

**FOLK MUSIC, SONGWRITING, ART THERAPY  
AND EDUCATION  
IN NON SCHOOL SETTINGS**

by

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

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**Abstract of Thesis**

Using a theoretical base that incorporates curriculum studies, art therapy, folk culture, ethnomusicology and psychology, the author/researcher, a folksinger and songwriter, uses a collection of eight original songs to propose a model of the artist as creator and transmitter of a holistic non-school curriculum for the adult classroom of the culture at large.

Issues of world view are discussed as a basis for proposing an emerging paradigm of inter-connectivity. With this paradigm, the artist is presented as a significant educator for society through a psychological, cultural and transpersonal connection with universal creative energy. The thesis includes a CD of songs along with the written text to form a holistic artistic research inquiry into the subject matter.

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## **How to read this text**

**This thesis has a soundtrack. The written and audio material here submitted are both necessary to understand the methodological approach and the content of this report. As a research inquiry into the development and transmission of holistic curriculum, this thesis must be read in a holistic fashion. The songs on the CD are integral to the work. Without them there is no thesis. The songs are the source of the written words on the page.**

**Art and scholarship are collective cultural efforts. Some key people helped and supported me in the creative process of making the CD and writing this thesis. I would like to thank Dr. Joyce Wilkinson, Tim Bartoo, Ruth Walmsley, my parents and especially Robin Haggerty for their critical, practical and emotional support.**

**All songs on the CD are registered with SOCAN and copyright Daniel Bakan 1985-98 except "The Dead Song" copyright Danny Bakan and Gwen Baillie 1993. The CD was produced by Danny Bakan with Tim Bartoo and engineered by Tim Bartoo with Danny Bakan. The musicians on the album are Danny Bakan (guitars, 5 string banjo, harmonica, mandolin, percussion and vocals) with Tim Bartoo (piano, back up vocals), Joel Bakan (bass), Mick Gzowski (drums), Robin Haggerty (vocals) and Ruth Walmsley (vocals).**

## **The Longest Day**

*on the longest day when you try so hard  
come what may you never get too far  
the night won't come and the sun won't stay  
on the longest day*

*on the longest day with its weeping wind  
the dry the dust that never ends  
you'd love to go but you still must stay  
on the longest day...*

*the light up on the hill it was so bright and it was still the longest day*

*on the longest day when you try so hard  
come what may you never get too far  
the night won't come and the sun won't stay  
on the longest day*

*on the longest day from dawn to dusk  
seems to last as long as trust  
you'd love to go but you still must stay  
on the longest day*

*I walked across their bones  
just to spend some time alone  
their spirits seem to linger like the names etched in the stone  
I walked across their bones  
just like mine but overgrown  
the light up on the hill it was so bright and it was still  
the longest day*

*the longest day when you try so hard  
come what may you never get too far  
the night won't come and the sun won't stay  
on the longest day*

*In the summer of 1994 I attended a music festival in Mission, British Columbia. It was a glorious hot summer solstice weekend. I wandered from the site of the festivities and found my way into a large graveyard set on the top of a hill. This graveyard had belonged to the monastery that had once called this site home. The gravestones, of which there were at least a hundred, were identical. Each contained only two pieces of information: the monastic name of the brother who lay there and the dates of his birth and death. As I "walked across their bones" I was struck by the anonymity of these memorials. Each step I took brought me to the headstone of yet another monk, of whom I could know nothing. I could not tell their joys, fears, pleasures or torments. I could tell neither their works nor triumphs. All I knew was that here lay a life that was. Here, in this beautiful countryside, on the longest day of the year, our mortality was punctuated. I was moved by the struggles of lives which will be inevitably defined by a final breath of corporeality. I returned to my campsite at the festival, and wrote the text for the song "The Longest Day".*



**The artist as educator**

It is the position of this thesis that the artist is an educator, using unique instructional strategies to deliver implicit and explicit knowledge to the classroom of the culture at large. This creative expression does not happen in isolation, but is itself called forth by cultural forces which influence the artist. The artist is a receiver and transmitter of knowledge and information to others in the community. The artist is a teacher. Art contains, implies, and transmits curriculum. The curriculum is holistic, nonlinear, open and metaphoric.

This thesis can be read as a fable pointing to an underlying holism in education and art. The songs on the CD and the written text function synergistically to present this fable. Included are analyses of some cultural and psychological processes which are engendered in folk song writing, popular culture, and art in general. As well as analysis, both the written and the audio components of this thesis contain stories. Some of these stories provide examples of how art is taught and what it teaches. Some are less obvious in their educational content. Although this thesis is a theoretical study of curriculum, deeper meaning can also be discovered in the songs and stories themselves.

There is an aspect of the postmodern to this work. Traditional academic research removes data from its context and distances the scholar from the subject in order to promote "objectivity". I have not done this. I am the data, both in my analysis and my research. This is a holistic inquiry. The subject, samples, theory and explication are all connected. In order to understand its

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meaning the reader must connect to the material in a holistic fashion. Some of the images and stories are imprecise, open, undefined and nonlinear, but these combine with the theoretical aspects of this work to make both a narrative and a teaching. The reader is asked to look between the lines and recognize the statements silently made concerning the nature of research as they read the text and listen to the music.

### **Songs as data**

The songs on the CD are in part samples of non-school curriculum for the culture. For example the song *The Longest Day* was written in response to an encounter with a graveyard on solstice. As the writer I use the song to come to terms with the difficulties of daily life juxtaposed with the finality of mortality. The song speaks of the struggle and simultaneous wonder that life demands. This content is appropriate to my culture as a white male growing up in North America in the latter twentieth century. The song uses familiar musical and literary themes to address an aspect of the existential issues common among my peers. This song is also true to its musical tradition. North American popular folk music frequently “tells a story” or imparts a message to its listener. As an artist having grown up within this folk tradition, I use the familiar vehicle of song to transmit meaning to my listeners.

### **Stories/ experiences as data**

Story is at the heart of this thesis. First person autobiographical stories, as well as the songs and stories about the songs, are marked in italics. These sections are distinct from the analysis found

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in the non-italic text. They reflect the artist's voice, not the scholar's. Even with this contrived distinction, the artist will sometimes speak as a scholar. As well, the scholar will at times use an artist's voice. There is analysis in the poetry and poetry in the analysis. Both voices converge and synchronize to deliver the data and analysis that supports my model of the artist as a creator of curriculum.

Along with the stories in the songs and the stories about the stories in the songs, I will tell stories from my life. The stories I have chosen reveal a larger narrative. They weave an autobiographical tale focussed on the some of the events, thoughts and influences that brought me to my role of artist, educator and transmitter of cultural knowledge. The "data" of this inquiry is not only the artistic expression documented on the accompanying CD, but also these stories.

An autobiographical tale is not without self-interpretation. When a subject selects stories for the telling, s/he is engaging in a process which implies a meaning. Choosing "this" story and "that" story presupposes an interpretation of significance. By selecting some stories and not others an edited tale is told. Biography is often recorded as if it is a linear process. It is not. The stories I tell today will change in time; as I understand them differently, as I reinterpret them, as I find new gems buried in my memory. How I tell my story this year may differ from how I will tell it next year. The context in which one understands a story will determine the interpretation and its telling. Lives are not static objects. They are webs of meaning, action and memory in a holographic symphony.

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Even more complex here, the journeying creator is also the reporter telling of the travels. This reporter can tell, from a single perspective, what was heard and thought along the way. Stories can be told and songs sung as learned on the road, but there are other stories and songs which are not remembered, unheard, considered unimportant or without time to tell. The data of this thesis is selective and that selectivity is appropriate. Folk culture is also selective. Informal teaching and learning are nonlinear. It may be that all research data is selective. Interpretation certainly is.

And so the data of this thesis is an interpretation which is also an analysis. I will show how the stories told in art, and specifically those in the songs on the CD, transmit specific and universal knowledge. I will use contemporary theory, story, song and biography together to develop my thesis. The style of this writing is not linear. Songs, stories, ideas and notions may appear out of context. At times I will deeply discuss a song; at times I will let the song stand on its own. It is written this way in order to show how art and theory can intertwine to form a symbiotic relationship communicating a synergistic whole. Art is education; theory is enlightening; each effects the other and both are contributions to the development and transmission of culture. As well, the CD itself is a contribution to the musical folk culture that has surrounded me all my life. My thesis in itself is a work of art. I am an artist who is also an educator. The art educates; the theory is artistic. All is connected. And this is the very model of curriculum exemplified by holistic studies. The artist is a model of holistic curriculum in action.

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In the best of all possible worlds I could present this work in person. I would recite the text, tell the stories and sing the songs in sequence to make my points. Or, with multimedia support, this could be a digital document combining text and sound. Minimally, the reader should use any available technology to absorb this material in an integrated fashion. Listen to the music. Read the paper. **Stop and play the songs as they appear in the text. Neither the written component nor the CD will communicate the research data to you on its own. They must be absorbed and understood together.** Follow me on this journey.

**Some stories: Sean O'Higgin and Elizabeth Ward**

*I have always had a love of the arts. This was nourished by some good teachers. My best teachers about art were artists themselves. I don't believe any of these people were certified with any officially sanctioned license to teach. They were artists first, who happened to teach on the side.*

*When I was eight or so, I attended a summer program at a school in Downtown Toronto. This was run by Toronto's Inner City Angels. These were the days of government funding for the arts, and the summer program was free to users. Artists from the Inner City Angels were also brought into schools during the scholastic year. Through Sean O'Higgin, a poet associated with the organization, we found out about the summer program, which my brothers and I attended.*

*Sean was a poet who arrived as a guest artist to my public school. He believed in breaking traditional barriers to language and poetry. He was teaching concrete and sound and concept poetry just when it was coming into vogue. I was in grade four.*

*I remember we made something called "The Poetry Box", a hands on box of "stuff" to be sent to other schools. Sean defined a poem as "something that makes you think". I think this simple approach to poetry helped me to be unafraid of writing. A poem did not have to be a great work in iambic pentameter. It could be a simple thing. Words that make you think.*

*In that year we also performed a show at the new St. Laurence Centre for the Arts. We gave out fortune cookies stuffed with our poems and dropped poetry balloons from the catwalks over the audience's heads. I read my poems along with other classmates for an appreciative audience of adults and children. This was a highlight of the school year for me. I was eager to attend the summer program that Sean was involved in.*

*A woman named Elizabeth Ward was also a teacher at this summer program. Elizabeth would write original musical comedies with parts tailored to the kids in the program. Her work became a huge part of my life. She fell in love with my natural "hamminess" and wrote a part in the play that let me live this up to the fullest. I played Flanagan Fantastic Burton, a very vain and famous actor. I was a big hit. After the summer I enrolled in Elizabeth's weekly classes at the Global Village Theatre on St. Nicholas Street near Yonge and Wellesley. I had no idea at the time just how nurturing my parents were being. They allowed me, at ten years old or so, to go downtown on my own. They paid for the program without complaint and supported me in it. My friend Danny W. and I would get on the subway every Saturday morning to go to class. Elizabeth would write plays designed to highlight the talents of the kids in the program. There were no stars. We did not "study theatre": we learned by doing. Elizabeth would teach staging,*

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*theatrical presence and voice through the production of the play. I attended this program for two years.*

*After class, my friend and namesake Danny W. and I would go to Yonge street and wander through the hippie stores and eat at Mr. Submarine. In days of spring thaw we would make rivers and dams in the melting snow and mud on St. Nicholas Street ...our big rubber boots digging trenches in the puddles. On colder days we would go to a huge indoor flea market and talk, play and shop for cool black light posters, incense and beads.*

### **Curriculum of culture in non-school settings**

#### **Curriculum beyond the classroom**

Dialogues on “curriculum” have extended notions of the field to embody a much wider environment than only that of formal schooling. Clandinin and Connelly define curriculum as “something experiential in situations made up of people and their surrounding environments” (1989, 578). As these experiences have emotional, moral and aesthetic content (ibid.), they form a holistic multi-intelligence transmission of information from one person to the next<sup>1</sup>.

Transmission of information does not only take place in schools but is found throughout the culture as a whole. Film, music, theater, newspapers, television, and art all deliver curriculum to our culture while defining the culture. Curriculum is more than that which is formally sanctioned by the regulators of our society. It is also the content and vehicle for human learning which takes place throughout society.

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<sup>1</sup>Conle, Carola and Bakan, Daniel. 1998 *Moral Modeling in Schools and the Media*, unpublished paper presented May 28, 1998 at the 26th annual conference of the Canadian Society for the Study of Education. Ottawa, Ontario..

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Postman (1985) has suggested that culture is made up of a multitude of conversations taking place simultaneously. These conversations are found in media, in the academy, in popular culture and all sites of interaction. The interconnected web of conversations creates an integrated whole which is composed of diversity. Certain conversations dominate at different times. They intermingle, creating new conversations. It is in this way that we communicate our ideas, values, arrangements, loves and struggles to each other. Both the written and the audio components of this work are contributions to several cultural conversations. The author and the reader together are creating and defining our culture by transmitting and receiving knowledge. All of this contains and communicates a curriculum.

### **Art as a chaotic curriculum**

Most discussions of “curriculum studies” focus on the activities found in schools and other “formal” cultural learning sites. Nolan (1995) argues that the problem inherent in “curriculum studies” arises out of the Newtonian world view upon which the field is based. As I shall demonstrate, a “mechanistic world view” has inundated the last few centuries’ conversations about psychology, educational theory and aesthetics. This mechanistic world view, marked by “scientism,” is no longer in step with information coming from the sciences themselves. Nolan suggests that “curriculum studies” cannot embrace the full problematic of learning as long as it maintains structures such as teachers, schools, administration and bureaucracy as core assumptions. I believe this extends to formal and informal teaching relationships, dialogues about “what should be taught” and instructional strategies. A new model of curriculum needs to



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reexamine our entire model of learning, and the role we assume of “teacher”. Learning does not only take place in schools; it takes place with and without “teachers” and it is not limited to the early years of life. It is a holistic activity combining body/mind in an integrated whole (Wilkinson, 1993).

Nolan attempts a “chaotic description of curriculum” following Schwab’s notion of an “eclectic” theory<sup>2</sup>. An eclectic is a method using varied and diverse theories to simultaneously look at a problem. It is capable of sustaining an unsystematic approach, yet still results in a “usable focus”<sup>3</sup>. Nolan explodes “curriculum studies” to replace it with “Transformative and Holistic Learning”<sup>4</sup> -learning which incorporates a cosmological whole and “makes a fundamental recognition of interrelation of all things.”<sup>5</sup> Art and creative expression fit well both as a subject and vehicle to aid in conceptualizing this. Theory, story and metaphor can deliver a wide range of ideas simultaneously, yet there is an underlying connection between them. Story can transmit “chaotic” information by retaining an openness of interpretation. The songs of this thesis, for example, do not tell the listener what to think. They invite individuals to their own conclusions. Within the art, curricular assumptions silently suggest a paradigm of interconnectedness. The self is connected to the text. The text is connected to the music. The images connect to the theory. The mind connects to matter. Interconnectedness is tacitly and explicitly communicated.

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<sup>2</sup>Schwab, J. J. (1969). “The Practical: A Language for Curriculum” *School Review*, 1-23.

<sup>3</sup>Nolan, D. Jason, 1995, *Transformative and Holistic Learning: A Chaotic Description of Curriculum as a Synthetic Eclectic* Unpublished paper used by permission. This Paper can be read at [www.oise.on.ca/~jnolan/djn.html](http://www.oise.on.ca/~jnolan/djn.html)

<sup>4</sup>Nolan IBID. pg. 3

<sup>5</sup>Nolan, 1995 IBID. citing Berry, Sahtouris and Spretnak p.3

**The hermeneutic circle and resonance**

The meaning of a text is also dependent on the understanding of the reader. The hermeneutic circle of interpretation requires us to enter into our subject and extract meaning.

Story and narrative involve a principle Conle has called “resonance.” Resonance is the phenomenon which engages the imagination of the listeners as they are drawn into the narrative.<sup>6</sup> The narrative becomes a part of the listener by eliciting memories, thoughts and perspectives in response to the stories. As I tell a story, other stories are remembered by the listener. This allows the listener to reexamine these personal stories and thoughts and see them with new perspective. This is one of the ways in which new information is transmitted by art. It is through a deep connection with the text that we learn. It is involvement with the subject that makes our relationship with a story or text resound with Buber’s word: I-Thou (Buber, 1970). This relationship is not just one which we have with people and things, but with life itself. When we become part of a story it becomes significant to our lives. Art brings “an erotic life”, as discussed by Hyde<sup>7</sup>, to the material world.

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<sup>6</sup>Conle, C. 1996. “Resonance in preservice teacher inquiry” *American Educational Research Journal* 33(2) 297-325

<sup>7</sup>Hyde, Lewis. 1979. *The Gift: Imagination and the Erotic Life of Property*. Vintage Books, New York.

**Chrysanthemums and Roses (The Birthday Song)**

*This song is dedicated to my mother.*

*When I write a song, I do not always know what I will say next. Frequently I will write a line or phrase that I do not understand, yet is in some way compelling. It can take years for me to unpack the significance of a song. I was indeed born wrapped in my cawl and this song is an anthem to birth and life. The singer denies the angels' invitation, stating that his "home isn't heaven, nor is it hell." It is here, on earth that life unfolds. And in this life the singer craves the thorns and challenges of the flowers brought to him, not the blossoms.*

***chrysanthemums & roses***

*the day that i was born the angels sent me flowers  
with little hallmark cards to wish me well  
i managed to avoid them saying thank you for the warning  
but my home ain't in heaven nor is it in hell*

*chrysanthemums & roses and there's lilies of the valley  
i don't like the blossoms i just love the thorns  
when I'm sentimental i get wrapped up in my meaning  
and i can't help but remember the day i was born  
on the day that i was born*

*the day i was born there were angels at the hospital  
they said it was impossible but still i survived  
wrapped up in my cawl, it went around me like a shawl  
i looked to the heavens i said I'm alive  
on the day that i was born*

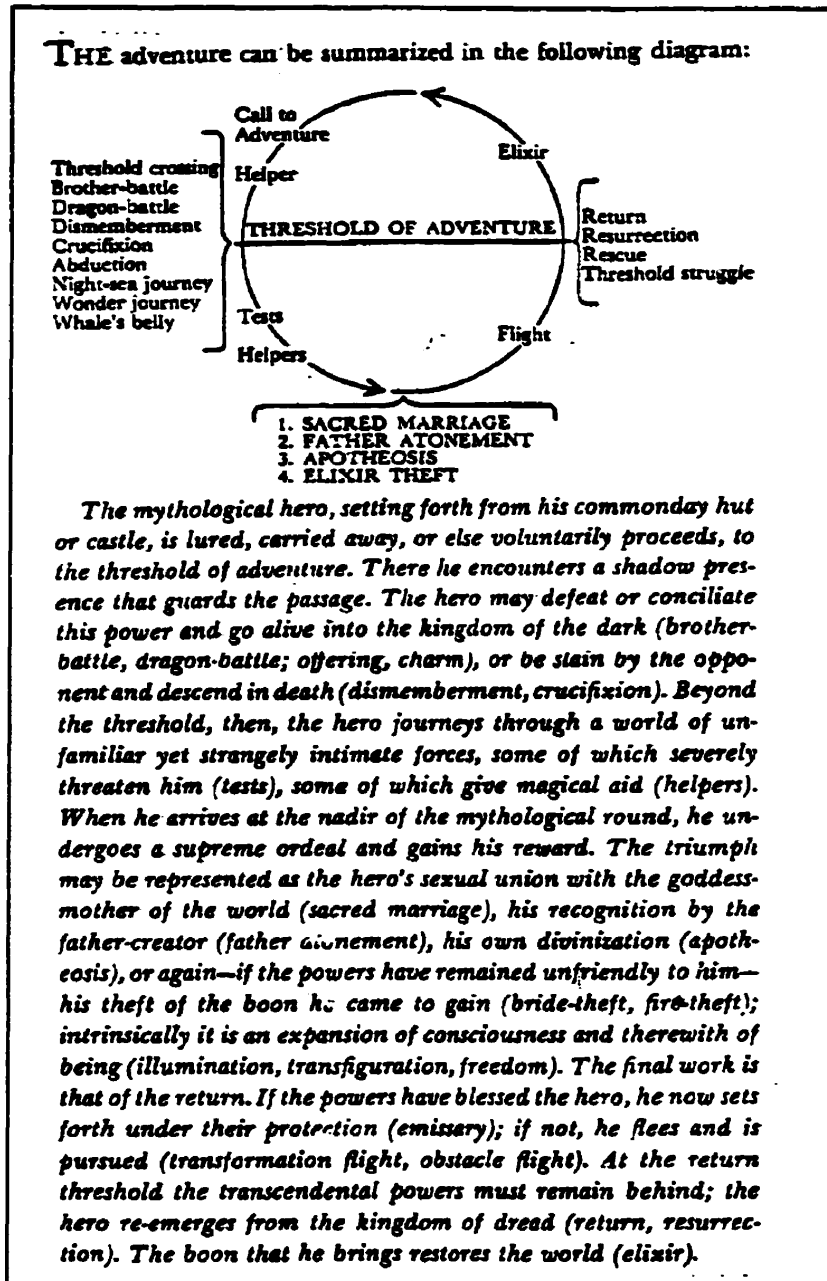
*the day that i was born  
i watched the sky break open  
there was panic and confusion  
beneath the starry dome  
i said to myself  
"this all is an illusion"  
but can it be illusion  
when it's still my home?  
on the day that i was born  
chrysanthemums & roses.*

### **The artist's journey**

In an earlier work, *When the Spirit Says Sing: The Artist as Contemporary Shaman* (Bakan, 1987), I identified similarities between the function and process of the contemporary performing artist and the shamanic traditions found in Siberian, Inuit, North West American and other indigenous societies. I outlined several aspects of the artistic process which, like shamanic performance, used “trance” to access creative material and served to “heal” the artist’s community. This earlier inquiry brought forward new problems to explore. Questions arose such as: If the artist, like the shaman, was able to connect with a process which produced material which transmitted some kind of information or “healing” to others, what is the nature of this healing and where does it come from? What is the educational content of this process? What is the relationship between psychology, culture and transpersonal information that makes this a universal phenomenon? These are some of the questions that spurred me on to this present work.

In *When the Spirit Says Sing*, I charted the shamanic and artistic process to reveal the similarities between them following Joseph Campbell’s model of the hero’s quest. The following chart (Chart A) is from *The Hero with a Thousand Faces* by Campbell (1956). Campbell develops this chart to map “the fallen god” or “hero” story found in myths and tales from a wide range of cultures.

Chart A: The Hero's Adventure



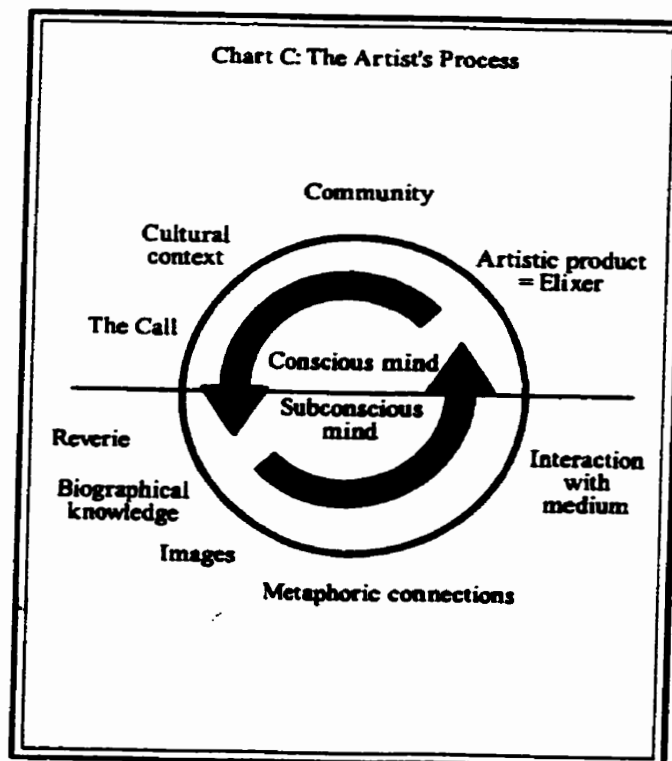
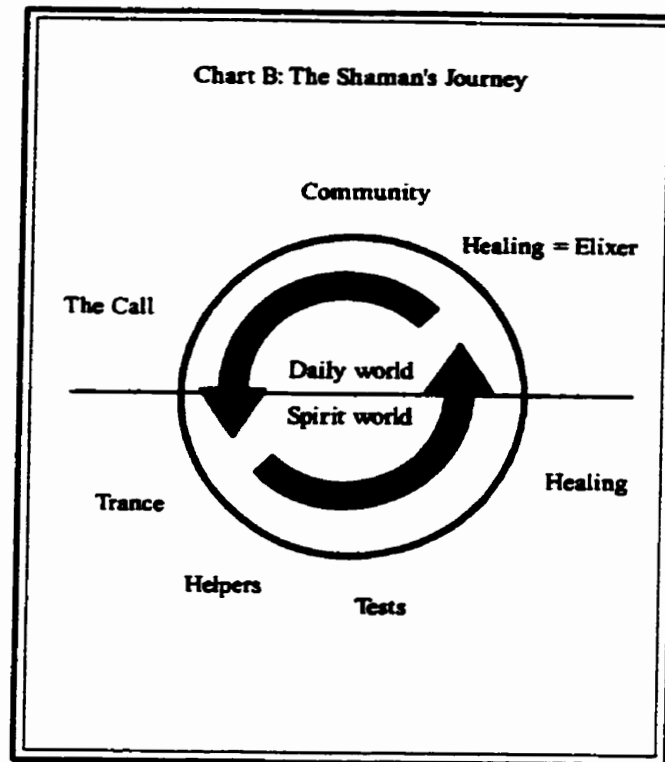
To simplify the cycle outlined in Chart A, the “call” brings the hero into the underworld, there tests are given which result in an event which allows the contribution of an “elixir” to be given to human society.

This cyclic journey can be compared to the Shamanic trance/ceremony/ journey as depicted in Chart B. This journey, following Eliade(1964), Harner(1980) and others, can also be viewed as a circular cycle. The shaman is compelled by “a call” to enter a trance state in which s/he travels to a spirit realm. In this spirit realm, with the assistance of “helpers” or “familiar,” challenges and tests are met through which healing takes place. Frequently there is a motif of death and resurrection, often a physical transformation, and always a return to the “normal” world to provide healing or guidance to the community.

The artist likewise makes a cyclic journey as documented in Chart C. In this journey “trance” is replaced with reverie and fantasy. The artist is able to maintain a conscious state that accesses subconscious imagery. Because the subconscious speaks in image, this reverie allows for the perception of metaphoric connections (Bachelard,1969). Through the interaction with various media the artistic product is created. This is then delivered to the society through a “gifting process” as documented by Hyde.<sup>8</sup>

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<sup>8</sup>For a full discussion of these issues please see Bakan, Daniel. 1987 *When the Spirit Says Sing: An Exploration of the Artist As Contemporary Shaman*, unpublished Honours B.A. thesis, York University.



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Art is rarely linear in its meaning. As the artist is delivering the gift, many complex relationships and communications are taking place. Metaphor connects things otherwise perceived to be unrelated. Story evokes resonance and connection in others. Culture is created and adapted.

Following this mapping of the artistic and the shamanic processes, it can be argued that both social role-players embody similar energy and function. The shaman is an artist (Eliade 1969) and the modern artist is also potentially a shaman. In addition, given the healing potential of creative expression (Cameron 1992; Grof 1985) the artist can also be said to be a healer.

Other writers have made the connection between the arts and the shamanic. McNiff extends this to show the connection between the shamanic and the psychotherapeutic. He writes:

The shaman generally strives to create a psychologically charged group environment. As the emissary of the group, the shaman is *propelled* into a condition of altered consciousness that makes dialogue with “the spirits” possible. The group projects power to the shaman, which can be measured in relation to the intensity of their collective spontaneity and enthusiasms. Their chanting, movement, and musical accompaniment takes on hypnotic dimensions as they transmit energy to the protagonist. This emotionally charged atmosphere of the shamanic enactment in turn engages all participants and strengthens their resolve to achieve transcendence and the neutralization of emotional conflict.<sup>9</sup>

McNiff is addressing the similarities between the psychotherapist and the shaman in this passage. He does this as a way of exploring the role of therapist in an arts therapy context, but the form and functions implied above can easily be translated to the performance setting. A

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<sup>9</sup>McNiff, Shaun 1981, *The Arts and Psychotherapy* Charles C. Thomas, Publisher, Springfield Illinois P.3



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group energy is built around the performers that enables them to access a transcendent dimension which in turn enables the group to reach transcendence. Creation of art is a deeply psychological process. The transmission of art communicates complex psychological and cultural information. As we shall see, this can be a deeply spiritual process as well.

**The Rat Named Patsy Cline**

*i met a lady dancer  
she was reading doctor faust  
she had a rat named patsy cline  
a rodent not a mouse  
i took to her a flower  
laid it on the porch to dry  
i took her grapes and novels and i took to her a shine*

*she lived in parkdale plaza  
she had a knack for rhyme  
the rat lived down the closet hole  
i took to her a shine  
she'd have none of my longing  
the closet door was closed  
she sang "I fall to pieces" then she asked me for my soul*

*what's the price of longing  
what's the fee for peace of mind  
an hour costs forever when the rat sings patsy cline*

*she touched me so familiar  
she wove me in her charms  
she danced a dance of wanting  
our nakedness unarmed  
i gave in all too easy  
i found an empty shell  
we danced but for an hour and descended...*

*through the closest door  
down the grand old rodent's hole  
strains of "walking after midnight" on the radio of my soul*

*"I go walking after midnight in the moonlight just like we used to do  
I go walking after midnight searching for you"*

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*This song arises out of a specific cultural context with significant cultural references. References in the rat song (as I frequently refer to it) are both to the country music genre, and the Dr. Faustus story. Dr. Faustus is a tale of a man who signs his soul to the devil for a life of power and fulfillment. Patsy Cline was a country singer whose life met an early and tragic end. Her legacy of tunes includes "walking after midnight", "crazy", and "I fall to pieces.", all of which are referenced in the text. As well, Cline made her way to fame as a result of the live radio show "The Grand Old Opry." This reference is inferred in the lyric as we travel down the "grand old rodent's hole."*

*The stories of Faustus, Cline and the rat all contribute to tell the story of the singer and the "lady dancer". There really was a rat named Patsy after the late great country singer. Patsy the Rat was the pet of my partner at the time when we met. On our first date I came by her house on a hot summer day and she was reading Marlowe on the porch. I had recently seen a clown/theater interpretation of the Goethe story. The images collided in my brain and the song was born. As in postmodern architecture this song draws on many different traditional designs and combines them in a way that is both referential to traditions and new.*

*It should be noted as well, this song is the result of technology. It could not have been written without recorded culture. I am well familiarized with the music of Patsy Cline, although she died before I was born. As well, without her radio broadcasts, Patsy Cline would have remained in obscurity, much as Marlowe and Goethe's tales would have passed away with their breath if not for the technology of written text and printing press.*

### **World view**

Humans perceive self and environment from a culturally influenced “world view”. What we perceive and our subsequent thoughts and actions arise out of what we consider to be “truth”. World views are developed based upon information we receive and learn. Experience, story, shared knowing and language contribute to a picture of the life phenomenon. Many writers believe, as stated by Robert Augros and George Stanciu in *The New Story of Science*, that we are currently at a shift point in “world views”. Among many others (Zukav, 1979, Capra, 1989 Wilber, 1995) David Bohm is a proponent of this notion. He is a key thinker in creating a new model for science which incorporates recent understandings of Quantum Theory and Unified Field Theory. Bohm, a Nobel Prize winning physicist, believes that the discoveries of post-Newtonian science are leading us to an entirely new way of viewing ourselves and our relationship with the physical world of apparent matter. As a world community we are just beginning to create models in science which account for the role of consciousness in matter.

A world view is a collective and personal understanding of the nature of existence. Bohm states:

Throughout history there has been a succession of world views; that is, general notions of cosmic order, and of the nature of reality as a whole. Each of these views has expressed the essential spirit of its time, and each in its turn, has had profound effects on the individual, and on the society as a whole, not only physically, but also psychologically and ethically.<sup>10</sup>

The world view of a society is an overall understanding of the way things are. It is flexible, transitional, and integrated with knowledge from many disciplines and perspectives. World

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<sup>10</sup>Bohm, David, 1985. *Unfolding Meaning; a weekend of dialogue with David Bohm* edited by Donald Factor, Foundation House Publications, Mickleton and Loveland. Gloucestershire, England pg. 1

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views encompass current understandings of "the truth" to make sense of humanity's place in the universe.

### **The mechanistic world view**

Although science may not provide us with truly appropriate models for discussions of human experience, it is important to recognize the debt the social sciences owe to scientific models. The social sciences and the humanities in recent centuries have been deeply influenced by Newtonian physics. Newtonian science provided a model by which a theorist could seek underlying "natural laws" by which to understand phenomenon. The "enlightenment" was fueled by this scientific discovery. Freud(1935), Darwin(1882) and Marx(1912) applied paradigms from the Newtonian mechanistic systems to their fields. Our current common world view includes paradigms that developed along with this scientific understanding, but the Newtonian scientific method is itself a world view (Bohm, 1980,1985, Capra, 1982, Grof, 1985, Zukav, 1979). The model was carried into all fields of the Social Sciences. Intellectual constructs in education, psychology, cultural studies, economics and more have Newtonian mechanistic concepts as an underlying assumption.

The mechanistic world view which arose from Newtonian science breaks the world into separate fragments or parts. Bohm writes:

...a world view such as mechanism, in which the whole of existence is considered as made up of elementary parts, will give strong support to this fragmentary way of thinking. And this in turn expresses itself in further thought that sustains and develops such a world view. As a result of this general approach, man ultimately ceases to give the divisions the significance of merely convenient ways of thinking, indicating relative

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independence or autonomy of things, and instead he begins to see and experience himself as made up of nothing but separately and independently existing components.<sup>11</sup>

Our culture is dominated by thinking which breaks things into fragments, and this thinking is supported by concepts of Newtonian physics which dominate the popular mind as being “the truth”. These fragments of our lives are perceived as “the truth” because our science has, until recently, supported the story that “this” is separate from “that”. We think of self as separate from other. We consider body as separate from mind, and these as fragments separate from environment. The human being is separate from nature, the cup is separate from the saucer, which is separate from the coffee in the cup, all of which are separate from my hand as I hold the cup, feel its warmth and drink.

Another example of the impact of Newtonian mechanism can be seen in the relationship many of us have to our bodies. Many of us view our body as a machine, like a car. Our food is fuel; our doctor, our mechanic. Surgery and other types of interventionist medicine reflect a fragmented understanding of the body as a system composed of parts and pieces. This is dramatically different from traditional Chinese or Tibetan medicine. These systems perceive the body as an integrated energy system, and in treating disease they address energy imbalances, not mechanical failure. (Rama, 1979, Chopra, 1989)

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<sup>11</sup>Bohm, David, *ibid.* pg. 24

**The emerging world view**

Theory arising out of the work of Bohm and others (Grof, 1985, Chopra, 1989 and Zukav, 1979) exemplifies an “emerging” world view. They call us to see a more unified sense of the world than that offered by mechanism, the Newtonian paradigm. Informed by a deep understanding of modern physics, Bohm is able to present alternatives to the fragmentation of mechanism; quantum physics, relativity theory, chaos theory and dynamic systems theory all move us away from the mechanistic universe. Bohm suggests that new understandings from the sciences will in time radiate into other aspects of society. As world view has changed in the past, so it will again, with corresponding influence on culture.

New theory is arising to support the emerging world view characterized by holism, interconnectedness and unity within diversity. This research is based upon observable phenomenon seen through the lens of “objective” science *and* newly validated subjective insight (Briggs and Peat, 1984, Capra, 1982, Grof, 1985). The theory is confirming the human experiences of spirit, unity and meaning. Science still seeks underlying laws of nature. Newtonian laws still function in the physical world, but quantum mechanics has shown that these laws do not function absolutely.

Quantum mechanics and relativity changed our science forever. Now new models of the universe are being developed to account for the inconsistencies found in Newtonian physics. A model

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from Bohm theorizes an "implicate" and "explicate" order to the universe. The material world, language, and thought is an "explicate" unfolding of the world from a unified "implicate" source; matter arises as an explicate part of the unified field. Bohm suggests there is wholeness of the whole and the parts.<sup>12</sup>

Newtonian science is an excellent way to understand the "explicate order", but not the "implicate order" Certain phenomena of matter which correspond to Newtonian law have a *greater likelihood* of occurring in the explicate expression of matter. This likelihood, or probability, is not absolute. At the sub-quantum level of matter, these laws break down altogether. The mechanistic laws of the Newtonian world view still apply, but within, and indeed, encompassing those laws is a greater unity in which the mechanisms are only a partial expression of the whole.

Bohm's theory encompasses not only the material world, but the realm of the human mind as well. The unified field of existence of the implicate order includes "meaning". Consciousness arises through matter; meaning arises through consciousness. Within the implicate order of the unified field, potentials arise in response to and because of meaning. Bohm calls this marriage of meaning and matter "Soma-Significance". Energetic connections come through matter which arises out of meaning to become meaning. Thought itself, and consciousness, is a visible, knowable portion of this connected wholeness. The brain, nerves, and body itself are also an explicate expression of the implicate order.

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<sup>12</sup>Bohm, David, *ibid.* pg.21



In a hologram, each minute part contains all the information of the whole. The holographic model offers an alternative to fragmentary thinking. Bohm's work is an attempt to create a holistic integrated model which is scientific while allowing for meaning, thought, interconnectedness and unity. Bohm is writing a new story about the way things are. Newtonian science failed to provide a satisfactory model for mind in the world. Love, patience, understanding, forgiveness and tolerance are some of the unacknowledged "forces" not embraced by the Newtonian mechanist model. As our understanding increases we are able to rectify this error with new theory appropriate to the data of consciousness. Grof, Capra, Pierce, Zukav, Bohm and many others are offering theory that places mind in the world. This placement of mind in relation to matter is simultaneously being proven in advanced physics.

Bohm proposed a model for understanding mind within a unified field. In Weber's *Dialogues with Scientists and Sages: The Search for Unity*, Bohm discourses on the unified field of existence in which matter "unfolds" from energy, and meaning is an "unfolding" out of matter.

He states:

The present state of theoretical physics implies that empty space has all this energy and that matter is like a slight increase of that energy and therefore matter is like a small ripple on this tremendous ocean of energy, having some relative stability and being manifest.

He then conceives of an "implicate" source or "order", out of which all that "is" arises:

Therefore my suggestion is that this implicate order implies a reality immensely beyond what we call matter. Matter itself is merely a ripple in this background.<sup>13</sup>

Matter forms similar to the way in which an iceberg forms out of the ocean. Through this matter, “meaning” arises. “Meaning”, for Bohm, includes (but is not limited to) our mind, consciousness and thoughts. Bohm conceives of matter as an “explicate” expression of the “implicate” order, or unified source, of the universe. Consciousness (or meaning) arises *through* matter. Bohm suggests that a “supra-implicate” order of causal fields underlies all existence. These supra-implicate fields provide the framework for all that is.

In *Evolution's End*, Joseph Chilton Pearce combines Bohm's theories with research pointing to the human brain as a network of neural energy fields inhabiting the matter of which the brain is formed. Pearce makes use of Bohm's theories to place the human in interaction with a universal “soup” of cosmic thought-substance: the supra-implicate order. Pearce presents a convincing argument for the individual mind as connected to all creation by interweaving concepts of the explicate and implicate universe with the understanding of the “triune” function of the human brain.

The “Triune Brain” is a three part system using the brain stem, referred to as the “old” or “reptilian” brain, the limbic system, or “mammalian brain” and the neo-cortex: the “higher”, “new” or “human” brain. Each new system is built upon and uses the other, with the neo-cortex being the most recent and least used. These neural thought systems, according to Pearce, correlate to Bohm's three orders of energy; the explicate order of physical reality, the implicate and the supra implicate orders of thought, feeling and meaning. Evolutionary evidence suggests that nature develops more and more sophisticated systems to perceive and access the cosmic “soup” of the supra-implicate order.

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<sup>13</sup>Bohm, David, *Dialogues with Scientists and Sages: The Search For Unity* Edited by Renee Weber. Routledge & Kegan Paul, London 1986 Pg. 28.

I propose ...that our reptilian system registers physical experience but has no access to the formative fields giving rise to such experience. Our limbic brain, on the other hand, can access those formative implicate fields of relationship and greatly expand or alter the patterning of our physical body-world. It can't, however, access those causal fields that underlie everything, this is the job of the neo-cortex, which employs or interacts with the primary frequencies that cause the show. Through our access to these causal fields and the various hybrids between pure causation and implicate ordering, we can analyze any image or experiential formation taking place, intuitively sense the form-fields they concretize, and intervene in our reality over a wide range<sup>14</sup>.

Pearce discusses the individuals called "Idio-savants". These people show remarkable, almost super human, mental abilities in a single area, while being completely dysfunctional in ways most people take for granted. A famous example of this is portrayed by Dustin Hoffman in the film Rain Man. Hoffman plays a mentally challenged man unable to function normally or add a few simple sums, and yet he instantly knows the exact number of toothpicks that spill in a pile on the floor, or the number of queens or kings remaining in a dealer's hand in a blackjack game. Hoffman's representation is a fictional example of a real phenomenon. The idio-savant, Pearce proposes, is capable of reaching into the cosmic soup of intelligence in the supra-implicate order, and draw out selected bits of the knowledge of all consciousness.

For Pearce, the "mind" exists as a neural field of energy. The "brain" is a bit of matter which occupies space and time giving rise to what we think of as consciousness. Pearce believes that through our higher functions of humanness, we have the potential to access information and knowledge far beyond our timely experience. As we use only a small portion of our neo-cortex, this potential to perceive the causal fields holds huge promise for evolution.

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<sup>14</sup>Pearce, Joseph Chilton. *Evolution's End*, Harper San Francisco, 1992. pg. 50

Let us return to Bohm for a moment. He writes:

As an object approaches the speed of light, according to relativity, its internal space and time change so that the clocks slow down relative to other speeds, and the distance is shortened. You would find that the two ends of the light ray would have no time between them and no distance, so they would represent immediate contact. You could also say that from the point of view of present field theory, the fundamental fields are those of very high energy in which mass can be neglected, which would be essentially moving at the speed of light. Mass is a phenomenon of connecting light rays which go back and forth, sort of freezing them into a pattern.

So matter, as it were, is condensed or frozen light. Light is not merely electromagnetic waves but in a sense other kinds of waves going at that speed. Therefore all matter is seen as a condensation of light into patterns moving back and forth at average speeds which are less than the speed of light. Even Einstein had some hint of that idea. You could say that when we come to light we are coming to the fundamental activity in which existence has its ground, or at least coming close to it<sup>15</sup>

It is interesting to compare this description from physics to that recorded in the biographical account of “The Mother”, a yogini who experienced “satori” and experiences of “enlightenment” documented in The Mind of Cells, by Satprem:

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<sup>15</sup>Bohm, David. *Dialogues with Scientists and Sages: The Search for Unity*; Edited by Renee Weber Routledge & Kegan Paul, London, 1986, Pg. 44-45

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The entire body became a single, extremely rapid and intense vibration, but motionless. I don't know how to explain it because it wasn't moving in space, and yet it was a vibration (meaning it wasn't immobile), but it was motionless in space. It was in the body, as if each cell had a vibration and there was but a single block of vibrations<sup>16</sup>

The above seems a telling description of Bohm's "frozen light". Valerie Hunt's research registered very high electromagnetic readings in people they defined as "mystic personalities". It is possible that our bodies, as matter, are a part of a much vaster energy field. This type of information and theory is influencing us and birthing a new world view. The emerging world view places the individual in relation to nature and others through a unified field of existence. Light is a potent metaphor in this world view. Ours is an age in which energy and matter are being redefined. Images of light, electricity, energy and radiance are part of a metaphoric symbol system which defines our truth.

It is important to understand that the new emerging world views are only the latest "peel" of the phenomenological "onion". From our experience in the Newtonian perspective we know that any understanding cannot be held as the "bottom line of ultimate truth". It is possible that there may not be a "bottom line of ultimate truth". Perhaps as a species we develop in our understanding to prepare us for the next level of what Bohm calls "unfolding meaning". It is possible, as discovered by Quantum Mechanics, that the world itself changes as we perceive it differently. Some of the implications of Quantum physics are that: "we are not independent observers", "we are part of the substance of the observed" and "we actually contribute to the creation of the observed". As we approach a new world view, the next level of phenomenological onion peel, we must know that there will be another level to come. When we have fully incorporated these thoughts and ideas into our being we may be ready to tell the next story. As we develop in our

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<sup>16</sup>"The Mother", quote 61.241 from: Satprem, *The Mind of Cells*, New York Inst. for Evolutionary Research 1982.

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consciousness, we create the corresponding ripples of truth in the world. But now, we take up the cry to change the intellectual monarchy: The king is dead; long live the queen.

### **The emerging world view and story**

We can extend the notion of world view to say that understanding and the interpretation of experience is informed by the constructs of story. Story, even if posited as “theory” or “science”, is cultural narrative. We tell each other stories which lead us to understandings of the world. These stories come to represent what we understand to be “the truth”. Take for example the notion of the flat earth. If we believe the earth to be flat, then we create a story in which the sunrise and the sunset arise from a flat earth. Suppose we are informed that the earth is round and the sun is stationary. With this information we will create a different story of sunset. We will see the sunset in relation to our location on the round sphere as it turns away from the sun. In our current paradigm, which sees the sun as stationary and the earth in orbit around it, we say that this is the “truth”. The earth is round, and we are held to all sides by gravity. It is odd, because “common sense” experience perceives a flat landscape not a round one.

The vast majority of westerners, and in particular those associated with dominant ideology, hold the Newtonian mechanistic perspective as “the truth” of nature. Newtonian concepts of mechanics have informed several generations of the machine like nature of the physical world. These mechanistic principles run back and forth through philosophy, culture, individual perceptions and their relationship to society and life as a whole. Newtonian physics has had significant influence on our “scientific” perceptions of self, other and society.

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We are currently living in a social mental-construct in transition. We make sense of our lives through the stories we tell about the world which are informed by what we hold to be “knowledge”. Our “knowledge” is what supports the constructs that support the stories.

Understandings from physics are integrated slowly into the popular culture. The field of physics is no longer dominated by a sense of the atom as the ultimate building block of matter. Einstein theories changed modern scientific perspective. The subsequent technology, both life affirming and endangering, made the abstract scientific theory practical and relevant to the populus. The average person in our culture now accepts this “knowledge” as truth. The educated North American has heard about energy fields. They see light in their homes, use electricity, listen to radio, talk on cellular phones and switch channels using infrared beams. Regardless of this knowledge we still hold paradigms and patterns in our culture based on outdated, fragmentary physics.

I am not a physicist, and yet, as a student of social studies I am influenced by the knowledge of the scientific community. This knowledge becomes common culture. I, myself, coming of age in the post-Einstein era, after the advent of relativity and quantum theory, have been fully influenced by this emerging world view. My world view has been informed by the very knowledge that Bohm is saying will change our culture at large. I grew up watching Star Trek. I matured with the Internet. I practiced Yoga and meditation. I grew up with a literature of scientific possibility based upon a shifting perception of the nature of the world. I am an example of the shifting world view phenomenon.

We now understand graphically that matter is composed of energy. We seek to build systems of stories supporting this view. We are defined by the stories we tell. Our actions, thoughts and understanding of the phenomena of life reflect these stories. In short, we live our stories. Artists, as our cultural story tellers, epitomize this narrative creation. I, as an artist and a scholar, embodying this world view, teach others the “knowledge” of their culture through the stories I tell.

I believe art to be an explicate unfoldment of the implicate order as well. Art exists in a realm of image, with the maker accessing the material and shaping it through volition into a form which is a marking or doing in the world. It is an explicate form in the same way as memory, thought, speech and perspective and experience. In understanding art, biography and dreams we can see an explicate expression of an implicate order.

**Some stories: Fred Stone and Richard Pochinko**

Richard Pochinko and Fred Stone were artists who dramatically changed my life, not only through the things they taught me, but from the model of their lives. These men both believed in laughter, freedom, creative expression and passion. They lived with tons of love. And they shared this love with their students ...including me. Both are now dead. Perhaps it is their absence that makes them stand out in my memory ...but I think their early deaths were both related to the speed and intensity of their lives. Bright stars burn fast. Richard and Fred both



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lived lives on the edge. As well, both these teachers were in my life in my late teens and early twenties, a very formative time for me.

Fred Stone and Richard Pochinko transmitted aesthetic paradigms which reflected holism and inter-connectivity. Both men held and taught notions of art stressing creative individualism within group collectivity. Fred taught this through the study of musical improvisation; Richard through the study of theatrical clown. They saw the artist as a vehicle for transcendent forces.

Both viewed the artist as a focal point for transcendent energy, serving the community.

### ***Fred***

*I first met Freddie Stone when I was in grade seven or so, although it was years later that I truly connected with him. Freddie Stone was a world-renowned Jazz musician. In his life he recorded and performed around the world both as a featured and supporting musician. He claimed to have been “ the only white man ever to have been featured in Duke Ellington’s Orchestra ”<sup>17</sup>. His approach to musical improvisation has influenced many of Canada’s top musicians.*

*Fred was in love with sound itself. In his teaching he was not overly focused on traditional educational approaches to music. Sound and expression arose out of a sense of creative freedom. A lesson with Fred would involve talking, listening to examples of sounds, singing and always improvisation. He would bring in all kinds of musical toys and sound machines and inventions and instruments. I learned that making music starts with listening, both to others and to one’s self.*

*Fred was an astonishing musician. I learned recently that Fred used to engage in a lucid dreaming technique in which he would work to be “conscious” during his dreams. Then he would play music in his dreams, elongating “time” to play an unbelievable number of musical ideas quickly and articulately. He would then use this skill in his everyday playing. When Fred played, it was as if the piano, or his horn, was a natural extension of his body. Whatever he thought, he could play. This was what he tried to teach.*

*When I was nineteen I tried to take my love of music into a formal setting. I enrolled in a music department at a major university. This proved to be a tragic experience. Being primarily a folk musician, I was unable to keep up with the musically “literate” in the program. I struggled to*

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<sup>17</sup>Ellington, Duke, 1899-1974. Duke Ellington and His Orchestra [sound recording] : 1965-1972.

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*understand concepts that the classical and jazz players had known for years. I dropped out of the program, convinced of my own ineptitude and the futility of pursuing a musical career.*

*I went to see Fred for the first time in years. I wept as I told him that I was not able to hack it as a musician. Fred suggested an experiment. He played strange and exotic chords on the piano and he asked me to sing to them.*

*"Find a note, any note, that seems to fit. Then find another, then another, and another." he said.*

*After singing this way, he had me repeat the experiment with guitar while he played piano. We made music.*

*Finally, he put a sheet of music in front of me and asked me to play it. I stumbled and struggled, unable to play the sheet music. Suddenly I was insecure, afraid and ashamed of my illiteracy.*

*Fred told me that the problem was not in my musicality, but in the connection between my ear, my hands and my eyes. I was a musician; I just was not literate in the way that was valued at the University. I started to study with Fred on a regular basis then, coming twice a week. It was the beginning of my musical career.*

*I used to go to Fred's "vocal ensemble". Musicians of all ages and levels of expertise would gather in his small music room, either in the basement of his house or later at the small space on St. Clair, from which he ran the "Inner City Music School". Fred would play piano or sing and lead us through an evening of joy, spontaneity and playful improvisation. Some of us were "singers", some were not ...but all sounds were welcome. There was freedom in the music as Fred would play tunes, whatever struck him, teaching us the songs and leading us in musical trips into the wildest of worlds. Fred would have us sing folk songs, nursery rhymes, jazz tunes, Stravinsky themes, TV theme songs and spontaneous compositions experimenting with dissonance and harmony. We would sing wild improvisations based on "Three Blind Mice", or "the Flintstones" or "The Rites of Spring". Fred taught us to listen, to explore our creativity, and to play.*

*In a radio interview on CKLN, Fred said that the power of the vocal ensemble was in the group energy that was created. Fred's vocal ensemble was similar to jazz instrumental groups, with a basic musical theme and soloists improvising upon it. All levels of singers, regardless of expertise, were encouraged to solo. Everyone paid careful attention to every sound made. This created, Fred claimed, a powerful group energy of creative force. The individual became an expression of the whole.*

*There were no musical mistakes in Fred's curriculum. He would never say that the sounds made were "wrong". Instead, he might comment with a wry grin, that a singer had made an "interesting choice". Some sounds were more familiar to us than others, but the unfamiliar was not "wrong".*

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*Fred believed that music started in the soul and mind, not in the fingers wiggling on their instrument. It was connection to creativity that brought higher art to the world. He believed a musician could practice anytime, with or without an instrument. Once he typified this as being the art of "concentration". A high level of mental concentration brought the player and the audience to a heightened awareness of consciousness. Mental concentration might mean different things to different people. It must be "personally defined". Fred wrote:*

*The artist who learns how to utilize these factors (of concentration), radiates a web of confidence, which is absorbed by the sensors in each member of the audience. The listener stands in awe of the concentration of intellect, talent and emotion, as though tuning in to a powerful radio signal, while also sharing in the genius of the performing artist. It is tantamount to an exceptional religious experience, for whoever has opened his material and aesthetic hearing mechanisms to receive the thought projections of the soloist ...Think about it.<sup>18</sup>*

*Although the writing is perhaps flawed, the essence of what he is trying to communicate here is clear. Fred believed that a well developed and focused musician uses extreme powers of thought and body which facilitates something similar to an "exceptional religious experience". The artist creates a space where both audience and artist are transported into heightened perceptions and what might be called "cosmic" perspective. Fred was an artist who found his way to a world view of spontaneity and connection. From him I learned that music was magic.*

### **Richard**

*I was seventeen, attending a Toronto alternative school. Our teacher invited actor Jan Henderson to give a workshop for the students. This took the form of an afternoon studying the art of Mask, a technique imparted to Jan by her teacher, Richard Pochinko. A director, actor and writer, Richard had developed a new style of clowning combining the traditions of North America's First Nations, the French Lecoq style, and that of American circus clowns.*

*Jan's workshop took place in a big empty room in the building where our school met (like many alternative schools, we did not have our own building, but "piggy backed" with other institutions). One of the first things we did was a simple game. A shoe was placed some twenty feet from the participants. Participants were instructed to look at the shoe, close their eyes, walk to the shoe and pick it up. This seemingly simple exercise revealed huge amounts of information about the participants. Some had instincts "straight from the gods": walking directly to the shoe and picking it up without a moment's hesitation. Some would fight their instincts, and some were completely lost. This game was part of a process which teaches people to trust their instincts and bypass their "internal critic". Mask is an art which builds on organic impulse.*

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<sup>18</sup>Fred Stone, 1974. *Jazz and Concentration* Unpublished manuscript. p 3

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*After this exercise Jan introduced us to Mask. I had no idea at the time where these masks she brought us had come from. They were crazy in colour and form, some not looking like a face at all, none modelled on any type of mask I had ever seen.*

*Jan had each of us in turn pick up one of the masks and put it on as we repeated the shoe exercise. She asked us to allow the mask to "take us over" as we walked to the shoe. The mask wearer became a character so different from whom s/he was without the mask. I was thrilled. When I put on my mask I became the sun. Filled with radiant energy I floated across the room. Jan commented on how light I was in my mask ...that it entirely transformed me. I fell in love with the work and after completing Jan's workshop I arranged to take a summer course that she was teaching in Clown. I then learned that the Mask techniques I had encountered in the afternoon workshop were part of a larger process.*

*In the early '70's Richard Pochinko, together with a network of artists in Montreal and Toronto, developed a unique form of theatrical clowning through Mask. Special body/mind exercises prepared the student for the making of a series of six papier maché masks. The masks were tools with which we explored character and personality (or literally, as in "persona", Mask). Each mask was made with a specific focus on one of the six directions (East, West, North, South, Above and Below). These sacred directions are found in Native North American tradition, which Richard adopted and combined with European clown technique. Richard used to say "the natives taught that when you look at all directions of yourself, what remains is laughter". The clown was not just a performer, but a holy messenger sent to bring healing, laughter and tears of release.*

*To make the masks, students were brought through a process of characterization, or "playing", of the seven colors of the rainbow and the four elements of fire, earth, water and air. Learning how to embody these elements and colors as characters established the creative ground from which the masks were made and worn. The process took weeks, preparing us for the work of making the masks themselves.*

*For me, as a young artist, the work was earth-shattering. As an example, on the third and fourth days of the workshop we explored the colors and elements. We "played" these concepts as characters. This process required the body and mind to be fully immersed in the experience. This kind of work has always come easily to me. I am able to very easily suspend disbelief and enter into the experience. I recall flailing and flying through the room in the burn of fire; the flow of water. I felt wildness of these elements going through my body. I became these abstract concepts with ease and abandon. Finding and trusting impulses is a key in all creative work. Years later Richard would become my friend and teacher. But this experience with Jan holds a place in my memory as a pubescent rite of passage.*

*In a light trance, eyes closed, we formed the clay mask molds strictly by touch. Afterwards, using papier maché we made the masks themselves from these molds. Wearing the resulting masks, we brought them to life in trance-like, improvisational character work.*

*This creative process facilitated confrontations with different aspects of “the self”, an intensely psychological endeavour. Years later, when I went on to study with Richard, he taught that in the process, the first few masks (of the series of six) when made and worn tended to connect to aspects of the ego. Later masks connected to deeper information from the soul. There was a cosmology to this work. Much of what Richard had learned about Native traditions he claimed to have developed out of work he had done with a Haida shaman in Seattle. However, with Richard we never knew whether he was quoting a reliable source or making things up on the spot. Whatever Richard sources were, the techniques worked. His goal was to find techniques that connected the artist to impulse. In many ways this was part of the pedagogy of Richard’s theatrical tradition. The tools, or instructional strategies, used to achieve this goal changed with each artist. The trick was to find images that work. “If it works ...you keep it”.*

### **The river under Dundas Street**

This song is an example of holistic education through art. The song is about inter-connectivity and the connections between mind, history, nature and civic engineering. I will tell a story about how the song came to be and then consider some educational issues around the song.

*I went running to the valley near my old home where I grew up, used to run there with my two dogs in the days before they died.  
They go far ahead then hurry back to greet me with a slobber stick and muddy feet burrs on wet behind.*

*Running to the valley( an unrecorded song)*

*When I was 7 years old my family moved from Chicago to North York, a suburb of Toronto in Ontario, Canada. We lived right on the green belt of the Don River Valley. This valley is a key tributary that flows into Lake Ontario. All my life I have walked, worked, frolicked and exercised in this valley.*

*About 15 years ago I moved away from the valley over to the other side of town. I lived in Toronto’s west end for 14 years. Last year I moved back to the east end ... and now the valley is near me again. Living near the rivers of Toronto I find it no surprise that a song like “river” came to be written.*

*I did not set out to write an environmental song about Toronto’s historical setting. Songs seem to have a life of their own. They come along in different ways. Some pop out whole and others are delivered in tidbits. Some blow easy in like a summer wind and some you have to twist and turn and fight like a sailor in a storm. I have written some songs in ten minutes while others take*

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*years. It is always difficult to say how long a song took to write. The moment of creation is a culmination of many moments that have gone before. This one was born out of a slow but steady gestation period of about a year and a half.*

*Once, when I was still living in the west end, a friend mentioned that there was a creek that flowed under the street she lived on, Rusholme Road. Closer observation of the street's architecture revealed that the area had once had a pastoral park land feel to it. Rusholme Road is an odd island of large manor style houses in a neighborhood of much newer, more humble homes. It made sense to me that a creek had flowed there.*

*A few years later I moved to St. Anne's Avenue, just around the corner from Rusholme Road near Toronto's Trinity-Bellwoods Park. I noted a smattering of these large houses in the area, following a somewhat circuitous but consistent pattern.*

*As I was walking in the nearby park, I found an exhibit had been built into the sidewalk at the corner of Queen Street. This artwork/exhibit was a metallic panel on which was shown a map of the old waterways of the neighbourhood. There I learned that the "river under Rusholme Road" is called the Garrison Creek. It had run from the St. Clair and Oakwood area, down through what is now Christie Pits Park, past Rushholme Road, through Trinity-Bellwoods park down to the original settlement and Fort York on the lake. With the city's expansion, this creek, like many in what became known as "Muddy York", was diverted into underground pipes.<sup>19</sup> This form of watershed maintenance, while practical at the time, has contributed to numerous environmental hazards in recent years.*

*Modern Toronto has lost most of its former natural marsh land. The once pristine rivers and creeks now flow through concrete and steel beneath the city. The tributaries flowing to Lake Ontario are now merged with our sewage system. Overflow waste washes into the "storm sewers" through which the old creeks now run, carrying untreated pollutants and toxins to Lake Ontario.*

*After viewing the Garrison Creek exhibit, my eyes, and ears, were opened. As I walked in my neighborhood I listened to the water flowing through the sewers. Over many months I tracked down the old streams and creeks, led by the sound of flowing water.*

*When I moved to the other side of town I found more evidence of the old watershed. The sewers sang with the flow of water. Appropriately enough, my new neighborhood, sitting above the Don Valley to the east, is known as "Riverdale". As I researched further, I discovered that an extensive study on Toronto's watersheds had been compiled by the local government. The dumping of toxins into the storm sewers, our old creeks, presented a serious problem. Water flows, unfiltered, from these storm sewers directly into Lake Ontario. A special task force had been formed to research this problem. The task force had made recommendations to city council*

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<sup>19</sup>Clean Waters, Clear Choices: Recommendations for Action from the Metro Toronto & Region Remedial Action Plan Committee. p. 66

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*that public education be undertaken to inform Torontonians of the problems affecting our underground creeks.*

*The Garrison Creek exhibit I saw may have been connected to the civic governments intention to inform the public about our sewer system. I did not know of this when I started to write the song "river". But I am struck at how I was educated by art, and in turn I make art which will again spread the knowledge about our delicate ecosystem. I believe this to be a fine example of how curriculum is manifested in art.*

*The river song was also inspired by another exhibit. At Withrow School, a local elementary, artifacts were assembled in a glass display case outside the school office. These artifacts are the archeological remains of an aboriginal village which had occupied the same site countless generations ago. After seeing this exhibit, a few blocks from my residence in Riverdale, my imagination went wild. I began to experience a greater connection to my surroundings; a sense of connection to the land. I felt continuity. My neighbourhood had a history and a future. This timeline was connected to the land.*

*The final verse of the song was written months after the first three. I felt the song was incomplete until then. I had a need to parallel my internal psychological processes with the greater societal alienation from our nature and history. I did this in the third verse by making the link between how I had "pushed down" my own psychic rivers, just as our civic engineers had pushed down the geographical rivers, altering the landscape over a century ago.*

***River***

*there's a river under dundas street just east of beaconsfield,  
you'd never know it was there without a map  
years ago they diverted it, covered calmed contained in culverts,  
under rusholme road and that was that*

*chorus:*

*call it a sewer, call it a gutter, call it a dream or a fantasy  
call it what you will its water and it's moving underneath the streets,  
it's a river to me*

*sucker fish are spawning in the don river valley,  
there haven't been fish there since 1922  
lately with the planting and the slanting of the earth,  
the fishes are returning to do what fishes do*

*the water runs down and the water runs through  
the water runs strong and the water runs true  
the water runs down and the water runs through  
the water runs strong the water runs true*

*there's an ancient village 'neath the site of withrow school  
up above the valley by the don  
for thousands of years living on the watershed  
though the streams are dry the water still runs strong*

*the water runs down and the water runs through  
the water runs strong and the water runs true  
the water runs down and the water runs through  
the water runs strong  
the water runs true*

*deep inside I've pushed down all my rivers  
dammed up the creeks and sealed up the flow  
tried to take the wild places  
turn them into calmer spaces  
push the rushing rumbling sounds  
beneath the streets of stone*

*it's a river to me*



**Folk music and popular culture**

**Politics and the curriculum of folk music**

The curriculum expressed in art, and specifically the songs here presented, in many ways differs from that presented in schools. Schools, by their nature, are centralized and politicized in selection of curriculum. Early proponents of public education in the United States openly acknowledged that a significant purpose of universal schooling was to transmit the established morality and ethics of the society to a new generation. Elizabeth Vallance (1983) has shown that the "hidden curriculum," discovered by the educational reformers of the 1960's and 70's, was in fact the intended curriculum of the founders of public education. This curriculum was designed to teach "American" values to the children of immigrants. It became the "hidden" curriculum only after it had successfully become imbedded into the educational system. This hidden curriculum has been identified as transmitting values of "silence" and "obedience" to the next generation. Fortunately, the "rediscovery" of this curriculum has allowed for some educational reform, but this remains an example of the controlled and political nature of curriculum found within the schools.

Art is often able to present counter culture themes and political messages that challenge the status quo. Folk music has a long tradition of protest and rebellion. This is not to suggest that art is free from social controls. Political, social, economic and aesthetic environments certainly influence the production of art . To a large degree, as an art form gets more expensive to

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produce (film and opera for example) it must be approved by larger “committees”. More expensive media generally involve more decision makers to approve the product in order to have it produced. This has also been true in the “music trade”. Folksinger U. Utah Phillips has said:

The music trade is peopled with frenetic little men in knee-length leather coats who wear moustaches and neatly trimmed sideburns. They market talent like sides of beef hanging on hooks, displayed in meat market clubs where recording company executives pick and choose according to principles of commercial reliability. Aesthetic considerations are secondary and in many cases arbitrated by those who are not involved in the creative process. Deals are made, contracts signed, promotions launched and careers planned according to the same principles which control the marketing of can openers, eye makeup and laundry detergent. Wealth is created through the manipulation of both the artist and consumer in a system which is the antithesis of much of what the artist has to say.<sup>20</sup>

Power structures of the art industry impact the “curricula” being communicated. Market driven forces dictate what will be produced. But some artistic forms do not require an industry in order to ensure their distribution. Traditionally, folk music has been produced with a minimal amount of capital. Therefore the folk artist retains the power to determine the “curriculum” of his/her work. Songs, like poetry and visual art, can be created simply, with minimal equipment and capital. As such, song writing has not only shown itself to be a vehicle for delivering cultural information that is within the status quo, but also as a vehicle for political protest and social information that challenges the norms. Woody Guthrie’s and Pete Seeger’s impact on the labour movement reflect this trend. Songwriters Bruce Cockburn and Ani DiFranco are recent examples of writers in the folk tradition who use their songs to convey counter-culture political messages

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<sup>20</sup>Phillips, Bruce, 1977 “*For What Time I Am in This World*”: *Stories from Mariposa* Usher, Bill and Page-Harpa, Linda, eds. Peter Martin Associates Limited p. 75

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Cockburn was instrumental in publicizing the USA's involvement in Central America when he included several songs about Nicaragua in his 1984 album *Stealing Fire*<sup>21</sup>. By voicing dissent to the United States government's position Cockburn and others spurred public debate on the issue, leading to social change.

Protest is a key aspect of modern folk music. Like Cockburn, Difranto<sup>22</sup> takes a strong political position with her progressive, feminist music. She has found a receptive audience in women's communities and with the political left. Difranto's writings touch on topics of abuse, women's struggles, political oppression and discrimination.

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<sup>21</sup>Cockburn, Bruce. 1984. *Stealing Fire* Gold Mountain 800012; Columbia 48735

<sup>22</sup>Difranto, Ani, 1993. *Like I Said: Songs 1990-91* Righteous Babe Records RBR005

## **The Dead Song**

*In the summer of 1993, together with my musical partner, the talented Gwen Baillie, I was involved with a theatrical production of Romeo and Juliet. Our act, 2/3 Holy, was engaged by Die in Debt Productions to perform and compose music for the show. The play was performed outdoors in an industrial vacant lot. The lot was situated underneath a large roadway bridge in the centre of the city. The production was ambitious in its scope and difficult to mount. The working conditions were stressful, hot, sticky and dusty. Gwen and I were rehearsing for no money, and as rehearsals progressed we found that our role in the show was becoming more and more insignificant. We spent many long hours sitting in the industrial dust waiting for the brief moments in which we actually played our music. Our initial hopes that the play would be a source of creative and career fulfillment were slowly eaten away when confronted with the realities of the situation. Tensions with the director mounted. We were not happy during the hot days of that long summer.*

*Humour is a time honoured remedy for stress. Writing "The Dead Song" was an ironic response to our situation. It was our way of saying "Sure this situation sucks, but it could be worse ...we could be dead." The drama of Romeo and Juliet provided us with the fodder we needed to inspire our creative imagery. As well, our pain and struggle began to appear insignificant when seen against the backdrop of the great tragedy engulfing the lives of Capulet and Montague.*

### **The Dead Song**

*aren't you glad you're not shakespeare  
he died a long time ago  
he wrote a lot of plays  
people slain in lots of ways  
and now he's killed romeo  
romeo's dead  
there's no one left to woo  
romeo's gone  
juliet too*

*aren't you glad you're not elvis  
even though he was the king  
he wore a lot of frills and he took a lot of pills  
and now he don't "shake that thing"  
yes, elvis is dead  
though people swear its not true  
aren't you glad you're not elvis  
aren't you glad that you're you*

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*einstein's dead they said he knew too much  
he's relatively dead but we try to keep in touch  
marilyn's gone, she simply couldn't stay  
the mystery lives on but who killed jfk?  
don't you know that he's dead and oswald too  
I'm not sayin' how  
I'm not sayin' who*

*judy garland, jimi hendrix, chaplain martin luther king ,god, john lennon, nietzsche,  
mr. marley, janis joplin, colonel custer, joan of arc have had their turn,  
oscar wilde, amelia earhart, rosenkrantz and guildenstern are dead  
yes you know that its true  
aren't you glad you're not them  
aren't you glad that you're you*

*aristotle, billy holiday and john's done too  
louis riel, warhol, sitting bull, and soon the cariboo,  
jimmy dean has left the scene, groucho marx and ghandi  
my uncle bob, virginia wolfe, the wicked witch, democracy is dead  
yes you know that its true  
aren't you glad you're not dead  
aren't you glad that you're you*

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### **Folk as recycled culture**

*If you know your history, then you will know where you're coming from...*

*Bob Marley: Buffalo Soldier*

I am frequently asked to define my musical style. I believe myself to be an artist in the North American folk music tradition. This is contrary to traditional ethnomusicological perspectives. Early definitions of folk music stressed the anonymity of the culture. Folk songs, as categorized by collectors such as Lloyd(1908), Child(1859), and Charles Seeger (1948), were documented from a culture in which no individual claimed authorship. Folk, by its nature, belonged to an oral tradition. So many hands and minds had shaped the song that its creation became a collective effort. More recent studies conclude that the absence of authorship is not a prerequisite for the genre (Bohlman,1988). The folk musician is both a creator and transmitter of tradition. Contrary to definitions of earlier ethnomusicologists, the individual artist does have an impact on the genre as a whole. It is a collective effort, but contains contributions of creativity from individuals. Technological and cultural innovation necessitates a new paradigm for understanding this music, one that is holistic and synergistic in its framework.

Pete Seeger writes:

The term "folk music" was invented by nineteenth century scholars to describe the music of the peasantry, age-old and anonymous. Nowadays it covers such a multitude of sins as to be almost meaningless. To me it means homemade type music played mainly by ear, arising out of older traditions but with a meaning for today. I use it only for a lack of a

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better word. Similarly I have had to accept the label “folksinger,” although “a professional singer of amateur music” would be more accurate.<sup>23</sup>

The songs on the accompanying CD are original compositions, but they incorporate references to music of earlier traditions. They do not have the grace of anonymity that the folklorists of the early 1900's demanded. The music on the CD arises out of older traditions but contains “meanings for today”. Folk culture eats itself. It reconfigures ideas and genres to create new culture. New songs are created by digesting and rewriting the music and songs that predated them. The folk music tradition is historically an oral and aural one. I play music which draws upon this tradition, but is a result of changes unique to twentieth century folk music. The cultural musical references in my music are many and varied, as is evident on the CD. These musical references are ideas. They can be chord progressions, riffs, licks, themes, melodies, harmonic structures or lyrical motifs. At times, music is referenced consciously, as a quote. The song, *Jackeye* (for example), draws upon Celtic musical traditions. I made a conscious choice to evoke a traditional sea shanty feel in a song about computer hackers. I did this to strengthen the metaphoric connection between computer piracy in the information age and maritime pirates on the high seas. Traditional musical ideas do not “belong” to anyone. My songs, and for that matter this text as well, are variations musically and conceptually on traditional themes. This is in harmony with folk tradition. My music is largely learned by ear, borrowing and building on previous songs and music that were in my artistic environment. My songs carry knowledge that belongs to the whole culture. This thesis itself is a result of folkloric and oral cultures. These are

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<sup>23</sup>Seeger, Peter, 1972., Schwartz, Jo Metcalf, ed. *The Incomplete Folksinger* Simon and Schuster. New York. p.5

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linguistic cultures, but not written cultures. The songs reflect a historical tradition that is both linguistically and musically based.

Some definitions of folk music, like Seeger's above, stress its non-commercial nature and "amateur" status. But as Bohlman points out, there have always been musical "specialists" in the community. Societies with less specialization of role will find these specialists integrated into other aspects of the work force. In other words, folk musicians have often had "day jobs", but with increased specialization in society more and more are able to be "professionals" in their field. Ironically, this is changing again, and in current economic times, more and more "professional" level musicians are finding alternative ways to get their bread and butter. This imperative is not merely evident in acoustic music, but permeates the aural culture.

### **Technology and the impact of recording**

In the last hundred years North American folk music has changed. The major changes in this genre have been catalyzed by the development of recording technologies. Folk culture has been permanently altered through the impact of recording techniques that allow for wide distribution of music which heretofore was only transmitted by word (or song) of mouth. Prior to recording, folk music had been a "live" tradition (Bohlman, 1988); the community it reached was face to face and immediate. Technology allowed ethnomusicologists to build libraries of audio collections of traditional music. The music could be distributed through the wonders of mechanical reproduction to larger and larger communities. Recording allowed a form of authorship, not based on written literacy but on aural recordings, that could be attributed to the



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songs. Recording preserves perfectly the interpretation of a traditional theme by an individual artist. New recording techniques allow for substantially more musicians to record their work, and thus, for perhaps the first time in history, create artifacts which will outlive oral tradition artists.

Another element of recording which has transformed our music is “multi-tracking”.

Multi-tracking allows for several “tracks” or “parts” to be recorded separately. No longer does the bass player have to record at the same time (nor the same place) as the guitarist and drummer. Each track can be recorded independently and “mixed” together to form a whole. This technique not only allows one musician to play several instruments on a recording (as I have throughout the CD) but it makes “production” into an art of its own. *Sergeant Pepper’s Lonely Hearts Club Band*<sup>24</sup> is generally acknowledged as the recording that marked multi-track production as a turning point in popular music. Producer George Martin recorded this album on a four track recording machine. He incorporated symphonic instrumentation, edited soundscapes, multiple instrumental parts and doubled vocals to create a work of art that, although impossible to perform live, had huge impact on our culture. At the time of its release, this kind of technology was only available to large corporate recording companies; as such it can be argued that it was not “folk music”. However, multi-track recording technologies are becoming increasingly accessible to the “folk” themselves. New digital systems, affordable by the individual artist, now bring professional recording equipment within the reach of the cultural community at large. Hence the CD included with this thesis.

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<sup>24</sup>The Beatles, 1967. *Sergeant Pepper's Lonely Hearts Club Band* Capitol SMAS-2653

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In the last few years, the affordability of the technology has created a huge increase in what is known as “independent” releases. These are musical contributions to the culture that are produced and distributed either by the artist or a small network of individuals. There is no corporate, publishing or government body regulating their release. As such, independent recordings are able to document and distribute an individual contribution with virtually no censorship. New technology allows individual artists to record and distribute their personal contribution to the folk process in ways heretofore unavailable<sup>25</sup>.

My CD was recorded in a basement studio on an Ensonic Paris recording system. This system is essentially a digital multi-track studio that runs on a moderately powerful computer. It is a technology which produces professional recordings at a fraction of the cost required just a few years ago. Because of this technology, I (or any other artist) have access to tools to preserve and distribute my contributions to the folk culture in new and unprecedented ways. This technology (which can be purchased for less than the price of a car) is changing the folk process. The anonymity of previous generations need no longer prevail. Like the invention of the piano, or the fretted guitar, or the modern banjo, these technological advances will influence the culture, the artist and the art form in ways we cannot yet foresee.

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<sup>25</sup>Ani Difranco is one such artist.

*jackeye*

*jackeye's all of 24  
he slips downstairs and locks the door  
settles back and takes a toke  
boots his rig in a puff of smoke*

*tonight he breaks another wall,  
sends out his magic fireball  
into the sea of information  
the wired world's a spanish main  
to a buccaneer of disk and frame*

*jackeye sings a pirate's tale  
catch the wind in silicon sails  
skull and crossbones waving proud  
turn the volume nice and loud*

*tonight he breaks another wall,  
sends out his magic fireball  
steal a spark from the corporation  
the hero's call to anarchy,  
pirates in the cyber sea*

*information is the new frontier  
it cuts across the datasphere  
at the speed of light there are no boundaries  
no deeds of private properties*

*he keeps site called rageswares  
all his friends have links through there  
information's so much fun  
a blue light screen a smoking gun*

*tonight he breaks another wall,  
sends out his magic fireball  
steal a spark from the corporation  
the wired world's a spanish main  
to a buccaneer of disk and frame  
the hero's call is anarchy  
pirates of the cyber sea...*

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*This song was written after a two year fascination with what Jason Nolan has called "The dark side of the web"<sup>26</sup>. The Internet is arguably the largest technological shift in recent years. Many scholars believe that the impact of this technology will be as significant as the printing press (De Kerckhove, 1995). Jackeye is a story/song about a hacker, a character I have loosely based upon several hackers I have encountered both on the net and in "meat space" (a term referring to Cartesian space as opposed to cyber space).*

*The net has been a subject of much discussion concerning censorship. The issue of intellectual property ownership is also paramount. The most "valuable commodity" in this medium is information itself (Software and operating systems are also information).*

*While surfing the web I stumbled across a number of sites where illegally pirated software, commonly known as "warez" are available for download. The net is home to hundreds of sites like these where expensive and sophisticated software packages, normally sold for hundreds or thousands of dollars, are freely distributed. These sites also distribute software used in breaking security systems and electronic fire walls. They freely distribute passwords for restricted sites. The "warez" sites have been created by hackers like Jackeye. These sites are often linked to each other, forming an on-line community of rebels.*

*The song "jackeye" was written over several months, inspired by my encounter with a young man working in a computer store at a large suburban shopping mall. After several conversations he proudly, but subtly, revealed that he was a hacker. Computers were his life, but I discovered that his real passion was reserved for his late night forays into the network of information on the web. He did not offer me details of his secret life, but dropped enough hints to intrigue me. I went on line and started seeking out these underground pirates of the "cybersea". And thus, the song was born.*

*In the song I use traditional Celtic instrumentation, reminiscent of a sea shanty, while lyrically spinning a very modern story exploring the mind set of the hacker. The juxtaposition of traditional music with modern subject matter strengthens the metaphoric connections between the hacker and the romantic image of pirates plundering the Spanish Main.*

*Of course, the story of Jackeye is not the story of all hackers, just one fictitious character. This character is a combination of outlaw Robin Hood, dissident Jerry Rubin, and entertainers Cheech and Chong. Jackeye is primarily motivated by desire for power and emboldened by the sheer thrill of hacking, but he also has a revolutionary spirit. He believes, as does Macluhan, that "information wants to be free". Jackeye boots his rig, locks the door, and reaches out into his virtual Spanish Main to lay siege to the corporate controlled enclaves of information. With this song, I hope to communicate an alternative vision of the web, one in which the corporate presence may be the loudest, but is not the only voice. I endorse neither theft nor invasion of privacy, but I find that issues of ownership are increasingly complex in an information society.*

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<sup>26</sup>Nolan, Jason. <http://noisey.oise.utoronto.ca/gbut/index.html>

**The “folk revival”**

The early nineteenth hundreds saw an upsurge of interest in the collecting and archiving of traditional music in America, largely influenced by similar collecting in Britain in the 1800's. This archiving was enhanced by the development of recording technologies and broadcasting media.

...the post war folk revival of the fifties would have been impossible without electronics, without the accuracy of the small portable tape recorder which replaced [folklorist] Sharp's fallible notebook and pencil as a tool for collectors, without the medium of the LP micro groove record and the FM radio station to transmit the hitherto closely guarded secrets of the ethno musicological elite into the home of everyone prepared to listen.<sup>27</sup>

These technologies distributed folk music to urban centers and communities who otherwise would never have heard it. The music migrated and intermingled, reflecting the diversity of communities congregating in North America. Latin influences met with blues and jazz, “country music” from the southern states migrated north, jugband music found its way to England, ancient Irish ballads were heard an ocean away from the land where they had grown. With recording, and the subsequent success of the artists who grew up listening to these recordings, a new interest in folk music found its way into the urban popular culture.

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<sup>27</sup>Dallas, Karl, 1975. “The Roots of Tradition” in *The Electric Muse: The Story of Folk into Rock* Dave Laing, Karl Dallas, Robin Denselow and Robert Sheldon, Methuen. P.114

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In the late 50's and early 60's folk music went through an unprecedented era of popularity ...Folk music was the voice of protest, rebellion and self-expression for a generation of young Americans. The folk boom made media heroes and political stars of artists, spurred research into every area of traditional American music and culture, and made owning a guitar a rite of passage for millions of adolescents.<sup>28</sup>

The Weavers, The Kingston Trio, Odetta, Jim Kweskin and his Jug Band, The New Lost City Ramblers and many others re-recorded the traditional music found in the ethnomusicologists' collections and passed it on to a new generation<sup>29</sup>. As well, music that had previously been released for an exclusively black audience on the "race records" label was redistributed to a wider demographic. Expressing political sentiments, Woody Guthrie, Pete Seeger and their peers found eager listeners in the increasingly politicized public.

I am an example of an artist influenced by the folk revival. I was born in 1960, when the mass distribution of traditional music, fueled by the new recording techniques, was at its height. Without the aforementioned technological advances, or the hard work of collectors in the early half of the century, I would not have been exposed to this music. Rural music was brought to the city. Although my family was from Brooklyn and the Bronx, folk music made its way into our home through the television, the LP, the radio and the "folk festivals" of North America.

*I grew up riding the tail of the folk music "revival." My older siblings were right in the middle of it, and they were my role models. Before coming to Toronto in 1967, my family lived in Chicago, where my older brothers and sisters were connected to the folk music culture current in American urban centers. My sisters were both avid folk dancers. The elder, Debbie, played*

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<sup>28</sup>Hood, Phil ed. 1986 *The Legends of Traditional Folk, The Stars of the Sixties, the Virtuosi of New Acoustic Music*. William Morrow, New York. P.4

<sup>29</sup>Hood, Phil, 1986 *ibid*.

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*folk guitar. My eldest brother, Joe, played a five string banjo. My mother insisted that every one of the six kids got some musical training. It was a part of our basic education. My sisters took piano, guitar and oboe lessons. The brother just above me, Jonnie, played violin and harmonica as a boy. Today, he is a renowned jazz saxophone player.*

*But we were an urban family, with roots in New York City, not Tennessee. Although music was loved in our house, we did not participate in folk culture of music in its original form - that of a shared social event. Our house was not a harmonious "sit in the kitchen and play country music" together environment. I don't remember us making much music together; it was more of an independent activity.*

*Although Debbie would sing for me when she babysat, more frequently we had records on the stereo. I loved listening to the records my older brothers and sisters brought home. I listened to Pete Seeger, Tommy Makem, Woody Guthrie, The Beatles, Donovan, Jefferson Airplane and Bob Dylan, and Simon and Garfunkle. I remember when Debbie brought home Sergeant Peppers Lonely Hearts Club Band. I must have been 6 or 7 years old. I listened to it over and over, studying the cover. I think I recognized, even then, the energy on which these artists were riding. This energy planted in me a love of music and culture. Recalling it now, I seemed to have sensed that this music was about change. Certainly my own perceptions of the music changed, as I grew aware of the revolutionary content: this music was about building a new world. Although young at the time the optimism and energy of the 60's impacted me deeply.*

### **Folk and pop**

*"The Blues had a baby; they called it rock and roll"  
Brownie McGhee*

The style and content of my music is drawn from North American songwriting traditions. I have been influenced by a long line of writers and performers who use traditional styles with new lyrics to create new songs. Writers in this lineage include Neil Young, Bruce Cockburn, Joni Mitchell, Bob Dylan, James Taylor, Paul Simon, Gordon Lightfoot and many more. This tradition is mostly oral and aural in its creation and transmission. Documentation is largely through a library of recordings which were only preserved as a written literary tradition after

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their creation. Bob Dylan was crucial in the development of this lineage. He paved the way for the singer-songwriter to take a place as the folk poet laureate of popular culture.

It may be argued that my music, and the music of artists listed above, is not simply folk music but also “pop” music. If one considers pop music as being that commercially produced for consumption by the popular culture, then in some respects this assertion is true. It should be noted however, that much of what is called pop music arises out of folk traditions. Rock and roll can clearly be traced to the blues; big band music was influenced by jazz and klezmer; music hall developed out of the pub culture of Britain. The influence of folk on modern western pop cannot be understated. The American pop explosion, which took place in the years following the second world war, built upon the folk music traditions imported by the waves of immigrants (both forced and voluntary) arriving from Africa, the British Isles and Europe.<sup>30</sup> My musical songwriting influences can be more appropriately dubbed “folk-pop”, or as it is commonly known: “folk-rock”.

There is no doubting the impact traditional folk has had on my music. The instruments I play are those found in the music of the southern United States. More than a few chord progressions and "riffs" on the album are directly influenced, if not outright stolen, from the catalog of public domain culture known commonly as folk music. Most importantly, the inspiration I draw upon for my music is rooted in the folk influences of my formative years.

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<sup>30</sup>Laing, Dave, 1975 *The Electric Muse: The Story of Folk into Rock* Methuen, London.



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*When I was a boy my mother would take my little brother and I to the Mariposa Folk Festival. It was heaven. Three days of music all day long!*

*We arrived as early as possible, traveling in from our home in North York and taking the ferry across the water to the small island set in Toronto Harbour. It was the 60's and the island was alive with hippies, musicians and craftspeople. I was given a few dollars in my pocket, and with a program in my hand sent off to explore the eight stages scattered about the enclosed area of the island park. The summer air was sweet. The water of Lake Ontario was cool. If it rained, hundreds of people would gather under blue and white tents and sing. The sky water falling, the ground turning to mud perfect for barefoot slushing. It seemed as though everyone had a guitar, harmonica, penny whistle, fiddle, banjo or squeeze box. I listened to and talked and played with Pete Seeger, Michael Cooney, Taj Mahal, Odetta, Stan Rogers, Steve Goodman, U. Utah Phillips, and countless others. I wanted to live this way all the time.*

### **Audiences as consumers - the alienation of creativity**

Recording has affected folk music culture in many ways. A notable trend is an increasing specialization of roles, most significantly the division between the creator and consumer of culture. This specialization has subtly but surely created a dichotomy between the musicians and the audience. Traditionally, the folk musician was a part of a community which itself was musical. All members of this community participated in the making of music.. With the advent of recording, a growing separation has drawn lines in the sand between those who have professional status (usually determined by their having released recordings) and those who do not. Most of the Canadian folk festivals currently present professional featured performers to a consumer public. The major festivals (the Vancouver, Hamilton, Ottawa, Winnipeg, Edmonton, Owen Sound and Toronto's Mariposa festivals) have ceased to include "jamming" opportunities and participatory music. Occasionally a festival may give a nod to this tradition, by staging token participatory workshops. As a regular attendee of these festivals I have noted an absence of

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audience members bringing instruments to make their own music. Some American festivals (bluegrass festivals and renaissance fairs for example) still attract audience who are also “players”, but by and large in Central and Western Canada, audiences come to listen to music and buy recordings. There is still some participation, usually in the form of singing and dancing, but the scene that I found at the Mariposa of my youth is rare in this part of the world. The days when audience members packed a banjo, guitar, penny whistle or mandolin along with the picnic are generally gone. And recording is one of causes contributing to this situation. Fortunately independent recordings have made it easier for an artist to enter the ranks of the “professional” musicians, but the alienation from our collective creativity is still present.

**Cameron and "creative recovery"**

In her 1992 publication, *The Artists Way*, Julia Cameron uses an emerging paradigm from the expressive art therapies to remedy the social ill of alienation from individual creativity.<sup>31</sup>

Outlined as a twelve week course of exercises and techniques, *The Artist's Way* presents a program, or curriculum, for "creative recovery". Creative recovery allows for the reclaiming of individual creative spirit as part of daily life.

As defined by Cameron, the artist's creative process reflects the emergent world view of connectivity and holism; the artist can use "induced ...spiritual experience" to achieve "spiritual chiropractic" adjustment.<sup>32</sup> Cameron writes:

What we are talking about is an induced -or invited- spiritual experience. I refer to this process as "spiritual chiropractic". We undertake certain spiritual exercises to achieve alignment with the creative energy of the universe.

If you think of the universe as a vast electrical sea in which you are immersed and from which you were formed, opening to your creativity changes you from something bobbing in that sea to a more fully functioning, more conscious, more cooperative part of that ecosystem ...The heart of creativity is an experience of the mystical union; the heart of the mystical union is an experience of creativity.<sup>33</sup>

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<sup>31</sup>As discussed above, the growing gap separating the creators and consumers of culture is exemplified by the decline of creative participation among the attendees of folk festivals.

<sup>32</sup> Cameron, Julia, 1992. *The Artist's Way: A Spiritual Path To Higher Creativity*, G.P.Putnam's Sons New York p.2

<sup>33</sup>Cameron, Julia, 1992. *ibid.* p.2

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Cameron's image of the individual in an energetic "electrical sea" is a potent metaphor; an explicate expression of the implicate order. In Cameron's view, art and creativity can lead to a connection with a divine universal force. She outlines methods for reconnecting with this force, which she calls "higher creativity".

Cameron designed *The Artist's Way* to "...teach people to *let themselves* be creative",<sup>34</sup> (italics mine) as opposed to "teaching" people *how* to be creative. Assuming creativity is natural, Cameron postulates that our learned thoughts, beliefs and behaviors repress creative impulse. She believes our society produces "blocked creatives". The recovery of creativity is a return to a natural childlike state. In order to fully self-actualize, creative impulses must be encouraged and allowed expression. In recovering our creativity we reclaim our birthright, the creative impulse of the universe. This "spiritual" or "higher" creativity may be channeled through any medium. The expression of creative energy does not have to be directly "artistic"; there are no limits to the form or media the artist can use. It is the essence of creativity that Cameron is trying to nurture.

*The Artist's Way* curriculum of exercises and rituals act as a psychic laxative for blocked creativity. Cameron believes that spiritual and psychological techniques can unlock and release our creativity. Her curriculum includes exercises and activities to help the individual to connect with the "universal sea of creativity". Many exercises involve what Cameron terms "personal archaeology"; visualizations, collages, automatic writing, guided fantasy and other forms which

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<sup>34</sup> Cameron, Julia, *ibid.* pg. xi

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facilitate rediscovery of creative impulses. The exercises are frequently explorations of personal history, designed to uncover mental blocks and habits formed by parental and societal attitudes. Along with these exercises, weekly “artist dates” set aside time for creativity. Daily automatic writing, in the form of “morning pages”, encourage self expression. At the same time visualizations, prayers, affirmations and what could be termed “spiritual” pursuits acquaint the individual with a world view abundant with creative life force. All these activities combine to allow the individual to access deep psychological information, build new models of creativity and release blocks to impulses while encouraging creative expression in a variety of media. These techniques guide the artist to release pent-up psychic force allowing energized self expression.

I believe this form of popular psychotherapy to be primarily concerned with stories. The subject of psychotherapy slowly unravels psychic knots through a myriad of techniques. As these knots untie stories emerge. These stories could be dreams, memories, learnings or cultural creations. Psychotherapy allows for the re-framing of these stories in new ways. The subject can reinterpret his/her early parental relationship; self-image can be reevaluated and shifted; actions can be taken to finish or bring closure to “unfinished business”.

The art therapies, and psychotherapy in general, have in recent years paved the way for a holistic model of the individual, a model consistent with the emerging world view. Building on the

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legacy of psychoanalysis, the holistic model retains a paradigm in which psychological health is achieved primarily through acts of mind. It places the mind in relation to body and the cosmos through connecting principles as found in the work of Reich (1964), Perls (1969) and Jung (1955,1964).

Cameron's understanding of self as a vehicle of "higher" creativity places the individual in a shamanic tradition: the artist accesses transcendent energy and brings it into the world. Cameron shows signs of having been influenced by Harner (1980) and possibly McNiff (1981). Cameron's text is very popular with artists, many of whom view their work as a spiritual and psychological endeavour. This perspective, and Cameron's influence upon it, is a folk culture in formation. In this forming folk culture, creativity is seen as a healing force. Art delivers, and is an outcome of, healing.

**Do You Take Me for a Fool?**

*you used to call me everyday  
you used to laugh at all my jokes  
you'd tell me all your secret thoughts  
you used to hide the gifts your boyfriends bought  
you used to sign "i love you" in your notes to me*

*do you take me for a fool?  
don't you think I'd know by now?  
do you take me for a fool  
a fool for you?*

*I took the bus to Saskatoon  
you were there to go to school  
though you were polite to me  
you wouldn't spend the night with me  
i slept on the sofa in your friend's living room*

*do you take me for a fool?  
don't you think I'd know by now?  
do you take me for a fool  
a fool for you?*

*i hitched a ride down to the states  
i played in some whiskey bar  
no one there really listened to me  
but in the end they christened me  
captain ahab with his steel guitar*

*do you take me for a fool - what if i am?  
don't you think I'd know by now?  
do you take me for a fool  
what if i am a fool for you?*

*This story song is loosely based on events from my life. Many of the struggles in my early twenties were related to unrequited love. As a result this is a story about men and courtship. It is a song about longing. It is a young man's song, and attempts to capture some of the torment and joys of the young artist caught in what could be called the "troubadour" story. This young artist has a muse, the unattainable lover in the song.*

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*There are links in this story with Captain Ahab, on his quest for the Great White Whale. Moby Dick has been analyzed as a fable, in which the quest undertaken is the quest for the unconscious. If we open this analysis to include the Jungian concept of the anima, the song takes further meaning.*

*The key issue of the song is “ am I a fool?”. The singer is haunted by his need. The object of his unending quest remains cold and elusive, distant and unattainable. Like the anima, like the unconscious, the woman in the song invites the singer to love her, yet remains unreachable. That said, my song does not require analysis to touch the listener. It can simply be heard as a straightforward ballad of unrequited love.*

In the years I have been a graduate student I have been steadily progressing towards an integration of the academic and the artistic. These occasionally contradictory paradigms are intertwined in my work. The academic is artistic, the artistic is academic. This thesis and the accompanying CD, are a byproduct of my own creative recovery. In the last few years I experienced a personal creative healing process; my thesis is in part a document of this journey of creative recovery. Cameron’s work has been key in my personal journey.

*The Artist’s Way* places a value on creativity which is harmonious with the traditional folk culture in which I grew up. In traditional folk culture the artist is an integrated member of society, a position consistent with the aforementioned emerging world view of holism, which places the artist in relation to a universal creative force. My healing journey is a documentation of the emerging paradigm on a personal level.

### **Stories and temporality**

Time is often presented as a constant, but in the imagination (and some suggest in “objective” science too) time is much more flexible than previously supposed. Temporal perceptions can



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vary. Boredom makes an hour seem a day (a frequent complaint of students, perhaps reflecting our inability to engage their minds sufficiently). Of course the opposite is also true: time appears to speed up when we are creatively inspired. Story and metaphor bring a perception of temporal variation to both the teller and the listener. When one is drawn into a narrative time perception becomes fluid. Memories are brought into the present. Time disappears as one is caught up in the narrative. Listening to a story, or telling it, draws us into a state of reverie as discussed by Bachelard<sup>35</sup>. This conscious state of reverie, or daydream, allows the imagination to be actively engaged. This differs from night dreaming. In reverie we are able to interact with the outer world while our imagination is engaged. Thus we can make art. We can see our dreams and still hold a pen, a guitar, an audience or a lover.

The modalities of art therapy allow the subject to time travel in the realm of imagination where s/he can reclaim and re-frame biography, create new narratives and facilitate self actualization. In retelling his/her biography the individual may find new meaning. This process allows for the reinterpretation of both real and imagined biographical stories. This is a basic principle found in other psychotherapies which have influenced the art therapies. Stories are "projections", a term coined by Perls' in the formation of the Gestalt therapeutic perspective (Perls, 1969). Gestalt dream interpretation directs the dreamer to become various characters or objects from a dream and dialogue with them. Dialogues with these symbols allow the dreamer to reconnect to the projected elements of self<sup>36</sup>. By consciously engaging in an exercise in which one speaks as

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<sup>35</sup>Bachelard, Gaston, 1969, *The poetics of reverie*. Translated from the French by Daniel Russell. Orion Press, New York.

<sup>36</sup>In Gestalt dream images are seen as projections: symbols of self which are alienated or

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these projections, the dreamer can bring narratives into play which have been repressed, and redeem them into a complete gestalt, or whole. Perls' work contains a profound supposition. It implies that we are on a spectrum with what we perceive around us. What surrounds us is us. Mental separations are illusions. These projections are parts of our selves that we are unable to embody, and so we project them "outside". This is in alignment with notions of cosmology found in Eastern traditions. The goal of yoga, as an example, is the recognition of the unity of "Brahmin" (the divine outside of self) with "Atman" (the divine force within the self). Projections themselves, the stories we tell are part of us.

As I have shown in relation to world view, perception is influenced by what we learn from each other and what we accept as "truth". All our stories are connected in a holistic continuum. Our stories are part of the emerging view and as our stories incorporate the new world view, the new world view is reinforced in the culture.

The emerging world view recognizes the transpersonal in the personal and the personal in the transpersonal. Artists are in a unique cultural position, sharing their imagination with others as they do. They create stories and give them life. Artists teach dominant and emerging world views to others and add their own uniqueness to the mix. When artists are connected to the collective consciousness there is an element of the transpersonal in the expression.

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disconnected from the ego of the dreamer.

**I did my laundry on Saturday night**

There is one final song on the CD. This song, "I did my laundry on Saturday Night", is very popular with audiences. It is a funny simple song:

*i did my laundry on Saturday night*

*my friends all went dancing, dressed up in their new shoes  
reading the now news, to see where its at  
and i'm not romancing, no good times or sad blues  
no passions no fortunes, no cane or top hat*

*i was led to the slaughter, i was laid on the line  
rehearsing my laughter for the first and last time  
i closed like a drug store, turned out like a light  
but i did my laundry on saturday night*

*come sunday there's clean clothes, i'm sweeping the stairs  
my friends are all sleeping though i'm not sure where  
i bet they had good times, got drunk and had fun  
i could have gone with them but what's done is done*

*i sat with old papers  
i rehashed old news  
i laughed at old triumphs, i wrote down these blues  
i closed like a drug store, turned out like a light  
but i did my laundry on saturday night*

*put another quarter in, put another quarter in, put another quarter in the dryer*

*i hear teenage laughter come drift down the halls  
they shout "party" and "two-four"  
they respond to the call  
i bet they have good times in their dirty old jeans  
at least i wear clean pants  
with newly pressed seams*

*with grim satisfaction and a hamper of clothes  
i'll look hot sunday morning, with no place to go  
i was closed like a drug store  
turned out like a light  
but i did my laundry on saturday night*

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*The laundry song was first conceived in a laundromat in Olympia, Washington. I was an undergraduate at The Evergreen State College (TESC). Having just completed Jan Henderson's clown course, I was feeling very connected to my creativity at that time. I had the idea for the song when I was, yes, doing my laundry on a Saturday night. But I did not finish the song until about seven years later. This was when I had moved back to Toronto to attend York University and lived in a house across the street from a laundromat. I never liked going out on Saturday night. It is too busy and there were too many rowdies. One Saturday night, while doing laundry again, seven years after I had the idea of the title, the song popped out whole.*

**The Dream Poet**

The Evergreen State College (TESC) has a curriculum structured for interdisciplinary education. Students are enrolled in quarterly full time programs covering a variety of disciplines while examining a central theme. In my first year at TESC I attended a course entitled “Shakespeare and the Age of Elizabeth”. In this interdisciplinary program, 120 students worked with a team of four professors. Our course faculty included a historian, a linguist, a creative writer and a psychologist. Together they approached the subject using Shakespeare’s plays and sonnets as an anchor. We were assigned a play a week and a sonnet a day to study. While reading these texts we attended specialty classes, group lectures, films and study groups.

During my enrollment in this program, I attended a course taught by Richard M. Jones entitled *The Dream Poet*<sup>37</sup>. The techniques and findings of this course are documented in Jones’ book of the same name. Jones, a psychologist, taught writing using traditional Freudian dream interpretation paradigms in a non-therapeutic group setting. The focus of this work was the discovery of the inherent poetics of dreams. This dream imagery was then used to enhance our academic and creative writing. Each week a volunteer would bring a dream to the group for interpretation. This dream was written out in narrative style, typed and double spaced and copied for each group member. The “dreamer” read the written text of the dream to the class. The group would then close their eyes while the dreamer again read the text. After this process we would have a discussion, during which we would search the dream for metaphoric meaning, multiple

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<sup>37</sup>Jones, Richard Matthew. c1979 *The Dream Poet* G. K. Hall, Boston, Mass.

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interpretations, puns, and images. The dreamer maintained ultimate authority for interpretations and could also halt discussion if he/she were uncomfortable.

The result of this process was a wealth of metaphor, word play and story which we used as fodder for our own creative efforts. After a morning of interpretation we would break and each participant would write something, using the dream to approach the Shakespearean play of the week. These writings could be anything: letters, stories, poems or essays on Shakespeare.

During this period I made a commitment to my work as a songwriter. Much of my understanding of personal psychology is based upon Jones' work, and the observant listener will hear echoes of this influence in my songs. *The Rat named Patsy Cline* and *The Dead Song* both connect to Jones' class and to Shakespearean text.

**A model of the artist as a creator of curriculum**

I have presented a collection of data and analysis based upon my work as an artist. Emerging from this research is a model of the artist as an educator, using unique instructional strategies to deliver a holistic curriculum to the classroom of the culture at large. This model is built as an eclectic theory of curriculum (as suggested by Nolan and Schwab). In forming this eclectic theory I have used a wide range of methodological approaches. I have told stories, sung songs and explicated theory. I have documented my internal processes which generated the art submitted with this thesis. I have explored my personal history side by side with the study of the history of folk music in North America. Together this body of information points to a "usable focus" (as an eclectic theory demands) for artists, educators and philosophers. The data forms the biographical and psychological material for my research, as well as documentation of the creative process itself. The data establishes the artist, the creative process, and the artistic product as a model of curriculum development and delivery. My model also embodies an emerging paradigm of holism. In this holistic paradigm, energy and matter, time, space and mind are connected through a unified field. The same unified field connects the individual to the transpersonal. I propose the following:

- 1) The artistic process allows the individual to access and express cultural, personal and transpersonal knowledge.
- 2) The artistic product documents and expresses this knowledge.
- 3) The artistic product transmits this knowledge to the community, embodying a holistic curriculum for the culture.

### **Stories and art making**

As the artist, I am not well situated to give a detailed analysis of the subconscious information contained in my work. However, I do believe the artist is the ultimate authority on the conscious information embodied in the work. I have told stories for each song on the CD, stories which contain some of the “known” information found in the songs. Also included for consideration are stories about my teachers. The autobiographical stories document educational experiences in which I learned the cultural work of art making. In these stories there is much pedagogical information. I reached my artistic maturity during a transitional intellectual period while a new world view was emerging. The training I received reflected this emerging paradigm. The recorded songs document the result of my learning.

### **Folk culture as lived research**

The songs on the CD are curricular communications which use narrative to document human experience from my specific cultural location. This location is within the folk songwriting tradition. As noted in the opening chapter of this thesis, I am well aware that as a researcher/autobiographer my data is selective and inherently fictionalized by memory. But there is something appropriate about this data sampling method. The folk culture I am addressing is largely an oral/aural tradition. The selected stories are folk memories. They change, develop, augment and recreate themselves in the telling. The apparent imprecision of the data in this thesis is intentional. There is as much process as product in these tales. Courtney suggests that



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artists do their research through lived experience which results in the artistic product ( Courtney, 1987). As such, the research material for this thesis is my lived experience, documented in story and song. Because I am an artist and an academic, some of this research has been scholarly; some has been experiential. For the artist, both scholarship and life experience are research. Together they form a holistic, lived learning experience. In my case, this research concerns the process of learning. That is what my kind of folk music is. It sends messages. It transmits information. And it comes from an artistic tradition that is strong in pedagogy.

### **Folk music**

Earlier in this work, I engaged in a detailed account of the history of folk music in my culture. This information was presented in two ways, as a scholarly dissertation and as stories from my youth. This information is provided to situate my work as an artist and a researcher. Both the role of artist and researcher are culturally specific. A researcher always examines his/her subject from a world view, whether they know it or not. An artist lives and breathes within cultural tradition. The roles exist at a cultural location. The classroom I teach in is my culture.

I have shown how I was located artistically in the folk revival tradition. My work is directed towards an audience that shares at least a part of this culture. This is a “local” cultural location. The local cultural location is part of what makes art accessible. It is an aesthetic vocabulary shared by those in the immediate cultural community. But there is also a universal aesthetic vocabulary among our species.

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Recently I attended a concert of traditional Georgian sacred and folk music from the Baltic regions of Eastern Europe. The musical modalities and harmony structure of traditional Georgian music is quite distinct from Western music in that it works with scales and musical relationships which are dissonant to the Western aesthetic. The lyrics were sung in a tongue that I did not understand. Even with this strangeness, I was witness to a great art. Even from my foreign cultural perspective I could connect with the creative, playful and spiritual center of the music. The transcendent and creative spirit was able to reach beyond the specific musical, spiritual and intellectual vocabulary of the Georgian local cultural location. By using the local aesthetic vocabulary to express collective unconscious energy the artists transcended cultural localism and expressed an underlying human creativity.<sup>38</sup> This is surely the goal of all great art: to reach beyond the individual to the universal and to make the universal personal.

### **An emerging theory**

The artistic and academic data point to the artist as a maker and transmitter of curriculum. This emerging model also suggests that a work of art can reach beyond the cultural location of the artist (or for that matter the creator of theory) and connect to the universal, or “transcultural” experience.

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<sup>38</sup>With the advent of recording and technology, folk music has become a mainstream cultural influence. The recording process furthers the dissemination of folk culture in new and unforeseen ways. Recording technology is less than two hundred years old. As a medium, it has had, and continues to have a huge impact on our cultural history. Because of the accessibility of tools like the Ensoniq PARIS recorder I worked with in creating these recordings, one can expect greater distribution of art which is outside the realm of the large recording industry.

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To explicate an emerging theory from the data, I suggest the following:

- my work, both as an artist and a scholar, is a contribution to an emerging paradigm which links personal expression to deep aspects of “self”
- “self” is in turn linked to the community and to the transpersonal,
- this paradigm builds on notions of the unconscious developed by Freud and others, but connects the unconscious to a higher consciousness from which the mind emerges
- art is a willing vehicle for the expression of this higher consciousness, able to use sound, light, rhythm, metaphor and story to transcend temporality and cultural location.

### **Story: Pedagogical biography in narrative**

To understand the trans-cultural we must examine the transpersonal. To perceive the transpersonal we look to the personal. I have told stories about Sean O’Higgin, Richard Pochinko, Jan Henderson, Fred Stone, my family and others. Many of my teachers were artists themselves. Through their free creative expression, these individuals connected with life force and universality, and found ways to facilitate this connection in others. They did this by assisting the student in connecting with his/her own organic creative impulses. Few of my teachers stressed formal artistic techniques, such as poetic meter, musical theory or dramatic convention. They chose not to focus on the intellectual and mechanistic study of artistic skills. Artistic

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technique arose organically out of a connection to the creative impulse. Fred did not teach me musical scales or formal analysis of compositions. We did not study theory or notation. Rather, Fred taught me to connect with the sounds and the feelings associated with the music, a connection which led to theoretical understanding when it became necessary in the natural progression of my creative expression. A similar pedagogy existed with Sean O'Higgin, my poetry teacher, and Richard Pochinko, my clown teacher. These artists encouraged their students to connect with the free creative expression embodied in the form. Inner exploration and expression connected the artist to the creative force. My teachers were vital in facilitating my initial connection to my artistic spirit.

### **Art therapy and the paradigm of holism**

Art therapy encourages a connection to creative impulse. Both Cameron's concepts of "creative recovery" and Jones' work, *The Dream Poet*, address the psychological forces within the artist which influence culture. I submit that the process of creativity, as Cameron suggests, is both psychological and transpersonal. Transpersonal knowledge is knowledge which transcends individuality and is informed by a universal connectivity. As I have shown, this has been documented by Grof (1985), Chopra (1989), Pearce (1992), Jung (1955) and many others. Transpersonal knowledge connects the individual with a collective consciousness of humankind.

**The psychological legacy of this model**

This theoretical model of the artist as educator also contains a psychological understanding of the artist (following Freud, Jung, Cameron and Perls). Just as new physics builds on Newtonian thought, modern psychological theory owes much to Freud. Many of Freud's concepts contribute to basic knowledge in our common culture. Freud's conceptualization of the unconscious gave us much of the vocabulary we use daily to refer to matters of mind. The model I am proposing builds partly on Freudian concepts of the influence of subconscious images on the conscious mind, and draws on others who followed him to create a holistic model of universalism. Through the creative process the individual artist both consciously and unconsciously expresses subconscious imagery and impulses. This subconscious imagery is in turn informed by the unconscious. As demonstrated by Jung, the unconscious connects us to a collective unconscious, which embodies powerful archetypes. Archetypes are culturally specific and universal at the same time.

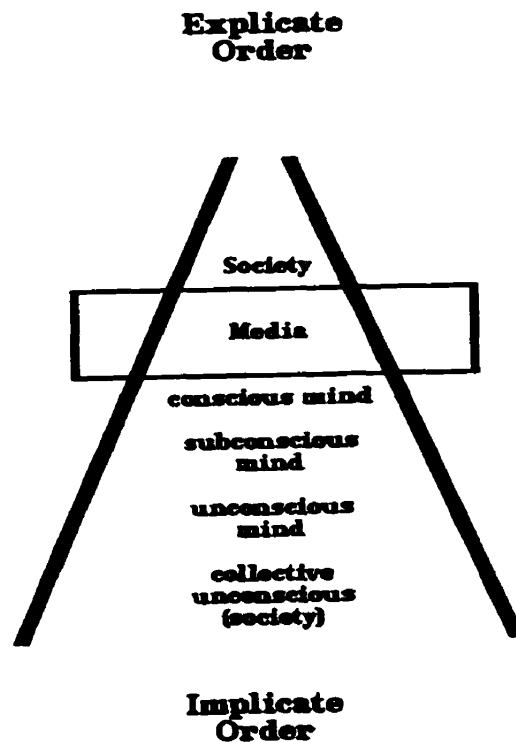
The flow of imagery runs both ways, from the conscious to the subconscious and back again. This neo-Freudian perspective can also be found in the dream work of Richard Jones. I suggest, as does Jung, that this imaginative imagery is also influenced by a collective unconscious. The collective unconscious is transpersonal in its nature. This psychological model is represented in Chart D. The upward side of the chart is the explicate order of diversity and matter. The bottom of the chart is the implicate order or unified source. Towards the implicate order are the phenomenon of mind: the collective and individual unconscious, the subconscious and the

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conscious. Towards the explicate side of the chart is the artistic media, the material world, the other and society.

The artist consciously interacts with a medium to bring the art into the social world of the other. The other is likewise connected to its own psychology, and thus to the collective shared consciousness of the implicate order.

Chart D: The psychological model of the artist and society



**How arts teach an emerging world view: The Gift**

The creative impulse connects to individual psychology and to transpersonal information found in the implicate order. As a result, creative artistic product holds both personal information and collective information. Cultural influences are engendered in the form, substance and styles of the art.

The creative process, (which, as I have shown, resembles the shamanic) involves a ritual of gifting. Hyde has documented this very well in his enlightened study of culture, art and society, *The Gift; Imagination and the Erotic Life of Property*<sup>39</sup>. Hyde submits the notion of two types of trade economies; that of barter and that of the gift. Barter is an exchange of goods that leaves the trading partners emotionally complete after the deal. “This” is traded for a mutually agreed “that”. Traders can walk away with no further relationship. Hyde suggests that art exists within a gift economy. He writes:

“It is the assumption of this book that a work of art is a gift, not a commodity. Or, to state the modern case with more precision, that works of art exist simultaneously in two “economies,” a market economy and a gift economy. Only one of these is essential, however: a work of art can survive without the market, but where there is no gift there is no art.”<sup>40</sup>

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<sup>39</sup>Hyde, *ibid.*

<sup>40</sup>Hyde, *ibid.* p xi

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A gift is different from a trade. When we receive a gift we are indebted. Hyde believes that art is created in the realm of the gift economy. The artist has a gift: talent. The artist receives a gift: inspiration. The culture is given the art as a gift, and thereby uplifted. In this process the artist accesses inner material and gives it to others.

The art embodies generous amounts of cultural knowledge, teachings and stories. This conglomerate of information forms a curriculum which uplifts the culture through the gifting process. In its truest expression, this art is connected to a universalism which reflects Bohm's concepts of a unified field of existence.

### **The CD as curriculum**

Living and creating in the final years of the twentieth century, I am an artist functioning within a world view in transition. World views change. Ideas from physics have had impact on philosophy which has in turn had impact on the arts. When the artists express the emerging world view in creative terms they are communicating and reinforcing the world view among the populus. Artists are integrated holistic creators. They are a meeting point in society.

As an artist, I tell stories which embody this paradigm. In bringing my work to the culture, I strengthen these paradigms. In this way the emerging world view anchors itself in the society.

The songs deliver implicit and explicit knowledge to the listener, via creative expression. This knowledge is an aspect of our shared cultural curriculum. Often this information is resonant



with cultural perspectives, and at times it reaches beyond a local cultural location to universal cultural location.

### **"The Longest Day" as curriculum**

Let us look at some specific examples of songs as cultural curriculum. I began this thesis with *The Longest Day*. This song is existential in nature. It contains earth imagery: "the dry the dust that never ends ...from dawn to dusk" juxtaposed with the lines: "I walked across their bones ...just like mine, but overgrown." The poetry of the lyric mingles the earth imagery with a graveyard motif and places the singer deep within the rhythms of life. This life traverses the outer world, and the inner. While the integration of inner personal experience with external forces owes much to romantic poetic traditions, this song also contains references to the finality prevalent in existentialism. A further level of existentialism is tacitly expressed. The longest day of the solstice is also the longest day of life. The image of "weeping wind" and the line "you'd love to go but you still must stay" each underscore the struggles of lives lived fraught with pain and difficulty. In spite of this text, within the music and song there exists a sense of hope, silently communicated. The singer is in relationship to the forces of nature, both captive to the mortal physical body ("I walked across their bones just like mine but overgrown") and strengthened by the continuity. The connection to time, nature, history and society offers hope and brings a sense of joy to the song. It is this connectivity that brings resolution and redemption to the singer.

**The curriculum of "River"**

Like "The Longest Day", "River" is a meditation on the connection between the inner world of experience and the outer world of nature. At first glance, this is a song about the environment. With closer listening it becomes evident that environment is not just the physical world, it is also the inner psychological environment:

*deep inside I've pushed down all my rivers*

*dammed up the creeks and sealed up the flow*

*tried to take the wild places*

*turn them into calmer spaces*

*push the rushing rumbling sounds*

*beneath the streets of stone*

The singer is again making a connection between what is outside the self and what is inside. In this case, the song refers to the management of the forces of nature in the form of the flow of water. Water imagery comes to represent the psychological riverways of the individual. As a society we try to bend nature to our will, yet we exist within nature. We repeat the exercise internally, taking our wild impulses, our natural authentic psychology, and attempting to codify and modify them to fit into clean simple packages. Despite these efforts the waters continue to flow strong. "River" also connects the individual to history in the references to the "ancient

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village ‘neath the site of Withrow School”. The text implies that in seeking understanding of nature, history and the psyche, we may exert a healing effect. The effect is evidenced lyrically by the restoration of the Don River, in which fish now spawn.

### **Laundry on Saturday night and the healing power of art**

*The Laundry Song* is about life. It is about loneliness. It is about laundry. This song, along with the ballad *Do you take me for a fool* illustrates the redemptive power of creative expression applied to life experience. Both songs confront loneliness. In writing them, the author is able to acknowledge these feelings, putting them into a context which facilitates understanding. As a listener experiences resonance with these stories, he/she connects with the singer; loneliness is a universal feeling. Lonely songs help the listener find expression for his/her feelings. This connection helps to alleviate the loneliness and create community, a redemptive experience. Cameron's work supports a paradigm in which artistic expression channels a healing force, psychological, spiritual and communal in essence. Folk music, as I have shown, helps to create and define values, shared stories, political and spiritual sentiments. It is characteristic of this music that the community is strengthened by the individual's expression.

### **The Dead Song**

*The Dead Song* pays tribute to many people ...but it does more than just that. It offers a celebratory anthem to the experience of life. Each of the people in the song has a story. The song is a remarkable synthesis, in which the singer is able to compress dozens of stories into one. The cultural and personal icons are referenced in the song using a sort of shorthand vocabulary key to a wealth of stories held by my culture. Each name conjures of images and narratives: Shakespeare, Romeo, Juliet, Elvis, Einstein, Marilyn Monroe and JFK are people whose very names evoke stories and relationships. Gwen Baillie and I consciously wrote this song as teaching. Though we jokingly called it “our Sesame Street song for grown ups”, (a subtitle which reflects the pedagogical self awareness we possessed as artists), we were, in fact, aware that this song held multiple lessons. Songs in the oral tradition change in the telling, and each performance allows new and deeper meaning to be revealed. This is one of the thrills of the art form. In *The Dead Song* we discovered that the litany of icons teach in themselves. By calling up this company of heroes, the song reinforces the iconoclastic cultural memory.

### **Art as an expression of meaning**

I have established, using research methods that embody what Wilkinson has called "Creative Reflective Inquiry"<sup>41</sup>, that the artist is an educator, who uses unique instructional methods to deliver a holistic curriculum to the classroom of the culture at large. This model can clarify and reinforce the importance of the arts as both a cultural industry and as a curricular subject in

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<sup>41</sup>Wilkinson, Joyce, 1991. A research model presented in the graduate course *Research and Inquiry in Arts Education*. Ontario Institute for Studies in Education.

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as both a cultural industry and as a curricular subject in schools. Once we accept that art holds meaning, it is a short step to conclude that we learn from art.<sup>42</sup>

The data collected from the aural folk tradition of my culture, illustrates how the artist expresses both a local and universal aesthetic vocabulary. This vocabulary is rich in meaning of a personal, cultural and trans-cultural nature. The ability of art to bridge cultures verifies the power of the universal aesthetic vocabulary. The information contained in the art is essential to both the local culture and the species as a whole. This information comes to the artist through a complex synthesis of personal story, cultural vocabulary, insight and inspiration, serendipity and talent. This creative expression does not occur in isolation, but is called forth by the same cultural forces which influence the artist. This synthesis is a process of curriculum making. It carries teaching from a wide array of human knowledge. The pedagogy of this learning is holistic and nonlinear, containing an element of chaos in its transmission. This pedagogy is appropriate to the emerging world view of inter connectivity promoted by many thinkers. We are participants in the mutual creation of a shared world view. Art is an essential part of our cultural curriculum. The artist is a communicator who transmits this cultural knowledge and information.

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<sup>42</sup>Television commercials employ some of the most talented creative people in our society. Marketing is a major form of art in our culture. The art of persuading us to buy a specific product uses art to deliver its message. Creativity has a long history of being used to promote a specific cultural agenda. Propaganda is an example of this. The Nazis used the work of surrealistic and impressionist artists as examples of negative influences on culture. They encouraged the making of art which reflected the values they wanted to promote. The cultural revolution of Maoist China likewise tried to rid society of art which would not support their values. These countries leaders recognized the power of art to deliver explicit and implicit meanings. They tried to control the artistic expressions by force and coercion.

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Individual expression is a cure for propaganda. Propaganda tries to silence diverse viewpoints. Through individual creative expression diversity of opinion can promote itself. Many art forms can be created and distributed with minimal expense. With minimal expense comes accessibility to those who challenge the status quo. Folk music has a long history, as I have shown, of political unrest. These "folk arts" carry diversity and universalism in their politics. This is one of the key differences in my curricular model and that found in schools. The artistic curriculum is based upon individual inspiration. It's an anarchistic model. The hierarchical system of curricular approval is reduced with the accessibility of the art form. In a sense, all curriculum is propaganda. School itself is political. Art potentially challenges the status quo while existing within the local creative aesthetic.

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