceptance and resignation of Michelangelo's work. Downey is not seen as a dead weight, anymore than

Michelangelo's Christ was to the Virgin Mary, but is partially animated. There is no pretence that these two characters are anyone other than themselves, and this takes the couple away from the context of the Virgin Mary and Christ, and into a more relevant one for us. The scene is appropriated to twist the historical meaning we all recognise. This is central to contemporary art practice and to postmodern theory. It is not a retelling in modern terms, but an insight into what it is like to be human. Knowing who these people are is a crucial component in coming to terms with the film. We look upon them in a different way to how we look upon the story of Christ and his martyrdom. A single sculpture, painting or a photograph has no beginning, middle and end. Film is time-based; it starts and stops, just like a human life. Seen as a sequence, the narrative of film, sketchbooks and written texts direct us towards a view. The idea of 'new meaning from old' is a linear one, dependent upon knowing the meaning of old.

Harriet also seems aware that her education is about progress, that it represents an onward movement towards a destination, a new meaning. Her eagerness to advance without looking back and re-staging seems as purposeful as it is for Taylor-Wood. Valerie too does not look back, but only because she did not have time to since '**once we do work we (or I) tend to forget about it. The constant flow of work means past work is quickly forgotten**' (Q.5, p.164). On the other hand, Samantha writes consciously '**in order to remember things**' (Q.2, p. 153). The personal construct theory offered in these examples is the relevance of early learning for later learning. Yet we can differentiate between Valerie's accumulation of experience and the assimilation and integration aspects of the term 'flow'. Flux and fluidity seem different from a sequential flow, like the development of process; yet, they are, nevertheless, important states to consider. The terms 'flux' and 'fluidity' represent the uneven states of Samantha's sketching since her visual images are for looking at in recalling part remembrances she can change and rework. Because a lot of their original meaning is not fixed, and because it is possibly lost, it is as though they are now fair game for change. This makes her storage of material fluid and vulnerable to adaptation for new purposes. Elizabeth annotates because it helps her to '**remember why**' (Q. 2, p. 160), as if the words provide the rationale for the sketch. Harriet makes a conscious decision to leave the past alone, and allows it to sleep undisturbed. This may be one reason why in her diaries she writes illegibly, often unable herself to read what she has written. It is buried in, and with, the past. Its meaning is personal, concealed, though not lost, to the period in which it served. It is perhaps a past she wants to escape from, and to forget, as a rehearsal for more personally relevant thinking.

Attempting to justify indecipherable text may be a way of excusing Harriet's difficulties. It appears that her sketchbook notes are, in fact, legible. To ensure validation might have been a motive for this clarity, despite her need to say she scrawls. This suggests that she prefers to write in order to satisfy her current state of being, and this state of being changes with every mark made. As her sketches realise evolving conditions, so too does her annotation. It is the process, therefore, and not the end result, that seems to matter. This is why Taylor-Wood's animated example is important. Even a sketch is hardly ever considered complete in a finished sense. It is a certain stage in the process of creating a reality. The motive behind writing the way Harriet annotates has greater importance than any subsequent rationale based on hypothetical credibility. What seems to induce her to annotate is a subconscious urge. And it is to this concept that I now turn, to identify student needs.

THE URGE TO ANNOTATE

For some students there is a compulsion to write. Elizabeth often fills A4 pages of her sketchbook with nothing but notes (see figure 2). She possesses a writing facility equal to her ability to communicate visually through Art and Design practices in graphical terms.

(Figure 2)

A sheet of notes without visual images (Elizabeth).

PROJECT THOUGHT PROCESS

Arms, backs + necks was prev. project ∴ I have decided to work with figures for this one.

↓

I have done lots of lifedrawing ∴ use it

↓

Egon Schiele - like his figure work. 'Sketchy' paint. Dark outlines. Particularly like 'The Embrace'.

↓

Studying his work + experimenting with media. Like perspex/acetate work - can utilise see-through surface within piece.

↓

Selecting lifedrawings + deciding on composition with 2 (or maybe more) figures 'interacting' in some way. Pos. use figures by Lucian Freud as well.

↓

Draw up final composition + paint. Size? Big landscape suits the composition I chose. Have decided not to use the perspex for several reasons:

a) cannot find it in suitable size (ie its wide enough but not tall enough).

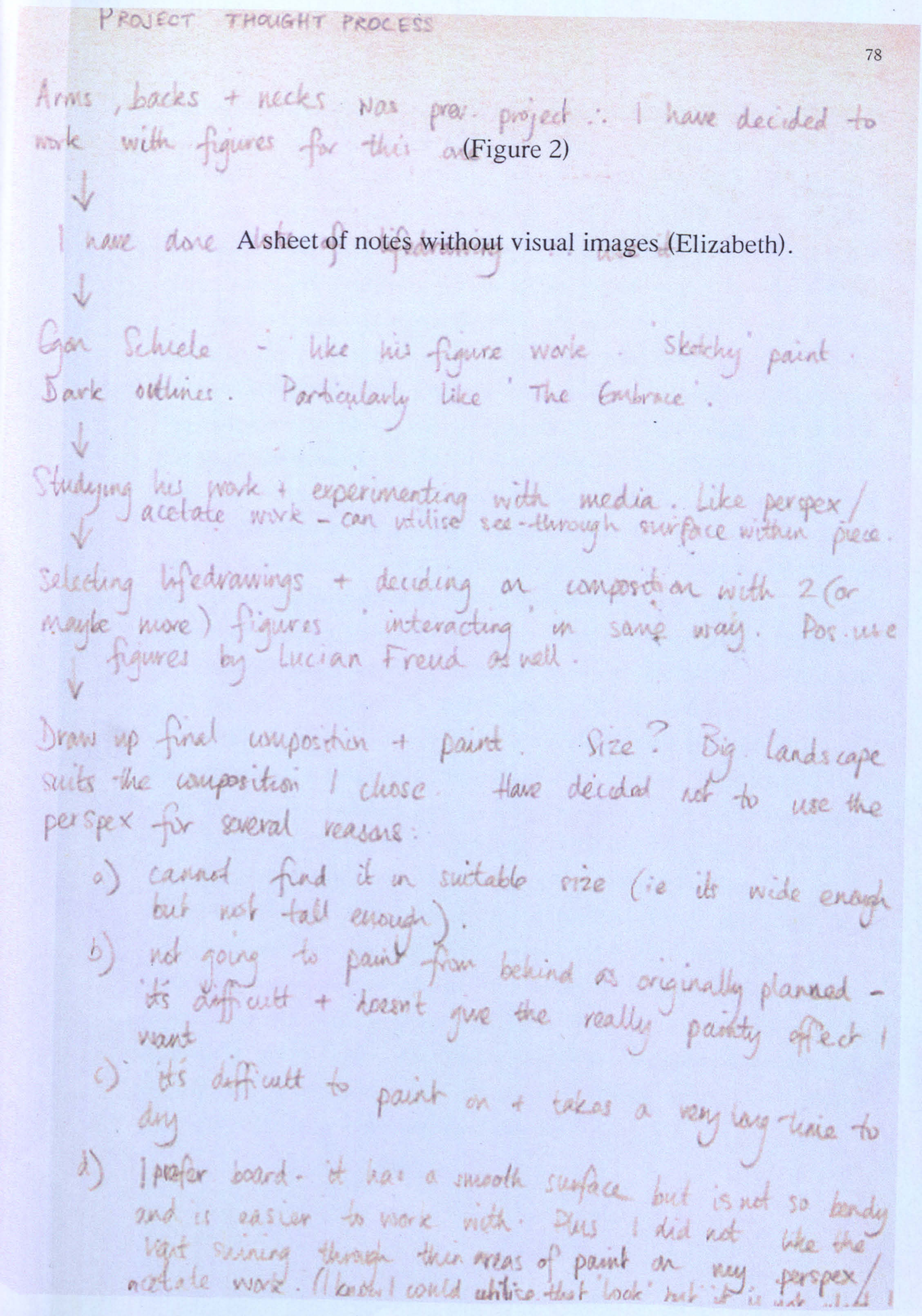
b) not going to paint from behind as originally planned - it's difficult + doesn't give the really painty effect I want

c) it's difficult to paint on + takes a very long time to dry

d) I prefer board - it has a smooth surface but is not so bendy and is easier to work with. Plus I did not like the light shining through thin areas of paint on my perspex/acetate work. (I know I could utilise that 'look' but it is

(Figure 2)

A sheet of notes without visual images (Elizabeth).



PROJECT THOUGHT PROCESS

Arms, backs + necks was prev. project ∴ I have decided to work with figures for this [illegible]

↓

I have done [illegible] of lifedrawing ∴ [illegible]

↓

Egon Schiele - like his figure work. 'Sketchy' paint. Dark outlines. Particularly like 'The Embrace'.

↓

Studying his work + experimenting with media. Like perspex/acetate work - can utilise see-through surface within piece.

↓

Selecting lifedrawings + deciding on composition with 2 (or maybe more) figures 'interacting' in some way. Pos. use figures by Lucian Freud as well.

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Draw up final composition + paint. Size? Big landscape suits the composition I chose. Have decided not to use the perspex for several reasons:

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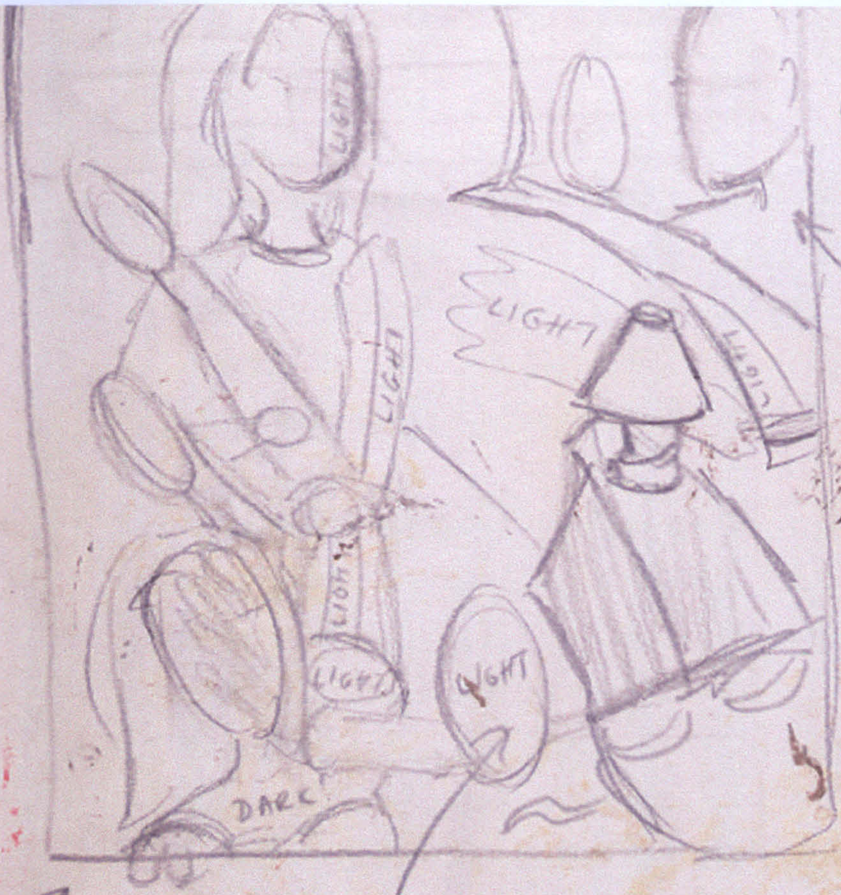
d) I prefer board - it has a smooth surface but is not so bendy and is easier to work with. Plus I did not like the light shining through thin areas of paint on my perspex/acetate work. (I know I could utilise that 'look' but it

These two activities are often finely balanced, where, as many marks belong to written as to visual sketches (see figure 3). The annotation, perhaps much reduced in actual mark making quantity, is often of a size that creates a visual imbalance. Although much annotation found in sketchbooks is a result of being introduced by teachers, much the same can be said of the sketchbook format those teachers also introduced. Fewer students would use sketchbooks without the practice having been introduced at Key Stage Two of the National Curriculum (DfEE, 1999, p. 18). In my institution, 92% of all KS3 pupils, from 49 feeder schools, had used a sketchbook prior to arriving in Year 7. Yet Taylor and Taylor (1990) found that it was possible for a pupil to reach the sixth form without ever having kept a sketchbook. Several school delegates who attended the 'Key-stage' conference on 'Making the Most of Sketchbooks' (2002), claimed not to be using sketchbooks at all. There are also sketchbook practices in education without evidence of annotation. But methods of communicating vary as much as the methods used to organise time. Conventions such as keeping sketchbooks are frequently not respected because particular needs are not satisfied by uniform adherence to what is expected or suggested. Maverick tendencies draw attention to unique practitioners who have something special to offer our understanding of what influences a student's work, where the terms INTENDING, TRYING, SEEING and VISION are looking for articulation in visual and or written terms. Individual and sets of individual case studies tend to expose these peculiarities (Hyde-Wright and Cheesman, 1990) (Kets de Vries, 1990). The 'urge' does not appear to feature until the more recent period when we begin to see the growing reference to 'literacy' in the arts (SCAA, 1997), and across the whole curriculum (QCA, 2001), this emphasis beginning to make an impression on NC programmes of study, GCSE and A level coursework. Post 16 Key Skills Units (www.qca.org.uk) are also influencing and making some contribution to the communication efficiencies of students. These influences prompt a reaction that causes a change in the way sketchbooks are used, similar to the way calculators changed the mathematical processing of numbers for students where multiplication tables learned by rote no longer become the norm, and where word processing changes the way students engage, by reducing the former practice of scripting.

(Figure 3)

Example sketchbook sheet of balanced marks of visual image and written text (Harriet).

FINAL POSITIONING OF COMPOSITION

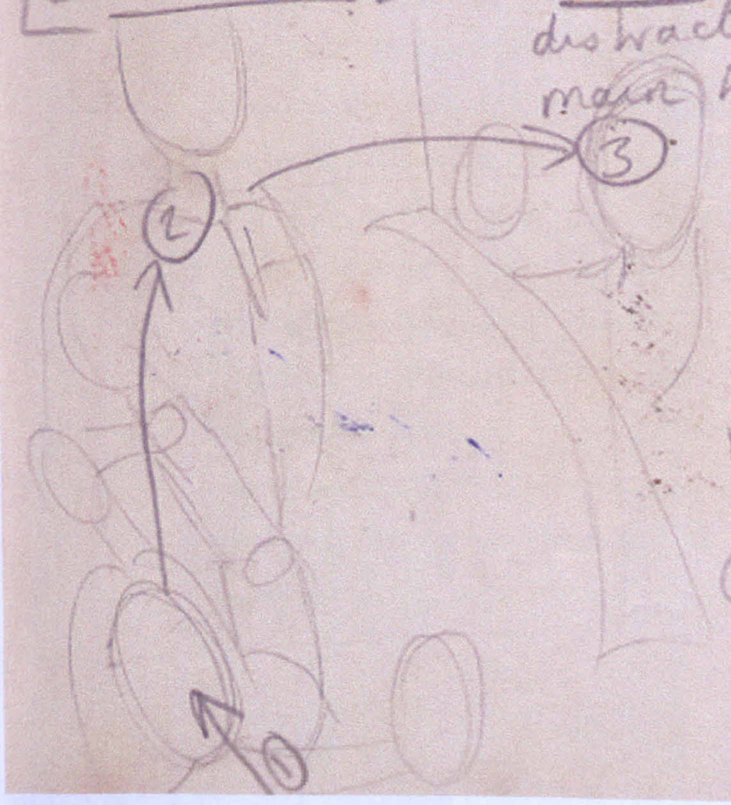

LIGHT
LIGHT
LIGHT
LIGHT
LIGHT
LIGHT
LIGHT
LIGHT
DARK

Mirror image of standing girls face but not detailed & painted in blacks, greys & whites causing it to appear deformed & unknown being.

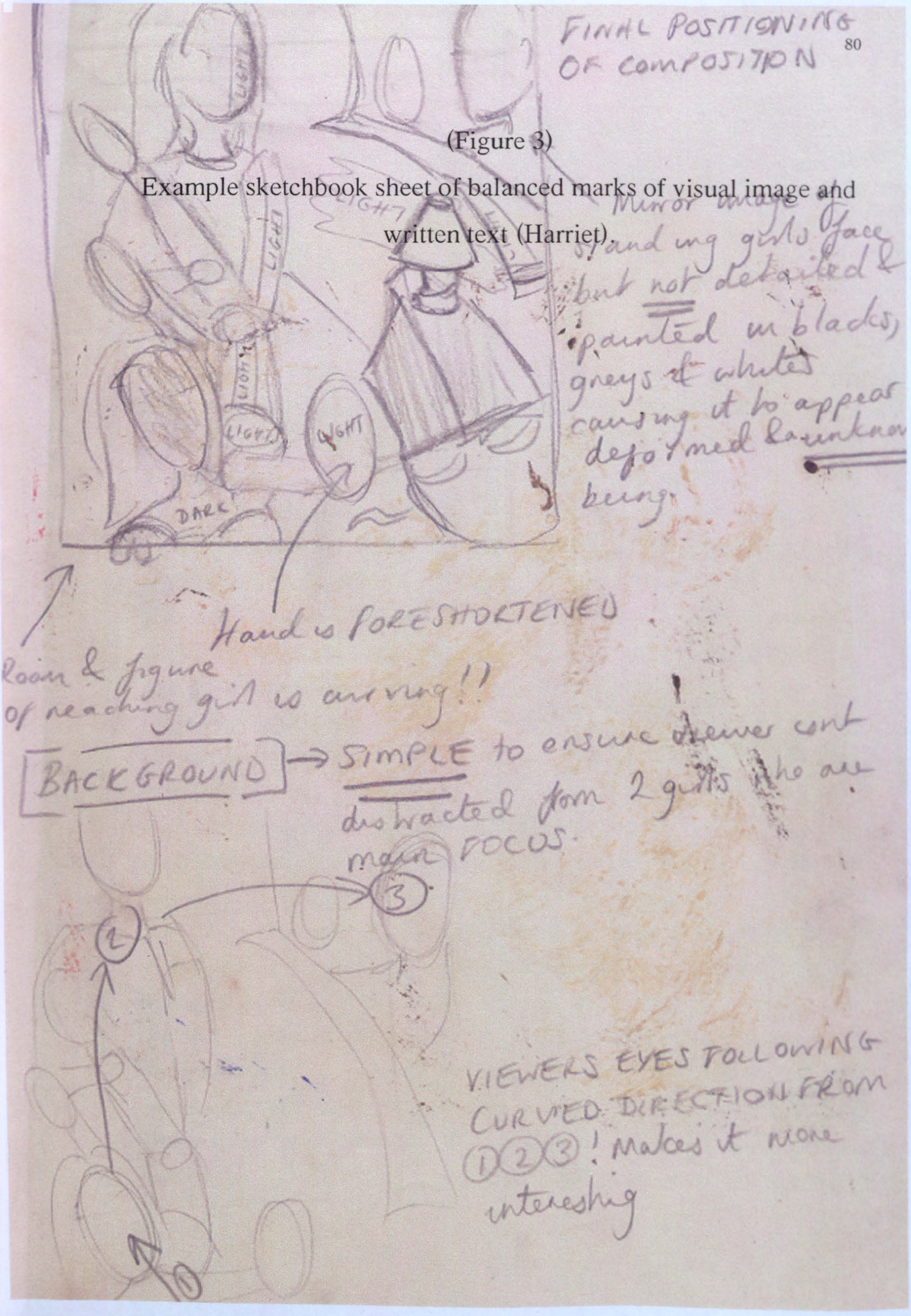
Hand is FORESHORTENED

Room & figure of reaching girl is curving!!

BACKGROUND → SIMPLE to ensure viewer cont distracted from 2 girls who are main FOCUS.



VIEWERS EYES FOLLOWING CURVED DIRECTION FROM ①②③! Makes it more interesting


FINAL POSITIONING OF COMPOSITION
LIGHT
LIGHT
LIGHT
LIGHT
LIGHT
LIGHT
DARK
Mirror image of standing girls face but not detailed & painted in blacks, greys & whites causing it to appear deformed & unknown being.
Hand is FORESHORTENED.
Room & figure of reaching girl is curving!!
BACKGROUND → SIMPLE to ensure viewer isn't distracted from 2 girls who are main FOCUS.
③
②
①
VIEWERS EYES FOLLOWING CURVED DIRECTION FROM ①②③! Makes it more interesting

(Figure 3)

Example sketchbook sheet of balanced marks of visual image and written text (Harriet).

We can see from the strand formation (Methodology, Diagram 1, p. 52) that the junction where my two strands of enquiry begin to come together is represented by 'needs'. The needs of the students are many and more specific than the ones outlined above relating to youth. They are about impulses to sketch, imagine, remember, communicate, and foresee with optimism about realising potential.

Although there appears to be no intention deliberately to obscure the meaning behind the words students use, there are, nevertheless, curious anomalies. Because Harriet writes in response to laying out her notes that **'I might add a couple of cryptic words'** (Q.7, p.167), she raises a suspicion that she is teasing her readers, as one teases viewers with the creation of suggestive imagery. I am discussing the needs of both parties here. The concept of conversation-like interaction in a painting where colours and forms seem to be 'talking' to each other through an aesthetic resonance parallels that of Harriet's. Her words are not merely talking *to,* but talking *with,* her audience. There is a resonance between what her words might be saying, and what the reader questions, from states of confusion. She recognises the effect on people of not being able to read what they might think of as important information. Like cleaning and then recognising a signature on an old painting, or unearthing a rusting coin, the urge to make sense of partial information is tantalising. Leaving something for the audience to complete invites their participation in the same way that Caravaggio does in his 'Supper at Emmaus', where his bowl of fruit is precariously positioned on the edge of the table. We feel the need to push it back, if we can. The painting therefore engages the viewer. Many contemporary artists work with a view to tormenting their public by offering a glimpse, or promise, of what is essentially unobtainable. The reality of Chuck Close's photo realist painting is also an illusion because it is not tangible, despite the two-dimensional attempts to make it so through that codification of aberration peculiar to the camera. Jeff Koons also raises problems about both realism and representation, without offering answers to them. He uses realist tropes for largely polemical ends. That is, he is not interested in realist representation for its own sake, but as an efficient means of making an ideological point, not altogether unlike Harriet's. His photographic compositions contain blatantly artificial settings to encourage us to feel that what we are seeing cannot in fact be described as ‘real life’. Though realist in one sense, the work undermines the notion of realism at every turn. The question marks behind riddles and paradoxes left by other artists such as Paula Rego bare witness to the need for them to interact with other people, without making physical contact of any kind. They are enigmas seen as gaps, like questionnaires for people to fill in. These gaps sometimes surround fragments of information so scant as to avoid logic or comprehension to all but the most imaginative or informed insiders of art language. Like fragments of music, images, stories, historical or forensic evidence, we have pieces of a jigsaw to fit together. But what do we make of a detached, isolated and incomplete part of a whole story?

A paradox of postmodernism, and perhaps its primary virtue, is that its ambivalence too is deliberate. The notion of truth is replaced with that of purposeful uncertainty. The postmodern visual image represents a tension between high suggestibility, and thorough ambiguity; a tension referred to earlier as ‘riddle’. The postmodern notion of art as ‘text’ signifies the instability of the image as ‘sign’, that is, as a visual indicator that possesses only one meaning. The ‘sign’ as used in semiotics invite not only denotative readings, but also connotation. We often seek and become satisfied with more than one meaning.

The contents of Harriet’s primary messages are essentially unobtainable, because we are deliberately led elsewhere. Her need is to delight in our confusion. Whereas the purpose of a drawing might be to focus our attention on what has been selected for us to see, her writing forces us to visualise secondary messages. She expects us to imagine the tertiary equation by locating meaning in a combination of primary and secondary stimuli.

Many postmodern artists and critics **“have come to believe that the construction of meaning is the major issue in today’s art”** (Risatti, 1990, p. 10). As students learn to interact with works of art, refining their perceptions and responses, they become able to gain access to powerful meanings and messages. Taylor-Woods is an example of this. The content of postmodern art is different from that of modernism, because it deals with issues of content rather than form. Today, a work of art might be looked at as a document: what does it have to say? This does not mean that I am proposing a shift from 'sensation', or Sontag's 'effect', to 'evidence'. Yet this is the observation of Art and Design work in education. The emphasis is on assessment in order to monitor levels of teaching and learning. I am saying that in order to realise the contents of any sensation we have to look *through* the evidence. This involves understanding conventions and idiosyncratic visual codes.

I do not believe that Harriet works hard at conversing with her readers, but nor do I believe that she deliberately devises games of hide and seek. For her, prevarication is general practice, and comes about quite naturally. She needs to communicate, but generally speaks quietly and calmly, in a modest way without a great deal of confidence. This is unexpected. As a consequence, she may be communicating her anxieties by posing questions indirectly through her annotation as a kind of secret correspondence, albeit with limited returns. Limited, because she can only imagine the response of her readers. She is not there to converse with them. The satisfaction of knowing that her readers are agonising over her work, as I often do, may be gratification enough for her. Newcomb speaks of **'drives'** (1966, p. 23) as bodily states, felt as restlessness, which initiate the kind of activity which Covey sees as **'driving forces'** (1999, p.279) that encourage forward movement. However, he also talks of **'restraining forces'** (ibid) that discourage this forward movement, because of feelings of uncertainty. This seems to represent the state of open-ended, though mixed, enquiry that Harriet feels when she is engaged in annotating sketches.

Wolff (1981) writes that the replacement of the notion of artistic creation with that of cultural production is not a demotion, but rather a means to discuss art divorced from its baggage of mysticism. But because in education the aim is to teach, monitor, assess and then measure the extent of learning, we must have in mind the state of student thinking and intention. The artist and the student are two very different entities each guided by different aims and objectives. The shift from 'sensation' to 'evidence' is perhaps seen more appropriately as an educational aim with its emphasis upon requiring evidence to support claims of achievement.

UNDERSTANDING ENIGMAS

Solving puzzles is a task many of us enjoy. Being left with fragments to piece together is a problem solving exercise we have all experienced in games. **'People are meaning finders'** (Miles and Huberman, 1984, p. 245). They can quickly make sense of the most chaotic events. Piecing together a meaning from Harriet's cryptic notes is, therefore, not that problematic. Our equilibrium depends upon such skills. The excitement is in wondering what the response to a game is going to be. But there are rules to games, and they usually end in a result. The rules Harriet is forgetting are the conventional assessment rules. Unwrapping a present is not a game as such because it is not competitive; but it does, nevertheless, provide a result, a realisation that satisfies a curiosity. Instead, unwrapping engages our interest in other ways, by revealing either that for which we are looking, or the thing we do not expect. It is easier if we get what we want, because we then look no further. But being offered something we do not expect raises questions. We like to see how people react to certain situations, and delight in working out puzzles that make demands upon our cognition. Georgina wants just to paint and sketch, and sees no reason for informing others as to her train of thought, since **'that is for the examiner to find out'** (Q.2, p.156) as though her visual imagery and annotation are presents for viewers to unwrap. She qualifies this later by writing that **'my explanation isn't important; it is more the interpretation'** (Q.2, p.156). In other words, it is not ***her*** work that matters, but the contribution of other people, as readers.

This is quite important if we accept Bailin's perception of the creative act (2001). In her **'Play Production as an Interpretive Enterprise'** (title page) she argues that a playscript is not, and cannot be, a play. The play has to be created out of it. It is useful to look at the distinction between autographic and allographic works of art here. Autographic pieces are known for their physical artefacts, paintings or sculptures for example. Allographic pieces, on the other hand, cannot be identified by any particular object, but have to be re-created in performance, or through another ephemeral medium. The act of bringing to life a playscript involves, therefore, the activity of interpretation. The act of interpreting annotation is also an allographic work, in that it too depends not only upon what it may imply through its wording, but upon its performance with its visual image.

Figure 4 shows us the raw material for interpretation. We have the visual image and the annotation with which to piece together a map of perception. Yet there is the possibility that some benefit of doubt is sought of the examiner. The student may be assuming that the examiner will credit her with a more valued interpretation than the one shown. The idea may be good, but it is not yet realised in visual form. Much is alluded to here, without visual evidence. These are the *un*conventional assessment rules by which Harriet may be playing. Ordinarily, the premise for assessment is one of tacit agreement between what was intended, and [that which checks] its realisation. Either should verify the existence of the other. We are looking, therefore, for substantial connections of the sort that can be forged upon the bases of realist and subjective states of being. As a teacher, I would certainly look for alternative thinking that transcends a visual description. It is not enough to check the conventional language that is being taught. Such expectations **'create distance between the children and their own perception of their knowledge'** (Street, 1995, p. 116). I look for deeper and more meaningful significance, where words cannot go. I have given credit for this more sophisticated awareness, without tangible or theoretical evidence. This is because I accept that even 'description' is not value free, but inherently contains values relating to the perspective of the individual who is describing. But as a teacher, I must work on prompts, with Covey's **'restraining forces'** (1999) dictated by education standards.

Harriet's attempt at 'leading people on' has associations with the lure of mystery and riddle. The practice engages us for a considerable amount of time. The thought of something that is impossible to explain runs counter to what it is I am trying to understand. Secrecy or obscurity suggests that something is hidden from us. The unwrapping is troublesome. Meaning is hidden in much of Harriet's visual imagery. She says **'maybe subconsciously I'm throwing them off the scent of my private thoughts'** (Q. 3, p.166). Figure 5 illustrates the mismatch of visual image and word.

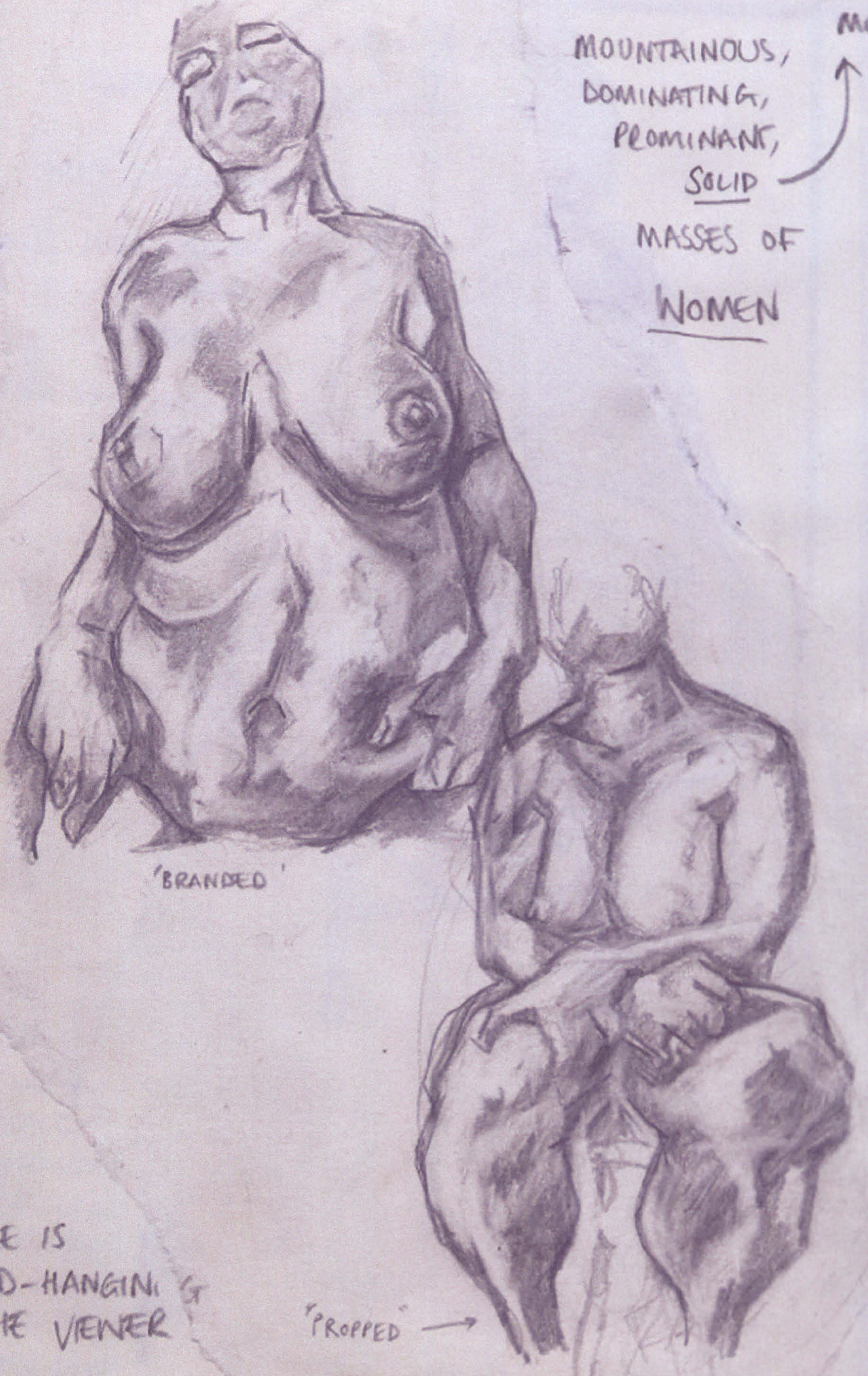
(Figure 4)

Raw material for interpretation where through the notes much is alluded to without visual evidence (Elizabeth).

IF LOOKING AT PORTRAYING THE WOMEN AS LANDSCAPES – LOOK AT LANDSCAPE PAINTERS.

(LOOK AT HENRI MOORE

MOUNTAINOUS, DOMINATING, PROMINANT, SOLID MASSES OF WOMEN



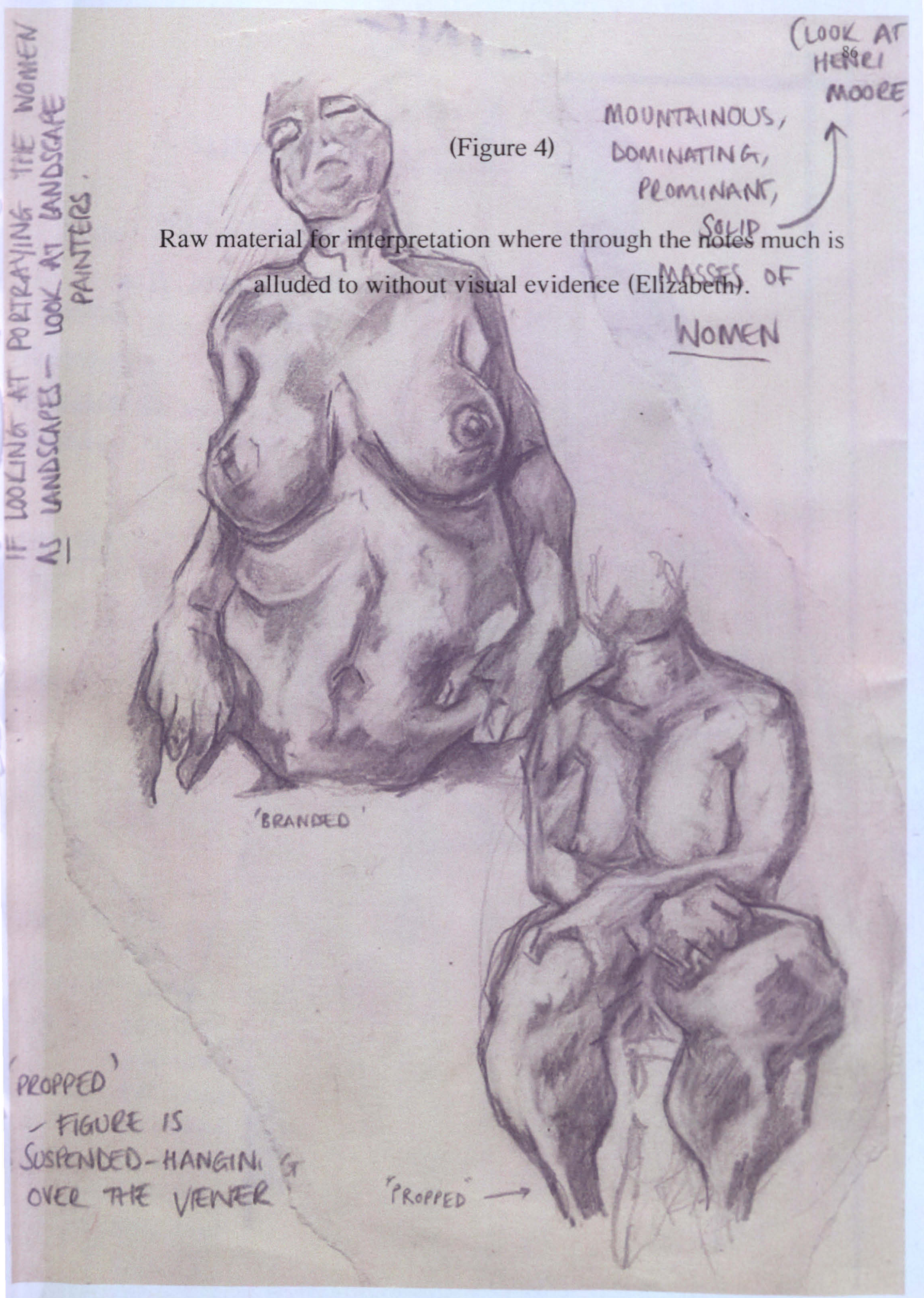
'BRANDED'

'PROPPED' →

'PROPPED'
– FIGURE IS SUSPENDED – HANGING OVER THE VIEWER

(Figure 4)

Raw material for interpretation where through the notes much is alluded to without visual evidence (Elizabeth).



IF LOOKING AT PORTRAYING THE WOMEN AS LANDSCAPES – LOOK AT LANDSCAPE PAINTERS.

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(LOOK AT HENRI MOORE

'BRANDED'

'PROPPED' – FIGURE IS SUSPENDED-HANGING OVER THE VIEWER

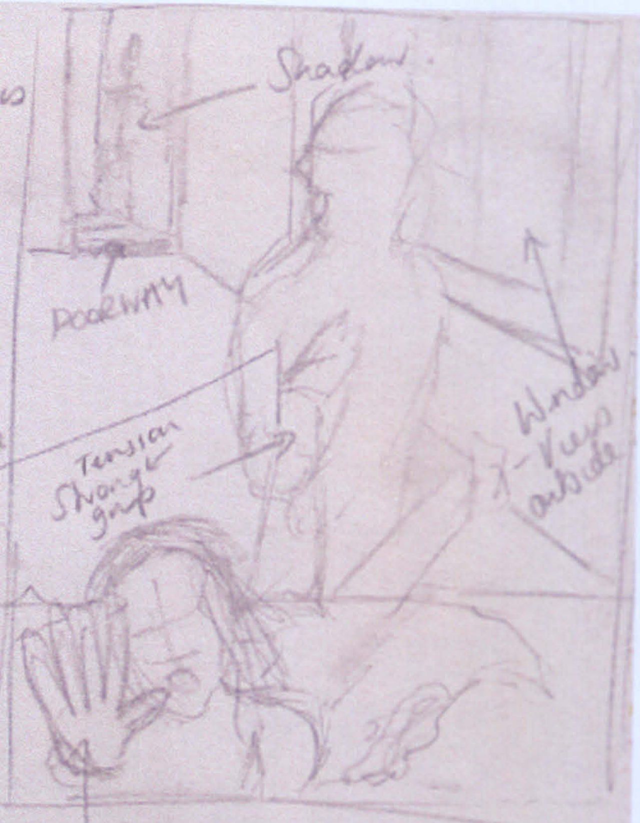
'PROPPED' →

(Figure 5)

Mismatch of visual image and notes (Harriet).

DOUBLE PORTRAIT COMPOSITION

My initial idea will be the basis for my further work BUT it needs further development. I want my piece to be interesting & for the viewer to discover different things every time the piece is viewed.



Ghost, transparent figure of me. Surprised about shadow. Shocked.

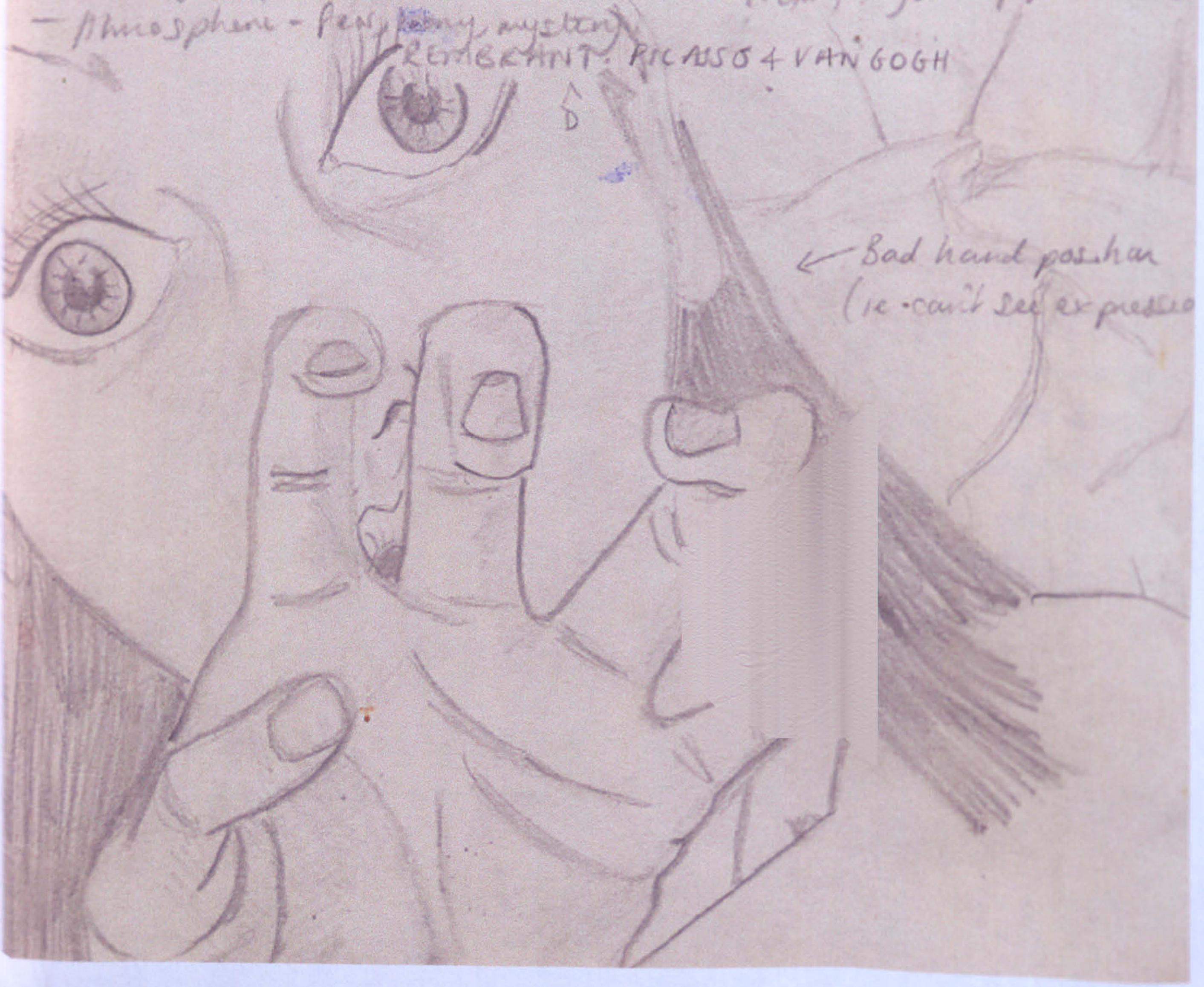
Me being dragged out of my bed - sheets half away. Hair messy Scared, pleading expression

Foreshortening
Clenched hand
- trying to get help from viewer

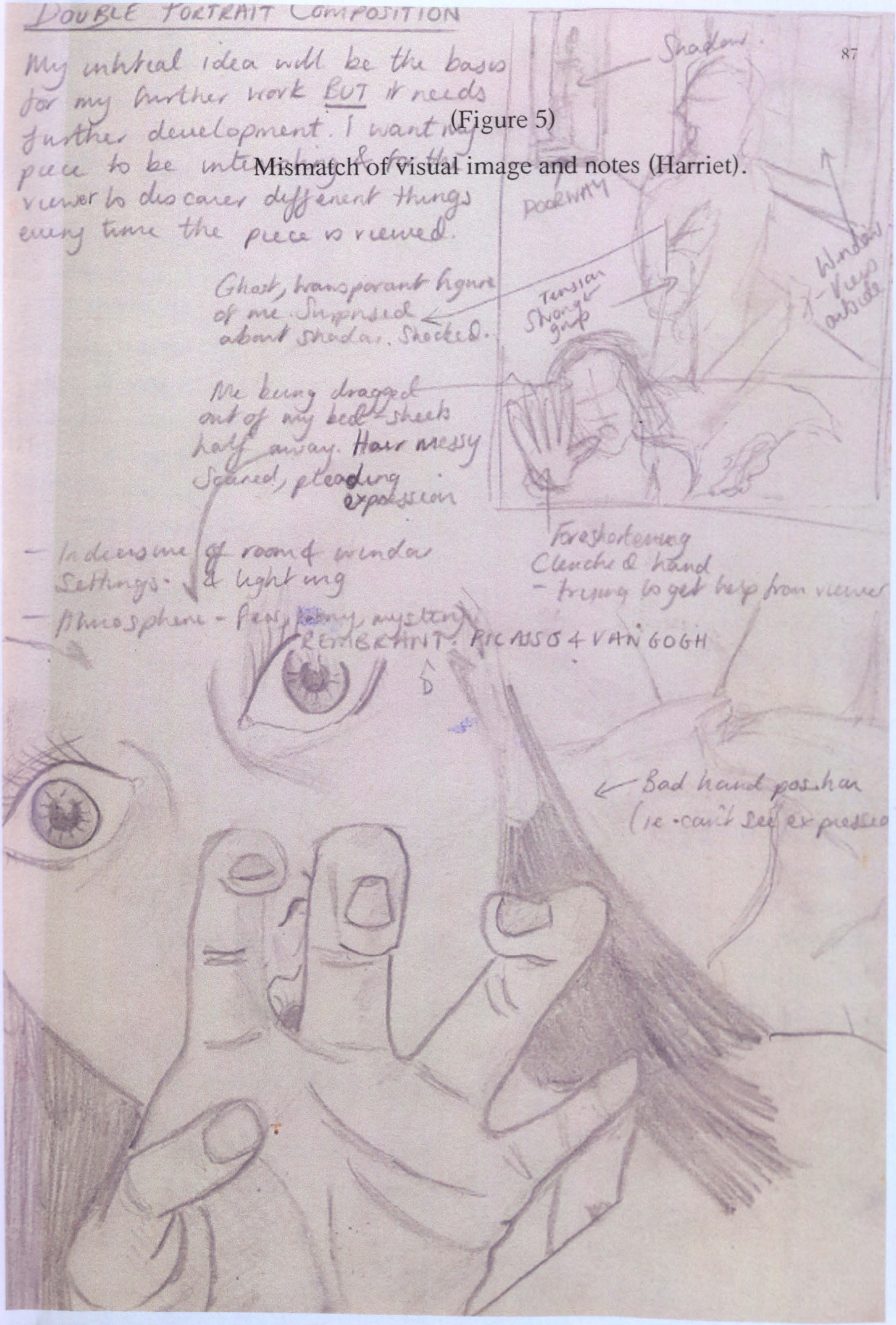
- Indecisive of room & window Settings. & lighting

- Atmosphere - fear, mystery

REMBRANDT. PICASSO 4 VAN GOGH



← Bad hand position (ie. can't see expression



(Figure 5)

Mismatch of visual image and notes (Harriet).

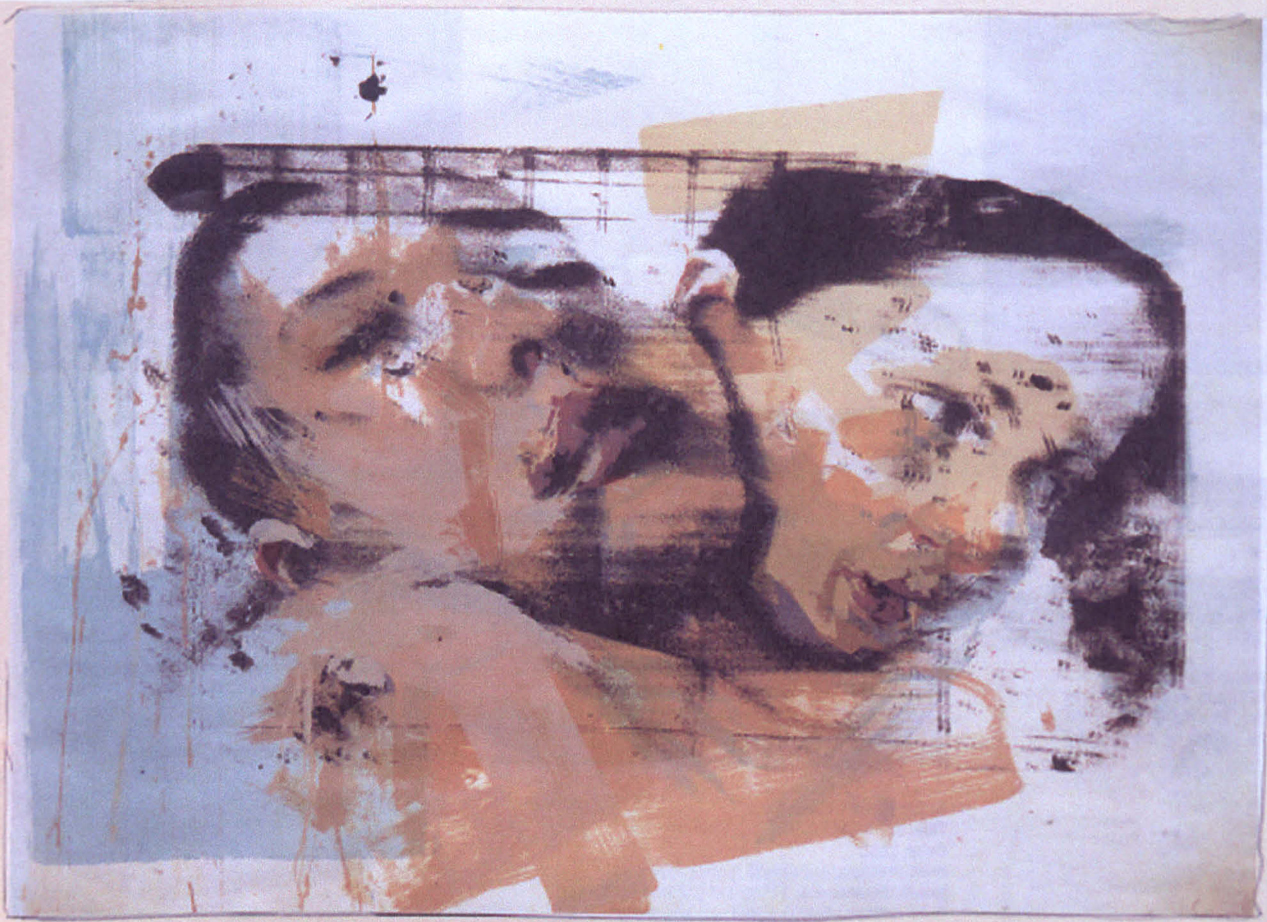
DOUBLE PORTRAIT COMPOSITION
My initial idea will be the basis for my further work BUT it needs further development. I want my piece to be intriguing & for the viewer to discover different things every time the piece is viewed.
Shadow
DOORWAY
Window - Views outside
Tension Strong grip
Ghost, transparent figure of me. Surprised about shadow. Shocked.
Me being dragged out of my bed - sheets half away. Hair messy Scared, pleading expression
Foreshortening Clenched hand - trying to get help from viewer
- Inclusion of room & window Settings - & lighting
- Atmosphere - fear, mystery
REMBRANDT, PICASSO & VAN GOGH
Bad hand position (ie - can't see expression

The reference to the three artists Rembrandt, Picasso, and van Gogh prompts us to make our own associations. The riddle we are often presented with is a question we ask ourselves about an incomplete statement that requires ingenuity to ascertain its answer or meaning. We ask the questions because we want a complete package with no loose ends. We want to be assured that everything we see has a known purpose. We are checking what we see, with the language with which we understand it, in a similar way to that in which we check what we know of the artists mentioned in figures 4 and 5, with the visual references to them. Clearly then, these students operate with an art language too. If there is a match between the words with which we comprehend the image, and the meaning the image suggests, then we become more satisfied. It is our task therefore, as interpretive activists, or 'active negotiators of meaning', to paraphrase Street (1995, p. 117), to piece together what information we have to formulate a conclusion, despite Harriet's thinking that **'no one would be able to match my detailed notes to my sketches'** (Q.3, p.166). I have argued that we could make a convincing connection with lively imaginations, and that this is being done all the time to satisfy, though still deceive, ourselves, or other people. This is not such a bad thing if both parties agree that the nature of art activity is about a postmodernist construct, where the view is that the artist is **'a cultural producer, and the work of art as a dialectical catalyst, a beginning rather than a monument'** (Fehr, 1994). What is *thought* of as existing in the work of my students has, after all, been activated by them. It is important for me, as a teacher, to elucidate their meaning [that is their intention to convey], by understanding it myself. The excitement of causing unrest and instability is clearly attractive to Georgina, as it is for Harriet, signified by her use of **'cryptic'** (Q. 7) words (figure 6). I feel I am suffering, trying to make sense of obscurity, and this is perhaps an expectation of Harriet's. Georgina has asked me many times what I thought her work was about, only for her to state that it was about something else. I would remain confused, had she not qualified this statement by saying **'It is more interesting for people to discover it for themselves'** (Q. 3, p.156).

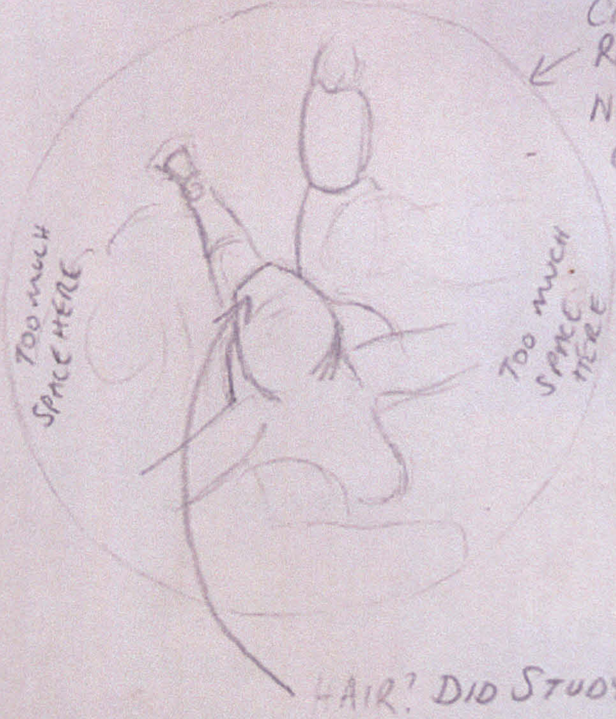
The conclusion may be that my answer is what *I* want it to be. After all, when I buy a painting, it is not necessarily for the reasons the artist may provide. The possibility of the

(Figure 6)

Example of 'cryptic' words within the body of text (Harriet).

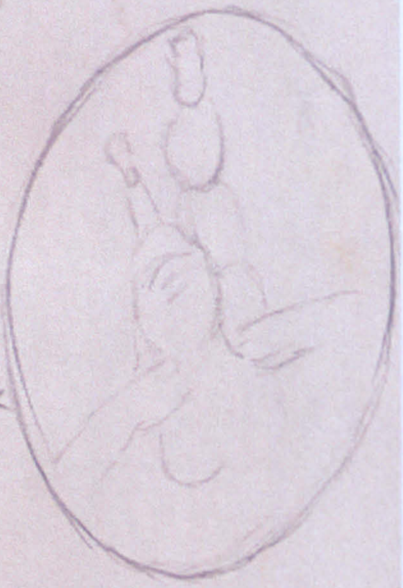


JENNY SAVILLE 'SEPARATES?' – PRINT OVER PAINTING SHOWS RELATIONSHIP BETWEEN FOREGROUND & BACKGROUND NEEDED IN



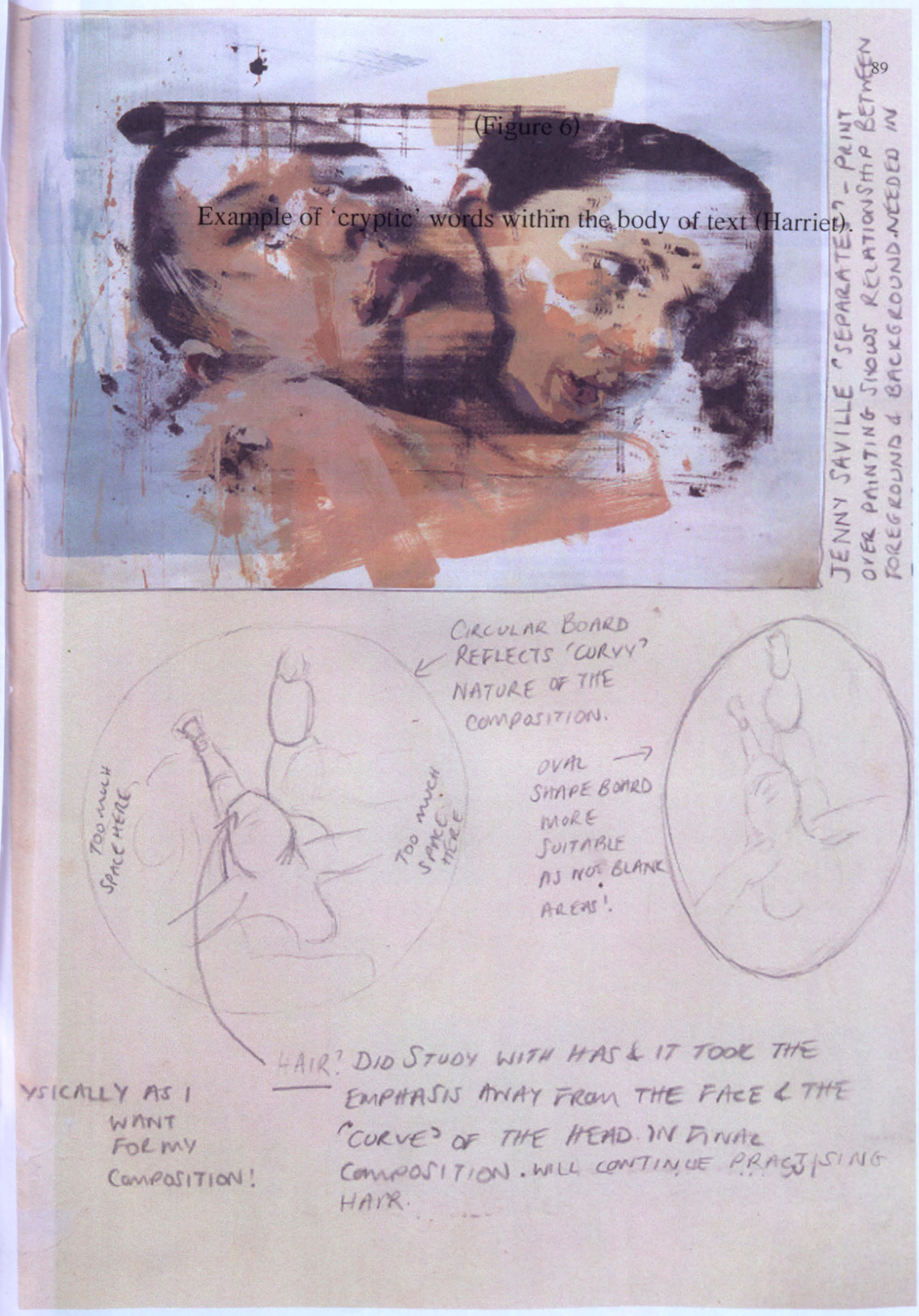
CIRCULAR BOARD REFLECTS 'CURVY' NATURE OF THE COMPOSITION.

OVAL SHAPE BOARD MORE SUITABLE AS NOT BLANK AREAS!



YSICALLY AS I WANT FOR MY COMPOSITION!

HAIR? DID STUDY WITH HAS & IT TOOK THE EMPHASIS AWAY FROM THE FACE & THE 'CURVE' OF THE HEAD IN FINAL COMPOSITION. WILL CONTINUE PRACTISING HAIR.



(Figure 6)

Example of 'cryptic' words within the body of text (Harriet).

JENNY SAVILLE 'SEPARATE' - PRINT OVER PAINTING SHOWS RELATIONSHIP BETWEEN FOREGROUND & BACKGROUND NEEDED IN

CIRCULAR BOARD REFLECTS 'CURVY' NATURE OF THE COMPOSITION.

TOO MUCH SPACE HERE

TOO MUCH SPACE HERE

OVAL → SHAPE BOARD MORE SUITABLE AS NOT BLANK AREAS!.

HAIR? DID STUDY WITH HAS & IT TOOK THE EMPHASIS AWAY FROM THE FACE & THE 'CURVE' OF THE HEAD. IN FINAL COMPOSITION. WILL CONTINUE PRACTISING HAIR.

YSICALLY AS I WANT FOR MY COMPOSITION!

game becoming counter-productive is of no interest to Harriet. She says, with reference to notes, that **'I don't want credit for them'** (Q.3, p.166). That I might underestimate her work because I have made an incorrect assessment, or fail to see something she expects me to guess, is a tactical concession she feels is worth making. However, she may lose a grade for this gambit. Clearly she has a public in mind for her work and she is eager to communicate, though her 'voice' is muted. My understanding is that I am expected to help elevate the work with an interpretation that is pressumed more sophisticated and creditable.

Harriet may be exploiting the recognition that her annotation is mystifying, and therefore furthers the frustration of readers, by throwing in the odd **'cryptic'** word, to compound the problem. It can also be seen as a design tactic. As an argument for capturing attention, it cannot be faulted. Exposure and attention determine the success or failure of much contemporary art practice. Gunther von Hagens' 'Body Worlds' exhibition (2002) invites controversy in many ways. "I don't mind if you're sensationalist in your article", he says to journalists. "More people will come if you are". The urge to create a distinctive impact is strong, and so, publicity is a major consideration. This delicate practice of manipulating the minds of her audience only cause confusion if Harriet's *intentions* are unknown to herself, because this then causes clear breakage of visual continuity in her work. This is an issue to which I will return later, with reference to my second strand, since it is closely related to the element of *time*, and where thoughts are allocated in relation to it. We then begin to find the weft, linking my two strands of enquiry (Methodology Chapter, p. 52), bringing together thoughts about why certain aspects of language are used, and how it drives the work of some students.

It seems clear to me that Harriet's intention to mystify is dependent upon the time taken by assessors, and by this, I mean all viewers, as potential evaluators, to construe a meaning for the work, and then to judge its success. In the past, I have explained to my students that the longer their audience lingers over their artwork, the more successful it is, which is not to say that it is good. I see success as indicative of the interest it creates for individuals, for whatever reasons. Generally we all buy work we would like to live with, to contemplate, and to respond to over time, as a way of investigating its potential at a leisurely pace, in an environment dictated by us. Should we only glance at a work that has little meaning for us, then its significance is considered minimal. A work is only unsuccessful for us if we do not understand, or 'feel', its significance. This concept may be one that Harriet has adopted. The deliberation we often encounter, and in which we are prepared to engage, is crucial to the satisfaction of this particular student and it is possibly a *raison d'être* for her work.

Subsequently, Harriet goes on to say that she would not write over her visual images, for fear of ruining them. The presentation of her annotation is **'neat'** (Q.8, p.167) for her school sketchbooks (*but not for her private ones at home*), compared with the **'messy'** and **'scatty'** layout of Georgina's (Q.7, p.158). This shows us that legibility is important for her visual communication, and it is seen as important for the benefit of assessment. Yet, first and foremost, she needs to write notes for her own understanding. Samantha annotates neatly because **'it looks better and encourages me to think more clearly'** (Q.8, p.154). Because for Harriet she is the **'only one who understands them completely'** (Q.3, p.166), I am led to believe that time, in this respect, is an issue of immediate importance to her. Clearly a meaning resides there for her to say she understands them. She indicates that there is a completeness to be found by the viewer and then understood. She expects judgement of her work for her current considerations, not her previous ones. In fact, she is reluctant to submit coursework of any kind, because of its redundancy status. My observations of her studio approach would support this finding. Work is often thrown away. She is rarely satisfied with anything produced in the past, and lives for the present (see Chapter Four, p.65), with only a partial view of future development. The fact that she has annotated bears witness to a present currency value. This particular use, I suggest, is not a result of wanting to write thoughts down so quickly and carelessly as to risk losing them during the writing process. She wishes to emphasis her realisation, rather than 'intend' to do something about it at a later date. She implies that she understands her thoughts, though she does not always develop what she recognises as deficiencies. To 'develop' means she intends to do something to qualify her realisation, yet these realisations are often left alone. The illegibility of her more personal sketchbook annotations, was intended for private and personal consumption at the time it was written, and not for future perusal and reference. Her annotation is not designed to help others: She writes '**quickly**' and '**it is personal, poorly punctuated and badly constructed (i.e. often not in full sentences)**' (Q.5, p.167). With the admission that '**I probably wouldn't be able to read it myself**' (Q.8, p.167) she is clearly showing the partnership arrangement her annotation has with her visual images. A willingness to hide inadequacies, the route she has taken, or to suggest to us that her thinking is more sophisticated than it actually is, are all possible reasons for this prevarication.

It is interesting that Elizabeth expresses a different concept of communication, more closely allied to visual communication, whereby the qualities of an '**aesthetic text**' (Q.3, p.160) produces a resonance not unlike the objective sought through the unification of word and visual image. Artists such as Juan Gris, Richard Estes, Bruce Norman, and more recently Bernard Stern, Tom Phillips and Fredrick Gore, have taken up, in more substantial pieces, this perceptual appreciation of the way words look when presented with visual images. These works are not conceived of as processes, but as finished forms. Both concepts relate the activities of cognition and sensibility. The difference is that what represents the development of ideas in the annotated sketchbooks of Elizabeth, is perceived by these artists as united art forms. Elizabeth does not produce compositions with images of words. The thought of making words look aesthetic, as opposed to neat, implies a use that could arguably support a visual image in the way that reading beautifully crafted handwriting is a pleasurable experience. I won no prizes for my handwriting at school, nor have I since, yet I can appreciate the appearance of texts as aesthetically pleasing in their own right, regardless of the message communicated through their content. I am unable to read hieroglyphics, or Chinese characters, but their aesthetic value is an attraction for me. This understanding forms the notion of contextual irrelevance and singular visual relevance, but evidence for such reasoning is not found in the present data.

THE IMPORTANCE OF PACE IN ANNOTATION

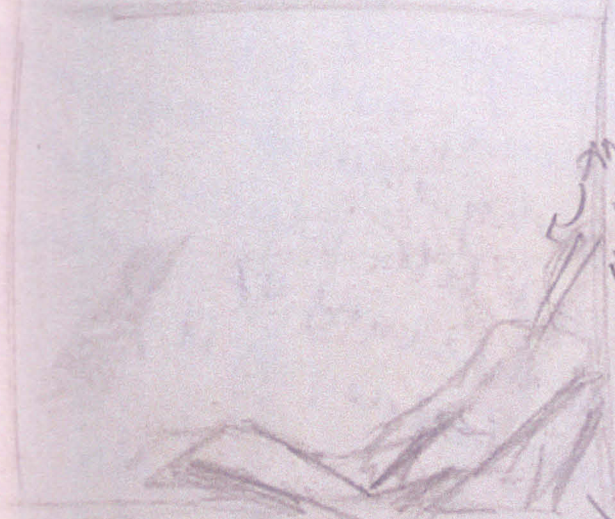
Understanding the content of a script is made with references to mental images as though the words were objects forming associations with each other (Smith, 1974). Place a number of materials on the table for airbrushing, painting, clay modelling, or drawing and we can make calculated guesses as to what an outcome might be from the use of them. A collection of words as a form of pictograms will suggest a similar outcome. If a script is translated in visual terms then the mental images are strengthened also. In sketchbooks, understanding an annotated remark is usually accompanied by the visual image already provided and seen adjacent to it. They are read together, and used to reaffirm or contradict each other. The two substantial reference points are all we have to construe a meaning. We quickly search for anything that makes sense, disregarding loose and less tenuous connections, until we locate significance. As a teacher I want to understand what prompts the student to produce what I see. We might presume that the student, also, is dependent upon the passage of time for the process of thinking to take shape. Like note taking (Pickford, 1969, Howe and Godfrey, 1979), annotation is not necessarily continuous prose, but a broken activity, often representing the thinking that interchanges the act of writing and sketching. **'Visual thinking'** (Caviglioli and Harris, 2000) also has its limitations, but thinking in visual terms comes close to what the student is sub-consciously creating. The student listens not to a teacher but to the voice of his/her sketching as a prompt to write notes.

From these thoughts on the issue of time and its significance for my students, has grown some further thinking about the pace of time as experienced by them, thinking I have intimated earlier. **'In English you don't change ideas so readily because the ideas are more singular. In art there are all these ideas flying around in your head and you want to get them down in some form'** (Samantha Q.10, p.155). But at what *speed* they fly is a question prompted by her metaphor and one worth asking. This is an impact point, where a third *in vivo* category of 'pace' emerges from my word and theme codes. This category alludes to notions that go beyond the statement and words used within it. Furthermore, it appears to create the sense for which annotation serves a more direct purpose. What I want to do is to break such metaphors down, to discover what they represent, and then piece them back together again, within the contexts of my data. It is a point at which we begin to wonder about the different ways people conceptualise speed in our society. The purpose of speed, and the rate at which it is psychologically manipulated, are two of the questions I have begun to interrogate. But does a student's pace when annotating, impact on what those messages are about? Does the speed at which written notes are recorded, change the meaning of what is written? In other words, does the rate at which the note is recorded dictate the message? These are more probing questions that attempt to get at the heart of how understanding grows and develops through the activity of annotation.

For example, when we look at Georgina's sketch sheet (see figure 7), we read what appears to be an anxious and agitated longhand script that overlaps part of the visual image. Unlike Harriet, Georgina is not prioritising visual articulation. Her agitation implies that it was done quickly, lest her awareness of the situation disappears. It fits into some space, but has to impinge upon the visual image, because at the time of writing, she had in mind the words and not the image. In much the same way, we can estimate the velocity of a car on impact in an accident by the appearance of its skid marks on the road. These marks may well appear on tarmac, but they might also appear on grass, and even traverse walls, fences, earth and other surfaces, telling us something about what was not an immediate trespassing concern at the time of passage. They are part of the scene. The length of these marks, their direction and physical impressions, provide us with information. It is clear then that damaging the road or spoiling the image, is not a concern in these cases, since it cannot be helped. The forceful momentum dictates the speed, and little, if anything, can stop it. The road and image has changed its character because of the value-added markings. The road and sketch have changed, are enhanced perhaps, depending upon what value is attached to the change. At this sketching stage, Georgina's thinking, which represents future strategy, seemed to override the image. Her sketching appears fast, as do the questions she fires almost as quickly soon after. Had she lingered a little longer over the note, she might have written more clearly, created more carefully laid out text and used upper case letters. Where a difference in meaning might have occurred, had she spent more time on this note, would

(Figure 7)

Example of overlapping written text and visual image (Georgina).



An unusual
position for the figure
be as it would be big
right in front.

goes off the page
effective?

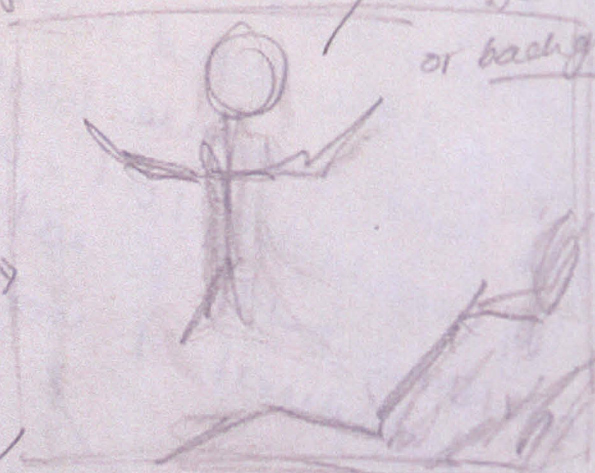


figure in the back
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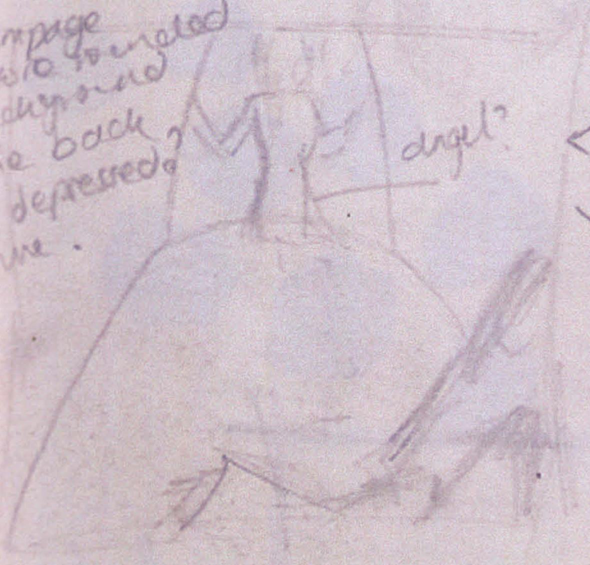
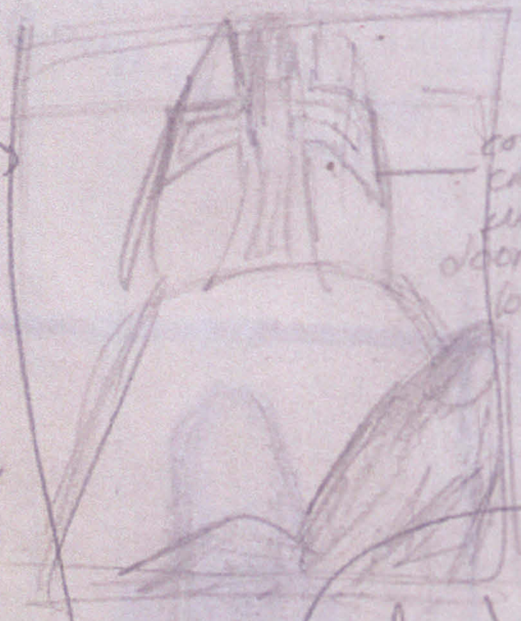
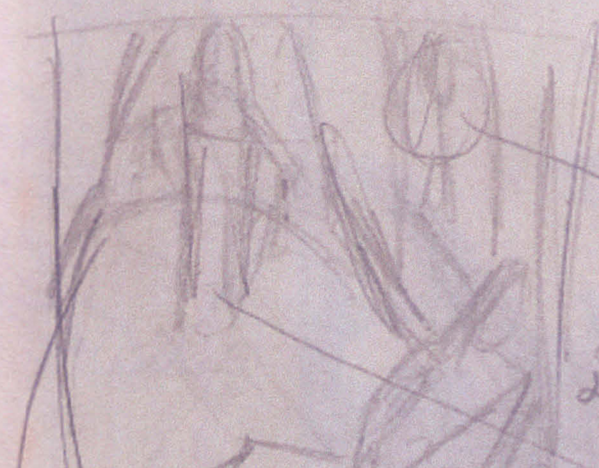




could use a
'cross' but
then
doorway may
be too
much.



another figure
on wall, maybe
too much, and
difficult to paint
distorted.

Moody

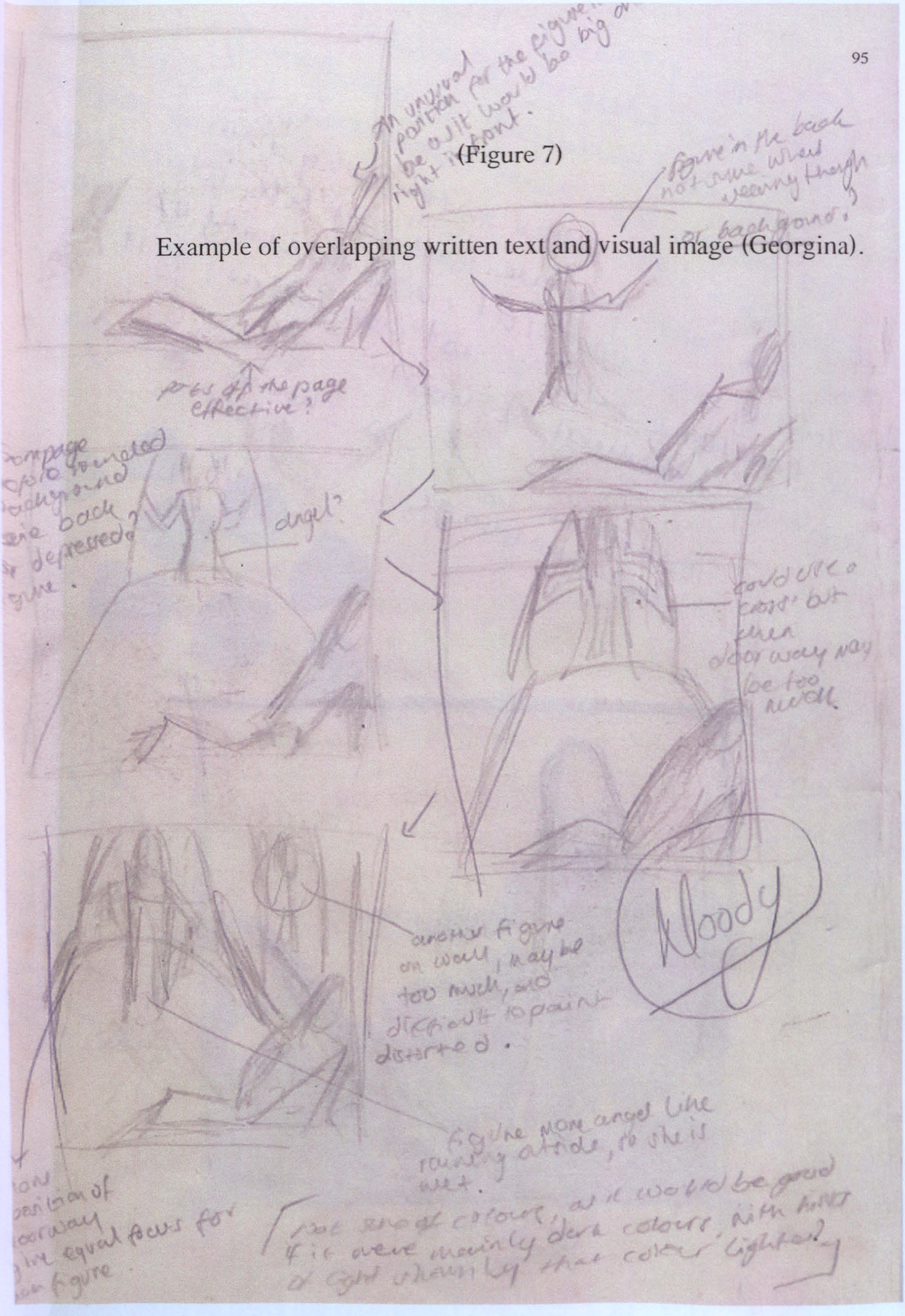
figure more angel like
running outside, so she is
wet.

ow
position of
doorway
give equal focus for
figure.

not sure of colours, as it would be good
if it were mainly dark colours, with hints
of light shown by that colour lighter.

(Figure 7)

Example of overlapping written text and visual image (Georgina).


An unusual position for the figure
be as it would be big o
right in front.
figure in the back not true when viewing through or background?
poses of the page effective?
ompage
opto towated
ackground
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r depressed?
gure.
angel?
could use a 'cross' but then doorway may be too much.
another figure on wall, may be too much, and difficult to paint distorted.
Moody
figure more angel like running outside, so she is wet.
ion
position of
doorway
give equal focus for
an figure.
Not lots of colours, as it would be good if it were mainly dark colours, with hints of light shown by that colour lightened.

have been for her to have made more positive conclusions about the sketch. The action of responding so positively might not have taken place. As it was, I am assuming that the speed at which she wrote the note indicated a desire to follow up her thoughts with an immediate visual response to them, but this was not the case. Instead, she chose to consider the thought an isolated entity, requiring nevertheless, some urgent means of being recorded in concrete terms.

It is curious that the faster Georgina, Samantha, and Harriet wrote, the more critical they were of their thinking. Given more time, they were apt to reflect positively on more satisfying and successful aspects of their work. A limited time space in which to encapsulate issues of immediate concern indicated a need to act quickly, in order to prioritise and ensure every decision resolved difficulties. The emphasis is on the negative aspects of what thinking is taking place. With pressure of time come anxiety, and the stressful conditions of combat. Timed chess games, field games, executive decision making, examination periods, emergencies, meeting deadlines, competitions and getting things done *in time,* are all examples that create conditions where we have to think quickly on our feet, for fear of losing advantage. There appears to be no time for the important, just the urgent. We tend to *react* to the urgent, and sideline the important, so that priorities are not established. This has associations with time management and the important idea of prioritisation, of clarifying values, and of comparing the relative worth of activities based on their relationship to those values. However, since I have already questioned the consciousness of any awareness of values when students annotate, I would argue that "time management" is really a misnomer, and that the challenge is not to manage time, but to manage ourselves. Satisfaction, it seems, is a function of expectation as well as realisation. The two factors that define an activity are *urgent* and *important*. *Urgent* means it requires immediate attention. If a doorbell rings, we answer it immediately. *Importance*, on the other hand, has to do with results. We will answer the door only to those people whom we can see coming and want to admit. It is 'important' then if it makes some contribution to our values, aims and objectives, and it is 'urgent' if we are afraid we might lose something. How fast we write may indicate, therefore, the significance of what we write. My understanding, therefore, is that speed in annotating is telling us something about what is important in sketchbooks.

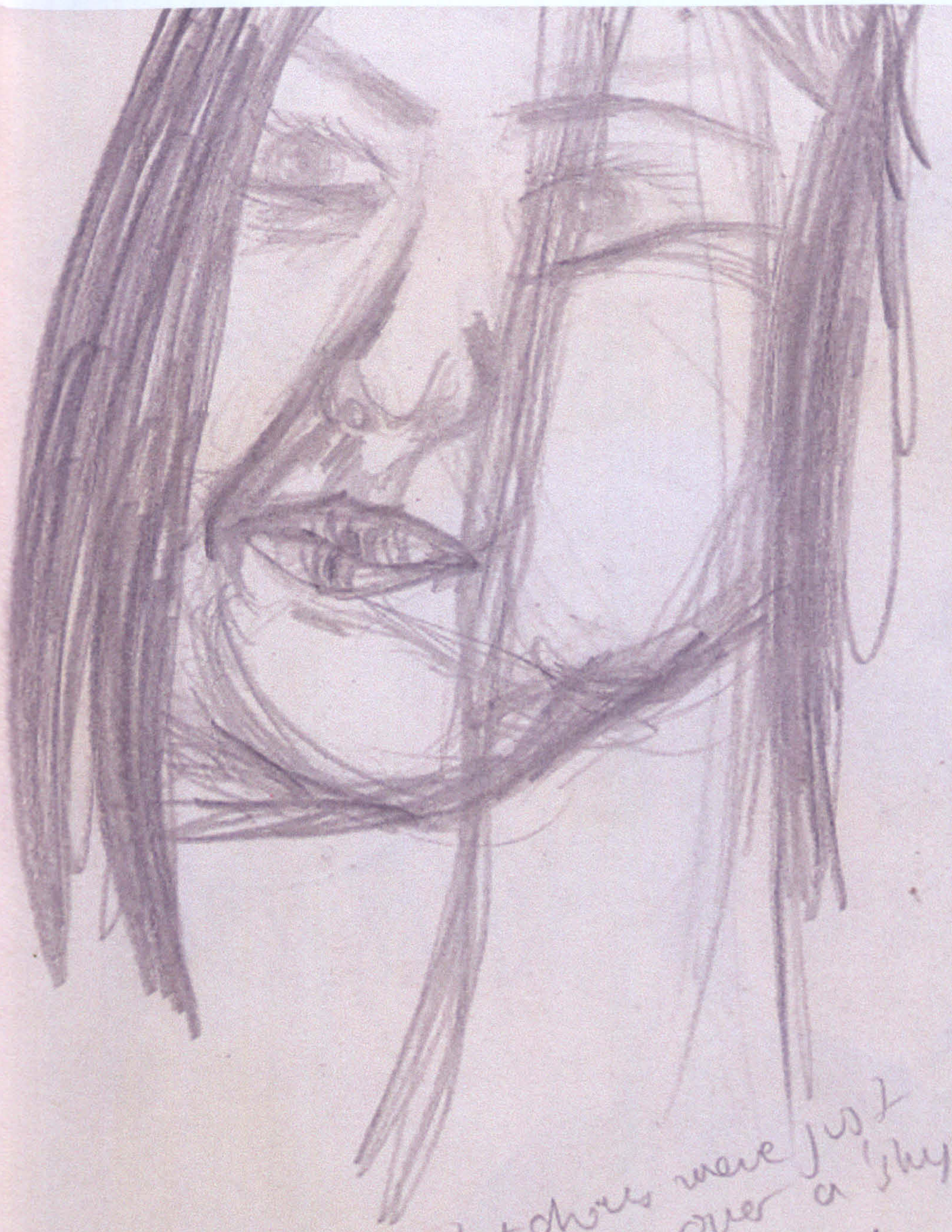
THE TRANSITORY ROLE OF NOTES

Georgina's note (see figure 8) is transitory and subsequently redundant. What she comments on is past. Its value belongs to the period in which it was written (see p. 68), as part of a process she quickly dismisses. It is not a final act, or revelatory statement. It means little when we know she has already attended to that about which the note made observations. It is the visual sketch that induces her state of satisfaction. The notes are a means by which she is able to arrive at that state. She says, **'I tend not to read my notes as my ideas are already in my mind'** (Q.3, p.157). Valerie too writes, **'I don't revisit my work. It helps me remember why I was doing something or how I was trying to develop an idea. However, I don't usually need to remember, because once we do the work we (or I) tend to forget about it; the constant flow of work means past work is quickly forgotten'** (Q.5, p.164). This tells me a great deal about my teaching pace and the ability of some students to keep up. Writing notes is a response to their thinking, and is, seemingly, a worthwhile exercise. On the one hand it satisfies an assessor and on the other it establishes student thinking in actual terms.

Samantha says **'I have a mental note of what I want to do and then I make a paper note to say what I did want to do'** (Q.2, p.153) as if to say that she seldom realises her intention. As a safety mechanism, it is reassuring to know that it is recorded and exists in a material world. As a cerebral notion, it is more likely to disappear. A re-reading of her notes is only important to her if she wishes to return to the same idea. But whereas Georgina's method of working is to keep moving, generating new ideas and directions as though running away from previous positions (see figure 9), Valerie's is to press ahead, feeling she is not given the time to linger or look back. I expected them to make further studies after they had written the notes, but they do not do this as a rule. It seems they needed to remind themselves in note form of what was required before they finished the visual image.

(Figure 8)

Transitory redundant notes relating to evaluations of past accomplishments (Georgina).

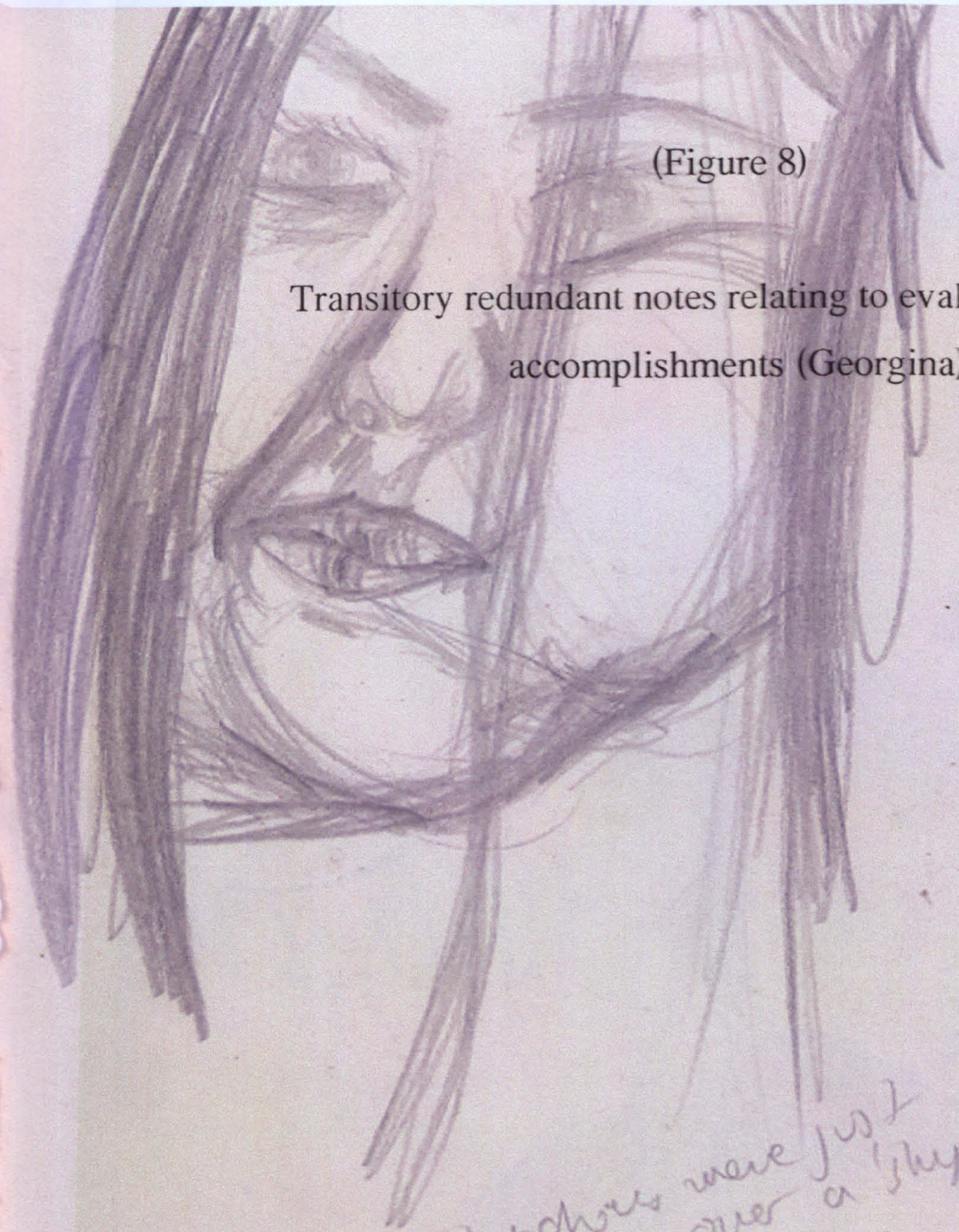


These past sketches were just
an experiment to get over a 'shyness'
of looking vain, and really
focusing on making expression
clear.

It was fun but difficult to do quickly because
I was forever unsatisfied that it didn't look like
me or it was too 'unsketchy'.

(Figure 8)

Transitory redundant notes relating to evaluations of past accomplishments (Georgina).



These past sketches were just an experiment to get over a 'shyness' of looking vain, and really focusing on making expression clear.

It was fun but difficult to do quickly because I was forever unsatisfied that it didn't look like me or it was too 'unsketchy'.

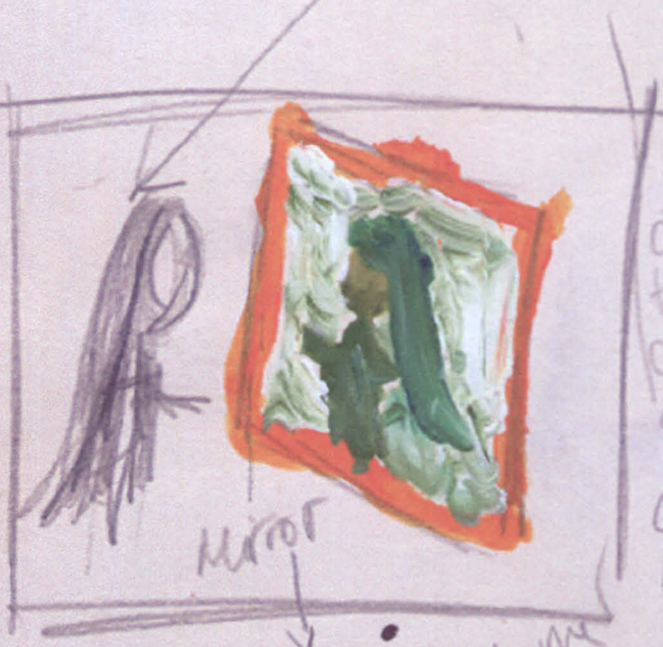
(Figure 9)

Annotated page with references to aspirations with the use of the word ‘could’ (Georgina).

ideas for double portrait

Figure One

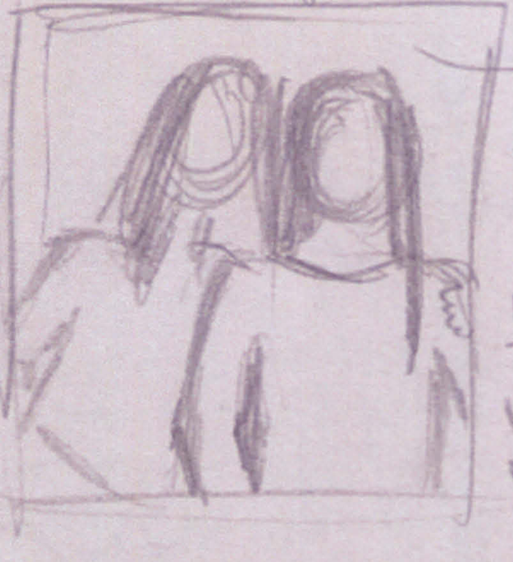
①



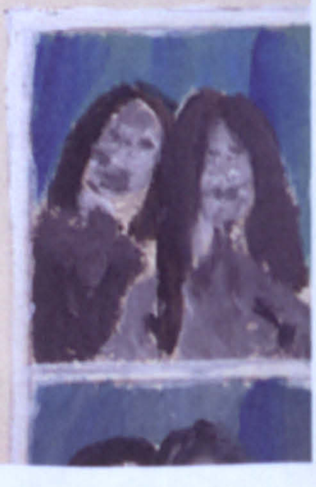
I could differ the two figures, for example change the color, number two could have colour and then article the frame all would be black + white

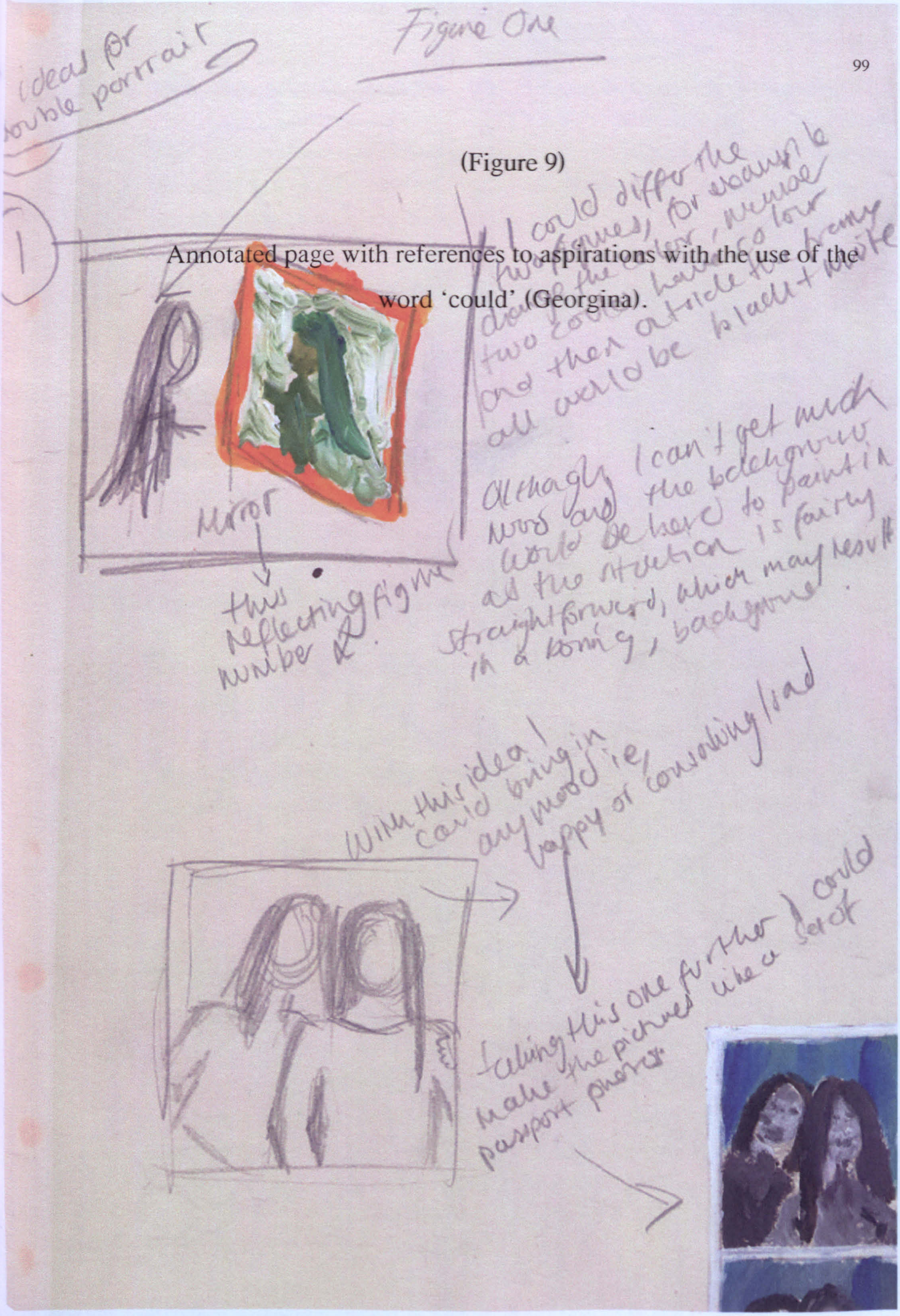
Although I can't get much room and the background would be here to paint in as the situation is fairly straightforward, which may result in a boring, background.

With this idea I could bring in any mood ie, happy or consoling/sad



taking this one further I could make the pictures like a set of passport photos





I could differ the two frames, for example draw the colour, mirror two colour have colour frame and then a circle to all would be black + white

Although I can't get much mood and the background would be hard to paint in all the attention is fairly straightforward, which may result in a boring, background.

this reflecting figure number 1.

With this idea I could bring in any mood ie happy or consoling/sad

Taking this one further I could make the pictures like a set of passport photos

(Figure 9)

Annotated page with references to aspirations with the use of the word 'could' (Georgina).

Most of the annotation reviewed in the sketchbooks of all five students indicates that it follows at least the start of the sketching. In other words, **'the visuals are, to some extent, illustrated by the writing'** as Georgina points out (Q.10, p.158).

This is where a postmodern conceptualisation is necessary (Docherty, 1993), where puzzles induced by allowing language to become the object of its own scrutiny, in a kind of dizzy rhetorical regress, are playfully philosophical for Georgina and Harriet. Georgina is quite right in saying that **'people need writing to be sure of their interpretation'** (Q.5, p.157), as though the mark is there to confirm the thought, a witness that verifies the idea.

UPPERCASE ANNOTATION AND POSITIVE THINKING

In response to some figure sketches Samantha was making from digital images (see figure 10), she produced a 'visual' quote on the same page of her sketchbook.

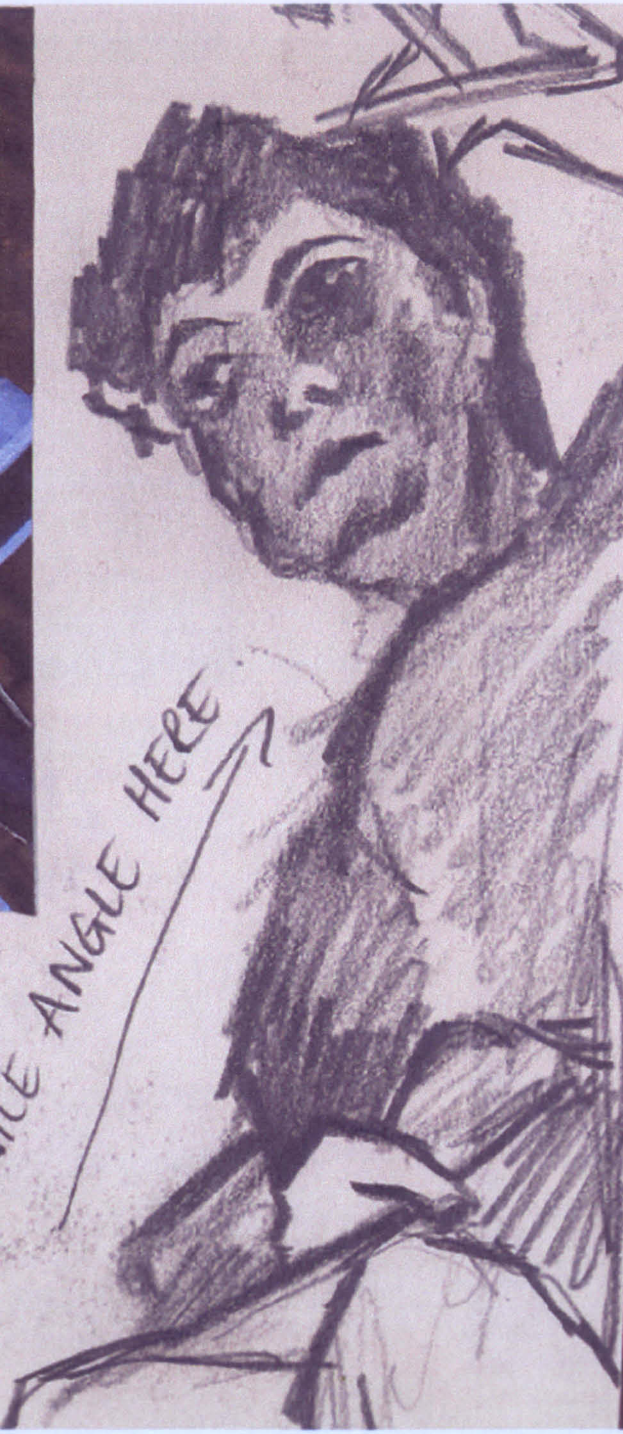
My main observation about these notes is that the wording uses upper case text. Samantha told me that this was to create emphasis, and that it took her longer to print. The fact that they are slower to print may indicate that the thinking they represent is more positive and less fluid than the state of flux indicated earlier (p. 76). Maines (1986) suspects that because students have developed a very neat and stylised print script in their primary years, teachers may not be aware that the student is writing less quickly and efficiently than she might. It is not difficult to recognise the hallmarks of a quick visual sketch and what 'allographic' content it accumulates as a consequence. Speed therefore seems to be an important factor in considering the success of what current thinking is transferred to paper in written terms also.

Gray (1977) argues that writing with disconnected letters means that physical relationships are not made. More importantly relationships of 'meaning' are not established. Yet it can also be perceived that the relationship to which Gray is referring could be a visual one, where it is *seen* that letters and words are disjointed, and as such, aesthetically deficient and non-inferential. Does it follow then that because *words* are

(Figure 10)

Annotation of digitally manipulated images (Samantha).

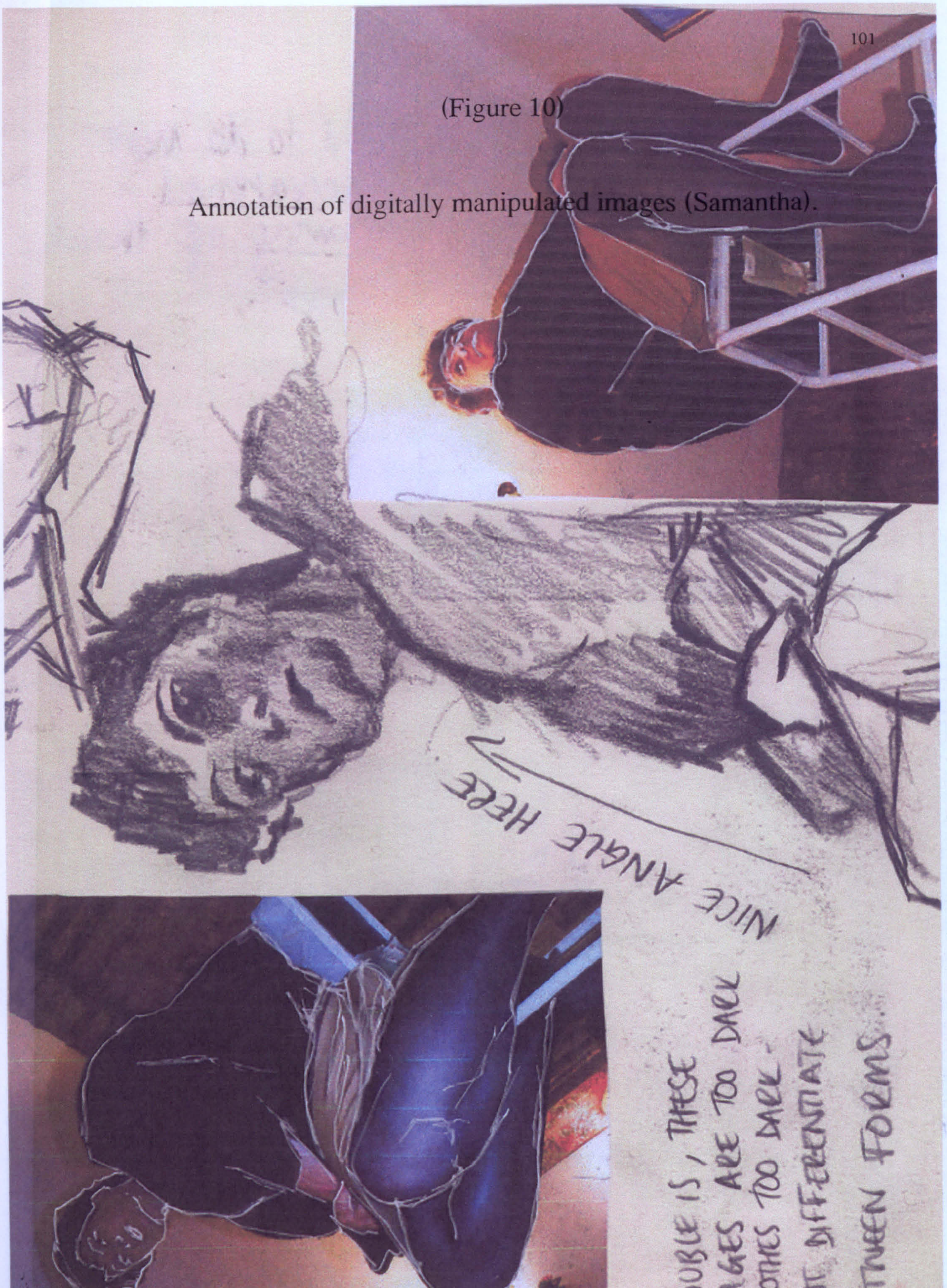
TROUBLE IS, THESE
IMAGES ARE TOO DARK
+ CLOTHES TOO DARK -
CANT DIFFERENTIATE
BETWEEN FORMS...



NICE ANGLE HERE

(Figure 10)

Annotation of digitally manipulated images (Samantha).


NICE ANGLE HERE
TROUBLE IS, THESE IMAGES ARE TOO DARK + CLOTHES TOO DARK - CANT DIFFERENTIATE BETWEEN FORMS...

not physically connected, those conceptual signified relationships also are not established? It seems to be the case that we lock meaning to upper case printing as signifiers in a less fluid and manipulative form than if we scribble longhand. With uppercase print, much seems to be lost, though specified more clearly.

In his paper **'Foundations of Writing'**, Michael (1984) stresses that handwriting must be fast, legible and pleasurable, for it is only a means to an end. But he is not explicit as to the 'end', merely assuming that it is enjoyable. An order of priority might be legible, fast and then pleasurable, since, if it were *illegible,* there would be little purpose to its production, other than for it to be aesthetically pleasing (cf. p. 91). However, for it to be fast would also indicate that immediate communication is most important to the writer and that legibility is only secondary to speed. Harriet writes that she often cannot read what she has written (Q. 7). In terms of the pleasure it gives, writing should be comfortably readable, if not gracefully so, and arguably the process should be effortless. There is nothing worse than labouring over an indecipherable text. There may be value in writing at speed but it is often not read with as much haste. To read someone's thoughts without the medium getting in the way, by slowing us down, is a more direct route to that person's mind. To be able to read an 'aesthetic' text in visual terms is likely then to take the literal meaning beyond the definition of words and into the realm of Sontag's **'effect'** (1966, p. 1) discussed earlier (p. 57). Georgina says **'it looks better if you have more on a page'** (Q. 2). So, it seems we are presented with two aims: legibility for the purpose of reading the content of the written text, and speed, for the purpose of defining its immediate significance. A third aim regarding the need to record the idea before it is lost inherently resides in the two, since communication could be for oneself, as Harriet argues. In this case the understandings of the reader becomes irrelevant.

The advantage of upper case print is both its clarity and its emphasis. It claims 'uniformity' of design. Its printed form possesses standard formats. It stands proud, upright, and has a more severe tone to its appearance due to its standardised angularity and straight edged lines. It seems to speak with an individual voice, on account of this more uniform structure, whereas longhand script possesses many styles that reflect individual characteristics. This is where style can be aesthetically ‘pleasing’. Upper case print communicates in official terms because of its clearer more articulated, organised structure, and it claims a measure of increased authority with its ‘louder voice’. This particular student uses a plus symbol to denote the co-ordinating conjunction ‘and’, as a means of condensing space and time, a compensating mechanism perhaps for losing time over the printing of capitals (see figure 10). The /+/ symbol is as angular as most long-case letters *(there are fifteen capital letters structured with completely straight lines, seven composed of partial straight lines and four without any straight lines)*. It is even less time consuming to write than using an ampersand sign. The space available for a completed ‘AND’ word is nevertheless sufficient, and so, space was apparently not a consideration for reducing the length of words. However, some reduction seemed necessary. Even though this student has an ‘A star’ grade in GCSE English Language, she has still omitted the apostrophe in ‘CANT’. The time taken to return, and place this correctly, was perhaps not worth the possible loss of the idea that was experienced simultaneously; and when subsequently she makes a comparison ‘BETWEEN FORMS’. There seems to be an ‘urgent’ need to write quickly, leaving relatively unimportant detail aside.

Like Edward Lear, she is reducing the time taken to record her thoughts by leaving out punctuation as well as words. But there is another element worth investigating. Without a full stop after the first ‘DARK’ word in the second line, there seems to have been a pause before writing that the clothes were also too dark. This is shown by the difference in tone and strength of the pencil marks for these two statements, again analogous to the tyre marks on a road surface. The way the second statement has been recorded appears to be sharper, as a result of turning the 6B pencil around, to gain a better purchase on the paper. It might even have been sharpened in the interim. The point I would like to make is that a troublesome issue has arisen for her after making several sketches. This seems to have been realised in too short a space of time to make these statements in one action, and in one place. Subsequently her sketches do become lighter. Had she been slower in realising her mistake, she might have indicated transitional changes in the process of her sketching, with a separation of the statements occurring too, perhaps. What seems to have taken place is the realisation, at the point where she prints 'CLOTHES TOO DARK'. A change of course then seems to take place. It is interesting, also, that the absence of full stops, to denote the separation of ideas, does not exist in her annotation, or even in speech, or for that matter in visual images. This suggests that her thoughts are open-ended and are to be followed either by more annotation or image making.

Using lower case text, and punctuation, with attention to grammar, would have divorced her practice of sketching from the theory of 'applied evaluation'. What is sought for here is not rhetorical weighting, but the kind of evidence required of forensic examination: the sort of evidence a person inadvertently leaves behind, and is not aware of. The annotated sketchbook is something we can see and interpret. With an understanding of 'experience' (proven ability in the use of language), 'context' (subject matter), and 'intention' (what is desired), past, present and future elements are presented to us with a sense of what duration and pace mean.

DE-CONTEXTUALISING AND RE-CONTEXTUALISING THE WORDS USED BY STUDENTS

STRAND ONE: The Pace of Time

I can de-contextualise the words students use by looking at how such words could be used according to my own experience and point of view. This practice takes the words used by my students away from their experience, and into mine. After establishing the basis of conventional use, and isolating my bias, I want then to re-contextualise these words by looking at what they mean to students. According to Mehrabian (1972), a communication is conveyed only partly by words; in fact, he contends that only seven percent of a message is conveyed in this way. But how these words have been used, literally as description, metaphorically, as in allusion, and in other rhetorical ways, to suggest aspects of emphasis, possession, simile, privacy, and affirmation, to reflect the time lapse intimated, is crucial in determining what accent is given to their meaning. This ought to account for a larger percentage of what information is communicated. The method Larcher uses (1993) to understand the incomprehensible, unconscious voice, is **'redundancy analysis'** (see Chapter 3, p. 45). This systematically analyses the social context of utterances. Whilst avoiding such strict adherence to deciphering biographic interviews, I want, still, to slow down the process of understanding and try to transform the sub-conscious competence we all have, into a conscious quality. This is not a variety of psychoanalysis, or a way of extracting Larcher's social unconscious, but a way of finding what is employable in a person's text. Usually, it is not what a student intends to verbalise but what is there, lurking within the text or visual image. It is hidden from the conscious mind, yet plays an important part in any individual's identity formation. Words, like photographs, can deceive. They are not just about the things they portray, but also about the ways in which we make sense of them.

For example: the question of whether the words chosen are related to the duration of time in which they are used, discussed earlier, is an important part of this research. Some of the words used by students, which seem to be suggesting something that is time related, are divided into two categories to indicate both general and more particular aspects of it (Lincoln and Guba, 1985), (Maykut and Morehouse, 1994). These categories comprise words relating to the two closely related themes below, which gave rise to the meta *in vivo* theme of 'pace' discussed earlier (see Chapter Three, pp. 53-54):

Table 1

(General category)	*(Particular category)*
TIME	**SPEED**
SHORTHAND	QUICK
LOST	OVERPOWER
CONSCIOUSNESS	STREAM
BEFORE	AFTER

The order of words is unimportant, but how they relate to each other is important. Only by looking at a number of relationships will some understanding of what is driving my students to annotate unfold and materialise in credible form. The number of times these words are used is also considered less important than the context in which they are used, and the emphasis placed upon them. Repetition, although implying emphasis and familiarity, could, alternatively, be seen as blasé responses to difficult questions.

The context to which I am referring is also important, and is quite different from analysing the language used. Sanders (1988) talks about the critically important notions of 'presence' and 'absence', terms fundamental to the understanding of cultural constructs, and not just to the understanding of images or written texts. In these forms, what is not shown is as significant as what is. The torn pages of a book (Chapter Four, p.

63) would indicate missing witnesses to an event. The structure of presence/absence allows me to infer important meanings about the state of student thinking.

Sanders (1988) informs us that:

> **'just as verbal texts construct or provide reading positions, attempting to manoeuvre readers to adopt a stance suggested by the verbal text, so images as visual texts construct 'viewing positions', quite literally making a space for the viewer to take on. Without the viewer the image is incomplete, so that the effect is one where the viewer is pulled into an 'emphatic relation' with the image'** (p. 80).

Reference to the *literal* **'space for the viewer to take on'** interests me particularly. My earlier image of text as a fabric (see p. 51) that ties ideas together also serves to illustrate a way I might read the written evidence of my students. Any woven fabric is formed by the presence of threads, but also the absence of them in the spaces between. Sometimes there is more thread than space, and so, information with which to understand the fabric is clearer. Some tapestries are thick and so tightly woven as to provide more than is perhaps necessary to appreciate the construction. Yet with lace there can be so much absence as to invite speculation about what holds the fabric together. Regulatory bodies in education reinforce this concept by saying that **'metaphor can provide a powerful tool for making connections between what pupils can see and touch and what they say and write'** (SCAA, 1997, p. 1). Use of metaphor suggests that we have to fill the space of a text in order to substantiate the form of its content. Brett (1996) makes reference to a 'narrative typology' (p. 88) when describing what spaces might represent in contemporary heritage displays. He argues that by offering the visitor alternative possibilities through interactive displays we **'create the integration and integrity of the experience'** (ibid. p. 164). It is the 'effect' to which Sanders mutely refers, and which Sontag emphasises, that provides the purpose of these experiences. Brook (1996) similarly makes reference to this 'effect' with his **'the tiny spaces between the words'** (p. 315) when talking about entering the theatrical arena that lies between the words of playscripts. He argues that they are indeterminate, and need to be 'filled out' via interpretation. The *actors* bring a text to life, as the autographers of an allographic content, referred to on page eighty-four. The nature of their interpretation of the script will be affected by what they bring to the text. Kress's ideas about cultural influences (1988) and Riley and Reedy's **'genres'** (2000, p.17) raise similar observations about baggage and audiences. Harriet (Q. 2) uses the same metaphor of **'act'** for describing the prompting activity of her annotation, where it activates and animates her visual image making. The words she and other students use, as **'social actors'** (Kress, 1988, p. 87), tell us something of the culture that surrounds their selection, how the words say something for themselves, and for the circumstances of their readers.

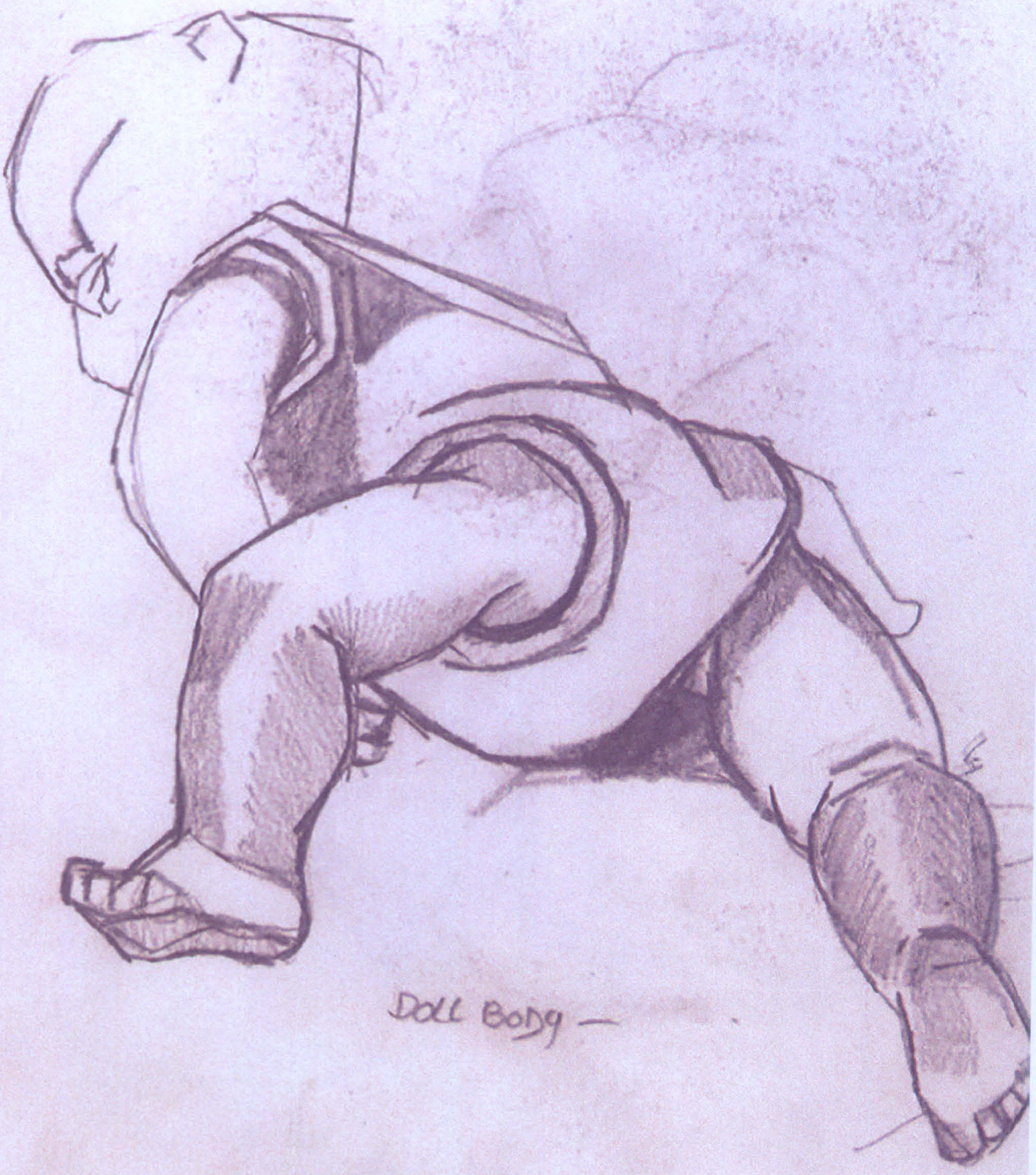
WORD DESCRIPTION AND ANALYSIS

SHORTHAND and QUICK

'Shorthand' is a method of rapid writing in abbreviations and symbols, similar in form to emoticons. The term is easily comprehended with its reference to short as being 'not long in duration' or 'less than the stated amount'. The implication is that it is deficient, scanty and not far reaching enough to give us a whole account. For instance, if we look at Samantha's worded description of her doll sketch (see figure 11), it will be apparent that the sketch gives us more information than the words. She is not implying anything beyond the matching of noun to visual image. It is either too short, which would then render it the reverse of meaningful annotation, or devoid of allusion with any reference to external ideas beyond the stereotype. Such allusions are indicated later (see figure 12). However, it is the more particular meanings of words relating to speed that interest me. Not all the words under the heading of **'speed'** have direct connections with it. For instance, we do not know how fast **'quick'** is, or how many miles per hour the metaphorical **'train'** is travelling at. And even if we did know, it would not help our perception of its use, other than to provide the idea that thoughts are coming into being quickly. It cannot be measured in any physical, let alone theoretical sense. But they do say something in their own right, about notions of time and how fast or slow we perceive it, or ourselves, to be travelling, especially when we look at the visual images to which they relate.

(Figure 11)

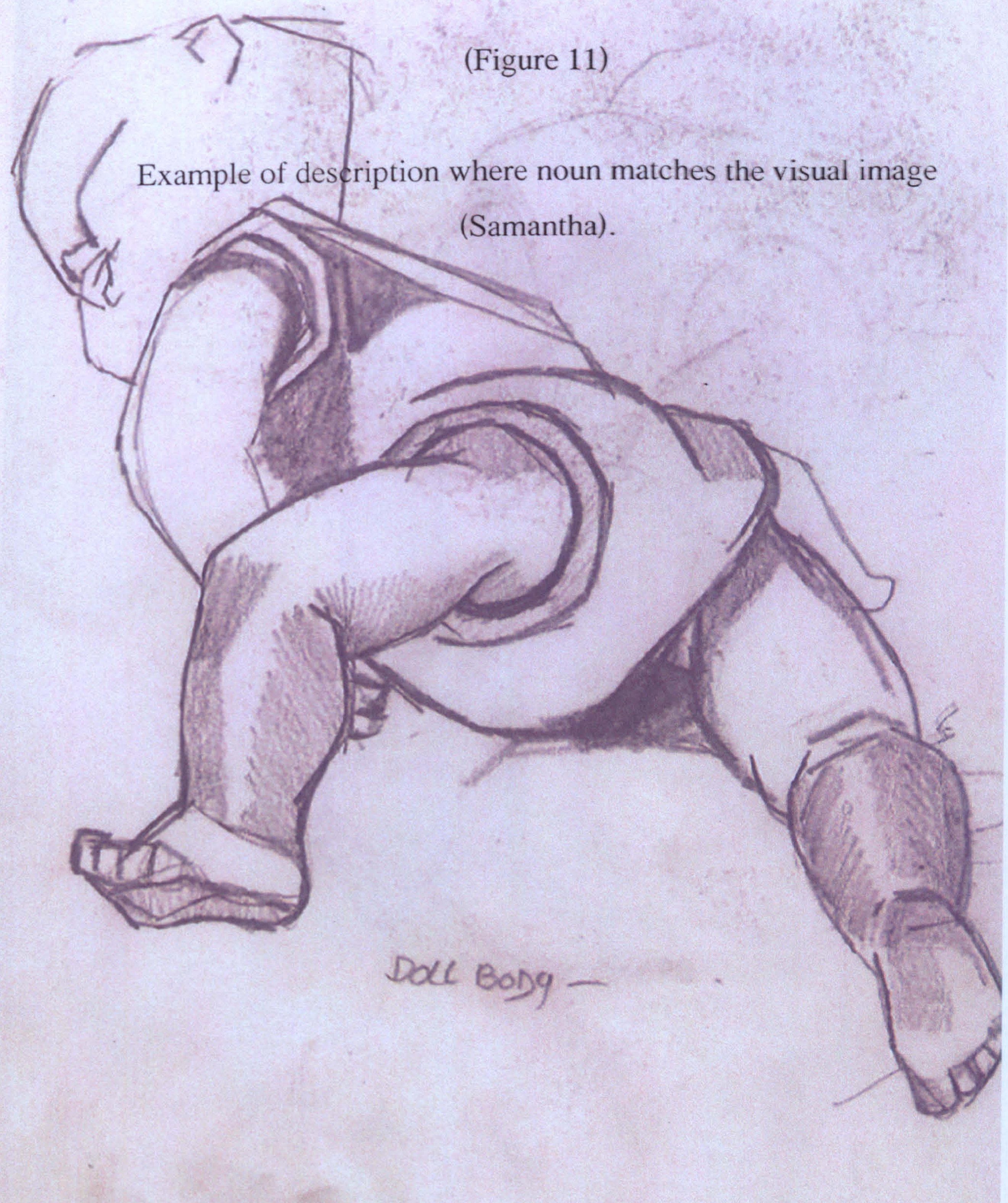
Example of description where noun matches the visual image (Samantha).


Doll Body —

(Figure 11)

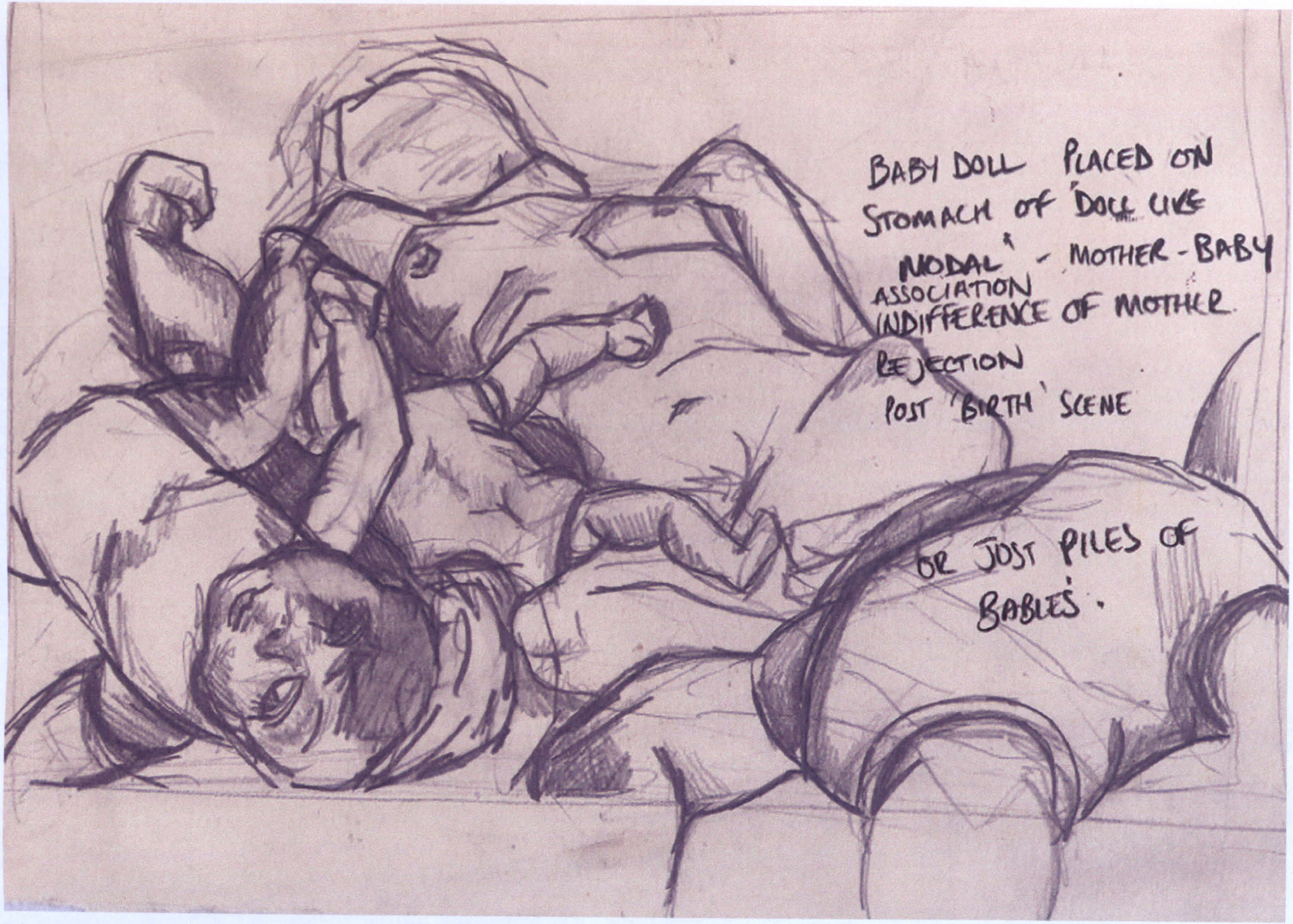
Example of description where noun matches the visual image

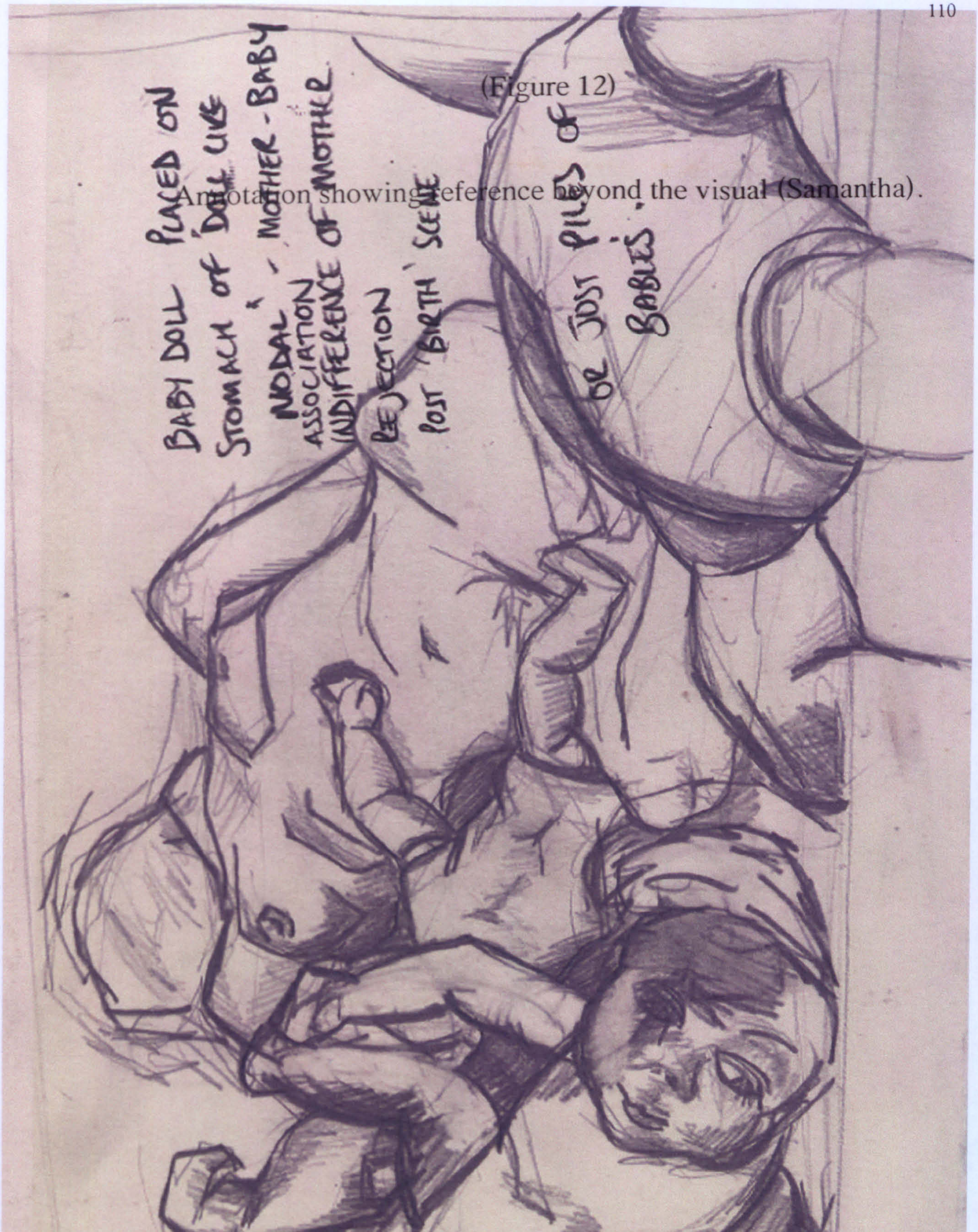
(Samantha).



(Figure 12)

Annotation showing reference beyond the visual (Samantha).


BABY DOLL PLACED ON
STOMACH OF 'DOLL LIKE
'NODAL' - MOTHER - BABY
ASSOCIATION
INDIFFERENCE OF MOTHER.
REJECTION
POST 'BIRTH' SCENE
OR JUST PILES OF
BABIES.


BABY DOLL PLACED ON
STOMACH OF DOLL LIKE
NODAL ASSOCIATION - MOTHER - BABY
INDIFFERENCE OF MOTHER.
REJECTION
POST 'BIRTH' SCENE
OR JUST PILES OF
BABIES.

(Figure 12)

Annotation showing reference beyond the visual (Samantha).

If we return to the analogy of our automobile incident, we can see the difference. If a car crashes at 30 miles per hour, the severity of its impact would be less than if it crashed at 35 miles per hour. In this case the difference is the degree of damage or effect. Some students have effectively used these words as metaphors, while others have deployed them at face value in describing what they mean in literal terms. 'Short' is a reference to 'small' or 'not enough'. Meaning is arrived at either way because associations with literary images help to construct it. These associations are also the contexts that Kress defines as **'social structures'** (1988, p. 85) which govern perceptions.

Yet the metaphorical associations conjure strong images too. In his Ten Myths of Metaphor, Scheffler (1988) explores the idea of metaphor's suggestiveness and its capacity to stimulate associations of ideas that may terminate in useful truths. These side effects become apparent when ideas raised through annotations are discussed with students in the studio. Very often new ideas emerge as a result of discussion, where the student intends one thing and I perceive another. Nevertheless, Scheffler doubts whether they are stronger than literal ones. He argues that metaphorical statements that initiate new classifications and categories do so through their own novel, assertive content. Simply, the words selected create an illusion to lock the meaning to the word and keep it there, where they end as literal clichés, the same statements having started life as bold metaphors, where suggestibility and ambiguity provide the tension of dealing with multiple meanings. This is different from the locking of meaning to uppercase print (see p. 102). It is the locking up of an idea that Scheffler objects to, tidy and convenient for understanding though it may be.

LOST and OVERPOWERED

On the whole students write and sketch to record their activities for different purposes. I want to investigate here the idea of controlling that record, regardless of who or what it is for. The idea of losing control of process and continuation is one that separates the fluent from the wayward practitioner. **'Lost'** (Elizabeth, Q.10, p.162) is a common enough word to represent deprivation, by negligence or misadventure. Its use could account for the wayward direction of a student's mental activity. It might also refer to ideas that come and go, without record, as they do in oral conversation; especially if those conversations are long and protracted, when too much is said to recall with any degree of totality or accuracy. In speech, breaks between words tend to become lost. The sounds of words blend with each other in continuous form. The convention of separating written words is not natural or inevitable but it is useful, though problematic, nevertheless. As such, we understand what people say differently to the way we read what they write. How I talk about what I say adds weight to its meaning, because I can employ inflection, accent, pause and sound level to refine the meaning that I intend. If much can be lost between what is said and what is written, what might be lost from intention to reception? Anything can become lost: objects, people and ideas. But only people lose things and meanings. Where those things are lost is the question I want to answer. The question of time is raised again, of when in the past things became lost; where it was lost, and where it might be found again. These questions deal with a time element that makes us retrace our steps as an evaluative exercise in recounting, reflecting and reorganising our thoughts. In Chapter Four I discussed the idea of travelling back as a valuable exercise in checking the stages of process. Elizabeth's reference to the word relates to the **'overpowering'** (Q.9, p.162) quality of the ink with which she annotates. This ink almost stops time from proceeding, because it is a more permanent medium. Her statements will not be lost, because they are indelibly marked. To her, writing is sense making. Altering things is not what she does, because they then become lost, not simply changed. Looking at things as a sequentially linear activity is a priority for her. Her records are important and confirm the need to show people what she is '**trying**' to do as successive approximations. Hers is a process of accumulation rather than integration. She is a collector, and will throw away very little of what she experiences.

Elizabeth is in some way attempting to '**overpower**' process, by controlling it. She constantly seeks to create visual and written narratives that proceed in one direction. But the chronological sequencing we assume we see in sketchbooks does not always make sense. It is not uncommon to see a collection of bits and pieces of notes and visual images in sketchbooks, without linear connections, even though one page follows another, implying logical progression. But it can be seen, nevertheless, that Elizabeth's annotated sketchbooks generate unfolding stories, which remain intact because she does not return to alter things.

To '**overpower**' would be to reduce to submission, to subdue. The idea is to overwhelm with the strength of argument, or physical power, in order to control something. In each sense, the force that overtakes it implies the sequence of something being overpowered or restricted, an idea superseded or negated. It may have little to do with what is right or wrong, but is merely to do with what comes after, chronologically: it becomes a question of which is the stronger of the two. Annotating with a pen performs this role more successfully, since the medium is a more permanent statement. It is implied that what has been overpowering is that which remains dominant because it is closer to us. It is on top. As a result, it is conclusive, the latest to be considered, and therefore current. Yet it can be seen as intransigent, fixed, and devoid of the flexibility of a living organism, in the way my uppercase example demonstrated. Elizabeth believes that using pencil does not '**overpower**' a sketch (Q.9, p.162) because it is transitory in the way that it can be erased. '**Biros are too final...pencil fits in and doesn't look out of place**' for Georgina (Q.9, p.158). It is a part of the sketch in that it is of the same material, of the same colour and tone. Samantha thinks '**Pen is academic...In art you are freer to change your mind about bits. It is less permanent**' (Q.9, p.155). She subsequently added that '**It also does not feel very arty when I write in pen and tends to remind me of a more essay-related subject**'. This aspect of an 'academic' divide is seen as an intrusion. It causes some anxiety because it would stifle the **'freer'** reign of a right to change her mind. Being able to **'change it without too much mess'** is an important consideration for Elizabeth, and presumably a reference to what might have to be cleared up after an idea changes form.

In conclusion, I am led to believe that the words 'lost' and 'overpower', raise the issue of organising the recording of sketchbook activities. Catching and keeping ideas is important to students. They represent achievements of which to be proud, and are satisfying states to nurture, and to celebrate, as stages in a process of value adding progress.

CONSCIOUSNESS and STREAM

We experience a flow of conscious thinking when we reflect. We try to make sense of what it all means by attempting to put ideas together in some logical order. This conscious desire to create coherency is not always present in sketchbook work because activity within it is often interrupted. The metaphor of **'flow'**, for proceeding easily, is used to reinforce consistency, when events are happening continuously without interruption. When time is said to flow, it does so fluently and effortlessly, like water, in both theoretical and practical terms. Consciousness is the fact of awareness by the mind of itself and the world around it. It is about thinking time through, as opposed to living it through. The pace of these flows is determined by the contexts within which the word is used. Flowing might be considered slower than trickling or dripping, but faster than gushing or flooding. We might assess the degree at which the 'flow' is running. And running it is, because the word suggests an animated activity, in the sense that it does not stop or dry up, but is constant. Using the word to describe the transition of one idea or action into another creates the sensation of movement, of gliding comfortably downstream. The word itself, to recall my reference to locked meaning, helps to convince us of the feeling that those transitions were smoother than in fact they were in reality. The allusion to an ideal counterpart is not always a balanced comparison but an illusion. Ideas flow in the sense that they can drift and meander in linear terms. Yet in reality the traffic of ideas has junctions. Time is the dimension of change, a fact that distinguishes it from the three dimensions of space. Directions can change suddenly, but because you are still thinking, there is a tendency to believe you are still on course. Georgina (Q.1, p.156) uses the word **'stream'** to express her **'flow'** of consciousness, but says that her thoughts do not have to make perfect sense. This statement reminds us that it is not easy to articulate what you are not sure about and that a lot of thinking, at this and any other educational stage, is in gestation, being conceived of as they speak, write, think and act. The trickling quality of **'stream'** is indeed a less fluid form of flow, which I described as a more sequential process (see p.76) because as a noun it can be localised and associated with particular forms. It tends therefore to support her observation that ideas are not smoothly transitional, but break off and start again. Piaget again reminds us that the ‘flow of consciousness’ should not be allowed to disguise the fact that each particular moment in this inner flux does not represent a point on a line. It is the activity of being on track, even though the track may be wider and more pitted than Georgina wishes, that represents her **‘stream of consciousness’**, and not the illusion that everything flows in one direction.

BEFORE and AFTER

An exploration of these terms helps me to place an event contextually, without precisely pinpointing it. Elizabeth writes that **'My writing helps others understand my reasoning and thoughts *behind* a piece'** (Q.5, p.161), as if to say the visual image follows her reasoning and thinking. How much time 'before', to which the **'after'** refers, is unknown, and remains the object of my enquiry. Georgina says that she usually writes her notes *after* the visual image (Q.2, p.156), but writes them *before* if she has **'loads'** to say; and so the purpose of her notes changes. Her sketchbooks demonstrate copious annotation, but often fail to indicate when they were written. The words do not precede the visual images, any more than they follow on from them. They are not that ordered. I have witnessed her return to infill spaces between visual images. We do not know whether she had loads or little to say at the time she wrote them because ultimately we are left to see as much written material to account for both reasons. She needs at times to offload a number of ideas in a hurry. Fewer and less important contextual ideas can wait a little longer, until after the sketch in fact. However, when infilling takes place, her visuals and texts are created separately, and not conjoined, to indicate concurrent activity.

Samantha does not look at her annotation after she has written it. The satisfaction of consolidating her thought in word and image appears to be enough to have established a basis for further work in other areas. She is a collector of things, and feels quite happy if there are things in the bag of which she has ownership. 'After' seems a linear reference to what has already been caught. For Samantha there is little inclination to reflect, or to handle them in an inquisitive way. However, she assumes that other people do look at them. Harriet feels that her **'visuals make more sense to me when I read them and view my work *after* long periods of time'** (Q. 3, p. 166). In the first instance, she is making the assumption that her notes are for herself. Other statements of hers confirm this: **'It's for myself. I don't like writing for others – it becomes superficial'** (Q. 5, p. 167). Secondly, it is interesting that the context in which she *wrote* them is different to that in which she *reads* them. She views the context for which they were written in two different ways. The time lapse, and the new experiences that filled the intervening time, has changed her perception, so that its original meaning has changed. Although her wish is that it reminds her of what she felt at the time, they also show her how she can develop more objectively from that particular state of being.

DEVELOPING THEORY

The words I have been exploring here clearly interact with each other to form a binding. What seems to be unfolding from these investigations is evidence to support the importance of 'pace', the rate of motion as the condition for effective annotation. I see this evidence as a strong fibre underlying student understandings. The weave produced by 'pace' in the 'TIME' strand (see Diagram 1, p. 52) will become even tighter with evidence of links with the second 'INTENTION' strand, in the following section, through an investigation of how students are 'trying' to achieve. On the one hand, we can see that the pace of time is significant. Too fast, and we suffer the loss of recognition and reflective action. Too slow, and we lose the impact and urgency of immediacy. On the other hand, the motivating force of intention is impacting the gear or momentum that is driving these experiences. It is becoming clear then that the 'pace' and 'trying' activities within these strands are reinforcing each other, to represent the needs of the students.

ASPECTS OF STUDENT ATTEMPTS TO SEE BEYOND THE IMMEDIATE

STRAND TWO: Intention – The motivating force of annotation

I look now at the second of the two main strand issues underpinning the value of annotation and student perceptions of it. The methodology chapter explains how these two strands correspond. For example, it indicates that *speed* and *vision* have a direct relationship in forming conditions for effective annotation, because the speed at which one thinks impacts that thinking. Looking at the activities of 'pace' and 'trying' helps to refine this consideration. The warp and weft model is applied to the strand formation, which is a text in itself, indicating at particular junctions, and in more subtle ways, how the two strands drive the practice of annotation. On the face of it, 'vision' appears to form few tendrils with 'speed'. But when we examine a number of key words associated with what the students want to achieve, we begin to see how one effects the other.

Appendix (viii) shows a category of key words from each of the students interviewed that makes reference to an intention, something that relates to a future state. Below are two lists that sift the more specific references to the process of 'trying' from the determination aspects of intention, for the purpose of identifying, and then cross-examining, the relationships between them. Understanding of these words, with their applied contexts, is then worked into the matrix of our textual fabric, to generate further understanding alongside the first strand of time related enquiries.

Table 2

(General category)	*(Particular category)*
INTENDING	**TRYING**
WANTING	LOOKING
WILLING	SEEING
HOPING	SEARCHING
PREPARING	NEEDING
WISHING	THINKING

For example, the verb ‘try’ and its present participle ‘trying’, with its variants ‘tries’ and ‘tried’, is used extensively throughout the student responses, to indicate an ongoing search to get somewhere. It is used thirty two times in relation to their visual images and annotation. ‘Trying’ is an important guide to the act of resolving. However, by definition of its title, the resolution of ideas is hardly ever expected in a sketchbook, even though the resolution may be sought. This is because the sketchbook is the place for finding things, to store and explore. Resolution is usually found in larger and more substantial work, outside the sketchbook. However, this says little about the stimulus, the focus of my enquiry. We might discover what the stimulus is by looking back at the nature of the subject, and the attraction of it for the student. To be more particular about annotation, Harriet said that she wanted to copy what her did father did. Georgina does it for herself, and Valerie writes that it became necessary for GCSE examination purposes. Samantha said she was told to write notes in her sketchbook from age eleven, and Elizabeth, voluntarily, since the age of eight, has written notes, in order to state what she has done wrong. In each of these cases there is an intention to do something. It may be to satisfy an urge, to fulfil an obligation, to do the same as somebody else, or to condition oneself by imposing the practice of critical evaluation. I argue that, in education, intention is prevalent and very much a necessary tool with which to realise visions as targets.

Evidence of 'trying' to make intentions, in sketchbook work, seems to be something to look for.

INTENTION

Intentions are highly ambiguous and difficult to determine, sometimes even for the author. Barthes (1977), proclaiming the death of the author, went so far as to deny that the intentions of the author have any privileged role to play in interpreting texts (p. 146). However, my teaching role necessitates an examination of these intentions. The playful rhetorical regress referred to earlier (p. 100), and characterised by Eco, quoting Lichtenberg, when he writes that **"a text is only a picnic where the author brings the words and the reader brings the sense"** (1992, p. 24), does not allow me to understand student perceptions. Eco himself moves away from this division of duties by suggesting that a text is *used*, as opposed to interpreted, by introducing the notion of the intention of the text. This distinguishes the intention of the author from the intention of the reader. Interpretation of the material can then be subject to criticism for violating some of the constraints of cultural and specific localised contexts. For instance, Valerie, like Harriet, states at the outset that she does not like annotating (Q.2, p.163) but unlike Harriet, she says her notes are not very **'deep'** (Q.5, p163). These initial observations immediately categorise her as a reluctant practitioner. She is generally obstinate and less receptive than most, preferring to exercise more autonomy, holding views that constantly challenge the value of what is presented to her. However, she writes later that she would like her notes to be deep. Although this contradicts a lot of what she said previously and since **(I don't *think* I need it)** (Q.6, p.164), the comment nevertheless throws a different light on the subject of intention, and her need to work at this aspect of her communicating skills. Her statement in response to Question Six shows, at least, reconsideration. From this point she is beginning to question her own needs. It provides a solid, detectable base for developing something that is clearly desired. Valerie subsequently mentions **'trying'** four times in connection with developing an idea and achieving its resolution through her notes and visual images. The example illustrates the danger of relying upon textual material without regard to the relevant cultural, social, economic and political circumstances surrounding any act. In other words **'language always occurs as text, and not as isolated words and sentences'** (Kress, 1988, p.87). Yet the words I have identified from student responses, as signifying attempts to do something, are anchors to which we attach meanings. We do not simply remind ourselves that they are mere words. Our understandings of them transcend the text, which gave rise to them, to take on realist ontological states. Words like 'willing', 'hoping', and 'wishing' suggest to us preparatory mental conditions.

My analysis of the data leads me to conclude that a sense of curiosity drives a student's need to annotate. Words represent the questions students ask through the oscillating process of annotating their visual images. They intend to find something through their endeavours, but often create the ambiguity of mixed messaging, preferring to retain options for re-consideration. Using a text to build meaning with is a more conscious activity for me than it is for students. Whilst it may be true to suppose that it is the job of a viewer to interpret, it is nevertheless my responsibility as a teacher to know the results of what I am teaching. It is not yet a requirement for students to articulate their *own* meaning through their annotations. But it would be useful in order to attribute credit.

TRYING

The link with the 'time' strand becomes clear when we look back at the purpose of process to achieve a particular state through a series of actions or steps. Samantha uses the word 'try' more often than other students do. Interestingly, she interchanges its ownership between 'I': **'*I* will *try* and make it so that it *tries* to'** (Q.2, p.153), and 'you': **'the final piece represents all that *you* have been *trying* to achieve'** (Q.6, p.154), abdicating responsibility, success or failure, when it suits her. She probably meant 'one' for 'you', which would have partly avoided a more direct contact with the reader. She expresses a concern that she seldom arrives at her destination despite her efforts to get there, sometimes in haste, and at other times more slowly, as a result of setback and disappointment. She is consistent in her attempts to find a way through the temptation or promise of success, and at times she is indeed spurred on by small successes. The first comment makes reference to her annotation as an autonomous agent in that 'it' is also trying to do what her visual image is trying to do. By describing the job of her annotations and visuals in this way she is affording them a life of their own, as though it was their job, and not hers, to make things work. It is perhaps indicative of the expectation that whoever reads the texts brings them to life in the way Prior (1997) and Bailin (2001) suggest. It is almost a relief to think, having done so much in starting to realise an idea, that someone else will finish it. It is argued for instance (ibid. Bailin, 2001), that many students are keen to start a project, but fail to reach a conclusion. When the going gets heavy, the novelty subsiding, the energy wanes, or the intellectual aspect seems too demanding, there is a tendency to offload the responsibility to complete a task. The sanctuary of the sketchbook as a safe haven for incomplete work is perhaps a reassurance where 'trying' is seen to be taking place throughout, but never actually resolves into that ultimate reason for trying, the 'completed task'.

Nevertheless, the 'determination' class of words forms a mission to resolve particular issues. They include passive (to hope) and aggressive (I will) factors, which indicate aspects of their degrees of likely success or failure. Samantha is quite adamant that she

'wants' her readers to interpret her work in their own way, but that she also **'wants'** them to see what she is trying to say through her notes (Q.6, p.154). Optimism is an important issue here, because without it these words hold no intended meaning. They refer to wishful thinking of future prospects (see Chapter One) to possessing what lies ahead, rather than making reference to the present activities of creating visual images in the sketchbooks. They represent the thinking that underpins their visual image making.

We can now see, through the evidence of select annotation, that student work is demonstrating intention, though they are not always explicit. In an exploratory way, Harriet becomes so involved with her annotation that concerns about presentation for particular audiences do not interest her. When Harriet writes **'sometimes I don't think – I just write'** (Q.5, p.167) she is clearly demonstrating a state of full practical engagement, but is less concerned about whether it is intelligible to others. Valerie is also engaged, but writes without the significance of a clear purpose for herself **'I just do it'** (Q.10, p.168), and remains to be convinced as to its justification. She annotates descriptively, writing of technical considerations for an assessor. Her studio work demonstrates excellent technical control over media, yet it too lacked 'purpose' until a recent decision to apply for Art College served to provoke foresight and vision. I observed (Chapter 1, p. 8) that present and future considerations are the things students are most unsure about. Valerie has now found a significance that the longitudinal aspect of this study shows. Yet, because the present deals with what the future expects to deliver, the present in fact becomes the future. Their minds are in it, as the previous chapter explains. They are dealing with it in the sense that they are trying to resolve it, to organise it, to form it, to make some sense of it. It is as though the future was a studio, into which they walked to do a day's work. They are aware that the space outside the studio is part of their world too, but the studio represents their mission, the place where they work out proposals, and try to realise their intentions.

Looking at where they are going, and going where they are looking, are aspects of student perception. These, and the momentum of their energies to enquire within, are to do with seeing, the vision that ties my two strands together. Both these ways of seeing show purpose, implying a forward movement at a pace that determines what is achieved. It is a matter of how we might view a strategy for understanding student perceptions in relation to the factors of pace and vision that I now turn.

LONGITUDINAL STUDY ANALYSIS:

Change in Student Perceptions

The initial reason for the questionnaire that immediately followed the interview was to ensure the reliability of interview data. This strategy allowed a degree of sincerity to be measured in a qualitative sense. However, it was observed that, since the first questionnaire responses, what students said at the interview had changed to some small, albeit significant, degree. I suspected that this indicated a repositioning of their understanding of theoretical perspectives, rather than of practical experience, because the length of time required for practice to inform new understanding had not taken place. It was for me to extrapolate the significance of their current understanding, based on their practical sketchbook experiences, from both these data banks. I could then compare this understanding with the second questionnaire responses. The purpose of the extended study, separating the second from the first by six months, was to record changes in student understanding. The changes between the extrapolation results and the second questionnaire indicated, at this stage, a repositioning of their understanding of their *practice,* rather than a cognitive understanding of *theory* (see Methodology, p. 51).

In the interview, Harriet said **'I don't not like writing for others'** (Q.5, p.167). She also writes at this stage that **'it becomes superficial'.** In her first questionnaire response, she writes that her writing does not help outsiders to understand because it is **'very personal, poorly punctuated and badly constructed'.** The difficulty is in deciding whether her notes are therefore 'superficial' or 'very personal'. My understanding is that her notes *are* predominantly superficial, and for the benefit of the assessor. Arriving at this conclusion was determined by the fact that her 'personal' **'emotion books'** (Q.3, p.166) were not made available to me. There was also very little evidence of personal revelations in her sketchbooks. However, in the written response she had a little more time to explain that she ***thought*** her writing did not ***'help'*** outsiders understand her visuals, implying that there was some attempt to aid them, but not enough. Yet she shifts, or rather hones, her perception of how her written sketchbook work helps others, writing six months later that **'I hope my sketchbooks shows a progressive thought**

process. That is my intention' (Q. 5x2). She is much clearer at this stage about the purpose of her written work, stating emphatically that it is her task to show the process of her thinking, which is less sophisticated than she led me to believe. The odd 'cryptic' words referred to in question seven, for instance, were difficult to find.

In her second questionnaire response, Harriet also writes that her sketchbook work **'shows experimentation and ideas that may inspire others'** (Q. 5x2, p.173). Such **'ideas'** may be the ones relating to the enigmatic effects of her cryptograms. Suggesting that they **'*may* inspire'** implies that she is still not sure whether others understand her motives; she is still not sure whether her ideas are sophisticated enough to explore further. She seems increasingly more conscious of the need to communicate with viewers and readers of her work. This again seemed to be a result of developed thinking based upon studio practice over the six months, rather than theoretical supposition. It is probable that Harriet aspires to the kind of annotation that is inherently personal and that this has prompted a theoretical rather than a practical emphasis to the interview and questionnaires. It was therefore anticipated that there would be an even greater degree of change over a longer period of time. The term 'personal' has dropped altogether from her second questionnaire response, confirming, perhaps, that this unsupported theoretical allusion was an earlier aspiration.

It is useful to work with these changes because they reflect the reality of my daily studio interaction with students. There would appear to be no one point in time where a fixed single understanding would be of use, without comparison to 'before' and 'after' states of cognition. If their understanding changes during the course of 24 hours (from the interview to the questionnaire), then it is likely to be evolving on a continual basis throughout the period of study. This of course would be expected in part from their Art and Design educational programme, with its references to annotation, but also because of their developing mental capacity for reasoning, as maturing students.

PARADOXICAL CHANGES

Several paradoxes emerged to test my own understanding. I was surprised to observe that not all students' thinking appeared progressive, in the sense that they were responsive. Some thinking was progressive in the sense that the students considered a system, but they refused to adopt or adapt, choosing instead to rely upon their own alternative methods for resolving problems. Harriet wrote that she **'used to try to be neat and creative with my notes but do not do that anymore'** (Q. 7x2, p.173), a complete turnaround from her interview response six months previously: **'with school ones I'll try to be neat'** (Q.7, p.167). What she sees as progressive is not increased clarity for others but meaning for herself. 'Progress' then, is shown to involve rejection of earlier acceptances. It is enough now for ***her*** to be able to read her previously illegible notes. It appears that attempts had been made to keep readable notes for 'outsiders', but that this practice has since given way to a personal endeavour to communicate with herself.

CHANGE OF IDEAS AND REPOSITIONING OF UNDERSTANDING

To arrive at a new phase in an educative process requires shifts in disposition, mentioned earlier with reference to the change from evaluating 'sensation' to 'evidence' (p. 83). Bolting on merely clutters the scene. Students are adapting to new learning situations all the time, and they have to be prepared to change consciously, as a result of acquiring new information, which helps to develop their understanding. This happens as a result of *thinking* in terms of mental art activity and of *making* in practical terms, as separate or combined activities. What change means is to move from one situation to another, where an idea can develop or be replaced altogether, and this has happened throughout this study. These changes have not been sudden, but gradual, as a result of their course experiences, represented by the 'tunnel of transition' (Chapter 3, p. 43). The two points of data collection show significant differences in understanding. Evidence of these shifts demonstrates the difference to be taken into account in subsequent studies. It also demonstrates the need to adapt teaching methods. The adoption of a quasi-experimental methodological design (Kerlinger, 1970) ensured that a 'true experimental' control group (Campbell and Stanley, 1963) to demonstrate the effects of any experimental treatment represented by the 'transition tunnel' was not a priority. Since cause and effect was not an issue, the students do not talk about what they have learned, but provide me with two points of reference, representing two states of awareness, separated by a period of time. What follows is a discussion of some differences between these two states of individual student's understanding, in order to ascertain their changed perspectives. These give me a bifocal view of their understanding, and at the same time, a more holistic overview of developmental change.

UNDERSTANDING SAMANTHA

Samantha initially raised doubts about her ability to use annotation effectively, and questioned its purpose in a number of ways. For example, from the beginning she uses the term **'I *think*'** in an inquisitive way, with the emphasis on *think* rather than the assertive *'I'* (Q. 1, p. 153). She also ends the same paragraph with the question **'don't you?'** in seeking reassurance about whether she is right or wrong. However, in telling me how long she has been writing sketchbook notes in the second questionnaire, she adds, **'but these notes have become more meaningful and related than they started out like'** (Q. 4x2, p.169). It is clear from what she says that she had always intended to write notes to accompany her visual images in any case, regardless of whether they were introduced to her because of the *feel* of need. The focus on annotation raised by the study for Samantha has appeared to generate an increased level of confidence in her response to the second questionnaire. Her response to the second questionnaire is more emphatic, shorter and to the point, without the prevarication and uncertainty of previous thinking. Her understanding is more easily grasped, due in no small part to a clear perspective, and organised, structured replies to the questions.

UNDERSTANDING VALERIE

Valerie clearly has a resolve to locate the significance of annotation. She uses an extended vocabulary in her second questionnaire response to explain the purpose of notes as the **'*extraction* of important personal information'** (Q. 1x2, p.172). She writes that her work is ***'formulaic'*** (Q. 3x2, p.172) in support of my earlier observation that her work was somewhat perfunctory. But most significantly, she has altered her thinking about needing notes and is changing her view that **'seeing a soul reflected through a sketchbook isn't really expected in sketchbooks of my age'** (Q.5, p.163). Her notes are now becoming **'personal'**, without the previous heavy emphasis on description. They are now **'important'**, and seen as having to be forcefully removed from a wider context to represent a distillation of thinking.

UNDERSTANDING ELIZABETH

Elizabeth now considers legibility as an **'unnecessary effort'** (Q. 8x2, p.171), again suggesting, with Georgina, that hers, and not the examiners' interests, are a priority. First and foremost, notes for her are reminders still. She assumes that these reminders track her thinking to enable people to form narrative meaning.

UNDERSTANDING GEORGINA

Georgina does not see the sense of justifying all she does on paper. She writes **'fewer'** words at this stage (Q. 1x2, p.170). Although an obligation is still prevalent, she is less inclined to work for the examiner than for herself, since **'as notes don't need to make sense to anyone but the artist, I don't see the point of making them neat and tidy'** (Q. 8x2, p.170). However, she compromises, and is prepared to follow course guidelines to ensure examination success. In retrospect she felt she couldn't recapture her motives and feelings when she made the visual image, not having made notes at the time. Her notes, especially particular words, 'photograph' her thoughts. Control over her motives for annotating remains just as strong.

UNDERSTANDING HARRIET

Harriet holds similar views to Georgina, although she is making more effort to ensure legibility, to satisfy an examiner. Achieving a high grade seems to be a priority now because she has decided to apply for a psychology degree and needs the points a good grade for this subject would give her for a UCAS application. She too continues to claim that neatness is not important, and that her own understanding of her notes is of primary importance. However, contradictory statements about this suggest she is professing an ideal notion of annotation. Her experience of keeping diaries accounts for both a yearning for privacy and obscurity. Her sketchbooks show quite clearly that her annotations are readable. Yet, there is no mention of the cryptic words referred to in her interview responses. This phase has passed because she now talks more openly about state of mind, including her own.

RATIONALE FOR WORDAGE RESPONSE TO INTERVIEW AND QUESTIONNAIRES

Although my methodology took account of the likely increase or decrease of wordage in the sketchbooks of the students (see Methodology Chapter, p. 43), it did not anticipate the reduced wordage in questionnaire responses. It was noticed from the wordage of replies in the interviews and in responses to the two written questionnaires, that there was a progressive reduction in the number of words (Appendix iv). Whilst an average of **666.6** words was *spoken* during the taped interviews, an average of **446.2** words was *written* in response to the same questions. This compared with **266.2** written for the second questionnaire.

If anything, I expected an increased wordage arising from a familiarity with the subject, and therefore a deeper understanding. It makes sense that the more thought that is given to a subject; the more one has to say about it. However, it transpired that fewer words were used to reflect this developed understanding. Furthermore, it could be assumed that much of the demanding thoughts about sketchbook annotations were required at the start of the enquiry with the first interview. Most of the students said that they did not need to ramble in subsequent responses because they were familiar with the questions, and could get straight to the point. They did not feel the need to repeat previous explanations. Some of them were able to become more concise because of this familiarity, and this is certainly supported by looking at the decreasing clutter of language in the interview and first questionnaire. A more tutored handling of language might account too for the coherency of their statements and explanations. However, their first responses provided me with more qualitative data than those to the second questionnaire. The latter tended to offer positive statements, direct information about factual dispositions. They were economical with words, rather than tired. Words were selected with more care, and sentences were composed with greater grammatical accuracy. A suspicion that other factors, external to the enquiry, influenced such succinct responses, such as loss of novelty, pressure of coursework, forthcoming examinations, and UCAS applications, was unfounded as I discovered after asking the students to comment on the statistical data. The second questionnaire response from Samantha showed a significant **60.9%** reduction in wordage. She felt she did not need to "waffle", or try to explain again, because she had sorted her ideas out. The interview seemed to have caught the students unawares, and this accounted for the exploratory delivery of their responses. Yet Valerie, with a **73%** reduction, eloquently expresses her opinion in the shortest way possible, with incomplete punctuation and symbols to represent words, almost a form of annotation itself. It is not difficult to recognise, throughout all of her data batch responses, her reluctance to annotate her work, and this is confirmed by its absence in her sketchbooks, contrary to what her theoretical thinking implies. Elizabeth, for the second questionnaire, thought that she had remembered, from the first, what still counted as very much the same. Georgina, with only a marginal difference in wordage between the first and second questionnaire, needed to recount the significance of her annotations. This is not so surprising when we consider how dependent she is upon metaphor to create analogies. She generally writes a great deal, and used to keep an illustrated diary (Q. 4). Her reference to the way annotation and visual images work together is particularly perceptive and one which may aptly serve to promote the development of its use: **'Ideas and notes stem from the visual, and visa versa, therefore they both mould together and "live" off each other'** (Q. 9).

CHAPTER SIX

CONCLUSION:

This study began with a review of current sketchbook practice and the position of annotation within it. Underlying this practice are discussions about perceptual perspectives and the philosophical and psychological implications of annotation in the educational context of Art and Design. From a consideration of values, arose a sense of important relationships between several aspects of sketchbook annotation that I identified as forming important contributory factors determining its development. These considerations were explored through the perceptions of students who took part in the study. The values identified by myself, as the teacher-researcher, and those intimated by the students, gave rise to similar methodological issues. These relate to: an uncertainty in knowing what I wanted to find and what the students were seeking; bias seems unavoidable; the interpretation of statements, however triangulated, and the veracity of intention is all problematic.

It was argued that aspects of time and intention are instrumental in forming the basis of effective momentum for student sketchbook annotation. It was further argued that usually, in schools, little attention is given to this aspect of sketchbook work. Indeed, it is not commonplace for teachers to focus upon communicating in this way, as an adjunct of visual image making. A developing theory consequently emerged to suggest that further consideration of these aspects would enable students' concerns to be identified more clearly. The study set out to articulate the understandings of students for the purpose of establishing explicit meanings, the relevance of which would assist the identification of more positive directions for learning and for teaching.

SUMMARY OF MAIN CONTRIBUTIONS OF THE STUDY

The synthesis of hermeneutic data has led to some resolution of my own perspective, and of the understandings of students. The philosophical and empirical research conducted here involves continuous activity that searches for solutions to problems of different kinds, for different needs. Such needs vary between students. They are about establishing legitimate reasons for annotating, and recognising the use of their own language. Other needs are borne by teachers, whose assessment skills will be more critical attuned from interpreting student annotation more accurately. Teachers try to unravel the complex data, collected through sketchbooks, to form some significant sense and purpose, and use them to develop ideas and practices that help realise student intentions. The contributions to knowledge that follow are based on the articulation of the most important findings for:

- **Myself as the researcher** ________ (professional development)
- **Art and Design Education** _______ (extended use of sketchbooks)
- **Education** ____________________ (wider applications)

CONTRIBUTIONS

i. Firstly, by focusing on students' understanding of annotation, I have discovered that much can be learnt from considering the more deep-rooted qualities of annotation. Looking more closely at the significance of the language students use seems to determine what understandings are inherently part of their culture and visual image making. The personal form and domain of the sketchbook encourages the impulse to explore images. Identifying and co-ordinating a tendency to explore these images with the help of words is an aspect of Art and Design Education that leads not only to faster, but also to more efficient learning. As a mechanism for determining objectives, the notion of individual target setting comes into view. It focuses upon longer-term issues. This provides motivation for the student, as well as a method for teachers to record progress and achievement.

ii. Secondly, I have demonstrated that reading the construction of inferences in annotation has led to significantly more essential meaning. This is important. Understanding what lives around the words that students select to write is like knowing what the other half of an unfinished drawing is communicating to us. The evidence of inference is that which surrounds it. What the annotator sends and what we read, is not a linear but rather an oscillating activity, the meaning of which is partly negotiated. The word and visual image produce a 'performance', when enacted, that we interpret as an audience. What is sent and what is interpreted are both unfixed, and therefore of double hermeneutic substance. We reassess what is implied, by considering what is left out. Students indicate that they assume their readers are constructing the meanings of what they leave out. This is where negotiated meaning is expected and made. We make bridges between meanings, to arrive at something closer to what the student cannot competently articulate with 'abbreviated' written constructions, or what they do not have time to record. Looking at the gaps shows us what we should be looking for, in addition to what we can see and make initial sense of.

iii. Thirdly, it emerged that 'pace', in producing annotation, determines, and indicates, the quality of the thinking these annotations represent. As such it reveals more about the students' mental conditions. Because my definition of 'sketching' implies that this activity is generally conducted at a faster pace than 'drawing' (see Chapter Two), I am apt to regard annotation as its counterpart. Evidence examined under these conditions indicated that the content of the messages was more speedily invoked, and therefore could be regarded as being more urgent than important. Reading the conditions of production has extended my understanding. Writing a note at speed communicates something different to writing the same note over a longer period of time, and this significantly changes the message. Looking at the *way* annotation was produced, sometimes under frantic periods of mental and practical sketching activity, told me more of the circumstances surrounding the activity of students' sketching.

The wider issue is important to see. Consideration of the factors above make contributions to useful knowledge as a coherent set of relevant issues with which to devise ways of creating and reading sketchbook annotation. These generate a developed understanding of student needs, needs that can be specifically addressed as a result of these findings.

MAIN OBSERVATION

Derrida again (see Chapter Three, p. 56), comes to mind when we recall his argument that meaning resides in the *writing* of text. The subtleties of *how* and *when* it is written are considerations that might explain more than *why* it came into being in the first place.

To annotate at speed produces a record of immediate relevant responses to the corresponding Art and Design activity. These immediate responses are critically closer ('next' to) in time and proximity to the production of the visual image. Annotating at speed therefore makes the written and visual image more interactive, to be read as a dynamic 'live' conversation, rather than post critical evaluation. This is the most important outcome of the study. The implication is that speed is an advantage when annotating. The definition of notes espoused by the students as having a 'short-cutting' advantage with respect to its worded brevity, is given new impetus and extended when accompanied by the added quality of speed in communicating information more directly.

These observations are useful for both teacher and student. Primarily the identification of latent messages within annotation will enable teachers and assessors to credit more accurately the content of Art and Design work in sketchbooks. For students, the practice of learning to annotate, especially with respect to speed, would also reveal thinking that is tied more closely to the production and immediacy of visual image making.

IMPLICATIONS FOR PROFESSIONAL ROLES

Identification of the above issues combine to provide a set of circumstances with which to form a theory for developing teaching strategies. These observations require testing to validate proposals. Experiments with controlled groups, to test the quality of relationships between word and image under variable timed constraints, would provide comparative data to support, substantiate and qualify the above conclusions and theory. Current experiments are being undertaken by me to develop the pedagogy for these proposals to work. The uses of poetry, selective language, subject terminology, and speed trials to monitor cause and effect are methods that already effect my teaching and the quality of its outcomes.

A broader cross-section of students needs to be reviewed, to help generalise needs and provision. This study has revealed aspects of annotation that are particular to the school institution reviewed, though nevertheless relevant to similar contexts. Some comparison with other cross case study groups, from other types of institutions, might serve to offer other dimensions, not encountered in this investigation, but which might impact its findings, especially if they comprised more variable, wide ability groups.

In a professional sense my understanding of the way students understand the role of annotation has heightened my awareness of how significant it is in reflecting mental and practical working procedures. It was important for me to conduct the study myself, in order to understand how these students provided the data I have examined, and how they might adapt to new orientation. The relationship between my knowledge of both students and subject, and the context, within which they work, is directly related to the success I might achieve with them. Being the participant researcher validates the study in a way that researching an unfamiliar group would not. I would not have gained the insight needed to provide assertive, rather than provisional, statements.

The students and I are exploring thereby trying to achieve progressive outcomes. The ways students 'try' seems now to be an object for further enquiry. This study has provided pedagogical direction for how I might approach aspects of sketchbook behaviour within my own teaching. Implementation of a departmental policy statement, designed to focus upon the importance of these findings, is in place, in order to monitor success as ongoing research.

IMPLICATIONS FOR A WIDER PROFESSIONAL CONTEXT

Implications for a wider professional context involve acceptance and the adoption of the notions outlined above through appropriate dissemination:

1. For Art and Design Education, the main findings to emerge from this study will inform academic debate. Art and Design activity would be more transparent as a result of highlighting what is sometimes regarded as a mysterious and unknowable means of visual communication.

2. For sketchbook development, a revised rubric on syllabi, to expand the literacy element, and to acknowledge the potential for the interactive relationship of annotation with the visual image, strengthening the legitimacy of this mode of communication.

3. For examination board personnel, exemplification material, informed by research evidence, would provide information for external moderators and examiners at co-ordination, consensus and panel meetings. Materials that support the teaching, learning and internal assessment of Art and Design would be aimed at co-ordinators, subject leaders, and those who teach Art and Design.

4. For 16+ Art and Design courses, particularly targeted during this study, training sessions could be devised to accommodate relationships with other relevant subject areas, such as English, Sociology and Psychology. Crossovers could be established to forge and support curricular thinking skills. This has wider implications for teaching in earlier year groups, where an emphasis on the issues highlighted might promote a more fluent use of annotation, as preparation for future courses.

To what extent these findings are generalisable will depend upon how sketchbooks are used by teachers of Art and Design (see Chapter 3, p. 58). Conference, journal publication of current preliminary observations, and county support group inset meetings would provide the fora for critique, discussion and development of theory from practice. It is my intention to start a discussion within the Art and Design subject community, to open up the debate about annotation. As Stenhouse observed, **'the improvement of practice rests on diagnosis, not prognosis'** (1975, p. 83).

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APPENDIX (i)

TERMS OF REFERENCE

ACADEMIC: Relating to studies such as languages, philosophy, and pure science, rather than applied, technical, or professional studies (CED). Abstract; theoretical; not of practical relevance (OED). *(In this strict sense, the word might usually be reserved for non-art activity. However, if we presume that new ideas, expressed in visual form by the Chapman brothers in the "Sensation" exhibition at the Royal Academy of Arts, in 1997, represent new thinking as a form of art, then we might claim there to be less of a divide between the arts and academic subjects. Similarly, I would argue that the ideas generated through annotated sketchbook work constitute academic accomplishment).*

ANNOTATION: A note added in explanation (CED). *(I refer to the term as 'notes', which indicate meaning and significance).*

DRAWING: A picture or plan made by means of lines on a surface, esp. one made with a pencil or pen ...(CED). The art of representing by line (OED). *(I refer to a drawing, in the sense of sketchbook work, as a detailed plan, an academic consideration of an idea in concrete visual terms).*

IMAGE: A representation of an external form. Semblance, likeness. A simile or metaphor. An idea or conception (OED).

INTENTION: A purpose or goal; aim (CED). A thing intended (OED).

KNOWLEDGE: Awareness, consciousness, or familiarity gained by experience or learning (CED).

MARK: A visible impression...on a surface (CED).

NOTES: A brief summary in writing, esp. a jotting for future reference. A short written statement giving any kind of information. A critical comment, explanatory statement, or reference in the text of a book (CED) A brief record of facts, topics, thoughts, etc., as an aid to memory, for use in writing (OED).

PRACTICAL: Of, involving or concerned with experience or actual use; not theoretical (CED). Designed mainly to fulfil a function. Inclined to action rather than speculation. Realistic; concerned with what is actually possible (OED).

SEE: To perceive with the eyes. To perceive (an idea) mentally; understand. To perceive with any or all of the senses (CED). *(I use this term to indicate what can be seen physically and objectively with the sense of sight unless my theoretical disposition borrows alternative meanings to transfer and expand interpretations).*

SKETCH: A rapid drawing or painting, often a study for a subsequent elaboration. A brief usually descriptive and informal essay or other literary composition (CED). A rough, slight, merely outlined, or unfinished drawing, or painting. A brief account without many details conveying a general idea of something; a rough draft or general outline (OED). *(I refer to a sketch as an unfinished 'drawing' conveying a general idea or ideas).*

SKILL: Special ability...acquired by training (CED). Practised ability, facility in an action; dexterity or tact (OED).

TEXT: The main body of a printed or written work as distinct from commentary, notes, illustrations, etc (CED). The original words of an author or document, esp. as distinct from a paraphrase of or a commentary on them (OED). *(I refer to the term as meaning the original words, singular or grouped, located in sketchbooks).*

UNDERSTANDING: The ability to learn, judge, make decisions, etc. Intelligence or sense. Personal opinion or interpretation CED). The ability to understand or think; intelligence. The power of apprehension; the power of abstract thought. An individual's perception or judgement of a situation etc (OED).

VISUAL: A visual image or display, a picture (OED).

APPENDIX (ii)

TRANSCRIPTS OF TAPED INTERVIEWS AND FIRST QUESTIONNAIRE

(1) SAMANTHA data batch one - ANNOTATION

9 Sketchbooks
20 minutes. (Italics within main text are my prompts)

1. I think they help you describe what you are trying to do-to put across. For instance, if you are doing a study and it is not clear what you are trying to pursue i.e. colour combination or image, then notes help the person see what you are trying to do. When you read or write notes, you have a visual of what you are dealing with don't you?

Written:
Notes are usually written thoughts, but can always be mental ones too. They usually reflect on your frame of mind at a certain time, also your views and ideas on certain things.

2. Yes. Sometimes I can't express what I need to say in drawings so I write it down. I also write in order to remember things. Not that often though because I try to remember things. If it is important I definitely write it down so that I don't forget it. It is a reminder of what I want and trying to do. If it does not come across that way then I have tried. *If you have a note next to a drawing and the drawing doesn't do what the note wants it to do, do you feel that you have failed or not managed to get what you wanted?* I will try and make it so that it tries to. I have a mental note of what I want to do and then I make a paper note to say what I did want to do.

Written:
I do feel the need to use words with visuals to help me mainly remember what I need to do and to remember certain meanings, symbols of my work. I also write them in a way so other people can understand them so they know and understand my work if they want to know.

3. Yes. *Would you expect other people to make sense of them?* They could do. They may not get the full meaning though. *Does that matter?* No. I am trying to get at something. I think it matters that people realise what you are trying to achieve but they have to see the final thing for what it is as well.

Written:
I think they make more sense to someone viewing that picture for the first time to understand the picture and why and how I did it. Also in sketches when they are quick representations sometimes it is hard to depict important features of the sketch so words are needed then.

4. Since Year 7. *Why?* Because we had to.

Written:
Ever since Year 7 but only since then because it was introduced to us then, but I think I would have started if it had not been introduced to me in Year 8 because I feel the need to explain paintings to people.

5. I write notes to try and help people understand what I am trying to do. As reminders of what I have done. I would have used them in time without being prompted. By now anyway. Probably at the start of Year 8. I would need to explain what my work is about.

Written:
It helps me to remember things I need to do for certain pictures and to help me work through my work consistently. My writing helps other people to connect with the picture and to realise why and what it is I have done, but I still want people to have their own views and opinions on my work.

6. No. I don't think so. Finished paintings mean something to you but something different to someone else. They may not want to know what you intended it to be, but want to interpret it their way. I want that to happen, but I do want to have some writing they can read if they wish, to say what I'm trying to convey. I explain as much as I can in the back-up work. The final piece represents all that you have been trying to achieve. It's there already, like a jigsaw it all comes together in this, or ought to.

Written:
I evaluate them but do not annotate them. I don't really like annotating final pieces because I like the viewers to have their own views and thoughts. If they wanted to know why I did it they would have to read my preparatory notes and ideas.

7. Not really any thoughts of arranging. I just write it down. If it's a quick sketch I tend to write on the right side with arrows. They connect what bits you are talking to in the painting. Arrows are bridges to connect short words. Not full sentences. They don't necessarily make sense on their own anyway. Just quick words that pop into my head. *Which come first, the words or the images?* Words actually. In my mind I might have a picture but then I write it down and then start to draw as though I am illustrating a text.

Written:
I tend to write my notes/annotation as they come to me but I do try to put them in places where they are relevant to my studies. I also try to use arrows to help this point.

8. I do try and make them neat so that other people can read them. It looks better and encourages me to think more clearly. I tend not to look at them afterwards though

but assume that other people do. I wouldn't want to make the effort of reading scribble in other people's sketchbooks if the sketches provide me with an explanation.

Written:
I try to make them as tidy as I can because I think that if the work looks nice and is presented well then more people will want to look and read my work.

9. Always in pencil. Art is pencil. Pen is academic like English where you have to write in ink. In art you are freer to change your mind about bits. It is less permanent. Pencil is a constant reminder that it is art. I would write in pencil first if it had to be in ink.

Written:
I write in pencil because when I am writing quickly to get thoughts in my head down, I may make mistakes, so it is easier to rub out. It also does not feel very arty when I write in pen and tends to remind me of a more essay-related subject.

10. No. Two different ideas are kept separate. If it's a mistake then I might do i.e. changing the word brown for black if that was my original intention. I wouldn't rub out major changes. I would correct and add. In English you don't change ideas so readily because the ideas are more singular. In art there are all these ideas flying around in your head and you want to get them down in some form.

Written:
Yes, I rub them out because my ideas and thoughts tend to change. I only change minor details and corrections because if I rubbed out my initial thoughts then it would not show development.

(2) GEORGINA data batch one - ANNOTATION

6 Sketchbooks
15 minutes. (Italics are my prompts)

1. They show a lot more of what you are thinking at the time, rather than what you have thought about over a long period of time. It's more instant. You can also follow a train of thought.

Written:
Notes are a quick way to express thoughts and a stream of consciousness. They don't need to make perfect sense but have part of the reason behind my intentions, and help me to keep my focus.

2. Yes. I like to but I tend to write notes after the visuals I guess. I like doing them before if I have loads of ideas since I know I will forget them. I tend to forget things. But then I like to fill them in as well. I think it looks better if you have more on a page. If you have notes and visuals it shows you have more thoughts because people can't see what's in your head. *Do you do it for visual effect then?* Yes, for myself because I'm forgetful and for others. I see no point in just doing it for myself because I know what I am doing. It's nice to see your train of thought but embarrassing. My notes are really sketchy so I don't reread them. I haven't read any of my notes in any of my sketchbooks. *So why do you do them?* Probably for school because they are being examined and I need my examiner to know what I am thinking. If I don't finish a picture or my piece isn't that good then I need to show a reason why. I just want to paint and sketch primarily so I wouldn't bother making notes for myself. I wouldn't need to follow a train of thought. That is for the examiner to find out.

Written:
I think, in school, I feel the need to use words with my visuals because it is important for the teacher/examiner to be able to follow our train of thought. But I also find it unnecessary when my image/visual is painted how I like it, and my explanation isn't important; it is more the interpretation.

3. Probably. More so with my sketches since they follow like a story anyway. If my painting were clear they wouldn't make much more sense other than why I had chosen to do it. The visual is more important than the word. With wording you tend to interpret the way I mean you to, but then it's nice in a way to have something that means this on this. It is more interesting for people to discover it for themselves. *Does it matter that the visual matches the word or the word matches the visual?* It depends. It would be quite interesting to do something and then write notes that don't make sense to go with the sketches to see whether people would say, "oh, yes, I see what she means" even though I'm lying. So it could be false. Notes basically are what you can see visually anyway, most of the time. So if you can see it you are

likely to believe it. I prefer to write notes about what I haven't achieved rather than what I have. They keep me on track.

Written:
I think that words with my visuals work, but I tend not to read my notes as my ideas are already in my mind. I think it is more important to have notes with sketches as they are small ideas for a much bigger piece. But for a final composition I don't like to write notes unless I am unsatisfied with my work, and/or I want a particular interpretation found.

4. Little bits in Year 9. Since Year 10 I have done more and more and more for myself now and not just in response to requests from teachers. I think about filling the pages up and write key words and stuff to remember more. *Do you keep a diary?* I used to quite often but not for a few months now. I illustrated it sometimes too.

Written:
I have been writing words with my visuals since Year 5 but not with any sense or reason, for my own benefit, until Year 10.

5. To see what perspective I have got on certain views and to interpret what I am trying to get at and for them to see a different view. Notes are good for explaining an exercise I may be doing. They are important when you are younger for people to understand what you are doing. Because I am graded on what I do they are especially useful to me. It helps me to keep on the same train of thought. If I don't have something to say immediately about what I have done or doing then I'll probably go into a different thought and this prevents me from resolving my current idea in art terms. I can write about what has not worked and often note how long it has taken me if it has frustrated me. Time is important – sometimes it can go wrong and I get bored easily – time is obviously more present then. I tend to write notes at the end to fill space (ref. Q.2) rather than notes I need and want to write.

Written:
I don't actually read my notes but key words help me to remember my thought at that moment, although I feel that sometimes a picture/painting is complete without text. It's like having a photo, as the memory is still fresh to the photographer/model/artist. I guess my written work helps the examiner, and much of my motivation to write notes is based on that fact. I think that people need writing to be sure of their interpretation, rather than my reasoning behind it. And again with sketches it helps to explain, for instance, why I have sketched 5 people in exactly the same position.

6. Not so much as half sketches because they don't need as much, although if I am displeased with it I'd probably write much more than if I had really liked it. If I am happy with it then I assume other people would be as well. If you're unhappy then you have lots more to say, and attempt to justify why you should still get a good mark for effort. A study needs more explanation than a finished piece. Studies show progression.

Written:
I don't like to annotate complete pictures because it should be something by itself. You only annotate something if other people have a need to see your rationale or you get sudden inspiration and need to criticise.

7. I prefer it to be really scatty rather than essay straight writing. I prefer to write out point and plot loads of arrows to show specific bits because if I just write about it all in one text, then you can't associate it with the drawing. I use arrows and lines because you need to get closer to it. It needs to be next to the visual or they become different things. Not over the visuals because that is changing what you have drawn – overtaking it. You are illustrating what you have drawn in a way with words. Instead of drawing another drawing. You want to look at these things separately but also see an association because they are done at different times.

Written:
The layout of my notes is generally messy, but readable. They are round specific sketches.

8. I don't really think about it. I get down as quickly as I can before I forget it. Spelling is quite important but if you are writing it quickly and the writing is clear to yourself and other people then it's OK. I don't think it's important if you spell the word colour incorrectly. You want the right words for what you mean i.e. tone or shade for example. It's the best fitting and more than a description. My words include my ideas too.

Written:
I always make sure my notes are in a straight neat block. I don't want text to be the first thing viewed. I'd prefer my visuals to be focused on, thought about and interpreted individually before using my personal view to help steer them.

9. Pencil. Biros are too final, especially in a sketchbook. You don't want biro. Pencil fits in and doesn't look out of place. It flows more. You are already using pencil. By the time you find a pen you would have forgotten what you wanted to say.

Written:
I keep my notes in pencil, using the one I am sketching with so that the distraction of finding a pen, and losing my train of thought, is minimised. I can then continue easily with my next idea.

10. Not alter, just add bits in rather than rub out. I want to show my thoughts in action. It's more poetic if it's pencil – it goes with art.

Written:
I never change my notes, but I just modify. I tend to scribble more notes by the original ones to give a new angle or idea, rather than abolishing the original idea, which was my inspiration in the beginning. I think that in art the visuals are illustrated, to some extent, by the writing. The visual being the main discussion point. And then the notes just as my own

perspective. I'm not saying we should merge the notes and sketches next to each other, to be separate but complimentary/critical of one another.

(3) ELIZABETH data batch one - ANNOTATION

8 Sketchbooks
10 minutes. (Italics are my prompts)

1. Something you have done which you would like to remember the way you did it.

Written:
Notes are usually short written pieces of useful information, perhaps stuff that is thought of and needs to be remembered. They may include abbreviations in order to shorten the amount of writing even further.

2. When I'm planning yes. To remind me perhaps to draw something slightly different in my next piece or a particular colour or notes about postures or expressions – specific things.

Written:
When sketching and planning I will often write words. I like to be able to have things to refer back to. It helps me remember why I drew something a certain way, what I like/dislike about a drawing, what could be changed etc.

3. Yes, to me in the way I write them. *Could you do without them?* I could but would probably end up with something I'd be less happy with. *Do they give you as positive a direction as your visuals do?* They are definitely a significant part of it. I do find them very useful. I wouldn't say they were not helpful. They are just another way of expressing what I feel on paper. In some situations I could write more successfully about what I wish to express. Sometimes if I know exactly what I want to draw and how I want it to look – I'd feel happier just drawing it. There are certain things that are easier to write down. I can't always draw what I want to see straight away. I have to write it and maybe describe it. If I really get into it there will be feeling in it as an aesthetic text. I can't think of particular instances but there have been things I've written I consider expressive and thoughtful.

Written:
My visuals will often make sense alone, although notes/words make points even clearer, and can avoid misinterpretation where needed.

4. I wrote a note with every piece in my sketchbooks since Year 7 but it progressed from a note tucked away in a corner to notes all over the place. I wouldn't be afraid of writing on my work. Arrows point to things.

Written:
I have written words with my visuals since Year 7. I have only recently started to be more 'relaxed' about where I write notes. They always used to be a short paragraph tucked away

in a corner of the page. During GCSE I began to write notes anywhere on the page, and I was not afraid to draw arrows etceteras on a sketch/picture (mainly sketches).

5. It helps people understand my thought processes and why I tried something. I like people to understand why I did things, that I just didn't put them there for no reason. I try to do what is required of me. I want to get the grades. I don't do well what I don't enjoy doing so I generally stretch things to suit my own views as well. It reminds me about things and I might write a note to tell myself that perhaps I should be looking more at this area of my work, do some studies here, extra pieces there or I'm happy with this so keep this feature, something like that.

Written:
My writing helps others understand my reasoning and thoughts behind a piece. Written work helps me remember greater detail. Information I have researched/found out can be better conveyed in writing and often more easily understood. For instance: factual information about other artists.

6. Not final ones. I might write a note on the back but not on the actual piece. Writing would adulterate it. I don't want the scribbles on it. I want people to see what I have done. They can see and read the other things in my sketchbook.

Written:
I rarely annotate completed pieces. I may write a little on the back with my thoughts/extra ideas, but I don't write on my work.

7. It depends what I have done on the page. I usually write around a picture or study with arrows pointing towards something I'm referring to. It can be anywhere depending how I've drawn it. In general around the outside though. Readable.

Written:
The layout of my notes can be quite random. Where there is a space on the page I will be able to fit in some writing often resulting in writing that is generally clumped towards the edge of a page.

8.
Written:
I present my notes so they are legible. I like others to be able to read easily what I was thinking and why I wrote on the page. Illegible scrawls on a piece make it messy to other viewers of my work and defeat the point of my having written them. Notes are for others as well as for me. If they aren't I won't leave them!

9. *(Tape malfunction).*

Written:
I will always try to write my notes in pencil. Pencil doesn't 'overpower' a picture/sketch, and can be easily rubbed out/changed without too much mess. Pencil needs to be sharp and not too soft though, otherwise it may smudge and make a bigger mess on the page.

10. *(Tape malfunction).*

Written:
If I have written something, it is usually for a reason. For this reason, I rarely go back and alter writing. I only change what I have written if it is when I am writing it and have found a better way of conveying what I want to say. If I find I have written something I don't want there anymore I may rub it out. Altering work after the event is unusual for me, otherwise my thought processes at the time (no matter how irrelevant) are lost.

(4) VALERIE data batch one - ANNOTATION

7 sketchbooks
12 minutes. (Italics are my prompts)

1. They are abbreviated versions of my thoughts.

Written:
Notes are thoughts and ideas written in incomplete sentences. Sometimes they are your own type of shorthand and only you can understand them.

2. Not all the time no. I don't like doing them. They don't say that much. As for explanation, then yes. But I don't use them that much. They can give more than a visual but I don't like people reading what I'm thinking. If I was doing something that wasn't set by the school I may do but not for homework. I only explain my work if it does not appear to make visual sense.

Written:
It depends on the type of visual. Incomplete visuals and ideas may need notes to explain to you or someone else what you were thinking at the time. More final works do not need notes, as the preparation work with notes should be enough.

3. Yes. Just to explain. *Can one do without the other?* I think they can work well together. But I also think you can do without one of them.

Written:
Again, prep work makes more sense with some notes. However, for me I don't think it is vital because it makes sense to me from memory. I usually write notes so other people can make sense of it.

4. Since Year 8. *Why?* Because we were told to.

Written:
Since Year 8 (not because I wanted to – we were told to).

5. Helps them see where I am hoping to go. You can't always do that through drawing. Seeing a soul reflected through a sketchbook isn't really expected in sketchbooks of people my age. They are not really for me. I can do without them. If I were to look back to a work I had done some time ago, I'd still be able to write notes about it. My notes are not very deep. I would like them to be.

Written:
As I've said before, it helps other people see my ideas and what I was trying to achieve. Sometimes if there are not any notes, someone else cannot realise what you are trying to do. This other person is usually the examiner, so from a young age you are trained to make notes. I don't personally feel the need for notes. I don't revisit my work. It helps me remember why I was doing something or how I was trying to develop an idea. However, I don't usually need to remember, because once we do work we (or I) tend to forget about it; the constant flow of work means past work is quickly forgotten.

6. No. I think I annotate the preparation work for that. The final piece stands by itself. Besides there is nowhere to write it. I don't think I need it. If there is some annotation before this stage then they can see where you are expecting to go with it.

Written:
No. The prep work should explain this.

7. I usually write notes around the side like with arrows pointing to areas I'm talking about because I think it is more accessible than having it on another page where you would have to search to find it. You might not be inclined to read chunks. Close to the visuals with lines not arrows is how it is. Whenever I do it I do it that way.

Written:
If it is my sketchbook I don't give it much thought. If it is on a piece of paper I usually try to make it look neat – in straight lines etc.

8. It has to look neat and easy to read. I like my work if it looks nice at the end of it. Not if it is scruffy.

Written:
I think if there is a good piece of work with messy notes, it lets the work down. I usually have arrows going to parts of the visual I am referring *to. This makes the reference more specific*

9. Pencil if it is in my sketchbook, but on a proper piece of paper if with a pen. Sketchbooks are more informal and stand all by itself. It's like work in progress. It can get smudged and so on, so it is less formal. If I have a nice piece of work then I'll do it in pen but with a sketchbook it is usually in pencil.

Written:
In my note-book it's pencil but on paper it's pen. I think it looks more presentable. Pencil is more informal. It is usually what I am working with at the time. If ideas come to me quickly I don't want to have to find a pen.

10. Sorry? Add to them. I wouldn't change them, I don't think. I would extend them. Really it's just something you are told to do. I don't think about it at a deep level. I just do it.

Written:
I don't (or can't think of a time) alter notes. I sometimes make them more detailed for the benefit of the examiner.

(5) HARRIET data batch one - ANNOTATION

7 Sketchbooks
13 minutes. (Italics are my prompts)

1. Usually sentences but often groups of words, phrases that tell us something about a particular thing or remind us of something.

Written:
Notes are words usually in sentences that describe and inform the reader. They are often personal to the writer and may not make sense to outsiders.

2. Yes because it reminds me of things I have to do to a particular picture.

Written:
I often use words with my visuals. They act as prompts and reminders needed to develop my work. I often include emotions, likes and dislikes and changes I would make. They are personal to me and others don't often understand them.

3. To me but not to anyone else because usually I find that I am the only one who understands them completely. They don't really say that much about the actual painting but they say something about what I meant or how I felt when I did it. No one would be able to match my detailed notes to the sketches. It's personal to me so I don't take into account what other people think. Maybe subconsciously I'm throwing them off the scent of my private thoughts. *Do you keep a diary?* Yes, but not every day. I used to, but have no time now. *How often do you use a sketchbook?* I have a few at home that I use two or three times a week. I add sentences to a few pictures to help describe what I do next. I never show people my own sketchbooks. They are my emotional books, more personal than my diaries. *Would you show me?* No. They are for me. I don't want credit for them.

Written:
My visuals make more sense to me when I read them and view my work after long periods of time. They remind me of how I felt about my work and inform me of how I can develop my work further.

4. Year 8 or 9. My Dad did. He is not a professional but he does paint. He just writes little notes. I found some of his books about that time and so I started to copy what he did. He said it's useful to write things down and so I thought I would be cool to do it myself. I don't think I really cared why, but just wanted to copy someone.

Written:
I have been writing words with my visuals since Year8 or 9. The main reason for this is because I noticed my father doing the same. However, it was not until Year 10 that I

realised they were useful. Now that I am Year 12, I find that it is a habit to use notes with my work.

5. It doesn't. I don't think it would. It's for myself. I don't like writing for others – it becomes superficial. *Is there any time when your writing takes over?* Probably when I'm thinking really hard about something. More so with my personal books. Sometimes I don't even think – I just write. *Do you ever look back over your notes?* Yes. I laugh at it. That was then. It reminds me of things that I need and want about certain things. *So it's about past and future tense?* Yes. *What about current tense?* Sometimes I add things in to the words I use. I write a date too. I also write the words after or during the drawing. I write quickly too.

Written:
I think that my writing does not help outsiders understand my visuals. This is because they are very personal, poorly punctuated and badly constructed (i.e. often not in full sentences). My written work helps me to remember what I was feeling about my work. It also prompts me to think about ways I could develop it and improve it. I find this very useful in improving skills and my talent.

6. No. Otherwise I'll come back to it and do it all over again. Start again and go over things.

Written:
I often do not annotate completed paintings and drawings. This is because notes would encourage me to carry on with it when it's not necessary. Sometimes I write about emotions felt when completing the painting, however.

7. I don't really. With my school ones I'll try to be neat, but I don't like being neat in my sketchbooks. Because then if people want to read something, they can. I might just write a couple of cryptic words. Never on top of the visuals because it would ruin them. Usually I use arrows. The words and the visuals are not separate. I don't think of stopping and starting the sketches and the writing. I just do it. I don't like to see the text there but it's needed.

Written:
I don't usually consider the layout of my writing. It is not an issue when I am trying to write everything down quickly. I try to be quite neat however, but often cannot read what I have written anyway.

8. With school ones I'll try to be neat but with other ones I just don't really care. I probably wouldn't be able to read it myself if I came back to it anyway and probably wouldn't know what I had written. Its value belongs to the time I had written it.

Written:
I try to be quite neat when considering presentation. However, I often write quickly to ensure that I write all my ideas down.

9. Pencil. Always. I don't know why. It's easier to add to a drawing when you are doing it. With pen it looks bad if you can't rub it out. I just like pencil. Also it's like breaking the rules because you're always told to write in pen and this is the one area where you don't have to.

Written:
I write notes in pencil because I can rub it out if I need to. Also, pencil allows additions to visuals if required.

10. If there is a mistake in the spelling, a really bad mistake, then I will. But usually I just cross things out or write over the top when you can't read it anyway in the end. I do alter it sometimes if I completely change my mind like soon after I have written it. But other than that I don't think so.

Written:
Often, I don't need to alter my notes. I may add other comments or rub out but this is unusual.

APPENDIX (iii)

TRANSCRIPTS OF SECOND DUPLICATE QUESTIONNAIRE

(1) SAMANTHA data batch two - ANNOTATION

1. Notes are expressions of your thoughts through writing.
2. I think that notes are important to help express a point of view.
3. Some visuals make more sense with notes, especially if there are hidden meanings in paintings that are not clear visually.
4. I have been writing notes with my visuals for a long time. Ever since I have taken art, but these notes have become more meaningful and related than they started out like.
5. In my sketchbook my written work explains complex situations and ideas that have meanings that may not be seen straight away visually.
6. If I think an idea needs explaining then I may include some notes but otherwise I will leave it to the viewers' imagination.
7. I make then legible and easy to read so they can be understood by all audiences.
8. I make sure that they are explanatory to others if they need to read them.
9. I always write them with a pencil because they are spontaneous ideas that are not permanent.
10. I don't alter them. I write down all my ideas but I do write progressive ideas next to them.

(2) GEORGINA data batch two - ANNOTATION

1. Notes are a few words that connect to your thoughts, and can be written for individual benefit in order to remember a certain feeling or inspiration. They need not make sense in a sentence but may well be understood when next to a sketch or painting.
2. Notes are important if you want to be able to keep a particular thought with a particular illustration. Notes are a good way to expand on your sketches, especially if they are incomplete because you can remember what it was you were aiming far and did/did not achieve.
3. It depends what type of visual. Sketches are helped by notes because they are sometimes not clear, and quick images of thought may not even be understood by the "artist" or their mood of the time, because sometimes it can stop the flow of your pencil to paper and thoughts.
4. (No comment).
5. Because of school you need to write text with visuals. It is to clarify your train of thought and aim. I think it is a shame that we have to write notes because it is not always a good thing to give an onlooker a "ready" interpretation. It may help others to draw from my inspiration which they detect from the notes but most of the time the notes are fairly forced. I think notes should be written when I think my sketches/visuals give clear understanding, but then again, I don't see the meaning in justifying all I do on paper.
6. I don't really annotate completed work unless I am unsatisfied with the outcome, or I am very pleased with certain aspects. I would prefer people to look and try to wonder what my motives were, even though I know I would lose marks from the examiner.
7. My notes have no deep thought when considering layout. I tend to write as close to the visual as possible and if it is in pencil or a light sketch, I pinpoint areas with arrows or circle the point to be noted about. As notes don't need to make sense to anyone but the artist, I don't see the point in making them neat or ordered.
8. (No comment).
9. I prefer to write my notes with pencil, or with the medium I am using, if not paint, because changing to pen would break the flow. Ideas and notes stem from the visual, and visa versa, therefore they both mould together and "live" off each other.
10. I don't alter my notes because they were the words that I wanted to use to "explain" my visuals at the point that I did them. I might say how I prefer my new work to a certain piece but I wouldn't erase notes that I'd made because they are the way to my motives and feelings when I made the visual, and I couldn't recapture that again without the notes of the time.

(3) ELIZABETH data batch two – ANNOTATION

1. Notes are useful scraps of 'information', usually written down, that are taken to remind you of important points.
2. I like to have notes to help me remember important points when writing essays or other pieces of written work. I also like to have notes on my artwork to remind me of how I did the piece (techniques, materials etc) and give reasons for certain actions.
3. My visuals will always be interpreted one way or another by those who look at them, thus making some sort of sense to the viewer. Notes help convey my reasoning and interpretations to the viewer, thus making more sense of what I want the piece to mean.
4. I have been drawing and doodling ever since I was able to pick up a crayon. I remember making the occasional note next to drawings to say what I thought I had done wrong when I was about 8 or 9 onwards. I began making more/lengthier notes with my art in year 7. I have notated my work since then – it has become a habit.
5. I feel my written sketchbook work helps others by explaining my reasonings behind my actions, and what media/techniques I used etc.
6. I usually only annotate completed drawings or paintings on the back of the piece, but I will usually annotate it.
7. My notes are usually scribbled wherever there is space on the paper, or on the back of the piece. I will try to write near the area I am talking about (e.g. if I write about a figure in a sketch I will write near the figure).
8. I try to make my notes legible, but I do not try to write too neatly as it is unnecessary effort.
9. I write my notes on my artwork in pencil so I can rub it out if I need to, and so they do not detract from the art. Notes for essays etc are made in whatever is available – usually fountain pen or biro on a sheet of paper.
10. I may alter notes I have just written but rarely go back and change them as I like to show what I thought at the time I wrote them.

(4) VALERIE data batch two – ANNOTATION

1. Notes are ideas, thoughts or the extraction of important personal information in shorthand.
2. Yes, because if I didn't need them I wouldn't write them down (unless to help someone understand my work). They act as prompts to help me with ideas.
3. I tend to make notes before starting visual work as a brainstorm for ideas. My visuals follow on from this, so I usually don't make notes to explain. My work is quite formulaic and therefore self-explanatory to myself.
4. Since it has become necessary for examination purposes i.e. year 10.
5. It helps them to understand my thought processes and development that may be clear to me but not to others.
6. No, my previous work should explain the final composition. Smaller completed work may need some explanation, but I don't write on the actual work.
7. I usually write notes down as they occur to me and therefore they have no structural layout.
8. The presentation is usually quite messy at the time I write them (see above) but I occasionally rub then out and tidy them up before my work is examined.
9. Pencil.
10. Sometimes, hence the pencil. I may add further ideas or remove really bad ideas.

(5) HARRIET data batch two – ANNOTATION

1. Abbreviated pieces of writing that inform or remind. Words that don't have to make sense to anyone but the writer of the notes. Can act as reminders.
2. I need notes as reminders. What I may plan to do in the future.
3. My visuals make sense to me with notes but not otherwise. Notes are useful to me and others when a piece of work isn't completed.
4. I have been writing notes with my visuals since year 8/9.
5. I hope my sketchbooks shows a progressive thought process. That is my intention. However, it also shows experimentation and ideas that may inspire others.
6. I rarely annotate completed work because it is completed. I rarely completely finish work however.
7. I don't really think about the layout of my notes. I used to try to be neat and creative with my notes but do not do that anymore.
8. I don't really consider the presentation of my notes anymore. As long as I can read my own writing, that is enough.
9. I write notes in pencil. This enables me to rub out. It makes my notes changeable so I can add words and change my ideas.
10. I sometimes alter my notes but don't really like it. I rarely feel it necessary to change my ideas. My notes show my process of thought and therefore it is better not to change them. They show progression.

APPENDIX (iv)

Numbers of words used by the students in the interviews and questionnaires.

	ORAL (Interview)	**WRITTEN** (Questionnaire 1)	**WRITTEN** (Questionnaire 2)
SAMANTHA	822	473	185
GEORGINA	1021	520	504
ELIZABETH	463	487	307
VALERIE	477	374	101
HARRIET	550	377	234

APPENDIX (v)

STUDENT QUESTIONNAIRE: KEY WORDS WITH CONCEPTUAL FRAMEWORK

Letters after the key words in brackets refer to the conceptual framework (Methodology, p. 40):

Perceptions: Thoughts of students concerning understanding.
Attitudes: Way of thinking dictated by behavioural circumstances.
Beliefs: Preconceptions and opinions built upon acceptances and experience.

		Keywords:
1.	What are notes?	*(Notes)***PAB**
2.	Do you need to use words in your sketchbook?	*(Need)***A**
3.	Do your visuals make more sense with words?	*(Sense)***PAB**
4.	Since when have you been writing words with sketchbook visuals?	*(When)***A**
5.	In what way does your written sketchbook work help others?	*(Way)***PAB**
6.	Do you annotate completed paintings /drawings?	*(Completed)***A**
7.	What thought do you give the layout of your notes?	*(Layout)***PA**
8.	What consideration do you give the presentation of your notes?	*(Presentation)***PA**
9.	What do you write your notes with?	*(With)***A**
10.	Do you alter your notes?	*(Alter)***A**

APPENDIX (vi)

QUESTION ANALYSIS

1. **What are notes?** (Keyword-**notes**)

This question raises student awareness of what notes are. Some thinking is prompted that requires a response, about how students see this practice of recording observations and thoughts. An invitation to talk about their understanding of the word 'notes' would indicate more precisely what strain of annotation these students are aware of. Student understanding of the word annotation is what I am trying to determine. To ask directly what they may not be sure about would make them feel uneasy. I did not want to eliminate more extended meanings of the word by directing them towards specific meanings. The intention was to start with a general enquiry about the construction of groups of words without necessarily tying the word 'notes' to sketchbook practice.

2. **Do you need to use words in your sketchbook?** (Keyword-**need**)

This second question brings the issue of note taking to the foreground of art practice. It asks whether there is a genuine necessity to use words at all with visual images. These students, however, use notes knowing them to be a part of their course requirement. But the question asks them to reassess the need for their use. The sketchbook was the starting point for an exploration of the representation of the ideas it represents. These are circumstances requiring some course of action, defined as the 'need'. Any response offered by the students beyond a negative would provide some justification for this need, and begin to elucidate rationales. Looking only at the use of words 'in your sketchbook', openly invites the students to comment on the way they make them work with visual images.

3. **Do your visuals make more sense with words?** (Keyword-**sense**)

The difference between 'need', in Question Two, and 'sense', here is a question of requirement and fulfilment, respectively, and therefore a chronological one. The first part deals with image making, to help satisfy a desire to resolve. The second part is about whether greater sense can be made of that resolution when it is looked at with words. The need comes before the solution; the solution being the reasonably effective one, that makes something of sense. This implies a knowing of how best to communicate. In diagrammatic form this can be shown as:

SKETCH → NEED → NOTES → COMMUNICATE → SENSE

as an extension of:

SKETCH → COMMUNICATE → SENSE

The question assumes that the visuals in the first instance make some sense, to the student or/and to the viewer. Whether they make more sense to either, or both, as a result of word inclusion, can be measured by analysing what a visual image communicates independently of words: and then, what it communicates with word supplement. This can be checked by looking at sketchbook documentation, and screening the text to isolate the differences in explanation and of meaning, with and without the text.

4. **Since when have you been writing words with sketchbook visuals?** (Keyword-**when)**

This enquiry, together with the knowledge of how many sketchbooks each student has completed, may indicate to the reader the level of experience each student has. With the documentary sketchbook evidence it can be ascertained at what stage words begin to form and play a significant part in their art and design practise. This information would demonstrate the level of familiarity, and whether or not such practice impacts their work, and makes a difference to their communication skills.

5. **In what way does your written sketchbook work help others?** (Keyword-**way)**

This question attempts to reposition the students, to consider the effects of their notes on the people who read them. By analysing a reversal of roles, the students are encouraged to reflect on the impact and usefulness of their own notes. Responses would help to highlight any intentions they may have about what they wish to communicate through their sketchbook work. I want to know if they are aware of the potential of the written word in sketchbook work, for teaching purposes.

6. **Do you annotate completed paintings/drawings?** (Keyword-**completed)**

The practice of using words to help form the aesthetic appearance of a picture is often used, in addition to their assisting the transference of an idea. Richard Estes with **'Gordon's Gin'** 1968, and Bruce Nauman, with **'Life Death, Knows Doesn't Know'** 1983, exemplify the powerful characteristics of word imagery. The overlapping phrases interact with each other and can be taken to represent the multi-layered meanings of wordly experience. More recently, Tom Phillips' **'Wittgensteins' Trap Wire'** 1999, and Frederick Gore's **'The Evening Standard'** 1999, use words in sculpture and paint to emphasis the power of the visual word in adding academic weight to visual form. Nauman takes this idea to its ultimate expression by means of representation and association, where the work of art itself has become the message. I am interested to know why it is not more generally the practice to annotate main compositions. My question seeks to understand why students favour the annotated sketch, and not the annotated drawing or painting.

7. **What thought do you give the layout of your notes?** (Keyword-**layout)**

The arrangement of notes on a page, in relation to the visual images it accompanies, is an important consideration for assessing the relationship between notes and images. Proximity, size, and juxtaposition all play a part in connecting the two forms of written and picture language, to a greater or lesser degree. Different associations will be created if, for instance, written text is literally marginalised, and some distance from the image to which it refers, compared to text that is overlapping. The length of an arrow that traverses space and image will again modify its effect. Consideration of aesthetics, practicalities and convention condition the arrangement a student might make of text and image layout.

8. What consideration do you give the presentation of your notes? (Keyword-**presentation)**

Because it is assumed that some attention is given to the layout of visual imagery, I am also making an assumption that some degree of thought is given to the way notes appear. The quality of appearance is important in demonstrating a balance of interest. It is also important for me to ask what conscious thinking is given to how these notes appear, and whether their value as aesthetic units is considered. The student choosing to present the notes neatly, or not, might say something about the way the student legitimises sketchbook annotation.

9. What do you write your notes with? (Keyword-**with)**

The answers to this question may be predictable, because it can already be seen in documentary sketchbook evidence. However, the reasons why students will, in all probability, say "pencil", may reveal something about the courtship and interplay of notes and visual images. Sketchbook evidence is likely to differentiate between practical and theoretical practices, thereby raising issues of reflective practice, an aspect of awareness that may make some contribution to student understanding.

10. Do you alter your notes? (Keyword-**alter**)

The expectation is that if a sketch is in need of modification, correction, or transformation, then some emphasis will be applied, some change made, through the use of an eraser, to adapt the image, or some other attempt will be made to develop the idea. The mutation of written text is likewise a logical practice, to refine a thought that one wishes to communicate through sketchbook work. Whether this is done in the same way as sketches, where some are erased and some refined, and others redone, in a different way, on the following page, is yet to be established. What I want to know is whether notes are thought about and attended to in the same way as sketches. Are they being changed as mental images to reflect current thinking? Do they run as prose, flow, float, or stand still? Can they be ascribed ontological states of being? Altering notes demonstrates a shift in thinking, an important aspect of recognising process and progress. By asking this question I wish to determine to what extent altering notes reflect thinking patterns.

APPENDIX (vii)

Themes extracted from each question response.

1. What are notes?

To keep focus
Mental thoughts
Quick thoughts
Particular things
Shorthand
Intentions

2. Do you need notes?

To get from mental to paper
To see
For examiner
Remind me
For reference

3. Do your visuals make more sense with notes?

They try to get at things
To tell a story
They are aesthetic
They see more
They interpret

4. For how long have you been writing notes in your sketchbook?

Years 7 to 8

5. In what way does your written sketchbook work help others?

It connects
It tries
Helps them to see the future
To see
To prove

6. Do you annotate completed drawings or paintings?

No need
It adulterates
Start again if I do
I'm happy with assumptions
To justify

(Cont.)

7. What thought do you give the layout of your notes?

Arrows
Space
Straight lines
Cryptic words
Words first

8. What consideration do you give the presentation of your notes?

To help steer
Assume readership
Neat
Encourages clear thinking
Easy

9. What do you write your notes with?

Freer – breaks rules in pencil
Flows in pencil
Aesthetic in pencil
Easier in pencil
Poetic in pencil

10. Do you alter your notes?

Separate ideas
Thought in action whilst doing it
Time
Extend and add
Cross out

APPENDIX (viii)

References to 'time' used by the students during the interviews and in response to the questionnaire:

SAMANTHA	**GEORGINA**	**ELIZABETH**	**VALERIE**	**HARRIET**
Remember	Time	Remember	Abbreviated	Changes
Trying	Train	Short	Shorthand	Never
Quick	After	Abbreviated	Final	Time
Current	Reread	Planning	Memory	Habit
Final	Track	Changed	Age	Date
Through	Trying	Wish	Deep	After
Develop	Younger	Tried	Trying	During
	Immediately	Process	Close	Start
	Current	Behind	Quickly	Trying
	Closer	Rarely	Extend	Quickly
	Overtaking	Space		Develop
	Quickly	Overpower		
	Steer	Back		
	Flows	Lost		

APPENDIX (ix)

References to ‘intention’ from student responses during the interviews and to the questionnaire. The words appear in the order that they were used.

SAMANTHA	GEORGINA	ELIZABETH	VALERIE	HARRIET
Trying	Thinking	Needs	Need	Next
Thinking	After	Planning	Hoping	Develop
Seeing	See	Could	Seeing	Thinking
Can	Need	Want	Trying	Need
Views	Find	See	Achieve	Encourage
Need	Follow	Will	Develop	Change
Help	Likely	Tried	Search	Trying
Intend	Track	Stretch	Preparing	Wanted
Final	Trying	Views		See
Want	Helps	Looking		
Encourages	Progression	Reason		
	Should			
	Inspiration			
	Steer			

APPENDIX (x)

Examples of references to metaphor and simile used by the students during the interviews and in response to the questionnaire:

SAMANTHA	**GEORGINA**	**ELIZABETH**	**VALERIE**	**HARRIET**
Frame	Train	Feel	Say	Act
Across	Stream	See	Soul	Say
Connect	Story	Tucked	Reflected	Match
Jigsaw	Track	Stretch	Deep	Scent
Talking	Small	Behind	See	Cool
Pop	Key	Clumped	Flow	Little
Freer	Photo	Defeat		Breaking
Flying	Fresh	Edge		Arrows
	Straight	Sharp		
	Overtake	Lost		
	Fitting			
	Steer			
	Flows			
	Poetic			

APPENDIX (xi)

CODING FRAME: Key words from each question response

	SAMANTHA	**GEORGINA**	**ELIZABETH**	**VALERIE**	**HARRIET**
Q1	describe trying visual *written* mental views	thinking time train quick sense intentions focus	remember short useful abbreviated	abbreviated versions shorthand understand	groups particular inform personal sense
Q2	express remember trying mental paper meanings symbols understand	after forget fill see myself know embarrassing reread find interpretation	planning remind particular specific refer dis/like changed	explanation thinking homework visual sense final enough	particular act reminders develop emotions dis/like changes personal
Q3	trying get at realise final sense sketches quick depict features	story interpret mean discover see believe haven't track read small particular	expressing feel wish draw easier see describe aesthetic misinterpretation	explain memory	completely meant match personal private add never show emotional books time
Q4	Year 7	years 5,9,10 filling key words	year 7 tucked away relaxed	year 8	years 8/9 habit cool

Key words from each question response (cont.)

	SAMANTHA	GEORGINA	ELIZABETH	VALERIE	HARRIET
Q5	work through	perspective	processes	see ideas	wanted
	connect	younger	tried	trying	wouldn't
	realise	graded	required	soul	superficial
	opinions	immediately	grades	age	date
		resolving	enjoy	deep	after
		current	tell myself		during
		key words	behind		personal
		fill space	detail		improving skills
Q6	intend	half sketches	adulterate	by itself	start again
	interpret	happy	scribble	nowhere	notes
	represent	assume	rarely		encourage
	jigsaw	justify			
	evaluate	progression			
		itself			
Q7	arranging	scatty	depends	side	neat
	right side	point	around	arrows	cryptic
	arrows	arrows	arrows	accessible	ruin
	talking to	lines	readable	search	arrows
	bridges	closer	random	close	separate
	pop	next to	space	neat	cannot read
	illustrations	overtaking			
	relevant	illustrating			
		times			
		readable			
Q8	neat	think	legible	neat	neat
	assume	quickly	easily	easy	don't care
	effort	clear	messy	nice	unreadable
	tidy	right words	defeat		time value
	nice	straight			quickly
		first thing			
		steer			

Key words from each question response (cont.)

	SAMANTHA	**GEORGINA**	**ELIZABETH**	**VALERIE**	**HARRIET**
Q9	pencil art academic freer permanent reminder quickly	pencil final fits in flows distraction	pencil overpower rubbed mess	pencil paper pen informal presentable quickly	pencil easier add bad rules rub out
Q10	different original intention current add singular form change development	add bits action poetic modify scribble original angle illustrated complimentary critical	reason back when lost	extend detailed	cross out write over change add rub