

(SEAN)

1971 - 1980

AGE 4.9 - 13.6

CATALOGUE SUMMARY OF (SEAN'S) WORK

Ages represented: 4.9 - 13.6
Years represented (9): September 1971-June 1980

Total production approx. 814 visual items
all years: approx. 240 written items
approx. 100 number items

VISUAL WORK

A. Motifs: Faces, single figures, the eye (in faces and alone), the portrait and self-portrait, cartoon-like heads. Generic figures: boy, monsters, witches, ghosts, robbers, clowns, monkey, devil, bear. Accidents, fires, disasters. Motifs within motifs, e.g., features of a face that are themselves small faces or a picture of a hand drawing a picture. Double motifs, e.g., a face that is also a house, a car, a chimney, etc. Vehicles, usually portrait-like: cars, bikes, canoes, tanks, planes, helicopters. Trees. Whales, dolphins, rabbits. Desert and barren landscapes are a minor thread, usually in conjunction with a high horizon line. "Magic signs": stars, arrows, dots, crossed lozenges, other insignia-like forms. In later years, still life; also a tropical island motif. In early paintings, abstractions that convey primordial, elemental, or other-worldly conditions. Geometric designs, including an "envelope," crossed-diagonals, pattern.

B. Themes: Transformation, doubleness, layeredness, alternativity and reversibility. Magic, trickery, spookiness, the hidden world (e.g., the face as mask). Befallenness, rescue. Suspension, floating, juggling, swinging, etc. Entries: doors, windows, eyes. Interiority. Sources. Humor--jokes, trickery, irony, clowns, double-entendres.

C. Stylistic characteristics: Heavy reliance on line, which frequently seems thin, spare, awkward or uninflected. Line is actually supple, rapid, endlessly varied. (Sean) is a virtuoso of line. The line tends to move in long arcs punctuated by points of detail and animation. Alternately, tonal. Uses primarily pencil but also crayon, occasionally marker. Tremendous variation and experimentation with different mediums--watercolor, sewing, photography, cut-outs, collage, hand- and foot-prints, rubbings, combinations. Seems to use everything--scraps of paper, both sides of paper--and to use it specifically according to its characteristics, e.g., a dry marker used to suggest foliage.

Experimental attitude also visible in lots of reworking, in the many preliminary and marginal sketches, in the use of

pages as "practice sheets" containing many sketches, and in the unevenness in apparent skillfulness of work.

Little color overall, but when there is color it is intense, full of feeling, and used very skillfully (e.g., black on black). Highly-charged red, black, yellow, also a milky ghostly greenish-white (in painting).

Minimal, if any, backgrounds. Things tend to be viewed from frontal, profile, back, or bird's eye view, but not from intermediate positions. Compositions are centralized, symmetrical, all-over, or off-center. Relationships between front and back of paper suggest view of pictorial field as extending beyond single framework.

D. Major shifts/transitions: Year 2--unfolding and specification or elaboration of ideas hinted at in Year 1. Year 3--marked increase in number of items, proliferation of subjects. Year 4--possible increase in number of instances of minor theme of high-horizon line or atmospheric pictures and of pictures with qualities of sadness, hauntedness; increase in "scenes," i.e., pictures with multiple figures or narrative; decrease in color. Year 5--appearance of several devils and possible lodging of old themes in particular imagery, e.g. intensity of "eye" with devil; possible increase in lyrical and descriptive work. Year 6--sketch-pages of scribbled cartoon faces. Year 7--formal portraits, abstract patterns proliferate. Year 8--few pieces of work, mostly descriptive studies; experimentation with "perspective;" photographs. Year 9--quantities of work with sense of a flowering also in variety, range, subtlety, confidence, and lyricism; dolphin.

WRITTEN WORK

A. Motifs: In early work, writing is related to drawings, to which it usually sticks fairly close; exceptionally the writing elaborates what goes on in front of or behind a drawn scene. Generic characters--boy, man, mother, lady, deer, bear, ghost, witch, gorilla, monsters, whale, cowboy, "somebody." Sometimes the characters become merged, e.g., "Deerboy." Water, quicksand. Houses, often on fire, locked, having secret doors, otherwise threatened.

Subjects include camping, robbery, sea battles or adventures, catastrophes in series--falling, being bitten, being cut, being scared, being helped, a lonely desert walk, befriending animals or monsters, bank robbery, dying of fright. Humor--word play, incongruities or surprises of action or event (e.g., Sean is so startled he "faints").

Themes within themes, e.g., girl drawing snow while it's snowing outside.

B. Themes: Fear and the nature and power of friendship. Disaster and rescue or mediation of disaster. Gain. Good and bad. Transformation.

C. Stylistic characteristics: Story narratives consist of successive events, seemingly unconnected by transitions or logical sequence. Action consists of the movements of the figures--falling, jumping, etc. Minimal setting in time or place. A kind of dream-like, associational progress. Structured through repetition, recurrence, parallelism, alternation or reversal (e.g., "I like Sean me too."), and distinctions of setting or time. Reversals often confuse figure and ground.

Language is spare and economical, dominated by nouns and verbs and occasionally enlivened with stunning, unexpected adjectives, e.g., "soft, cold," that give real color.

Types of writing varied--fairy tale, adventure, humor, rhyme, situational description, poetic observation, factual, diary.

Unevenness in apparent sophistication of writing, even within the same year.

D. Shifts/transitions: Year 3--writing somewhat longer overall. Year 4--considerable increase in quantity of writing, still dictated, and writing is not independent of or prior to pictures. Year 5--for the first time, all writing is in (Sean's) own hand; many teacher-generated assignments. Year 7--several very long stories, including unprecedented passages of lyrical description; appearance of the island realm and of substantial direct dialogue between characters. Year 8--somewhat more transitions between scenes, also detail. Year 9--increased quantity; lyrical descriptions of nature; dolphin report; greater variation of writing type with some merging of types; efforts at capturing colloquial language.

FINAL SUMMARY

Intense interiority of early work seemingly yields to greater lyricism in last year of file. Self-referential from beginning to end, both in human and animal figures. Deceptively simple in characters and style in both visual and written modes, since even brief analysis reveals precision and control of effects which are, however, often provocatively ambiguous. Consistent attitude is that of a medium himself, through whom images flow: work is not complete in itself, but a part of a process, often an experimental process.

OTHER SOURCES AND DATA AVAILABLE:

-Reference edition includes slides and typescript of teacher notes and observations. There are about 80 additional slides at Prospect.

-Several clay pieces are preserved in the Archive.

-Drawings of some clay pieces and discussion of the work and the thinker in Carini, THE ART OF SEEING AND THE VISIBILITY OF THE PERSON, Grand Forks: University of North Dakota, 1979.

-Discussion of "(Sean) as an observer" by Sue Dalziel in A HOLISTIC DESCRIPTION OF THE PHENOMENON OF OBSERVING, Ph.D. dissertation, University of Massachusetts, February 1980.

-Detailed descriptive summaries of (Sean's) work, prepared during cataloguing by Beth Alberty.

-Paper on (Sean's) drawings by Teru Simon (unpublished), c. 1978.

-"Chartings" of (Sean's) stories by Pat Carini and of his 1971-2 records by Sue Dalziel.

Notes of Practicum sessions contrasting (Sean) with (Oscar), (Leo), (Rita), (Emma), and (Holly), 1983-4.

Catalogued by Beth Alberty, Fall 1983.

(SEAN)

YEAR 1: 1971-72, AGE 4.9 to 5.6

Total number of items: approx. 64

45 drawings, 9 paintings, 3 rubbings, 5 stories or captions to pictures and some miscellaneous dictation

Notes:

Related items and booklets: 4.10-15, 4.30-37, 4.38-39, 4.51-52

Collaborative works: GB71.1 and GB71.2, both done with (Barry)

VISUAL WORK

Motifs: Many faces. Less frequently, whole figures. Monsters, a witch. Emphasis on eyes. Minimal setting or background. Infrequent scenes, e.g. a car accident. Abstract paintings with primordial, elemental, or otherworldly imagery. Transformations: features on faces may be small figures themselves or a letter "m" looks simultaneously like itself and like teeth in the mouth of a figure speaking. Images that can be read several ways: a shape with detail that may be a bird, a ship, etc. In two "abstract" drawings, implications of a path.

Style: Dominance of line in drawing--thin, spare, but with elaborations of detail such as facial features. Little color in drawings. Paintings densely covered, strong deep colors in big areas except for a delicate, ghostly greenish-white. Lots of media--pencil, marker, crayon, paint, tearing, rubbing, monoprinting and elaboration of marker bleed-throughs on the back of paper; makes a design of staples; uses shaped paper. Uses the back of the paper frequently for related images or repeats of same image. Frequent repetitions of images.

WRITTEN WORK

Motifs: Two stories, one incomplete, both about a boy's successive catastrophes involving water, quicksand, reindeer.

Style: Successive, contrasting actions, not narratively or causally linked. Language plain, with verbs dominant, except for unexpected adjectival description of reindeer as "soft, cold."

(SEAN)
YEAR 2: 1972-73, AGE 5.9 to 6.6

Total number of items: approx. 67
42 drawings, 1 painting, 4 cut-outs, 19 pieces of
writing, 1 piece of numberwork

Notes:

Related items and booklets: 5.2-12, 5.27-28, 5.42-44, 5.45-46,
5.47-48, 5.49-50, 5.53-54, 5.55-56, 5.57-58

Collaborative work: G72. , done with (Barry)

B5.66 is dated 1973(?) and was thus probably done when (Sean) was
5, though it could have been done either in spring 1973 or fall
1973.

VISUAL WORK

Motifs: Continued from last year: faces, figures, eyes. A
"z-line" configuration of eyebrow and nose. Open mouth with
jagged teeth. Figure with both arms raised. This year, figures
have more identities, e.g., monkey, clown, devil, convict, as
well as mother, sister, etc. Possible self-portrait.
Proliferation of "magic signs" such as stars, arrows, crossed
lozenges, floating windows. More images that can be read several
ways. A few scenes, e.g., one figure takes a photo of another.

Style: Almost exclusive emphasis on drawing, although with
continued exploration of diverse mediums including cut-outs.
Expansion of the inflective possibilities of line. Work is more
colorful than last years'.

Changes: Unfolding and specification or elaboration of ideas
only hinted at last year.

WRITTEN WORK

Motifs: All writing with possible exception of one piece is
related to drawings; most is dictated. Little repetition of
topic. Characters are generic--mother, man, lady, Mickey Mouse,
a captain, Jack in the Beanstalk, a cowboy-Indian pair. Balloons
and flying. Magic bee. Mushrooms growing under bushes.
Monster-statue. Girl drawing snow while it snows outside.
Implications of magic, other realms, larger presences partially
visible in a figure or object.

Style: Varied types of writing--fairy tale, adventure, disaster, humor, rhyme, poetic observation, situation descriptions. Language simple, seemingly straightforward, but with occasional, striking elaboration.

(SEAN)

YEAR 3: 1973-74, AGE 6.9 to 7.6

Total number of items: approx. 130
98 visual works, 17 written, 1 number

Notes:

Related items and booklets: 6.12-13 (done the same day, 3/5/74), 6.19-20, 6.53-57 (book), 6.82-83 (cutout and tracing of it), 6.92-93, 6.90 and 6.95, 6.96-97. On reverse sides of a page: 6.22-23, 6.50-51, B6.121-122.

Numbers 6.28, 6.39, 6.41 do not correspond to any works due to changes in filing.

VISUAL WORK

Motifs: Single figures and houses, more often than previously in settings. New subjects include vehicles (bikes, canoes, tanks, helicopters), rabbits, whales, interiors, still lifes, trees. Images that can be read several ways continue, e.g. eye that looks like an insect. Doubleness, layeredness, reversibility as well as alternativity. Themes of magic, spookery, clowning. Implication of hidden realm or presence; also of a viewer. Doors and entries. "Magic markings" continue. Fire and smoke or steam. Images of suspension or floating. Images with high horizon lines, with implications of distance. Autobiographical, self-referential elements in figures, eyes, a self-portrait, an accident picture. No violent action.

Style: Varied. Simple line drawings contrast with tonality in other works. Low and high horizon lines. Single figures and all-over atmospheric ones. Close-ups and distant views. Compositions centralized, symmetrical, all-over, or off-center. More large drawings than before. Unifying characteristic may be reliance on line, control of detail, adaptation to varied descriptive needs. Reworking and marginal sketches, apparent inconsistencies in skill from drawing to drawing point to experimentation. Use of both sides of paper, with implication that paper is not total field. Solid color largely absent.

Changes: Proliferation in quantity of work.

WRITTEN WORK

Motifs: Most writing related to drawings. Variation in topic. Fires, houses in trouble, house with secret door, clowns, tree, magic car, tank, tree accident, castle gate with guards. Poem in

which Mendelssohn and floodwaters appear. Juggling, crashes, horse eating.

Style: Spare, economical. Repetition with variation, often repetition in a reverse symmetry, e.g., "I like (Sean) me too." Structure through reversal is typical. Figures merge together. In adventure stories, present tense pushes action along with abrupt change to past at end.

Changes: Writing tends to be longer this year.

(SEAN)
YEAR 4: 1974-75, AGE 7.9 to 8.6

Total number of items: approx. 213

89 visual works, 7 tracings or imitations, 64 pages
combining writing and drawing, 1 sewn doll, 31 written
works, 15 pieces of numberwork

Notes:

Books and booklets: 7.3-5, 7.106-108, 7.115-123, 7.156-160 (by
Title I teacher and Sean), 7.161-181 (by Title I teacher for Sean
and perhaps with his collaboration on the captions), 7.169-181
(by Title I teacher with some fill-in writing by Sean),
7.124-133, 7.134-141 (written by Title I teacher, perhaps
collaboratively with Sean, and illustrated by Sean), 7.142-147.

Otherwise related items: 7.6.1-7.6.2, 7.14-15, 7.23-26, 7.42-43
(7.43 is a carbon of 7.42), 7.59-60, 7.61-62 (cover and inside
respectively of a greeting card), 7.102-103, B7.200 & 7.105.1-2,
B7.201 & 7.105.3, B7.203 & 7.109.1. May be related: 7.147-148,
7.152-153.

Items on reverse sides of a page: 7.10-11, 7.12-12, 7.24-24,
7.66-7, 7.68-69, 7.72-3, 7.79-80, 7.84-85, 7.86-87, 7.88-79,
7.150-151, 7.154-155, 7.185-186.

Notes: 7.18 is a maze drawn by teacher for (Sean) with (Sean's)
pencil path through it. 7.36-7.39 are tracings. 7.94--most of
figure is by Title I teacher, mouth and eyes embellished by
(Sean). 7.95--some of figure is by Title I teacher. 7.96 is a
wreath by (Sean) based on one by Title I teacher drawn for him.
7.97-99 are imitations of adult works. 7.113 contains copies
from a comic book. 7.17.7 is a photo, not take by (Sean), of a
doll by (Sean).

VISUAL WORK

Motifs: Single faces, eyes, single figures--including monsters.
Fewerhouses, trees, and obvious reversals or repeats (latter
appear as mirror words). More vehicles, many shown in state of
suspension--helicopters, motorcycle in mid-air, rocket. More
animal pictures. More scenes with high horizon lines (desert,
volcano) or atmospheric indications, sometimes including whale,
octopus. Mazes. Scenes: haunted house, headless snowman, robber
getting caught, Santa in sleigh above houses, parachutist
descending. Some disasters and scenes of risk or danger. A
number of work with dedications.

Style: Reliance on line remains, with greater use of pencil to

shade in areas. Continues to erase, to include "magic signs," to use both sides of the paper, to use varied mediums including rubbing and tracing.

Changes: Increase in number of scenes; also in scenes with high horizon line or atmospheric indications (e.g., desert). New poignancy, sadness, hauntedness, sense of something "wrong." Substantial decrease in use of color.

WRITTEN WORK

Motifs: Characters usually generic but include Evel Knievel, Deerboy, cowboy, Curious George, policeman, mean gorilla, monster, sea monster, whale, "somebody." Subjects include "drinking medicine, motorcycle jumping or racing, camping, walking in the desert, ghosts, robbery, sea battle, sea adventure involving skin diver and whale, finding pot of gold at end of rainbow, Christmas and Santa, walking the desert. Humor, e.g., elf finds pot of gold by banging his head on it; also by incongruity or unexpectedness. Themes include gain, good and bad, fear (which is mediated by sleep and by companionship). Disasters, competitive situations, battles are usually mediated. Suggestions of autobiographical reference in some cases.

Style: Narratives are relatively eventless, offering situations in motion-- often with little logic to sequence or statements-- rather than chains of action. Proliferation of characters, usually around a single central character or pair of characters. Structured not by causal relationships or consistency of character but by recurrence, alternation, and distinctions of setting or time.

Changes: Substantial increase in writing this year and for the first time it is lengthy and some of it is independent of or prior to the pictures.

(SEAN)
YEAR 5: 1975-76, AGE 8.9 to 9.6

Total number of items: approx. 159

53 visual works, 39 written, 32 number, 11 pages of
magazine pictures assembled in a book

Notes:

Books: 8.63-65, 8.117-124 (magazine cutouts), 8.137-140

Otherwise related items: 8.77 & 8.142, 8.141-142 (stapled),
8.101-102 (done in sequence while being observed, 8.101 first),
8.125-126 (cover and back of folder with inside pockets)

Items on reverse sides of a page: 8.70-71, 8.73-74, 8.80-81,
8.97-98, 8.135-136, 8.145-146, B8.159-160

8.49 & 8.86 were copied from books

VISUAL WORK

Motifs: Boats and single vehicles. Air battles or disasters that mostly miss being totally destructive. Faces. Single animal or human figures. Witches. Flying and suspension. Lyrical or lonely landscape--desert, four seasons, tree--recur. Appearance of several devils with intense eye imagery; magic also in painting of black cat. Some doubles and reversals, but fewer. Folded paper & paint abstractions. Portrait of a sneaker. Scenes seen from above, e.g., plan of a yard. Planets and solar system.

Style: Still largely in pencil with a few crayon drawings and some paintings.

Changes: More teacher-directed work in the file. Lyrical and descriptive examples seem to be increasing.

WRITTEN WORK

Motifs: Witches, ghosts, making friends with creatures that are initially frightening (e.g., whale, dragon, bear). Sea and air battles, houses in jeopardy, accidents. Whale, lion. Baby turns into giant. Themes include transformation, fear and friendship, and mediated disaster.

Style: Unexpected and swift changes of setting or character in rather dreamlike fashion. Generic characters.

Change: Most of writing is in (Sean's) own hand. Writing somewhat less lengthy, perhaps because it's now handwritten. More teacher-directed work in the file so number of pieces of writing is deceptive (words lists, etc.).

(SEAN)
YEAR 6: 1976-77, AGE 9.9 to 10.6

Total number of items: approx. 200
109 visual works, 50 written, 41 number

Notes:

Books: 9.42-9.120, 9.154-169, & 9.170-177 are composition books;
9.178-182

Otherwise related items: 9.122-123 are front and inside of a
greeting card. 9.142-145 is a folder with inside pockets.

Items on reverse sides of a page: 9.21-22, 9.23-24, 9.33-34,
9.36-37, B9.192-193

Collaborative work: GB76.1

VISUAL WORK

Motifs: Single figure is now a portrait, or portrait-like -- or
a cartoon-like sketched face. Portrait of a sneaker. Houses and
house plan, castle. Tree. Perspective drawings and geometric
patterns. Several drawings on theme of topical island or scene,
with cocoanut palm prominent. A number of unusually vivid and
ugly monsters. Vehicles. Farm scenes with horse, pig. Studies
of flowers from life. Santa in sleigh.

WRITTEN WORK

Motifs: Themes of fear and friendship in stories. Most writing
is teacher-directed exercises. Topics: worms, submarine, (Sean's)
adventures looking for a butterfly, mice. Poem about night, day,
and animals; another poem about a shadow.

(SEAN)
YEAR 7: 1977-78, AGE 10.9 to 11.6

Total number of items: approx. 185
107 visual works, 15 tissue cutouts, 10 written works, 1
pieces of sewing, 0 number work

Notes:

Related items and books: 10-62-76 are tissue cutouts, 10.77-137
composition book, B10.164-167 stencil and works made from it,
10.147-160 story on unbound pages.

Items on reverse sides of a page: 10.22-23, 10.138-139,
10.143-144, 10.161-162, 10.163-164, B10.168-169, B10.171-172,
B10.175-176, B10.177-178

Collaborative works: G77.6-9, 10.23

10.6 photograph is not by (Sean), doll pictured is.

10.1-5, 10.7, 10.13, 10.138, 10.139, 10.142-146, 10.161-162 --
are individual items found inside folder 10.40.

VISUAL WORK

Motifs: Formal portrait and sketch-like pages of scribbled
faces. Eyes. Proliferation of abstract patterns, some fashioned
into heads/faces. Drawings from landscapes, insects, plants.
Still life. Imaginary mood landscapes. Monsters. Boy drowning.
Copies of "Snoopy" scenes.

Style: Interest in varied media more in evidence than in
previous two years -- pen-&-ink, charcoal, pastel, tissue-paper
cutouts, stencil, sewing. Designs are often tightly controlled,
geometric or repetitive, some in pencil and some in colorful
markers.

WRITTEN WORK

Motifs: Encounters of a boy lost in the woods. Boy who turns
into an animal. Adventures of a squirrel. Shipwreck. Witch,
bank robbery. Island realm. Magic and transformation. Lyrical
description of nature. Research report and story about
butterflies. "My Guinea Pig." "My Island." "The Wolf and the 7
Little Kids."

Style: Unexpected encounters. Varied types--journal-writing, stories, factual accounts. Continuing reliance on verbs with occasional adjectival emphasis. Sentences straightforward noun-verb structure. Dialogue includes thoughts the narrator thinks to himself.

Changes: Stories more elaborate, include substantial direct dialogue.

(SEAN)
YEAR 8: 1978-79, AGE 11.9 to 12.6

Total number of items: approx. 50
39 visual works, 2 written, 0 number, 19 photographs

Notes:

Items on reverse sides of a page: B11.25-26, B11.34-35,
B11.36-37

11.48 & 11.49, 11.50 & 11.51 are duplicate photographic prints.
Several of the photographs are enlargements of contact prints.

VISUAL WORK

Motifs: Studies of still lifes, houses, nature, or portraits.
Some cubic figures of the "teach yourself" kind. Rabbit, cat,
sneaker print, trees, leaves. Photographs are of classmates,
usually close-up or else at a considerable distance and in
groups, the latter usually from a high angle. Also photo
closeups up dogs, a plan, a TV screen with cartoon picture, and
one landscape of snow on a log and rocks in a creek.

Style: Light pencil, delicacy of detail, eye for composed
arrangement in works from life. Cartoon-like works are in quick,
dark pencil stroke, with many sketches on a page.
Experimentation with perspective. Considerable unevenness in
"skill," with some pieces looking much "younger." Continued
experimentation with media, including stencil, dashing crayon,
spatter paintings, sneaker print, etc.

WRITTEN WORK

Motifs: Two stories--"The Dare," about a boy dying of fright in
graveyard and another about a bank robbery.

Style: Stories quite different in sophistication, the bank
robbery one in (Sean's) hand and seemingly "younger." Graveyard
story has more detail, more transitions than usual, but does not
appear to be in (Sean's) handwriting.

(SEAN)

YEAR 9: 1979-80, AGE 12.9 to 13.6

Total number of items: approx. 124
65 visual works, 35 written, 10 number

Notes:

Books: 12.31-34, 12.90-94, 12.95-101

Items on reverse sides of a page: 12.10-11, 12.27-28, 12.38=39, 12.51-52, 12.71-72, 12.83-84

Collaborative works: G79.10-11, G79.112, G nd.7; see also Middle School newspaper for this year, issues 1-12

VISUAL WORK

Motifs: Nature drawings--trees, flowers, landscapes. Meditative watercolor sunrises. Collage abstraction. Watercolor abstraction/designs a la early Kandinsky. Dolphin. Portraiture, though less, and cartoon-like faces. Page of sketched monsters, devils, skeleton. Copying or tracing of cartoon and other popular imagery. House in perspective. Helicopter.

Style: Nature studies in delicate, light pencil or colored pencil. Delicacy of color in these, in watercolor, even in abstract designs, dolphin watercolors. Portraits very detailed, formal. Abstractions less tight and geometric than before.

Changes: Great increase in quantity of work, in lyricism, in confidence and range. Virtual disappearance of "doubleness," sense of hidden unknowns, intense eyes, monsters and ghosts, near-disasters.

WRITTEN WORK

Motifs: Lyrical descriptions of water or other natural phenomena. Reports on blackbird, dolphin (story-like), class trip, Mayans, actual fire he witnessed, Dr. Martin Luther King. Stories on color red, visit to uncle's ranch, rain, Indian chief, kidnapping, a fire. Poem on devil and hell, on water, on friend. Essay on values. Book report.

Style: Varied types--research reports, real events, poetry, essays, recipe, stories. Sometimes these forms overlap, e.g., poem is adventure. Efforts at capturing colloquial language. Drafts and finished versions of some pieces.

Changes: Also great increase in quantity.

(SEAN)
UNDATED WORK, ALL AGES

Total number of items: approx. 75
48 visual, 11 writing, 16 number

Notes:

Items on reverse sides of a page: nd.4-5, nd.8-9, nd.10-11, nd.24-25, nd.40-41, B nd.59-60, B nd.61-62, B nd.63-64

Collaborative works: GB nd.1, GB nd.2, G nd.3-6, G nd.7

nd.1-6, nd.38, and B nd.49-51 are probably dated 1973-74 or 1974-75, according to staff recollection.

nd.10-11 is possibly dated 1977-78, based on juxtaposition with other material of that date

nd.12-17 and nd.33-34 are probably, but not certainly, dated 1978-79, based on material with which they were found in the file.

VISUAL WORK

Motifs: Tents, still life, sketches of various objects and figures, (Sean's) coloring of workbook pages, abstractions, battles, paths and mazes.

Style: Varied--work is from different ages.

WRITTEN WORK

Motifs: How to make a house. Poem about weather. Ideas for a movie about a policeman who becomes a sacrificial victim and another about crime. A classroom observation(?) Thanksgiving family story.

Style: Varied in the sense that the work is from different ages.

Documentation Name: (Sean)

Academic papers, speeches, theses, child studies: _____

Catalogue Notes: C-2.31

Contrasts: C-2.11; C-2.13; C-2.14; C-2.15; C-2.16; C-2.17; C-2.18;
C-2.19

Curricular issues: _____

Descriptions: Narrative records _____

Visual work _____

Writing _____

Overviews _____

Presentation of file: _____

Reflection words: _____

Reports: _____

Summaries: _____