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**Teacher as artist: A metaphor drawn from the paradigms of M.
C. Richards Maxine Greene and Eleanor Duckworth**

Heck, Marsha Lynn, Ed.D.

The University of North Carolina at Greensboro, 1991

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TEACHER AS ARTIST: A METAPHOR DRAWN FROM THE
PARADIGMS OF M.C. RICHARDS, MAXINE GREENE
AND ELEANOR DUCKWORTH

by

Marsha Heck

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APPROVAL PAGE

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This dissertation compares art making with teaching and learning. A specific definition of art making is used as a metaphor for education and developed with support from three different authors, each representing a different perspective for considering educational theory and practice. A thematic analysis of each text was undertaken to establish common beliefs and to identify the particular contributions each would make to the research. M.C. Richards expresses the spiritual and personal dimension of teaching and learning in *CENTERING: in Pottery, Poetry and the Person*. Reflection on sociopolitical relationships is advocated by Maxine Greene in *Landscapes of Learning*. Eleanor Duckworth shares an experiential and wholistic approach to teaching and learning in *"The Having of Wonderful Ideas" and Other Essays on Teaching and Learning*. The final chapter suggests that all three women contribute a different voice to the discussion of an educational paradigm which is illustrated by the metaphor of teacher as artist.

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CHAPTER I

RESEARCH CONTEXT AND THEORETICAL FRAMEWORK

INTRODUCTION

This research has been motivated by my struggle to articulate the relationship I sensed between my personal and professional experiences as art therapist, art educator and artist. It seemed to me that particularly successful or meaningful experiences for me, my students, clients and/or colleagues, were not easily classified as exclusively therapy, education or making art. There were a few characteristics that I identified with these meaningful experiences--a sense of being empowered to find one's own voice and connect with other dimensions of the world. However it was difficult to talk about such experiences using the language of any of the three fields. Such a discussion was difficult because therapists, educators and artists have their own vocabularies, schools of thought and criteria for evaluating the art product as well as the process of making art.

Traditional educational, therapeutic and art-making vocabularies were limiting and restrictive in my search for understanding. Instead, it was the language of M.C. Richards, Maxine Greene, and Eleanor Duckworth which was most helpful to me in articulating my experiences and reflections. M.C. Richards, particularly in her book, *CENTERING In Pottery , Poetry, and the Person*, addresses the internal meaning making process that transpires when one makes art, and emphasizes personal development, emotional experience and spiritual insight. Making art is used as a metaphor for both personal development and education. In *Landscapes of Learning*, Maxine Greene

moves the meaning making process from introspection to reflection, and focuses on ways of knowing *traditionally* considered to be more cognitive than those emphasized by Richards. She considers individuals in their sociopolitical context; the relationship of the individual and community in the meaning making process and speaking in one's own voice are emphasized.

While Richards speaks primarily of making art, Greene's emphasis is on *experiencing* the art of others. And although both consider what education should be like in theory, they do not address actual classroom practice. Eleanor Duckworth seems to reflect some of both perspectives in her discussions of classroom practice. She does not talk specifically about art in her text, *"The Having of Wonderful Ideas" and Other Essays on Teaching and Learning*, but discusses a process of doing and thinking. She brings together abstract and concrete considerations in her reflections on a project where children were engaged with common substances such as water, salt, flower petals or oil. She says:

Intelligence cannot develop without matter to think about. Making new connections depends on knowing enough about something in the first place to provide a basis for thinking of other things to do--of other questions to ask--that demand more complex connections in order to make sense. The more ideas about something people already have at their disposal, the more new ideas occur and the more they can coordinate to build up more complicated schemes. (1978, p. 14)

Later she discusses creativity and connections the students made among things already mastered.

Matthew Fox also discusses connections as an important aspect of art making when he explains that "making connections operates at every level of the creative process" (1979, p. 131). In this dissertation I also have made connections, the basic ones being between the work of Richards, Greene and

Duckworth. I do not intend these comparisons to suggest an analysis of each writer's global ideology, but rather the paradigm presented in the specific text I am using for this research. I have selected each work because it addresses a specific aspect of the art making process in an educational context.

For now, the following visual representation will simplify my initial understanding of each writer's orientation and methodology in the context of art making:

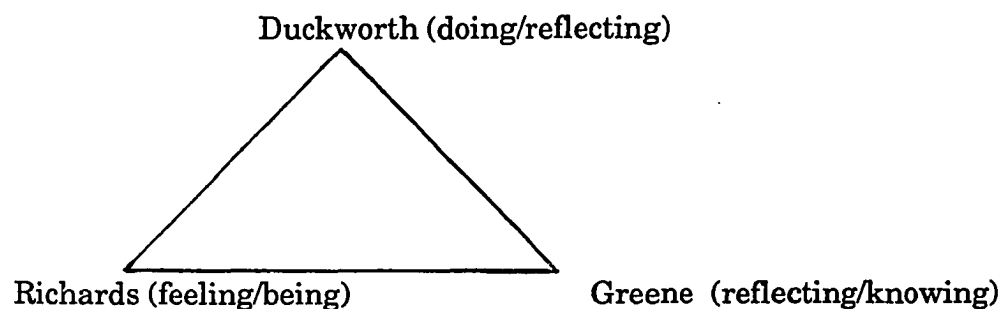


Figure 1.

I am not suggesting that these theoretical relationships can be represented this simply. It is rather one way of clarifying the role of each writer in this discussion. I do not intend to suggest that this represents her exclusive province, rather that her orientation and methodology particularly illustrate this aspect. For example, Duckworth certainly does not advocate doing without knowing anymore than Greene would encourage knowing without feeling or Richards would promote feeling without knowing.

In this dissertation I will explore the affective dimension of meaning making as discussed by Richards. A potter herself, she uses making art to explore the metaphor of centering as a dialogue; she presents centering in the context of art and life, and examines "what the centering impulse can bring to education" (1964, p. 5). I will also consider Greene's perspective of personal

transformation through realizing multiple realities and being critically conscious (1978, p. 48). She suggests that the purpose of reflection is to inform and clarify experience--or the lived world (p. 17). I will further examine Duckworth's essays of how people learn through doing and reflecting on their processes of understanding. The first of the three major themes of her text, "the role of learners in constructing their own knowledge" (1987, p. xiii), will be discussed.

ART MAKING

Before outlining my procedure for this investigation, or suggesting its potential significance and implications, I will discuss what I am including in my definition of art making and my understanding of education.

Art is a very broad notion. For the purpose of this discussion, art will include the processes of dance, music, poetry and imaginative literature, and the visual arts, including both two and three dimensional art forms. Specifically, I will use the visual arts to represent the others for at least two reasons. First, this is the artistic language in which I have the most experience and training, and in which I most comfortably communicate. Second, of all the arts excepting perhaps music, the visual arts are most often included in traditional educational curriculum. A further reason is that until recently, art therapy has been more common than dance or music therapy.

Perhaps even more elusive than the definition of art, is the definition of art making, as I will use the term. Usually making art is considered to be a more linear process of completing a task toward a desired end, the completion of a piece of art. My definition of art making clearly goes beyond this to include the following:

- Both personal insight and a good piece of art are intended.
- Personal meaning making is intended and realized, inspiring passion for one's process.
- The individual wants to communicate with others as well as develop knowledge and technical skills.
- The individual speaks in his or her own voice.
- Doing involves both feeling *and* knowing.

The artist has more to contribute to my understanding of art making than educators or therapists as he or she moves freely between what I will define as the domains of art education and art therapy. Certainly, as will be more clear from the rest of this discussion, artists may pursue their art toward one end or the other. I am interested in a very particular experience of making art, one which empowers the individual to look inward, *and* to engage authentically with others. It includes aspects of art education, art therapy, and making art. Looking for a moment at differences between them may help to clarify my suggestion that art making contains aspects of both.

Art education most often attends to the development of technical skills and evaluation of the art product based on established objective criteria. The art student's goal is to learn how to make good art through the development of technical skills. Art history and the principles of design are studied in part to develop an ability to critique one's own and other works of art.

There are traditional art forms which require specific techniques to be executed correctly such as ballet or etching. Other comparatively recent forms of art, such as dance improvisation or conceptual art, have fewer specific techniques. Regardless, the art student's process involves refining selected skills and creating an art form which will be evaluated according to

established standards. The process does not necessarily have to have personal significance or facilitate personal insight. The student is evaluated on how clearly ideas are articulated and how technically sound the product is.

Comparatively, the client engaged in art therapy is striving for any number of personal outcomes from self-realization, insight or expression of feelings, to resolution of a problem or confirming an unknown. The process is not successful if it is not meaningful for the client. His or her feelings are the focus of the art experience which is intended to increase the client's personal awareness and sometimes, interpersonal skills. Personal insight results from looking at the product and considering what it says about one's self in a particular context. The product is not evaluated by objective criteria, but is instead a part of a personal and emotional developmental process. Art making becomes a language for sharing the inner questions Richards addresses, including: timidities, potentialities, and dreams (1964,p. 21). The art therapist is more likely to be interested in these questions than an art teacher.

Art education on the elementary level may be a notable exception. In *Young Lives at Stake* (1972), Charity James contends that elementary educators are more likely to attend to the psychological, spiritual, and emotional needs and process of the child than are those who educate adolescents. She, like Richards, also considers the sensual domain of experience to be significant. In an earlier text she explains, "to me the artist in the school (specialist or primary teacher with an artist's bent) is first and foremost guardian of the senses" (1974, p. 108). From both her theses, it can be said that in elementary education, art may include some aspects of art therapy. I have found this true also in art education for children with learning disabilities or other types of behavioral problems.

Some educators are interested in exploring art education as the one remaining place in schools where children's psychological needs can be addressed. There are also those who say there is no place in art education for such considerations. Children's emotional, spiritual, or sensory experiences are not viewed as part of their teaching and learning process. These educators believe that all education, including art education, should focus on cognitive development and mastery of specific skills and techniques.

Familiar anecdotes recount stories of children being told to make their sailboat "look like it's supposed to look," ie., like the teacher's and/or like everyone else's. Parents and even teachers have been known to reprimand children for coloring trees blue and roses green. The fact that these "errors" may have significant meaning for the child is not considered. Clearly, evaluation based on external, objective standards, supersedes any meaning the process may have for the individual.

In *A Way of Working: The Spiritual Dimension of Craft*, D.M Dooling articulates the importance of both the internal meaning making process and the development of skills and techniques. He writes:

The artist must be a craftsman, for without the working knowledge of this triple relationship [between material, maker and tool] subject to opposing forces, he has not the skill to express his vision. And if the craftsman has no contact with the 'Idea,' which is the vision of the artist, he is at best a competent manufacturer. (1979, p. viii)

Dooling is more specific in a later discussion when he writes of attentiveness: "not merely mental attention but an attention which relates and mobilizes the sensitive intelligence of the body, the affective intelligence of the feeling and the ordering intelligence of the mind... (1979, p.xi). He contends that "the traditional concept of craft as a link between contemplation and action, at the

service of life as well as an expression of a divine revelation, is hardly a common idea in our present world (1979, p. ix). With statements such as these, Dooling unites the domains of art therapy and art education in a dialogue which becomes a spiritual experience.

His thesis also suggests to me that the union of feeling, thinking and doing result in a spiritual experience, not easily described or explained. Like Dooling, I value this dialogue between contemplation and action--between feeling, thinking and doing--in the art making process. I also believe that art making is significant in its organic union of a personal journey and the development of a particular body of knowledge. To articulate one's inner abstractions most clearly, the development of external, concrete skills is necessary. This learning process in turn facilitates personal insight. However, I would not wish to make skills and personal insight the only goals of education. I am also very concerned about encouraging the particular dialectic between self and others which art making facilitates.

Based on these values, I am using the term *art making* to identify a personal meaning making dialogue which occurs between the individual's ideas and the materials and/or process. The finished product engages the artist in a second dialogue, this time with others. Listening to and reflecting on the community's response returns the dialogue to the personal domain and the process continues. (The description of this process is necessarily linear only for the purpose of this discussion.) Inherent in this process is the development of self--of one's own voice--as well as accountability for technical development.

I am proposing that thinking about art making as a series of dialogues brings together concepts traditionally separated from one another such as

inner and outer, affective and cognitive, personal and public, individual and community, process and product. In order to become more sophisticated at expressing internal meanings, technical mastery and cognitive development *are* important. Yet simply developing one's technique is not art making but skill building in preparation for manufacturing. If one remains isolated within the realm of personal meaning making while expressing him or herself through art, this is simply meditation. In other words, personal meaning making *and* dialogue with others are essential in art making; both meditation and manufacturing must be undertaken. The paradigms of Greene and Duckworth clarify further aspects of this relationship not already considered by Richards.

Greene emphasizes the development of the person, not through actual art *making*, but through reflection on the artistic process and/or product. Making art for Greene may be a way to recover the more internal aspects of the self, which she calls *personal landscapes*, while developing multiple realities and multiple meanings. Regardless, knowing is given more attention in her discourse than feeling or doing. The third aspect of art making--feeling, knowing and finally *doing*--is found in *The Having of Wonderful Ideas*. While Richards emphasizes feeling grounded in knowing, and Greene emphasizes knowing grounded in feeling, Duckworth's priority is doing grounded in feeling and knowing. In this investigation I too am interested in the dialogue of feeling and thinking as realized through doing. I am interested in the *active* experience of art making .

James Macdonald's model of the Dual Dialectic offers me a way of clarifying and illustrating the kind of dialogues I see as essential in what I define as art making. Macdonald explains that "human activity is in part

am convinced this discourse addresses my concern for the liberation of the whole individual, body, mind, heart and spirit, in a community with others. In my experience, art making accesses all these realms and therefore might have significance for educators with similar concerns.

The purpose of this dissertation then, is to clarify how the art making experience empowers the individual to create meaning and to engage meaningfully with others. I am interested in affective and experiential knowledge as well as what is more traditionally considered to be cognitive reality; I am also interested in the spiritual dimension of experience. And I want to know more about this personal experience as it is situated in the social context of education.

EDUCATION

To define some limits for this discussion of education, the work of Paulo Freire is helpful. In *Pedagogy of the Oppressed*, he articulates differences between the more oppressive "banking" education and his alternative, "problem posing" education (Freire, 1970). When education does not take into account the child's questions, talents, interests, ways of knowing or needs, and does not attend to the personal realm--perhaps as discussed by Richards--but becomes a process for depositing information, it reflects one aspect of what Freire calls "the banking method." Here, "the teacher chooses the program content, and the students (who were not consulted) adapt to it" (p. 59).

The banking method can be seen to discourage not only meaning-making, but also speaking in one's own voice. It is instead directed by and concerned with the socialization, sometimes described as training, of children. Children's psychological, emotional and spiritual needs are at best ignored, at worst silenced. For the purpose of this inquiry we will call this type of

education, which is more traditional than it is not, *schooling*. Although in schooling "the teacher is the Subject of the learning process, while the pupils are mere objects" (Freire, p. 59), it should also be remembered that the teacher is an agent of the system. His or her individual needs are often secondary to the hierarchy of a particular, structured, educational community. Like the students, the teacher is unlikely to be involved in meaning-making.

Rather than focusing on the personal situation of the individual, which is more likely in therapy, schooling begins with a socially constructed body of knowledge and procedures for transmitting this knowledge to the child. Students are taught how to participate in society and ideally develop some technical mastery and/or acquire knowledge, often through repetition of exercises designed by an educator. Cognition is seen as separate from and more valuable than affective knowing.

In schooling, not only are the child's personal, psychological, spiritual, and emotional dimensions ignored, they can also be seen to be necessarily oppressed and redirected for the good of the politically defined community. In fact, it may not be so radical to suggest a conspiracy of sorts against children who do not "fit" the structure of school with all its political constructs, in a socially acceptable manner. They may even be sent to the school counselor who intends to meet individual needs, all the while realizing the importance of fitting the child appropriately into the socially constructed community.

In this scenario, neither counselor nor educator gives consideration to the problems of the political structure. Rather it is assumed that the child is in error. Perhaps oversimplified, it may be that in therapy the personal-psychological-spiritual-emotional domain has precedence, while in schooling it is the sociopolitical dictates of the community which take priority. Typically,

neither relationship critically considers the strengths or weaknesses of the social system.

Schooling can be seen to be the worst scenario of education in that it trains individuals to fit into a socially constructed political hierarchy. Individual meaning is replaced by assigned knowledge, and insight and involvement are secondary to skill development and industry. Not only is meaning assigned to the children; they are also taught an appropriate language and given a voice with which to participate in the culture.

Richards, Greene and Duckworth each contribute a different aspect to an alternative definition of education. Richards presents a metaphysical dimension. She considers education, the evolution of person, to be a process of waking up to life. Her pedagogy prioritizes personal and psychological freedom over the social awareness and reflection which Greene addresses. She suggests that education is a process of asking one's own questions from evolving experiences grounded in one's lived life, adding that multiple realities of our culture are necessary to arouse critical questions. Duckworth focuses more on the multiple realities of the classroom. She emphasizes the importance of learners creating their own knowledge, and includes what she call teacher-learners in the process along with their students. She stresses that teachers should also understand their own understanding.

For the purpose of this inquiry my understanding of education is informed by the view each of these educators has presented in their respective works. I will consider education not as schooling but, to use Greene's language, "emancipatory education." She explains, "The objective of educators is to enable others to learn *how* to learn" (1978, p. 3). Students are not trained to fit into the social structure and systematically given a voice,

taught the right thing to say or how to say it. Rather a dialogue is encouraged between the student and the public socially constructed reality. In this best scenario, students are exposed to the external world with all its languages and meanings and they define their own way to participate. They develop a language to express the meaning they have created, to share the knowledge they have constructed with others. From this dialogue more knowledge is created; sometimes new languages are developed.

This dialogue within one's self and between others is also presented in different contexts in the three texts I am investigating. Each writer presents a particular view of the self which implies specific considerations for thinking about teaching and learning relationships between individuals and the community. Richards says, "You cannot assume meanings and be a teacher; you must enter again into a dialogue--with all senses alert to the human meanings expressed, however implicitly... One must be able to hear the inner questions, the unspoken ones; the inner hopes and misgivings and dreams and timidities and potentialities and stupidities" (p. 21). She also says one should "feel the whole in every part: The Mystery and Action and Being of the whole living organism of oneself and of that Self which all of us together make" (p. 4).

Greene suggests how a dialogue between teacher and student might occur. She uses the language of George Herbert Mead to explain the relationship of self and of student and teacher. She suggests that the "I.... refers to the spontaneity of the self, the sense of freedom and agency" (p. 36). And she says that the teacher must be grounded. She contends, "It ought to be possible to bring teachers in touch with their own landscapes. Then learning may become a process of the 'I' meeting the 'I'" (1978, p. 39). She also

proposes that "We all learn to become human, as is well known, within a community of some kind or by means of a social medium. The more fully engaged we are, the more we can look through others' eyes, the more richly individual we become" (1978, p. 3).

Thirdly, Duckworth contributes her experiences to this discussion of authentic dialogue. She says:

There are two main reasons that I love to teach teachers in particular. One is that teachers are as interested as I am in how people learn, so the dialogue is deeply felt. The second is that I always learn from them in return, when I see the endless variations on how they use what they learn in their own teaching. (p. 122)

In chapter 7, "Understanding Children's Understanding," she explains the importance of understanding how self and others reach the same conclusion in different ways. While this concept illustrates the significance of others in the teaching and learning relationship, Duckworth suggests another perspective on the dialogue of self and others.

Chapter 9 in her text is entitled "Making Sure That Everybody Gets Home Safely: Children & the Nuclear Threat" (pp. 113-121). Here, she suggests an intangible bond not unlike that of Richards, yet addresses those social realities which make this relationship with others difficult. She introduces the discussion with an anecdote about the goal of driver education as "making sure that everybody gets home safely" (p. 113). She goes on to say:

This attitude would make a great difference, not only in driver education, but in education as a whole. But developing it is difficult. It flies in the face of most of the tenets taken for granted in our individualistic view of education. To develop that sense--that I must be responsible for others as I am for myself, in order for me to have a world in which I would like to live--is a complex job. (p. 113)

I have defined art making and suggested an understanding of education. Specifically stated then, the question I am asking in this investigation is "What is it about art making which facilitates a dynamic relationship between inner meaning making experiences and engagement in authentic dialogue with others?" (On page 9, I have clarified that art making *does* facilitate this dialogue. If there is no dialogue, it is not art making.)

However, I am not interested in romanticizing, mystifying or sentimentalizing art making; it can be physically, mentally, emotionally and spiritually exhausting, and is not always satisfying. Richards explores passionately the pain of making art, learning and personal development: "Centering...is a severe and thrilling discipline, often acutely unpleasant. In my own efforts, I become weak, discouraged, exhausted, angry, frustrated, unhappy, and confused" (1964, p. 8). And, while Greene says that "there is widespread agreement that creative activity is a continuation of childhood play" (1978, p. 193), she would probably agree that children often work hard at their play. The children in Duckworth's accounts experience many unsuccessful attempts before solving problems to their satisfaction, and or finding the right answer.

Further, I am not proposing that meaning making and speaking in one's own voice are possible *only* through art making. Rather, I want to understand what might happen for children in the classroom if they were engaged more consistently with art making. Perhaps investigating the relationship between the work of Richards, Greene and Duckworth in this context will help me to understand how its significant integration into educational curriculum and pedagogy might facilitate a process of learning which encourages meaningful relationships between individuals and between individuals and their work.

PROCEDURE AND OUTLINE

I am not proposing a journey into the three very large areas of human experience and investigation woven throughout the preceding discussion--therapy, education and art. Rather, my past journeys within these realms have led me to this inquiry. I am interested in how art making might facilitate a dynamic, experiential relationship between inner meaning making and engaging in authentic dialogue with others, in the classroom context.

The texts of these three educators, *Centering*, *Landscapes of Learning*, and *The Having of Wonderful Ideas*, will be my primary data. Unless otherwise indicated, all page references will refer to the respective text of each author. Each contributes an important perspective to a view of education wherein the individual is actively empowered within a community. I will consider the relationship of significant themes these three women share regarding this inquiry; each speaks in her own voice with a particular focus or emphasis. They are all speaking about the whole person, but each contributes a perspective on a particular aspect of teaching and learning. Again, I have selected each text for the focus it brings to my discussion, not as an exclusive representation of each writer's ideological convictions, perspective, and/or framework.

I have viewed videotapes of both Greene and Duckworth in an attempt to further clarify my developing ideas. I have spoken personally with all three, and I have attempted to extend and validate my perceptions through my conversations with those who have worked more closely with Richards, Greene and/or Duckworth and can respond to this inquiry from their personal experiences and reflections. These individuals include Dr. Jo Alice Leeds, Dr. D. Michelle Irwin, and Merrill Goldberg. Data or ideas generated from all

these conversations is included. My own past and present experiences will also inform my inquiry.

I will begin in chapter 2 with a discussion of Richards' paradigm. She articulates how art making is a meaning making experience for what she calls the birth of the person, the aim of her pedagogy. In chapter 3, I will discuss the ideas presented by Greene, who adds social commitment to the discussion of personal transformation. In *Landscapes of Learning*, Greene speaks from an existential phenomenological framework about the foundations of education she defines as the "social, political, economic influences on education" (1979, jacket). In her preface she clarifies:

I am interested in trying to awaken educators to a realization that transformations are conceivable, that learning is stimulated by a sense of future possibility and by a sense of what might be. So there is talk in this book about the need for social *praxis*, about critical consciousness, about equality and equity, as well as about personal liberation. (pp. 3-4)

Little is said by Greene little about particular classroom practice. When asked about this she responded, "Eleanor Duckworth will have to tell them what to do" (personal interview, Nov. 2, 1990).

The dimension of doing, then, will be considered in chapter 4. Duckworth's accounts of teaching and learning provide encouragement and a somewhat unconventional perspective for teachers and pre-service teachers. While her ideas are based on extensive experience with and theoretical knowledge of Piaget, "her theoretical writing is accessible, grounded on concrete examples of children's and teacher's own thinking" (1987, jacket). Throughout *The Having of Wonderful Ideas*, children's knowledge and feelings are seen as starting places for doing--doing leads to knowing and feeling. Including a chapter regarding Duckworth, as well as those about

Richards and Greene, serves as a metaphor for the importance of practice being grounded in theory, and theory in practice.

In the final chapter I will draw some conclusions from the investigation of these three texts, about the significance the process of art making might have for teachers who want to facilitate a dynamic relationship between students' inner meaning making experience and their authentic dialogue with others. I will initially summarize several themes which are shared by each author and present the meaning I have made in the research process.

From this concluding discourse I hope to develop some implications for education more generally, regarding teaching and learning. However the relationship of art making to this process may only have potential significance within the paradigms of education set forth by the three selected educators. And, while I may find that art making is unique in facilitating experiential meaning making, it may provide insight into how other disciplines might also engage students and teachers in authentic dialogue.

CHAPTER II

M.C. RICHARDS: *CENTERING: IN POTTERY, POETRY,
AND THE PERSON*

Mary Caroline Richards brings to this research a passionate and metaphysical view of the experiential process of learning. The person is the fundamental starting place for her inquiry, as opposed to the sociopolitical perspective of Maxine Greene and the practical discourse of Eleanor Duckworth. In this chapter I will explore the particular view of education presented by Richards in her text *CENTERING: In Pottery, Poetry and the Person*. Her philosophy of education is important to this research for at least three reasons: for Richards, the personal dimension is central; the valuing of art is fundamental, and her perspective is metaphysical.

Richards first contribution is the integration of the process of making art into her discussion. The text *CENTERING* presents only part of what I consider to be art making. In most cases she is talking about art as meditation, leaving out the details of her subjective struggles or her relationship with the community. These notions appear to be significant in *CENTERING*, but they are not specifically articulated. Jo Leeds, a colleague of Richards, confirms that Richards takes her art experiences beyond meditation, even to meet my criteria for art making (personal conversation, January 22, 1990). Fox would agree; he defines Richards' form of meditation as "extrovert" because it goes beyond introspection to become, in her words, the "bodying forth of our sense of life" (cited in Fox, 1979, p. 133).

Her beliefs about the value of making art are fundamental to her ideas about human beings. As she discusses the need to be engaged in some form of making art she explains, "We have to realize that a creative being lives within ourselves, whether we like it or not, and that we must get out of its way, for it will give us no peace until we do" (p. 27). Relatedly, she believes that "the teacher helps the child to live into art and knowledge as into a single realm" (p. 102). Her own experiences making art serve as examples of this relationship between art and knowledge. For example, she says, "I permitted myself a kind of freedom in the use of clay which I would not have known how to find in the verbal world. The freedom I experienced in my studio began to drift into my study" (p. 22). In this discourse, I will explore the relationship of the two worlds suggested by this anecdote.

Richards' second major contribution is her metaphysical perspective. She speaks of doing and feeling and suggests a spiritual realm in which they are engaged. Her conversation is often full of affective and spiritual references. It can be described as abstruse and even esoteric in nature. She speaks of an ever-changing, educational process in which the individual is always becoming, which facilitates personal transformation. Her definition of wisdom addresses being and feeling which lead to doing:

Wisdom is a state of the total being, in which capacities for knowledge and for love, for survival and for death, for imagination, inspiration, intuition, for all the fabulous functioning of this human being who we are, come into a center with their forces, come into an experience of meaning that can voice itself as wise action. (p. 15)

Richards believes that education "takes place as experience takes place" (121). She explains, "Whether one is teaching poetry or pottery, writing or sculpture, one is teaching metaphysics" (p. 98). From the beginning she

makes it clear that her view of education is concerned with growth, particularly spiritual growth, and with the arts as both a metaphor of and a vehicle for development. We are led, she explains, to step beyond the dualisms to which we have been educated:

primitive and civilized, chaos and order, abnormal and normal, private and public, verbal and non-verbal, conventional and far out, good and bad. To transform our tuitions, as Emerson called our learning, into the body of our intuitions so that we may use this body as in pottery we use our clay. By an act of centering we resolve the oppositions in a single experience. (pp. 23-24)

Her partnership of pottery and learning and her transcendence of polarities are thematic throughout the text, and contribute to her metaphysical voice. In chapter 4, "Pedagogy," Richards clarifies, "I said earlier that I could not talk about the handcrafts without talking about the spirit of man. I cannot speak about pedagogy without speaking about spiritual growth" (p. 98). She writes of the wholeness of life and art in the process of becoming a person.

In teaching pottery, I am continually aware of how the learning of a handcraft reverberates throughout the spiritual organism, and it is this sense of personal destiny at stake which makes teaching such a serious and stimulating endeavor. (pp. 25-26)

Of the three writers being investigated, Richards articulates the most passionate concern for the individual's personal experience; it is this emphasis of the *personal* in her philosophy of teaching that is her third contribution to this research. Her focus is on the value of experience *for the person*. Clarifying the seriousness noted in the preceding citation, Richards says simply, "Our lives are literally at stake in the processes [a person's evolution towards wholeness] I am discussing here" (p. 38). Richards is less concerned with how this person engages with others or with the world around

them. She does not spend much time discussing the value of reflection, or what might take place in the classroom. By conventional standards, her emphasis is more spiritual than philosophical, more theoretical than practical, more personal than political.

It is no surprise then, that Richard's chapter-long discussion of pedagogy is more metaphysical than it is methodological, and more abstract than it is concrete. She explains, "What we always come back to is that Pedagogy has as its subject the person. The results of education are character" (p. 124). And most simply she says, "The birth of Person is the aim of Pedagogy" (p. 125).

EDUCATION

CENTERING embodies the essential and underlying relatedness suggested in its title and in the preceding discussion. In the discourse that follows, education is discussed in the metaphysical, even mystical perspective already introduced; ideas are expressed in a language which may be devalued for being sentimental and personal. Richards, on the first page of her text, sets the tone for the rest of her book, a tone I will respect in my discussion of her ideas. She speaks of feelings and with passion: "I have written this book out of the feel of a process, and a feel of commitment to it" (p. 3). Her ideas are a challenge to the taken for granted hierarchy of traditional, educational scholarship which separates personal experiences from "valuable" scholarship.

Yet her challenge is not an advocacy of *either* passion *or* intellect, but an invitation to *both... and....*: "What I mean here is that in poetry, in the life of the mind, it seems to me that one must be able to picture before oneself the opposite of what one has just declared in order to keep alive the possibility of

freedom, of mobility, of growth" (p. 23). Throughout the text Richards embraces paradox and advocates unity.

Her ideas also challenge traditional views of schooling; at least she speaks of education in an atypical voice. Her content and how it is presented are certainly more poetic and metaphysical than most educational texts. Yet Richards is not alone in her conversation; there are many who have similar convictions and speak a similar language (Field, 1957, 1981; Fox, 1979; Henri, 1923; James, 1972, 1974; Leeds, 1985). In this research, I will explore the significance of the language Richards uses and the process she advocates in a liberating education, a consideration which is readily overlooked by those who value a more linear and less metaphysical discourse, or those who focus primarily on the sociopolitical aspects of liberation.

To advocates of schooling, Richards offers an alternative perspective on curricular goals. In this age of standardized testing and six step lesson plans (Slavin, 1987, pp. 56-58), the birth of the person is not the aim of most pedagogy. Concepts Richards uses repeatedly, such as *life* and *love*, are not commonly included in teacher training materials or heard in discussions about curriculum. (Exceptions include Purpel, 1989.) The arts, which are central to her conversation, are typically considered "fringe" subjects even in schools where art, music, dance and drama are included in the curriculum.

When she makes reference to her ideas in the context of the classroom, Richards does not speak of traditional pedagogy. She uses the process of making art as a metaphor. On page 41 she says, "The teacher works as an artist with the particular student, or group, the particular situation, his own vision and his insight into the hungers of those in his charge." She explains what is expected of the teacher:

The teacher handles the living and growing child with the same sense of immediacy and particularity and beauty that the artist experiences in relation to his materials and vision. The teacher works in a certain state of mind, with certain knowledge and aims, primarily listening to what the child is telling him through its [sic] body and its behavior and its fantasies and its play and speech. He does not try to apply to a situation a form conceived in advance, although patterns of growth have much in common and one can build up a knowledge of man and child which serves as a flexible method. This kind of seasoning occurs in every craft. The teacher tries to work in relation to the child's temperament, not against it. He tries to help the child toward his individuality. This is what no teacher must sin against. (p. 101)

Richards' particular language and process will be the first topic discussed in the remaining text of this chapter. Her language is one of process, and she clearly values process. The goal of the process she advocates, personal transformation and education, will be discussed next. Finally, I will articulate relationships and reflections to bring together Richards' specific ideas with the broader issues of this research.

LANGUAGE AND PROCESS

At this point, I must point out that it is difficult to talk about the artistic, spiritual and metaphysical meaning making experiences suggested by Richards. Translating from her more introspective, experiential, process-oriented language into a more academic vocabulary leads to certain inaccuracies. *CENTERING* is written organically; I have attempted to be more linear. There is a physicality in the relationship of person and clay which can be overlooked by critics who consider her too ethereal. I have tried to articulate the concrete nature of Richard's intentions. Like poetry translated from one native tongue into another, the rhythm and meter (the poetry) are often lost, although the words define the same content. Richards explains:

It is this speech between the hand and the clay that makes me think of dialogue. And it is a language far more interesting than the spoken vocabulary which tries to describe it, for it's spoken not by the tongue and

lips but by the whole body, by the whole person, speaking and listening. And with listening too, it seems to me, it is not the ear that hears, it is not the physical organ that performs that act of inner receptivity. It is the total person who hears. (p. 9)

The language of *CENTERING*, the voice of M.C. Richards, is not only physical and experiential, but also aesthetic in its form and content. She speaks with the voice of an artist, about the process of making art. I do not believe this is by accident. The kind of education she advocates is best realized in the dynamic meaning making context of making art .

There is integrity in Richards' text; she writes in the language she is advocating. Her product, the text, involves the reader experientially in the process of centering as the same themes go around again and again, and compel the reader to find his or her own focus, structure, and frame of reference. Suggesting her difficulty with putting her ideas in writing, Richards says, "So it is difficult to use words and yet to invoke the sense of life which is unspoken, unspeakable, what is left after the books are all decayed, lost, burned, forgotten. What remains after the pot has disappeared" (p. 22). And she quotes Antonin Artaud, "'All writing is swinishness. People who emerge from vagueness to try to state precisely anything that is going on in their minds are swine...'"(p. 96). She continues:

This is strong language.... And I quote it in order to remind myself and my reader that, for all my conscientious efforts here to write down my thoughts about matters of true concern to me, there is a world of difference between these sentences and the experiences to which they refer. I feel this difference nowhere more strongly than when I am talking about teaching. (p. 96)

There are those who promote the superlative value of words, and concepts which are easily symbolized by them. Verbal language is ordinarily believed to be more definitive than other vocabularies such as movement or

color. Felix Mendelssohn represents a slightly different perspective more supportive of Richards' metaphysical language and concepts, and confirms that her ideas are not at all ethereal. As Rosenthal said of Mendelssohn:

This cultivated romantic par excellence [Mendelssohn], a composer whose music is full of emotional warmth, refined elegance, and an imaginative whimsy which can enter the realm of the magical, once declared that the thoughts which music expressed to him were not too indefinite to put into words, but on the contrary, too definite. (1989, p. 78)

So what does Richards say about the process of making art, and the development or birth of the self? What do her presentation and content emphasize as important in the learning process? She writes that "art is an intuitive act of the spirit in its evolution toward divine nature" (p. 25). Still, she emphasizes the value of experience in education as suggested in the Forward of her text: "Let no one be deluded that a knowledge of the path can substitute for putting one foot in front of the other" (p. 8). She speaks of experiences: personal experiences, those of students, those of colleagues and of the natural world. The kinds of learning experiences she recounts are primarily making art, particularly pottery and poetry, if they are not life experiences. There is a relationship of physicality and spirituality in her experiences. Repeatedly, metaphors of the ever-changing experience of nature represent the human creative and learning processes, and, for the purpose of this inquiry, the art making process.

There are others who speak of making art and experience in the context of learning and personal development. In "Dance and the Developing Child," Susan W. Stinson suggests that "ideas and feelings for communicating in art may be initiated by any experience the individual has, implying the need for rich life experiences as part of education" (1990, p. 141). Richards continues

this thought by suggesting that education might happen during any of our experiences. "Everybody really knows that education goes on all the time everywhere all through our lives, and that it is the process of waking up to life" (1964, p. 15). Robert Henri, in *The Art Spirit*, shares this wholistic view of art and life and education. He affirms, "I am not interested in any one school or movement, nor do I care for art as art. I am interested in life" (1923, p. 217).

Simply advocating experience or art making as education is insufficient to change lives. An inner dialogue must be encouraged; Richards cautions, "I believe that the squelching of the 'person' and his *spontaneous intuitive response* [emphasis added] to experience is as much at the root of our timidity, our falseness [as is sexual repression and pleasure anxiety]" (p. 17). The stories in *CENTERING* involve the reader in *how* discoveries, pots and poems are made. The focus is on intuition and one's inner world. Simply, Richards says that "growth proceeds by metamorphosis" (p. 36). Her references to metamorphosis stress an authentic unfolding of wisdom through experience and introspection; she does not prioritize external demonstration of skills.

Richards, in fact, cautions against the consumerism created by possessing knowledge: "Knowledge becomes property....In other words, education may be sacrificed to knowledge-as-commodity. Just as life is sometimes sacrificed to art-as-arrangement" (p. 16). Richards explains that this atmosphere brought her gradually to imagine possible shortcomings in the educational system: "Initiative and imagination seemed sorely lacking.... The need for creative imagination in the intellectually trained person is drastic" (p. 17). In her discussion of pedagogy she suggests, "I would place the development of imagination among the primary goals of education" (p. 114).

Richards repeatedly emphasizes the importance of feelings and imagination for learning. These dimensions of human experience are often dismissed as too emotional or personal in the context of the knowledge valued in traditional schooling. Imagination and feelings are difficult to measure and their relationship to curricular goals may seem unclear. On page 17 Richards further explains that "the need for spontaneous human feeling" is also drastic in the intellectually trained person.

What is important, for the purpose of this research then, is the significance Richards assigns to these concepts and processes. Rather than accepting the condemnation of being considered superfluous and sentimental, which is typically associated with such affective perspectives, or agreeing that the realm of the imagination is nonessential, Richards contends that the person's inner experience, and its role in the transformational process of education, is little understood. She explains:

The physical man stands before us: a being whose inner experiences speak in a concrete if little understood dialogue with the tissues that bear them forth; the being evolves in his embodiment. Embodiment evolves in transformations of energy which are also understood. (p. 37)

She goes on to clarify that this is "a clumsy way of saying what I mean," indicating further that she is talking about an experience of nature which clears the mind; in the processes of education and making art, the mind must be clear "not so we can think clearly, but so we can be open in our perceptions" (p. 37).

PERSONAL TRANSFORMATION AND SELF EDUCATION

Creative work is a training of each individual's perception according to the level on which he is alive and awake: that is why it is so difficult to evaluate. And it should be difficult. In art, perception is embodied...Each product, each goal, is an intermediate moment in a much longer journey of the person. (p. 25)

This personal journey is discussed as personal transformation throughout the text. She begins, "This book is a story of transformation" (p. 4). In chapter 2, "Centering as Transformation," Richards introduces themes of knowledge as experience, of spontaneity and intuition as part of the learning process, and of the importance of one's inner center. She states:

Our wholeness as persons is expressed in using all of our selves in any given act. In this way the self integrates its capacities into a personal potency, as a being who serves life from his center at every instant. ... Personal transformation, or the art of becoming a human being, has a very special counterpart in the potter's craft. (p. 36)

Of this dynamic relationship between the development of person and making art she says, "All forming is transforming" (p. 47). It is, however, the form (not the transforming) which we traditionally evaluate and transmit in schooling. The form-ing is primarily seen as a means to an end and transformation is considered too problematic for education to consider. Personal transformation cannot be dictated and is not readily evaluated.

Richards goes so far as to say that education does *not* occur if the inner dimension is neglected, if there is no transformation, and that making art fundamentally accesses the inner potential. Again, she emphasizes art as meditation. She does not, however, mean that the art experience or the transformation it empowers are abstract. She contends that "one's inner life,

one's spirit, is as specific, as palpable and material, as the shape of one's hair. The 'I am' that one says to oneself is as concrete as the circulation of one's blood" (p. 35).

Jose Arguelles articulates a transformative role for art, expressing a relationship like that presented by Richards. Fox cites, "Art for him [Arguelles] is 'the means by which all matter may be regenerated as spirit.' Art is a transformation of spirit..." (1979, p. 110). Richards, Fox, Arguelles and others, are talking about a process whose product is personal and spiritual, and which facilitates ongoing experience, rather than recalling a predictable end.

Says Richards, "It is a physique-soul-alchemy: a transformation of inner and outer" (p. 10). While "soul" is a word more familiar in religious vocabulary than in traditional educational theory and practice, David Purpel points out in his text *The Moral and Spiritual Crisis in Education*, that the current educational crisis is "a crisis in meaning, and this crisis can therefore be seen basically as moral and religious" (1990, p. 27). If this is the case, the mystical and spiritual dimension of Richards' more metaphysical view of education is particularly timely. It may be, as Henri suggests, that art making might empower both the soul and the mind:

I have heard it very often said that an artist does not need intelligence, that his is the province of the soul...If a man has the soul of an artist he needs a mastery of all the means of expression so that he may command them, for with his soul in activity he has much to say. If he refuses to use his brain to find the way to signify the meaningful depth of nature on his flat canvas with his colors, he should also refuse to use his hands and his brushes and his colors, and the canvas itself. (1932, pp. 52-53)

The point I am trying to make here is that Richards' notion of personal transformation provides us with a multi-dimensional, wholistic, philosophical perspective for considering educational theory and practice. Personal feelings and experience are the means for this transformation. Her unconventional philosophy may leave the reader with questions. She herself asks questions which challenge the traditions of schooling: "How best to grasp the paradoxes of obedience and originality. How best to educate our imagination, our initiative and our will" (p. 42).

The answers to these questions, according to Richards, are not given by others but come from the inside to be realized and experienced by the Self. The transformation of self is a deeply personal experience. Continuing her discussion of these points, and reflecting on her emphasis on the personal in pedagogy, Richards explains: "Deeply impelled toward evolving consciousness, men seem to be ever laboring to bring to birth in themselves new levels of being" (p. 50). Her pedagogy is one which frees the individual to pursue this birth. The teacher's role is "to remove the obstacles that exist between a child and his free development" (p. 40). She goes on to clarify what it means for the teacher to free the child, writing that "freedom means a capacity to be related to all things present" (p. 40).

Richards also articulates the unity of inner meaning making and external expression through making art. She says, "Art is an intuitive act of the spirit in its evolution toward divine nature. Because it is an act of self-education in this sense, it cannot be evaluated apart from its maker, the one whose vision it represents" (p. 25). That is, the external expression, the

painting, the dance, the song, cannot be judged on any objective scale. The same is true of one's own personal transformation.

Earlier, perception was said to be embodied in art. In the context of self education, individuals develop their own perceptions of the world around them, from their intuitive and cognitive sensibilities. Before affirming that every person is a special kind of artist and every activity is a special art, Richards proclaims, "Life is an art, and centering is a means. Art is a mode of being--all the living perception may be imaged forth in a way that does not sacrifice the moving character of the world" (p. 40). Here again we see a dynamic relationship between making art and personal development, between education and self. Richards shares her own experience with pottery in support of the power of self education and personal transformation. She says, "In pottery.....some secret center became vitalized in those hours of silent practice in the arts of transformation" (p. 20).

For her then, this experience is important because it expresses and ultimately facilitates inner transformation. The transformative response to *any* activity is the return to one's personal center. Richards states: "It becomes unnecessary to choose which person to be as we open and close the same ball of clay. We will make pots for our English classes. Read poems to our pottery classes..." She reasons, "as our personal universes expand, if we keep drawing ourselves into center again and again, everything seems to enhance everything else" (p. 23). It seems she is saying not only that all external "activity seems to spring out of the same source" (p. 23), but also that it must always regenerate that source in some circular fashion--that all

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There are times when her discussion shifts to the greater social structure. Perhaps as the individual develops through the process of self education, he or she might impact the development of the culture.

The artist in man performs this kind of function; he is geared somehow to stand at the frontier of perception, his soul pouring into his senses. As soul evolves, as times change, what he sees changes. He stands as a kind of prophet for his society. He sees space before science does. He hears simultaneity before technicians do. He experiences indeterminacy before theologians do. (p. 43)

By now it should be clear that Richards does not suggest these things are possible because of a special internal "magic" or intuitive talent particular individuals possess, but rather because of the centering process, particularly if it is self-educative.

When she talks about centering and transformation it seems to me that she is talking about life and art as one and the same. Dooling suggests a similar notion in his explanation of why *A Way of Working: The Spiritual*

Dimension of Craft, was written. He explains, "This book was written by a group of people who came together because of a shared interest in the possibility that crafts might indeed be a 'sort of ark' for the transmission of real knowledge about being" (1979, p. xii). The reader will recall that Dooling's definition of *craft* in chapter 1 is compatible with my definition of art making. He says "craft is a paradigm of man's total activity....craft [is] a way in which a man may create and cross a bridge in himself and center himself in his own essential unity" (1979. p. vi). Matthew Fox also speaks at length about art making and life (see chapter 4), and he names it creativity--creativity as a verb and not a noun (p. 109).

Richards suggests that one way of looking at art is to consider art as life, and clarifies that making art does not happen in an internal vacuum. She is not saying that making art and/or authentic self education is significant only because individuals will feel spiritually "centered," or experience transformation, although this relationship is her focus. Richards suggests the power of the personal realm in more public matters of social consequence, reflecting a metaphysical/ spiritual perspective on the dialogue between self and others. She explains: "When the human community finally knows itself, it will discover that it lives at the center. Men will be artists and craftsmen in their life and labor....when human beings become awake to their inner nature, they find that for the first time they know their neighbors" (pp. 43-44).

RELATIONSHIPS AND REFLECTIONS

At this point in the discussion a wide range of concepts which Richards considers significantly or purposefully related have been presented. Her view

of the inner world has been introduced. In this section I will present a model representative of her perspective. I will also present her perspective on relationships between self and others, and between the inner and outer world represented by the left and right circle respectively, in Macdonald's Dual Dialectic (See Figure 2, p. 10). I will end this section and this chapter with some themes I have drawn from these relationships.

Macdonald's Romantic Model might best represent Richards' perspective of the individual's experience within the context of education.

Romantic Model

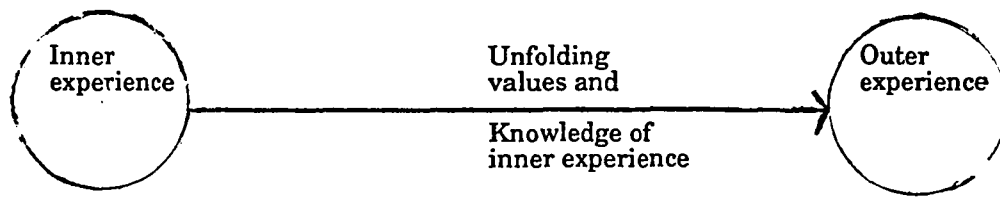


Figure 3.

In this model, one's inner experience informs the way he or she views the outer world; one's unfolding values and knowledge of *inner* experience informs his or her understanding of the *outer* experience. Here is the dialectic between the individual and him or her self, but not between self and environment. Richards does not emphasize the dialogue of inner and outer experience illustrated by Macdonald's Reflective transaction, (which will be shown to be more representative of Greene). She acknowledges this dialogue in the process of *making* the pot, but does not translate the metaphor into human relationships, and is less concerned with the social structures engaged by the reflective transaction in his Model of Praxis.

Stinson clearly articulates the difference between the Romantic model and the Model of Praxis. She acknowledges her own "valuing of transcendent experiences as a path to knowledge of ourselves as well as the Source of ourselves" (1985, p. 78). She continues, "However, I recognize a significant danger as well: aesthetic experience, in transporting us to another, more beautiful realm, may just become a way to escape from living in a difficult and ugly world" (p. 78). Praxis suggests a concern with doing something about the difficult and ugly world; this concern seems to be incidental for Richards.

Again, for the purpose of this research, it is important to remember that the Romantic model prioritizes those concepts most often associated with personal meaning making and human development as well as therapy. I am suggesting that inner meaning making be more fundamental in education. However, education which is guided by this model is traditionally viewed as having no observable method, "fuzzy" premises, and unpredictable results (Leeds, 1985). The inner space is typically seen as sentimental and unessential by advocates of traditional schooling. In fact, even in arts education, there is a recent trend towards explicit and rational knowledge (see Getty Center, 1985 and National Endowment for the Arts, 1988).

Children, like anyone making art, create movement; they are engaged kinesthetically and their process is experiential, kinetic, and organic. Richards makes it clear that this external activity is dynamically related to inner activity as symbolized by throwing a pot. In the process of centering the clay, the potter pulls up and pushes in, and brings the inner and outer together in a dialogue. For the purpose of this inquiry, this dynamic flow is

important. When the potter finishes the process, the inner and outer surfaces still remain visibly separate in the product of the pot. There are no boundaries preventing a flow from one to the other, but one may continue moving and remain always in one realm or the other. To travel from one to the other, a change in direction is necessary. The pot must be shattered or the edge must be traversed. Art making and/or a liberating paradigm of education cannot transpire in an environment with static boundaries.

A primary goal of this research is to investigate further this organic and transformative relationship between inner meaning making and engagement with others, and the role art making plays in its purposeful and meaningful enhancement. How might an authentic dialogue between self and others be a part of the learning process? This dilemma is not overlooked by Richards. For example, "People are squeezed and split between inner and outer pressures, until at the conscious level they can hardly feel anything any more" (p. 113). What educators must do to meet the needs of the Person, which she contends has to be done, is to "teach in our classes the connection between who we think man is on the inside and what the atmosphere is like on the outside" (p. 113). Yet, she offers no suggestions for addressing the outside environment. Her emphasis on personal transformation considers polarities of inner and outer, soul and mind, understanding and expression, meaning and technique, in the interest of development of the self.

Her own account of her response to the tension of inner and outer is personal, and clearly poetic. She recounts, "When I was teaching at Black Mountain College, and trying to center the public-political and the

private-human-moral-aesthetic meanings, I wrote a couple of poems" (p. 44). Appendix A. includes one of these poems; it addresses her perspective of the political realm. The resolution of her struggle focuses on her inner experience as a person. The meaning she made from the situation was realized through a very personal poetic process, through making art. This art, her poem, was not intended to impact the environment of the Black Mountain College community through *public* political action, although Leeds explains the Black Mountain College Community was likely very aware of her presence and her struggles with their way of treating human beings (personal conversation, January 22, 1990).

When asked, Richards clarified that writing the poem was a way of responding to the stress, and to the disturbance of the students. She explained that political concerns are implicit in both the poem and in her ideas. Richards considers what is commonly called politics to be public practice. Referring to her poem she explained that one's political view is "implicit, it starts with how selfish you are in your own eating" (telephone conversation, April 12, 1990). In other words, she presents a more internal and personal dimension to unfair and unjust social practice.

The problem with such aesthetic and personal responses to the political realm is that critics might think Richards is saying that it is possible to live in an oppressive society as long as you have a ball of clay. Stinson articulates a related concern in the Journal of Curriculum Theorizing. She acknowledges that "aesthetic sensibility might be related to living a moral and even a loving life" (1985, p. 70). But, she continues, "I have found that, all too often, the love

generated for the aesthetic object ends with the object, rather than extending to transform our relationships with others" (p. 70). Further, she says that "even the most satisfying relationships may become problematic if they cause us to lose our capacity to look with a critical consciousness at our actions" (p. 78). Those concerned with social justice and liberatory education may ask, as Stinson does:

I think of the S.S. officers who carried out such horrors during working hours and then spent the evening listening to Wagner; did the experience of beautiful music make them feel so beautiful that they could avoid recognizing the evil and ugliness of their daily work? (1985, p. 78)

To continue, although Richards has acknowledged that relationship with the *outer* world has an impact on the *inner* self, she does not speak directly about the specific impact of the personal on the political. She explains, "Our world personifies us, we know ourselves by it" (p. 7). And, "This is the main thing. This is what I care about, it is the person. This is the living vessel: person. This is what matters. This is our universe" (p. 7). Her context and orientation are indisputably personal. Critics might challenge that there must be explicit change in the oppressive social world, if in fact we do know ourselves by it.

Richards does not express much concern for such explicit political action but attends exclusively to the individual. For example, when Richards speaks of making art it is in terms of the artist within; it is primarily in terms of personal expression or meditation. Matthew Fox, in his text, *A Spirituality Named Compassion*, agrees with Richards' premise of a unity between making art and life--between making art and spirituality, and also considers

the impact of the culture on one's art making. In chapter 4, "Creativity and Compassion," he asks how we can "de-elitize our understanding of artist so that creativity becomes spirituality or way of life for all..." (1979, p. 106).

One suggestion is found in Fox's citation of the Buddhist philosopher and poet, Kenji Mayazawa: "The idea of 'professional artist' should be tossed away. Everyone should feel as an artist does. Everyone should be free to let his inner mind speak to him. And everyone is an artist when he does this..." (p. 108). This inner realm of meaning making and its related processes then, *are* ordinarily considered to be ethereal gifts or pursuits of a selected few, and therefore insignificant to general education. Fox addresses this misconception and the oppression which results. Richards may be seen to simply demonstrate its inaccuracies through persistent action, or through being an artist as defined by Mayazawa. While this may impact public opinion or policy, she does not indicate that it is her intent to do so.

It is Richard's intention to reshape her own reality. She states, "Community is a basic instructive force and is therefore fundamental to pedagogy" (p. 113), but does not develop her point. Nor does she consider the implications of community for the process of making art, which is also fundamental to her pedagogy. I am left wondering how dynamic relationships of individual students and the community classroom might be enhanced.

In reading Fox's text *A Spirituality Named Compassion*, it is as if the inner home so aesthetically furnished by Richards, has been left for the outside world in which it is set. I feel a sense of safety and inspiration while reading Richards, free to let my inner mind speak to me, and when I leave this home I

feel as if I have been shaken from meditation to walk responsibly and purposefully in the world. I agree with Richards' premise:

We can receive only what we already have! We can become only what we already are! We can learn only what we already know! It is a matter of realizing potentialities. It is not a matter of 'adding to' but of "developing," of "evolving." (p. 37)

Yet, there is something which *must* be "added to" her exclamation. If for no other reason, everyone in power does not see things as she does. More significantly, there does seem to be a more universal loss of humanity when individuals are oppressed, or are not empowered, in their personal development and transformation. Like Richards, Fox speak of an inner light; he is more interested in developing a community where lights remain lit, while she is more concerned with individual lights.

Richards' references place the light within the *individual*, or even within the *individual act*. For example, "The sign [of the creative spirit] is the light that dwells within the act..." (p. 12). Fox, by comparison, quotes Carl Rogers: "Without this creativity, as psychologist Carl Rogers has warned, 'the lights will go out'" (1979, p. 105), meaning that civilization will cease to exist. Fox continue to clarify that he is speaking of the lights of humanity as a whole--of humanity's creative spirit, reminding that whole lumens of light can be wiped out by an oppressive political structure. Richards emphasizes the individual's light and she expresses faith in the power of gathered individuals. She speaks with passion, conviction and even authority, about this creative and spiritual dimension of human experience, but does not address its sociopolitical context as Fox has. For example, when she discusses the teacher's role in facilitating

these dimensions, it still remains in a personal rather than the more political perspective offered by others (Fox, 1979; Freire, 1970; Greene, 1978).

If Richards' ideas are represented by the metaphor of my home, when I leave its familiarity, Fox points out to me the dangers and inequities in the world around me. Like Richards, he believes the inner home is important, but he also reminds me of the potential dangers awaiting me when I bring my activity outside. He says, "In other words, because every artist is committed to the Primary Process which corresponds to the pleasure principle, every artist is a threat to the law-and-order structures and languages and people who keep society in order" (1979, p. 134).

Sharing the activities from one's own home may be dangerous in the structure of the greater society. While Richards acknowledges that we can not have the inside of the pot without the outer, her attention to the outer realm of experience is more in the context of personal embodiment than in political action. Her discussion does not explicitly address the problems of the outer world; they are implicit in her conversation.

This difference in public and private realities is also evident in both Richards' and Fox's perspective on art. "Art creates a bridge between being and embodiment" (p. 42) is typical of Richards conversation. Fox is also aware that, "as Norman O. Brown warns, 'art seduces us into the struggle against repression' [64]. The artist is involved in making the unconscious conscious...in making the child as influential as the adult" (1979, p. 134). Richards may touch on these themes but does not specifically develop them.

She seems less concerned about making the unconscious conscious than about making the conscious unconscious. She sees the outer world as summoning forth the capacities and possibilities of the inner world:

Perhaps this is why we learn most about ourselves through devotion to others; why we become joyful and active as we respond to the formative forces in the materials in our crafts: their potentialities call forth our own, and in the dialogue...we discover our own inner vision by bodying them forth. (p. 38)

While she affirms that we must be free from outer tyrannies to seek freedom from our inner limitations, she does not address the tyrannies or how to transcend them. This, Greene's province, will be discussed in the next chapter.

Her text affirms a dialogue between inner and outer: "The innerness of the so-called outer world is nowhere so evident as in the life of our body. The air we breathe one moment will be breathed by someone else the next and has been breathed by someone else before" (p. 39). Yet, it is the inner world which she brings most passionately to this discussion. Her perspective on the relationship of the inner world to the greater social whole is supported by Hughes Mearns when he says, "the inner life of the individual is the element that must be valued and developed above all else if a new harmony is ever to emerge between our individual lives and the social world in which we live" (p. 19). While Maxine Greene will address the political-social world, the "outside" realm, Richards attends to the "inside," psychological-spiritual world of the person. It is the inner life of the person she places above all else in her discussion of both the learning process and art as meditation.

In pottery, by developing sensitivity in manipulating natural materials by hand, I found a wisdom which had died out of the concepts I learned in the university: abstractions, mineralized and dead; while the minerals themselves were alive with energy and meaning. The life I found in the craft helped to bring to a new birth my ideals in education. Some secret center became vitalized in those hours of silent practice in the arts of transformation. (p. 20)

In the preceding passage, Richards has summarized five perspectives she contributes to this research. First, the *experience* of making art is shown to be a process that can lead to wisdom. This wisdom is not dismissed as entertaining, sentimental or personal, but is experienced as alive--full of energy and meaning. In fact, she contrasts it with what she found at the university, describing the latter as dead. Secondly, she values above all, the birth of person in education. She describes a new birth of her ideals in education. Thirdly, the evolving process of transformation is demonstrated.

This transformation does not just happen, however. Her fourth point is that hours of silent practice are required. There is both personal commitment and responsibility in the education of which Richards writes. The human being's natural drive toward transformation and self education are stressed.

Richards' account is personal and moves particularly into the psychological-spiritual realm in speaking of some secret center which became vitalized. This fifth, spiritual emphasis in her educational theory and practice can be seen to be more accessible through the experiential language of art making than through the verbal analysis. Expressing one's self through art making, more fundamentally than through words, is shown to transform the inner and outer. Fox supports this notion when he cites Arguelles who

"considers art to be born from neither the right side of the brain (psyche) nor the left side (techne) but the marriage of the two" (1979, p. 110).

Why does Richards promote such a paradigm of education? What end results does she see in her theory and practice? She explains that paradoxes create unity, and that experiencing life and doing art are ways of knowing. Working as a craftsman, an artist, is healing, as knowledge becomes "a quality of consciousness and illumine[s] our behavior spontaneously and truthfully" (p. 36). Perhaps her view of knowledge as experience and process and her passion for individual transformation have led her to these beliefs. And although she brings to this research a foundational lens of personal, experiential, process-oriented art making as education, hers may be a more global concern than it appears. In her chapter 3, "Poetry," she reflects:

I said that experiences of centering, however they may come into a person's being--through the crafts, the arts, educated perception--may foster a healing of those inner divisions which set man at war with himself and therefore with others....He knows that hand and head, heart and will, serve in a process and a wisdom greater than his own. (p. 60)

Similarly, Arguelles' suggests that violence is related to the lack of creativity in people's lives. Says he: "When a man is deprived of the power of expression, he will express himself in a drive for power" (cited in Fox, 1979, p. 105).

Although it should be clear that Richards' intentions are not to deify the individual involved in the art making experience and the achievement of spiritual enlightenment, there are those who criticize her, and others like her, for just this reason. What I have suggested is missing from her conversation in *CENTERING*, particularly political and practical considerations, will be

explored in subsequent chapters. Greene will address the former, Duckworth the latter. The role of community in learning, not fully developed in Richards' work, is a third concept which both Greene and Duckworth will address. A brief discussion of these thematic considerations will conclude this chapter.

Regarding the political, Richards is aware that "ordinary education and social training seem to impoverish the capacity for free initiative and artistic imagination." She says, "We talk independence, but we enact conformity" (p. 43). Again, her response is centered in the internal processes presented above. She does acknowledge that "brains are washed (when they are not clogged), wills are standardized, that is to say immobilized" (p. 43). Yet, she does not explicitly consider the sociopolitical structure which does the washing and the standardizing. Her answer to oppression seems to be personal transformation of individuals. She suggested above that healing individuals may prevent war. Richards current lifestyle clearly embodies her belief: she lives in a community with handicapped adults.

In chapter 3 Maxine Greene will consider how to free imagination, one's inner voice, and empower initiative through a lens which is more sociopolitical and less romantic. Greene would probably agree with Richards who speculates, "This kind of society, where individuals live together in mutual service and fellowship, and in independence, feeling the separation between individual and community transformed into an organism which functions as both, is the society which lives life as an art " (p. 44). The community she joined can be seen to live life as art. Greene attends primarily to how society is today, when life is not yet lived as an art.

The consideration of practical activities in the smaller community of the classroom itself, is not prioritized in *CENTERING*. On page 111, Richards says, "Our mistakes carry a wisdom in them. Our resistances as well." But she does not discuss how mistakes can be used to encourage personal transformation. She affirms that there are different modes of knowing (p. 108-109) but does not address how a teacher might relate to students whose ways of knowing are different. Her pedagogy is one of personal liberation, although she reminds that when educators work toward freeing the person, we are serving an ideal, "we are saying more than we can implement" (p. 118). Still, there is little discussion of how to implement her ideals. These issues will be explored in chapter 4 where I will address Duckworth's paradigm.

CHAPTER III

MAXINE GREENE: *LANDSCAPES OF LEARNING*

OVERVIEW

Maxine Greene speaks about one's inner voice, how to free the imagination and other personal concepts discussed in chapter 2. Like Richards, she is concerned with the person, particularly personal transformation and liberation, but her interest in the individual cannot be separated from her commitment to social change. Her orientation and methodology are more global; she has a social agenda with moral and political implications. In *Landscapes of Learning* Greene speaks of the personal struggle for emancipation: "it demands reflective thinking on the part of the individuals, and it demands social change" (p. 18).

Greene is also interested in what Richards calls the world of private imagination, mysticism, sensuality, and making meaning. While Richards finds this world to be accessible through tactile and kinetic experience, Greene's text presents other routes to this realm. Further, she expresses concern that this individual human part is split from the rest of the individual. She cites Erich Kahler, "Were we to succeed in making the artistic-aesthetic central to the educational undertaking, we would be committing ourselves to the expansion of the "individual, human part" of those we teach" (p. 188). Greene's relationship to the individual, human part is particularly different from Richards' in two contexts.

First of all, Greene's access to these aspects of self is primarily through thought and reflection, rather than through making art and introspection.

That is, the individual is encouraged to give attentive consideration and thought to his or her experience in the context of the social structure.

Introspection, the act or process of examining one's own thoughts or feelings toward a better understanding of self, is secondary. She advocates that individuals be "grounded in their personal histories, their lived lives," which she refers to as "landscapes" (p. 2). In the next paragraph she clarifies that her definition of "being in touch" with these landscapes "is to be conscious...to be aware..." Rather than the birth of the self, Greene says that what is important [in young people's explorations]... is the effort to define a vision and to work on giving it expression" (p. 187).

She says that we make visions real by transforming them into perceptual realities and giving them an intelligible form such as words or images. (pp. 186-187). The images Greene uses are more difficult for me to connect with; they seem to be removed from my daily experience. Richards and Duckworth by comparison use examples from their own art making and teaching and learning experiences--examples I find to be more accessible. Greene's conversation is certainly more philosophical than practical.

Secondly, Greene does not separate the personal realm from the sociopolitical world. She explains,

It is undoubtedly clear that my philosophical orientation is existential phenomenological, that my views of art and the aesthetic experience are much affected by my understanding of the existing person *in his or her relation to social reality* [emphasis added]. (1987,p. 174)

She addresses education as a social institution and stresses the enterprise of education more than the individual classroom or the personal learning process.

On the first page of *Landscapes of Learning*, Greene explains that her "primary interest has been to draw attention to the multiple realities of our culture in such a way as to arouse readers to pose critical questions of their own." And she says there are three themes which recur in all the essays--"critical awareness, self understanding and social commitment" (1979, p. 4). Being wide awake, she suggests, can be seen to lead to self understanding and transcendence--Richards' domain--and to a critical awareness of one's relationship with a social reality. Both in turn potentially lead to personal and social change. A commitment to this change is in the interest of not only self understanding but also the possibility that others might become critically aware.

Not unlike Richards, Greene believes that an individual human being lives in an order "created by his or her relations with the perceptual fields that are given in experience," but she also emphasizes a second order "created by his or her relations with a human and social environment" (p. 2). I have suggested that the social environment is not addressed adequately by Richards; Greene says one must be critically aware of the social nature of reality such as the oppression and domination which "are most crucially the kind that subject human beings to technical systems, deprive them of spontaneity, and erode their self-determination, their autonomy" (p. 100). Greene believes this awareness should lead to social commitment--working to change the status quo.

Toward this end she contends both social *and* personal transformations must take place; and she suggests aesthetics as an important avenue for these changes. She says the artistic-aesthetic experience can facilitate this critical awareness and even provide a language for reflecting. She uses aesthetics to

illustrate how her paradigm may be realized, and as an example which lends some concreteness and some sense of action to her abstract reflection.

Aesthetics has often been called a dreary science but it is not dreary if it provides students of the arts with a language and conceptual resources for reflecting upon their own experiences....Perhaps most importantly, we may then be enabled to consider the multiple decisions made by the artists in whom we are interested, the decisions made as they struggle to present the forms of their feelings. (pp. 205-206)

In her next paragraph, Greene discusses art criticism in a similar context, comparing good teaching to criticism, "especially when it is carried on for the sake of making particular art forms more accessible. To criticize means to elucidate, to describe, sometimes to interpret and explain"

Clearly, Greene adds to Richards' perspective on the central question of this research, how the experience of art making might facilitate a dynamic relationship between individual meaning making and communication with others. Greene contributes her concern with the philosophical foundations of the enterprise of education. Specifically, she adds the second dialectic illustrated in Macdonald's Dual Dialectic (Figure 2, p. 10). Her orientation and methodology inspire the reflective transaction between the individual and his or her environment more so than the dialectic within the individual.

In this chapter then, I will discuss the ideas of Maxine Greene exclusively as found in her text *Landscapes of Learning*, adding a more global perspective to Richards' specific, personal thesis. I will begin my discussion by presenting Greene's notion of the socially constructed reality, followed by what she calls questioning the taken for granted. Hers is a thorough and disturbing account of the forces that conventionally shape our knowing, which suggests that individuals may not be free to learn in the world as it is. She explains that freedom ought to signify a release of human capacity and the

power to reflect and to choose:

If educators, whoever we are, can become challengers to impersonality... to suffering and lack of care, if we can take initiative, we can begin to recreate a space in which meanings can emerge for persons as they take the risk of risking and begin choosing the moral life. (p. 157)

As an existential philosopher Greene believes people are free to define their own existence and values. Still there are times when she wants to influence those values. For example, in a conversation with students and faculty at the University of North Carolina at Greensboro, she explained that when she gets really angry about social injustice she starts saying what people *should* do, and how the world *should* be for everyone. (public address, November 2, 1990). Education for her then, involves both personal transcendence and social transformation. She describes a dynamic relationship between these two concepts. That is, she suggests that personal transcendence will lead to social transformation and social transformation makes personal transcendence possible. The artistic-aesthetic experience is significant in both areas. I will next discuss these considerations and what she calls emancipatory education, suggesting further parallels between her expectations of individual students, as well as teachers, and the process of art making. Greene advocates particular reflective and active behaviors, from students and teachers alike.

I will end with conclusions regarding the relationships best articulated by Greene herself when she says, "So there is talk in this book about the need for social *praxis*, about critical consciousness, about equality and equity, as well as about personal liberation" (p. 4). She is saying that criticisms of the oppressive nature of the socially constructed reality are insufficient. Unlike the Marxists who might consider emphasis on the individual and his

unfolding or developing, as an acceptance of the social structure (see Macdonald, 1988, pp. 171-172), Greene sees the unfolding or developing of the individual as necessary to changing the socially constructed reality. I will reflect further on the more practical applications of Greene's theoretical concepts and look at the dynamic relationship between personal experiences and social institutions she advocates, particularly through encounters with the several arts. Finally, I will consider what is missing in her thesis.

CONSTRUCTED SOCIAL REALITY

Even where emphasis has been placed on the importance of critical thinking or experimental intelligence, there has been a tendency to present an unexamined surface reality as "natural," fundamentally unquestionable. There has been a tendency as well to treat official labelings and legitimations as law-like, to overlook the *constructed* character of social reality. (p. 54)

This passage establishes what may be seen as Greene's primary concern with the power typically assigned to the taken-for-granted nature of the public world. To my research she contributes a social context and inspires philosophical inspiration for reflection on conventionally accepted ways of responding. She wants the reader to be conscious of the world out there in order to be conscious of Self. In presenting the dynamic relationship of past and future to the present, Greene reminds the reader that the social forces which construct the status quo are ordinarily accepted without critical examination.

Individuals are taught to accept the definition of their personal experience by an external reality which has essentially been constructed without their participation. They live within the socially constructed reality which in turn defines their private experience, without critically examining the past and present forces which have created that structure. Greene says

these forces must not only be examined but changed. Things do not have to remain as they have been in the past. A different future is possible and, according to Greene, necessary.

In her discussion of "Pedagogy and Practice," Greene illustrates the power of a socially constructed reality, as well as the need to be aware of one's own thinking, one's *personal* taken for granted reality (p. 97). It is worth noting that even those well-intentioned educators aware of the dangers of an externally constructed reality tend to create one anyway in their attempts to help the oppressed. Considering why they seem to be doing the very thing against which they are working will help clarify the complicated and far reaching effects of a taken-for-granted, socially constructed reality.

To begin with, the concept of reality held by these professionals has been culturally defined. In their struggle to redefine the world around them, they remain in a sense *under the spell* of the conventional reality. As Greene explains, they may be "so accustomed to the imposition of purposeful (logical, sequential) narrative orders on the flow of things that [they] confuse those orders with 'reality'" (33). In other words, their methods reflect a valuing of the priorities of the educational institution; as they work to define new relationships with others, they continue to impose the sequential/linear hierarchy to which they have become accustomed--because it remains "real" to them. They may have defined different steps on the ladder of social interaction, but social interaction is still a hierarchy.

Greene says, "We can no longer justify exclusion, repression and manipulation by talking in terms of progress, productivity, or some other ulterior 'good'" (p. 115). When those who would emancipate the oppressed see their own ideas or motivation as another "ulterior good," they are placing

themselves in a position of power whereby they take responsibility for the construction of reality. There is then a tendency toward the hierarchical elitism, the abstract judgments of what Fox calls Jacob's ladder (1979, ch. 2 and 7). Greene cautioned critical educators and radical professionals, against distancing "themselves by means of language from the culture of everyday life," and about "the temptations of malefic generosity" (p. 101).

In Greene's subsequent discussion of educational policy she cautions against such distancing, explaining that:

any discussion of educational policy today must take this [the growing split between private and public spheres] into account and begin with a determination to do what can be done to reconstitute a public space--or perhaps a political realm. (p. 89)

Greene wants a public space or political realm where there is no split, where individuals are actively involved rather than passively directed.

Her emphasis on the need for change is backed up by chapters, particularly six through ten, which articulate the inequalities of the taken for granted sociopolitical structure. For example, in discussing equality and inviolability she says, "The terrible fact is that social injustice still characterizes this society. In addition, equal attention is not being paid to the individuality of every man and woman" (p. 136). And, she explains, "The assumption is made that education, in this society as well as in most others, is undertaken to fulfill the requirements of the economic system, no matter what the requirements of idiosyncratic, personal growth" (p. 92).

Greene articulates that this assumption involves moving people to the acceptable, the taken for granted, world view, wherein they must abandon their own personal perspectives and ways of knowing; their reality is at best secondary. All this encourages the growing split between private and public

spheres mentioned above, between personal meaningfulness and social participation. Ultimately, Greene is promoting a social structure in which an emancipatory and authentic dialogue will occur between private and public realities, in which one might both experience self understanding and be critically aware of a social reality which he or she is committed to change.

She challenges the present social structure's oppression of the individual. For example, conventional social priorities which lead to oppressive educational policies track children "in the interests of a stratified, hierarchical structure" and intend "to distribute knowledge unequally, to impose the kinds of social control that tamp down initiative and questioning--to maintain social order at any cost" (p. 92). The kinds of changes in the socially constructed reality proposed by Greene certainly reflect a conviction that the individual ought to have more freedom to live his or her own life, and a belief that "living individuals of all kinds" should be "enabled to contribute to the society's store of talents in the manner most appropriate for each one" (p. 141).

Here again is the importance of individual emancipation and wide-awake participation in the culture. Concludes Greene, "Each of us, because our biographies, our projects, and our locations differ, encounters the social reality of everyday from a somewhat distinctive perspective, a perspective of which we are far too often unaware" (p. 17).

To continue:

Educationally significant though this may be, it is not to be confused with *praxis*. As I have suggested, *praxis* involves critical reflection--and action upon--a situation to some degree shared by persons with common interests and common needs. Of equal moment is the fact that *praxis* involves a transformation of that situation to the end of overcoming oppressiveness and domination. There must be collective self-reflection; there must be an interpretation of present and emergent needs; there must be a type of realization. (p. 100)

Going back to Macdonald's Dual Dialectic (Figure 2, p. 10), I am aware that Greene includes more of the dialectic between the self and others than she does the conversation within oneself. Macdonald illustrates the dialectic between one's inner self and the environment in his Model of Praxis; I find that this model represents Greene's contribution to my discussion.

Model of Praxis

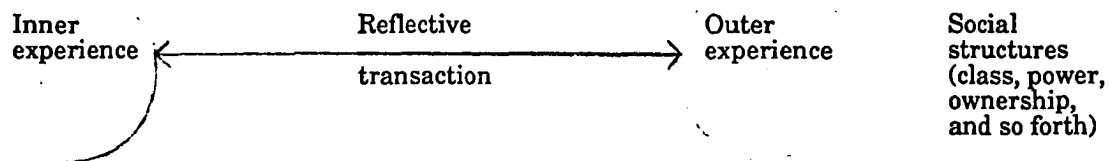


Figure 4.

In this model there is a reciprocal dialogue between inner and outer experience.

QUESTIONING THE TAKEN FOR GRANTED/ WIDE AWAKENESS

We are too seldom challenged to think about the ways in which we have come to understand the meanings of bureaucracy, say, or the federal presence, or clocks, or movie lines, or auditoriums, or the roles of men and women. We have too seldom been asked to think about the ways in which we have learned to order the multiplicity around us, or even whether we have ever been given the right to make our own kind of sense. (p. 153)

In *Landscapes of Learning*, Greene repeatedly advocates challenging not only what has been socially constructed, but also *how* it came to be reality. She encourages going *beyond* analysis of the oppressive nature of the taken for granted, and advocates reflection on the *process* which created this "given" world view. Joining Marcuse's challenge of a "one dimensional" view of the world, she encourages multiple ways of knowing and of making sense of the multiplicity around. Although she advocates action realized through praxis,

she does not articulate particular actions or procedures for changing the educational or social structure.

In her conversation with UNCG students and faculty, Greene was asked about her political action. The examples she gave were very personal and not particularly related to her professional activities. For example, she mentioned volunteering at a homeless shelter (public address, November 2, 1990). She seems to view political action, then, as a personal response to one's own reflection.

Greene does suggest ideas and relationships which may encourage such awareness, understanding and commitment. She speaks of arousing persons to what Alfred Schutz called "wide-awakeness":

defined as " a plane of consciousness of highest tension originating in an attitude of full attention to life and its requirements." The very asking of such questions, the very exploration of ways of fostering such encounters (and indeed, the investigation of what such encounters *are*) may well open new perspectives on what it is to learn and what it is to see. One-dimensional viewing may be surpassed; so may notions of the self-evidence, the *given*-ness of things. (p. 169)

While it may be that the social injustices of which she speaks will remain even if individuals are "wide awake" to them, and consider them from multiple perspectives, being wide awake is important. If nothing else, "the wide-awake person is at least free to confer significance upon his or her situation, to identify the alternatives that exist" (p. 156). In terms of social commitment she says:

The capacity to assess a situation, as has been said, to perceive openings, is essential if there is to be moral action. The incapacity to see a situation as anything but opaque, finished, granite-like, leads to passivity, acquiescence, submergence in a pre-interpreted world (p. 156).

Most simply Greene is saying that "some reflexivity is needed if people are to break with the structures of what is presented as 'normal'" (p. 105). They must be able to reflect on the past and conceive of future possibilities, while immersed in the present.

To the question, "What does all this mean for education?" Greene addresses both curriculum and pedagogy, again articulating a morally and politically defined social agenda and goals. Regarding the former she responds, "one implication has to do with subject matter, with curriculum" (p. 18). She next explains:

Students must be enabled, at whatever stages they find themselves to be, to encounter curriculum as possibility. By that I mean curriculum ought to provide a series of occasions for individuals to articulate the themes of their existence and to reflect on those themes until they know themselves to be in the world and can name what has been up to then obscure.

Further discussing Bowles and Gintis' notion of a personally liberating and politically enlightening curriculum, Greene "would supplement it with an emphasis upon conscientization and the need to develop among teachers a conscious and grounded critique" (p. 107). Clearly she is not articulating a concrete formula for questioning the taken-for-granted, but is presenting wide-awakeness as an abstract process which is morally and politically sound--a dynamic way of being in the world with others. Her goal is that individuals might live more consciously, although she is not suggesting that we look *only* at external forces in our examination. Again, wide awakeness is more like knowing than it is feeling or doing. It also includes thinking about our thinking.

In chapter eleven Greene presents the arts and humanities as one approach to questioning the taken-for-granted in an educational context. She

says her curriculum would include works of history which would provoke wide-awakeness, approaching her choices "in philosophy, criticism, and psychology in the same fashion: those works that engage people in posing questions with respect to their own projects, their own life situations" (p. 165). After citing several specific examples, she continues, "these among the modern philosophers, are likely to move readers to think about their own thinking, to risk examination of what is presupposed or taken for granted, to clarify what is vague or mystifying or obscure"(p. 165).

Artistic and aesthetic considerations of curriculum are important to Greene's pedagogy of questioning of the taken for granted. The third section of her text particularly addresses these issues. She speaks often of the arts as unsettling, even disconcerting. Not only can the arts shed a new light on our troubles, as she suggests in her discussion of Sartre on page 173, but they can also challenge our conventional comfort with the world as it is. Referring to Hawthorne's notion of being "ill at ease" (p. 121), Greene says, "Although it [being ill at ease] can be understood in many ways, its impact may be most immediately felt in the course of personal explorations in art."

She also discusses the implications of her views in terms of how the curriculum is transmitted. Again, her discussion of practice emphasizes reflective and abstract considerations rather than active and concrete ones. When she speaks of pedagogy and praxis, pages 95-110, she convincingly stresses the need for critical reflection, and offers specific guidance for this critique. Says Greene, "What has for so long been treated as unquestionable must be questioned--from a human vantage point and on the ground of explicitly shared concerns" (p. 115). Clearly, her critical awareness and social commitment are grounded in the human experience.

For example, she challenges economic inequities. It is not enough to look at this problem exclusively in terms of its sociopolitical impact. It is not enough to be aware that the U.S. is the only industrialized nation besides South Africa without a national program of day care, and that it is possible for the government to create such a program. Nor is it sufficient to consider the economic or political benefits in doing so, for the culture as a whole. Greene is emphasizing that wide-awakeness must be grounded in personal freedom, unlike the present consciousness which is grounded in social priorities and hierarchically advances them over individual needs.

Proponents of the current socially constructed institution of education may question the relevance of Greene's sociopolitical thesis to pedagogy. She clarifies, "I am not suggesting that the larger social problems have to be dealt with before children are taught to read; nor am I suggesting that social action can take the place of intentional teaching when it comes to assuring mastery of skills" (p. 83). She also explains, "It should be clear by now that there are countless linkages between learning ability and, say, good nutrition, a stable family life, and feelings of security and trust" (p. 91).

In terms of this inquiry, Richards might explore social problems in the context of the child's personal experience and development. While Greene might agree with this, she also looks at the problems in a social context and advocates a commitment to changing such inequities by redefining the status quo. She seems to be suggesting that there *is* an interrelationship between such socially constructed realities as homelessness and hunger, and that schooling itself is socially constructed and must also be questioned. Teachers must be wide awake if they are to empower students to speak in their own voices within a community. She explains:

It must always be remembered that the reality in question is a constructed one. Only as people come to understand that they need not accede to the world as demarcated and named by others, will they acknowledge that things can be different. Acknowledging that, they will be free to point to insufficiencies of the kind the school reformers, among others, so easily obscured. Acknowledging that, they may also be free to engage in the modes of dialogue needed for reconstituting what exists. (p. 123)

In the next line she says that this will enable both students and teachers to find "their own singular and authentic voice in the process of identifying values common to all, ideals that are shared."

Greene talks about transforming schooling, and the taken-for-granted, by challenging social oppression. Taking the conventional school system for granted, as articulated in her citation of Horace Mann, is to "screen out the inequities, the contradictions, and the unanswered questions that must be confronted if schooling is ever to be effectively transformed" (p. 117). She proposes instead the construction of democracy in the classroom. Greene suggests that when individuals are committed to this democratic process of "working together, reflecting together, forging community together, they may at last surpass what is intolerable; they may yet transform their world" (p.124).

If Greene seems to be saying that challenging the taken-for-granted in the school system will impart social change, and that social transformation will liberate education, her concluding statement of the section entitled "Social Issues" will clarify the implications of her theory. "Freedom ought to signify," she explains,

the release of human capacity, this power to reflect and to choose. If educators, whoever we are, can become challengers to impersonality in this fashion, challengers to suffering and lack of care, if we can take initiative, we can begin to recreate a space in which meanings can emerge for persons as they take the risk of risking and begin choosing the moral life. (p. 157)

Greene challenges her readers to think and to ask morally and politically significant questions. Theoretical reflection is emphasized and she has made a convincing case for educators to be wide awake, to challenge the taken for granted socially constructed reality. But, how are these transformations to take place--what actions are indicated? I will next present Greene's thoughts on praxis. She affirms that she is interested in seeing where engagement might lead and urges people to moral action. Still, as I cited on page 61, her primary interest is arousing readers to ask questions. It is implied that these are questions which lead to action.

PERSONAL TRANSCENDENCE AND PUBLIC TRANSFORMATION

Much depends upon how consciousness is conceived. Is it indeed to be understood as pure interiority, as awareness? Or is it, as some philosophers say, a mode of grasping, moving outwards, coming in touch with the world? William James, Jean-Paul Sartre, Maurice Merleau-Ponty, Alfred Schutz, and many others have made the point that consciousness is not to be understood simply as a kind of inwardness, a sense of being aroused and alive. (p. 14)

At this point in the discussion I should clarify that Greene is conceiving of consciousness as what Macdonald would call the Dual Dialectic, even though her discussion in *Landscapes of Learning* emphasizes the dialectic of self and others. She values inner experiences *and* outer realities; psychological *and* political constructs; private *and* public values, but her vision of consciousness, unlike that implied in *CENTERING*, is more than introspection.

The wide-awakeness Greene advocates is both an inner and outer, a personal and political state of being. She says, "Perhaps inevitably a dualism has developed, what Dewey called 'a split between the inner and the outer'" (p. 11). She advocates a perceptual mending of the split as there is no split in our lived lives. Seemingly she would agree with Macdonald when he says,

"the inner dialectic of the self is a critical element if we are to advance the position that culture is in any way created by human being [sic]" (1988, p. 179).

Greene says we must break the socially constructed reality and allow it to be constantly changing as the values and activities of the wide awake individual are given a voice. Metaphorically, Greene can be said to see the status quo as Robert's Rules of Order. This externally imposed formula for community does not accommodate Greene's concept of personal landscapes, which seem to me more Zen-like. The dialectic of opposites of which Greene writes, the fundamentalness of change and the organic nature of individual landscapes, have no place in the linear hierarchy established by Robert's Rules. Greene wants to look at the nature of social reality, The Rules of Order, and how their purpose affects the individual.

Her goal for human beings reflects her concern with the social reality. Greene advocates a restructuring of Robert's Rules, so the individual might have more freedom to define his or her own order. One cannot happen without the other; her discussion of personal transcendence and public transformation stresses their empowering and dynamic relationship. She explains, "I want to try to develop an approach that allows me to move back and forth between the objective arrangements made by the social system and the experiences people have with opportunities, both provided *and* withheld" (p. 127). She speaks similarly of education: "The activities that compose learning not only engage us in our own quests for answers and for meanings; they also serve to initiate us into the communities of scholarship and (if our perspectives widen sufficiently) into the human community..." (p. 3). Again, she is suggesting a dynamic dialectic between what she has called personal landscapes and the social world.

In chapter 6 for example, Greene equates the individual with Huck Finn and Jim out on their raft and the forces which have constructed reality as the steamboat which hits them head-on, breaking their vessel in two. Continuing this metaphor, she cautions that we cannot "underestimate the difficulties of equipping individuals to cope with oncoming steamboats while encouraging their freedom and spontaneity" (p. 113). Such an irresponsible emphasis on the individual's experience, on the priorities of personal consciousness, overlooks the reality of the society in which he or she must participate each day. Instead Greene advocates a process whereby individuals find their own voice *within* a community.

She explains, "Existing with each other, committed to realizing a good shared by all, men and women, girls and boys, may be empowered to constitute democracy" (p. 123). In this educational enterprise individuals are free to create their own meaning. This is not the case in schooling. Greene explains that, "given the organization and values of too many schools, the young appear to have two alternatives: to submit [to external authority] or to break free, which means going it on their own" (p. 114).

The relationships between individual and community which Greene advocates, become possible when "we can break with meritocratic conventions and make self-development a criterion of relevance" (p. 141). Again, hers is not a concern which is limited to the authentic development of isolated individuals, but a concern that personal meaning making be valued and included in the sociopolitical structure.

Greene acknowledges that there are problems in meeting the needs of both personal *and* political however, discussing not only the individual's dilemma, but also the struggle of schools to promote personal efficacy while

preparing people for work. For example, "What Daniel Bell says about the 'fissure between the ethos of self-realization and the functional rationality that governs the technoeconomic activities' applies most dramatically to the world of the schools" (p. 93). Perhaps some of this may be due in part to the absence of emotions such as compassion, love and tenderness. Greene also cautions, "To move from a so-called 'oppressor class' to the side of the oppressed--the disinherited, the minorities, the submerged working class--is not necessarily to experience a shift in consciousness" (p. 101). Again, she follows this statement by emphasizing the need for critical awareness.

If individuals are aware of their own motivations and attitudes, for example, it is less likely that they will act without a change of consciousness, or authentic relationship with those with whom they work. Greene goes so far as to suggest that this is one way of undertaking public transformation. She states:

It does appear...that attentiveness to one's own history, one's own self-formation, may open one up to critical awareness of much that is taken for granted, as it may to the importance of breaking with created structures--including the prejudice and deformations of which Freire speaks. (p. 103)

Clearly, she is suggesting a dynamic relationship between the individual and the social structure. In summary:

In a sense, transcendences and interrogations provide a leitmotif in human experience as persons become increasingly able to thematize, to problematize, to interpret their own lived worlds. Merleau-Ponty says that what defines the human being "is not the capacity to create a second nature--economic, social, or cultural--beyond biological nature; it is rather the capacity to go beyond created structures in order to create others." To me this has enormous relevance for teaching--the kind of teaching that moves persons to reflection and to going beyond. Only, however, if educators can remain in touch with their own histories, their own background consciousnesses, can they engage with others who are making their own efforts to transcend. (p. 103)

To draw this discussion of the relationship between public transformation and personal transcendence to a close, I would again emphasize Greene's promotion of a both/and perspective. She advocates dynamic and inclusive relationships. Like Richards, Greene says that consciousness, and personal transcendence, may be realized through such actions as "imagining, intuiting, remembering, believing, judging, conceiving, and (focally) perceiving" (p. 14). It is such activities, alone or with others, which "make it possible for individuals to orient themselves to, to interpret, to constitute a world" (p. 14). It is Greene's emphasis on the latter which is her particular contribution to this inquiry.

ARTISTIC-AESTHETIC CONSIDERATIONS

How are we to understand the nature of aesthetic involvement? It is undoubtedly clear that my philosophical orientation is existential phenomenological, that my views of art and the aesthetic experience are much affected by my understanding of the existing person in his or her relation to social reality. Nevertheless, there are crucial questions to be raised, questions for which theories of art can serve as pointers; I have in mind traditional theories as well as phenomenological views. If these questions are not confronted, too much may be taken for granted about such matters as form and content, sensuousness, emotivity, and import, not to speak of what Joyce's Stephen Dedalus calls "wholeness, harmony, and radiance," or what Susanne Langer describes as "virtual realities." If all these things are taken for granted, debate ceases; reflectiveness becomes unlikely... (p. 174).

Here Greene encompasses her priorities of self understanding and critical awareness and alludes to potential social change. She also sets forth her theoretical perspective on art. Her discussions are within the context of "aesthetics" which "involves an exploration of the questions arising when people become self-reflective about their engagements with art forms" (p. 175). Greene also articulates a particular kind of engagement with the arts. On page 179 she clarifies, "It is true that, in order to penetrate and to realize a

work of art, individuals must be equipped with a degree of cognitive understanding."

Greene also points out that aesthetic experiences involve individuals "as existing beings in pursuit of meanings. They involve us as historical beings born into social reality" (p. 180). She takes a different approach to art than Richards, as is clear in her citation of Richard E. Palmer who says, "Art then, is ultimately not a matter of knowing through sense perceptions but of understanding" (Palmer, cited in Greene, 1978, p. 180).

One characteristic of being fully conscious of the socially constructed reality, is the experiencing of discomfort, the feeling "ill at ease" discussed above. She introduces also the importance of making things harder, of creating difficulties. Her thesis, which she supports with statements from Kierkegaard, Thoreau and Schutz (pp. 161-163), is essentially that one must be uncomfortable with his or her situation in order to look at changes which might be necessary.

Further, Greene makes a case that the arts readily serve this purpose when they make people uncomfortable. On page 188, she cites Dewey who "also spoke of art--whose function, he said, 'has always been to break through the crust of conventionalized and routine consciousness.'" The crust, the routine, is comfortable, and breaking it is uncomfortable. Finally, citing Sartre, Greene states, "The going beyond, the intimations suggested in Sartre's writing have to do with the identification of lacks in present situations, with the struggle to surpass, with the transformation of the world" (p. 172).

Relatedly, Greene does not encourage an escape from the culture. The artistic-aesthetic is significant for personal meaning making, *not* simply so

that there are "happy and beautiful" students in the classroom "having fun and being entertained" through the art experience. While this view may be a bit exaggerated, it is not so far from conventional criticisms regarding the frivolity of art in the teaching and learning process. Greene conceives a very particular relationship between art and society. On page 172 for example, she cites Jean-Paul Sartre's notion: "Thus is it true that a work of art is at the same time an individual achievement and a social fact." Part of his support for this is his idea that our senses perceive and express a vision beyond the here and now. This awareness that the taken-for-granted--what is here and now--need not remain, that it can in fact be improved, is essential to the social context of the wide-awakeness Greene advocates.

If one can not initially imagine an alternative reality, working for change seems hopeless. Perhaps the best way to explain Greene's perspective on the role of the artistic-aesthetic in *social* transformation is to clarify her discussion of the role of the aesthetic in *personal* transformation; clearly Greene does not believe one can happen without the other. As Greene pointed out earlier, social action is not enough, there must be a change in consciousness. To summarize:

He [Schutz] is also pointing out that human beings define themselves by means of their projects and that wide-awakeness contributes to the creation of the self. If it is indeed the case, as I believe it is, that involvement with the arts and humanities has the potential for provoking precisely this sort of reflectiveness, we need to devise ways of integrating them into what we teach at all levels of the educational enterprise; we need to do so consciously, with a clear perception of what it means to enable people to pay, from their own distinctive vantage points, "full attention to life." (p. 163)

Greene has suggested that part of *how* the artistic-aesthetic facilitates change is its qualitateness. She says it is important for those "concerned

about breaking with the mechanical, the sporadic, the routine, and... challenging splits between ends and means" (p. 171). She presents a lengthy discussion on page 171, of Dewey's concept of the aesthetic experience. His view of the uniqueness of the aesthetic experience reflects its "challenge to that systematic thought called philosophy." She adds, "and I would choose to think of it as a challenge to many kinds of linear, positivist thinking, as well as to the taken-for-grantedness of much of what is taught." Greene explains that Dewey considered the aesthetic experience to be paradigmatic; she notes the traditional use of the artistic-aesthetic by curriculum theorists "to incorporate notions of organic development, coherence, and consummations. "And they turned to the artistic-aesthetic," she continues, "when they have wished to enrich their conceptions of cognition by pointing to what Dewey described as *felt qualitiveness*" (p. 171).

This transcendence of either/ors is another way art contributes to social change. For Greene, a significant part of shattering the taken-for-granted is breaking conventional either/ors promoted by those who value the predominant hierarchies. She says:

It is important, when we consider integrations and wholeness, to break with such notions as those that split the cognitive from the emotional, the rational from the affective capacities. Too often, when we treat the artistic-aesthetic as a necessary alternative to the abstract and the technological, we focus our attention on the non-cognitive, the emotive, the purely expressive; we treat the cognitive as an aspect of an alien domain. (p. 188)

And she has explained that what she calls "futuring" (p. 173), seeing past and present inadequacies and what alternatives the future may hold, is realized through the artistic-aesthetic.

The artistic-aesthetic engages conventional polarities such as personal/political, emotional/cognitive, imaginative/expressive, and rational/affective, in a dialectic which creates multiple perspectives. Greene suggests that the artistic-aesthetic makes such multiple perspectives more possible. Her "conception of the relation of aesthetic meanings to the diverse and integrated meanings that make up each human being's life-world stems in part from Alfred Schutz's view of 'multiple realities'" (p. 173). These different provinces of meaning include "the world of dreams, of imageries and phantasms, especially the world of art, the world of religious experience, the world of scientific contemplation, the play world of the child" (p. 173).

Using literature, more so than the other arts, Greene makes a case that multiple ways of knowing can develop meaningful perspectives. She explains that "engagement with an imaginative form can lead, as no other engagement can, to a recapturing of our authentic perspectives on the world" (p. 119). Greene clearly would not encourage these perspectives, particularly integration of the artistic-aesthetic into the curriculum, only for the benefit of personal development, although this is clearly important to her.

To clarify, Greene explains that "what is distinctive about the realm of the artistic-aesthetic, of course, is that--within that realm--the bringing together is achieved by means of expression in a particular medium: paint, language, the body-in-motion, musical sound, clay, film" (p. 187). Learning is potentially taken beyond the theoretical and philosophical reflections which have conventionally been the province of the mind, to the sensory and participatory experiences which join mind and body in an authentic meaning-making dialogue. But Greene does not address the dialogue of body and mind facilitated by art *making*. Further, her discussion remains

theoretical and abstract; she does not suggest concrete approaches which might arise from her theory. It is crucial to her thesis, however, that the arts be experienced in a particular way; if they are not experienced imaginatively in an informed encounter, wide awakeness and therefore social transformation are unlikely.

In discussing her notion of "aesthetic literacy" and imagination, Greene lists concerns she believes art educators share with her: "to enhance qualitative awareness, to release imagination, and to free people to see, shape and transform" (p. 193). Although she does not write about making art, she *does* hope for "the kinds of curricula that permit an easy and articulated transaction between making and attending, that will eradicate either ors" (p. 193). Her next statement explains the role she might give the physicality, the experience of art making in the classroom: "For me, there is a continuity between creative work, art appreciation and aesthetic literacy; I would not like to see one phase subordinated to another."

Greene emphasizes the metaphoric vocabulary of the artistic and aesthetic in making sense of the world; she expands on this notion to suggest alternative ways of seeing the classroom and the culture, which the artistic-aesthetic experience empowers. But she also says that there is "a need to encourage play, especially dramatic play, and to encourage children to externalize through various kinds of action their own imaginings" (p. 193).

Greene's thesis focuses on informed experiences with the *art product*, although her ideas can easily be used to make a strong case for the *art making* process as well. Responding to questions following an address at Wake Forest University, she asked the audience to join with her in figuring out how art can contribute to social change. She said she has to "think much more about how

we can do it with the arts," and acknowledged that the arts *can* be used toward *any* end (public address, November 1, 1990).

In part, my response to Greene's challenge is similar to her conviction about engagement with the art product, as I will explain in a moment; in part it challenges Greene's seeming theoretical safety. I know from my own experience that abstract principles may sound wonderful until I try to live by them. I realize that I am more of an educator than a theorist when I sense my own distance from/discomfort with theory which includes few examples from daily experience. I realize that I am an artist when I need ideas to be embodied in a concrete form so that I might imagine and understand them.

I am trying to express two potentially related responses to Greene's challenge: 1. Instead of only *thinking* about what the arts can do, we may be better off engaging in a dialogue between contemplation and action. 2. One way the arts may be more effective in social transformation is if more emphasis is given to art *making*. (Greene is involved in a project with artists and public schools at the Lincoln Center; this project does include more emphasis on art making. She has not written about these experiences in *Landscapes*, however.) Duckworth will offer support for this idea in chapter 3.

In *Awakening the Inner Eye: Intuition in Education*, Nel Noddings makes a case that what Greene is speaking of really is the creative *process*. Says Noddings: "These incessant dialectical movements--between process and product, person and society, one modality and another, intention and expression---are the core of the creative process. When you march music captures your feet, when you sing it captures your heart' (1984, p. x). There seems to be an important relationship between art and thought, just as between practice and theory. Noddings also explains that "being creative is a

self-reflective process" (p.vii). In chapter 5, I will develop this idea that thinking and reflection are as fundamental to making art as to developing theory.

CONCLUSIONS

Henry David Thoreau was living at Walden Pond in 1846, and when he wrote about his experience there, he also talked (in the first person) of arousing people from somnolence and ease. *Walden* also has to do with making life harder, with moving individuals to discover what they lived for. Early in the book, Thoreau writes passionately about throwing off sleep. He talks about how few people are awake enough "for poetic or divine life." And he asserts that "To be awake is to be alive." He speaks personally, eloquently, about what strikes him to be the requirements of the truly moral life. But he never prescribes; he never imposes his own ethical point of view. The *point* of his kind of writing was not simply to describe a particular experiment with living in the woods; it was to move others to elevate their lives by a "conscious endeavor," to arouse others to discover-- each in his or her own terms--what it would mean to "live deliberately." (p. 162)

I have chosen to introduce this section with the above quote because it seems to me to summarize Greene's significance to this inquiry. The context in which she presents Thoreau reflects her valuing of self understanding, both through the first person voice of *Walden* and by its content. Greene's concept of wide-awakeness, or critical awareness, is briefly and simply articulated. And like Thoreau, she wants individuals to act consciously out of a social commitment. When all is said and done, society *will* benefit as individuals come to "live deliberately."

Although there may have been other citations which would have also illustrated these points, the hesitancy of Greene to prescribe action is also supported through her account of Thoreau--who is known for his thought, not his action. She calls attention to the fact that he, like herself, is trying to move others authentically. She does not impose *her* way of acting on those who

would read her philosophical paradigm; rather, she leaves that to the individual. She embodies her own notion that "the objective of educators is to enable others to learn *how* to learn" (p. 3). The reader is given a clear view of Maxine Greene's theoretical perspective, but no account of her concrete approach to practice. I am reminded of Jennifer Gore's similar response to Giroux and McLaren. She says:

While Giroux & McLaren might argue that their writing constitutes a pedagogy, that theoretical work is practice, I argue that their pedagogy fails to engage the reader in ways that it might and so limits its audience to readers with the time, energy, or inclinations to struggle with it (namely, other academics and graduate students, and not the avowedly targeted teachers or, in many cases, undergraduate students) and subsequently limits its political potential. (Gore, in press)

Repeatedly, I have pointed out that Greene's discussion of artistic-aesthetic considerations presents only a relationship wherein individuals analyze, reflect on, and respond to finished art products. Although she suggests a more active and imaginative approach than conventional treatments of literature or painting, she does not discuss the *act of* writing or painting. I have also suggested that Greene presents social change from a context of thought more than action. She does believe consciousness will impact behavior. Greene clearly articulates the injustices of the socially constructed reality, and advocates moral attitudes, but does not demarcate how they might translate into active relationships with others. Fox adds the active, doing component to Greene's philosophical base. Says Fox, "Solutions to pressing moral-political problems depend on moral imagination. It comes not just by sitting in an arm chair but in the very process of doing and making... the best and fullest insights come in the act of creating" (1979, p. 136).

In asking for some suggestions of *what to do* I may be asking for "arrivals and assurance." Greene says:

the world of risks and pursuits is far more appealing than the world of arrivals and assurance. The purpose of education, as many have seen it, is to open the way, as the young become empowered with the skills they need and the sensitivities they require in order to be human--to create themselves and to survive.

Duckworth will provide suggestions of what to do in the following chapter; Greene fulfills another need. She challenges the taken-for-granted beliefs and consciousness, and encourages wide-awakeness in those who would make a difference in the world, leaving readers with their own questions.

For the purpose of this investigation then, Greene contributes a critical voice to the examination of the relationship between personal meaning and social reality, introducing the concept of both/and, and making a case for the artistic-aesthetic in education. She introduces a relationship with the past and the future in the interest of changing the present. Greene envisions a world where individuals are wide-awake, where they are free to choose their actions and reflect on their choices; she emphasizes knowing in this vision.

Greene is also speaking of a dialectic between inner and outer; she emphasizes that one is not complete without the other. Although she is concerned with the individual, she is equally committed to changing the moral and political dimensions of the socially constructed institution of education. For example, in the test, as she calls it below, Greene is arguing for individual action and perspectives with the end result being to create a more liberating and empowering culture; if this occurs, the individual will be more free:

The test, finally, is in the aesthetic experiences we can make possible, the privileged moment through which we can enable our students to live. There must be attending; there must be noticing; at once, there must be a reflective turning back to the stream of consciousness--the stream that contains our perceptions, our reflections, yes and our ideas. Clearly, this end-in-view cannot be predetermined, any more than the imaginative mode of awareness can be predefined. I am arguing for self-reflectiveness, however, and new disclosures, as I am arguing for critical reflection at a moment of *stasis* and crystallized habits. If the uniqueness of the artistic-aesthetic can be reaffirmed, if we can consider futuring as we combat immersion, old either/ors may disappear. We may make possible a pluralism of visions, a multiplicity of realities. We may enable those we teach to rebel. (p. 182)

I will turn next to Duckworth, whom I propose will offer suggestions for what this test might look like, or how to pass it. As Karl Marx reminds, "All the mysteries which lead theory towards mysticism find their rational solution in human practice and in the comprehension of this practice" (cited in Greene, 1978, p. 98). Duckworth's account is rich with classroom experiences, and reflections on their theoretical and pedagogical significance.

CHAPTER IV

ELEANOR DUCKWORTH: "*THE HAVING OF WONDERFUL IDEAS*," AND
OTHER ESSAYS ON TEACHING AND LEARNING

Those who teach but do not publish are simply less visible to the field in general and thus cannot easily serve as models for various conceptions of art teaching. One might wish that this, in a sense, invisible group -- far larger in number than the authors -- might be heard more often. Such exposure might be especially valuable since this group more authentically represents those who have direct contact with the pupils in the classrooms, the essential and ultimate target of all our conceptualizing. (Lanier, 1977, p. 8)

Making a transition between the theoretical discourse of Maxine Greene and the more practical discourse of Eleanor Duckworth presents several difficulties. First of all, there is a tendency among scholars and practitioners alike to elevate the theoretical over the activities it generates and/or evaluates. The potential of practice to generate theory is often overlooked. In light of this hierarchy, I had difficulty putting my ideas about Duckworth together in a way the reader might find important, relevant or inspirational. Secondly, an essential quality of Duckworth's writing is her anecdotal style. I have found it very difficult to relate what I consider important to this research without including the situation(s) from which they developed. I hope the the reader will keep this in mind and refer often to the text with its particular active context.

In an attempt to have both form and content reflect Duckworth's contribution, I will diverge somewhat from the discourse of chapter 2 and 3 to include more of my own experiences as an educator and my own *process* of understanding. Like Duckworth, I will show how my ideas have developed in part through reflection on my experiences.

Throughout *"The Having of Wonderful Ideas" and Other Essays on Teaching and Learning*, Duckworth writes as a diarist and a theorist. Her ideas are presented in the experiential time frame in which they were conceived. She shares her experiences and their relationship to the development of her ideas, and suggests implications for others. For example, she says on page 4:

For me, through my experience with Piaget of working closely with one child at a time and trying to figure out what was really in that child's mind, I had gained a wonderful background for being sensitive to children in classrooms. I think that a certain amount of this kind of background would be similarly useful for every teacher.

Duckworth is, however, careful not to prescribe formulas for her readers, nor to impose her own experiences on them. She explains, "A teacher's guide must give enough indications, enough suggestions, so that the teacher has ideas to start with and to pursue. But it must also enable the teacher to feel free to move in her own directions when she has other ideas" (p. 8). By this statement Duckworth illustrates her fundamental respect for the learner. She seems more concerned with developing a such a relationship--one which Greene might describe as moral--between a teacher and student, than she is intent on a particular curriculum, pedagogy, or form of evaluation. She does not use philosophical or theoretical jargon and her ideas are not presumed to be prescriptive by her, or in this dissertation; they are intended to motivate action and continued reflection.

This respect for the learner's point of view is the first of Duckworth's three primary points. Consideration of the learner's knowledge and feelings is central to her pedagogy; in her classrooms, students own knowledge, which they develop in response to their own questions. Her second priority is the

education of teachers. Discussing "teachers as researchers," she stresses that they must also be aware of *their* knowledge and feelings before they can respect the children's. Duckworth's third major point is the advocacy of broader views of curriculum and evaluation.

In this chapter I will discuss, in the above order, the significance of Duckworth's three major topics to my research. Next I will briefly acknowledge problems and criticisms of this process-oriented, student centered pedagogy. I will then make a case that the basic principles of art making are inherent to both Duckworth's theory and practice, even though she does not speak directly about art. In my conclusions to this chapter I will suggest that Duckworth's focus on *doing* brings together Richards' *feeling* and Greene's *knowing* priorities. I will also suggest that the congruity of her own theory and practice illustrates an important relationship between what one does and how one decides to do it.

The reader will see that Duckworth does write more about *what happens* in the classroom than about particular curriculum or pedagogical theories. A Quaker history professor recently related a classroom anecdote which exemplifies how *theoretical* knowledge differs from *practice*. He then noted that identifying what it means to be a Quaker is difficult in part because of the inclusive and individual nature of their beliefs and practices, and in part because Quakers are continually asking themselves what it means to be Quakers. Reflecting further, he explained that individual members [of the Society of Friends] are really called upon to answer these questions in their daily lives. Personal, professional and incidental experiences challenge the meaning of being a Quaker; explaining abstract beliefs must be grounded in difficult questions which arise from concrete, daily experience.

This final concept of the professor's story also serves as a metaphor for the contributions of Eleanor Duckworth to this dissertation. That is, Richards and Greene contribute primarily abstract beliefs to this inquiry. Duckworth, however, illustrates what it means to actually *be* a teacher, applying her beliefs to daily experiences; her active and reflective participation in the learning process, along *with* the students', is fundamental to her pedagogy. She asks what it means to be a teacher and a learner, and shares her questions and answers with others involved in the same process. In this way Duckworth *is* speaking very clearly about educational theory, although not in the most familiar theoretical language. Her concrete, experiential discourse presents her theoretical beliefs grounded in practice, in accounts of teaching, learning, and reflection. She invites the reader to draw his or her own conclusions.

This relationship of theory and practice will be explored in more detail in chapter 5. For now, I will briefly clarify my perspective since it will be important in the rest of this chapter. I believe that theory can be discussed and investigated through accounts of practice, as illustrated. When accounts of practice do not have theoretical significance, for the purpose of this dissertation, is when they are simply descriptions of technique. Like a "cookbook," such accounts simply give directions which one follows toward a desired end product; reflection on their inspiration or consideration of potential implications for the field is not included. They have little future significance other than providing some variety in one's pedagogy.

For example, a teacher trying to make a case for integrating the arts into her biology curriculum would be arguing theoretically if she were to say

that "art expands one's ability to perceive different viewpoints and increases one's observation skills. Both are needed in understanding biology." An example of practice without theory might be, "Students drew pictures of the leaves we were studying and put them around the room as we moved through the unit on leaf identification." Other biology instructors may then utilize this technique with little or no awareness of its theoretical implications or value. Therefore, it is less likely that they will translate the theoretical concept behind the activity to other lessons and subject areas.

Between these two perspectives is Duckworth's approach. That is, she gives practical accounts in a theoretical context. To continue the biology example, a teacher speaking to theory through practice, might say:

Students drew pictures of the leaves we were studying and put them around the room for reference as we moved through the unit on leaf identification. In this way they had personal connections to the leaves and I could see their interest in finding out information about the particular ones they drew. For example, they understood simple and compound leaves more clearly when they had to observe carefully the relationships of stem to leaf in order to draw one of each variety.

Even without a reflective discussion such as Duckworth adds to her accounts, this anecdote of practice implies theory. To briefly summarize, *"The Having of Wonderful Ideas" and Other Essays on Teaching and Learning* is written in the experiential language of story, and speaks clearly and significantly to issues of educational theory.

RESPECT FOR THE LEARNER

The research Duckworth discusses in her text presents ideas about teaching and learning. She developed her ideas from a wide variety of experiences with teaching and learning, particularly in her work with the Elementary Science Study. Here Duckworth learned about teaching science in

the same way as the students she writes about learned science--through hands-on experiences with, and investigation of, the phenomena. Her research indicates that students in these programs did significantly better than children in the comparison classes, but she is very clear to explain her perspective of these conclusions. On page 12 she says that she wants "to insist on one particular view of the results. I do not in any way, want to suggest that the important thing for education to be about is acceleration of Piaget stages." Her intention, she explains, is to make a theoretical point:

My thesis...was that the development of intelligence is a matter of having wonderful ideas....When children are afforded the occasions to be intellectually creative--by being offered matter to be concerned about intellectually and by having their ideas accepted--then not only do they learn about the world, but *as a happy side effect* [emphasis added] their general intellectual ability is stimulated as well. (pp. 12-13)

It is further important to note that Duckworth undertook her research to understand more about teaching and learning. These essays, then, are intended to discuss her conclusions about teaching and learning, not her moral opinions. Duckworth's respect for the learner may be mistakenly understood as an educational technique or approach. She is not saying that students should be respected so they will learn more, but that when students *are* respected it happens they are also motivated to investigate their own ideas in the classroom and in the future.

Duckworth goes so far as to say education might somehow help to save the world, and initially pursued psychology toward this end (public address, 1988). When asked how being a teacher might do the same, she explained that the way to save the world is to:

keep people from doing terrible things. One way is through education. The way I view education is to help people feel good about themselves and each other, not bound in hierarchical and competitive structures...make it clear we're all better off with each other. *This is behind the whole thing; to articulate respect for each other has an impact on personal life, respect of self and others.* [emphasis added] (personal interview, November 29, 1990)

I share this account to illustrate the moral dimension which is fundamental to, although not directly articulated in, her essays. She does discuss such issues in chapter 9.

The essays in her text come from her struggles to "understand what it was that felt right about what we were doing [in the Elementary Science Study]." She was also struggling with how her "background with Piaget was of any use" (p. xiii). When the two problems merged for Duckworth, she realized that her understanding of Piaget helped her to "understand what happened as real people learned real things" (p. xiii). Again, Duckworth has not undertaken this research to prove that her ideas about education will make the teacher or the student more successful. Rather, her research investigates what felt right to her as she and her colleagues attempted to understand the meanings students made from their experiences.

Her accounts present examples of children involved in the process of active problem solving. In the title essay, "The Having of Wonderful Ideas," Duckworth does not speak of a process whereby a student is *given* ideas to recall and perhaps even to apply. Rather, Duckworth speaks of a kind of education wherein students as active participants both *have* and *investigate* wonderful ideas. Students who are actively involved in problem solving and finding answers to their own questions about particular phenomena, with the teacher's encouragement and support, construct their own knowledge through a process that involves both divergent and convergent thinking.

Duckworth says that the development of intelligence "is a creative affair"

(p. 12). She adds:

Another way of putting this is that I think the distinction made between "divergent" and "convergent" thinking is oversimplified. Even to think a problem through to its most appropriate end point (convergent) one must create various hypotheses to check out (divergent)... We must conceive of the possibilities before we can check them out. (p. 13)

This advocacy of convergent and divergent thinking in the classroom can be seen as an argument for including points of view, questions and answers other than the teacher's. In conventional classrooms students do not typically develop their own questions, investigate any number of hypothetical answers, and eventually arrive at a conclusion they own through their experiences. Instead they are more likely to test teacher-assigned hypotheses, reinforcing not only particular taken-for-granted knowledge, like hundreds of others before them, but also the general superiority of the teacher's knowledge and worth. The teacher is "smarter" by virtue of his or her particular knowledge which students might find *only* through his or her direction.

Duckworth relates accounts of classrooms wherein authentic, student-directed investigation takes place. Students' thoughts and feelings, their points of view, are as important as the teacher's. As the creative process experientially brings together divergent and convergent thinking, the teacher may have only an idea of the conclusions to be made. Students' abilities to actively direct their own learning processes, to respond to their own questions, to investigate wrong answers and to find correct ones through experience, are valued. *Both* teacher and students learn as they share in the creative process.

Duckworth would add that if education is *not* a creative affair with students involved in the particular integration of divergent and convergent processes above, and if students are not respected, they will not own knowledge. They will be less likely to have wonderful ideas and to be life-long self-directed learners. Duckworth explains that "the material world is too diverse and too complex for a child to become familiar with all of it in the course of an elementary school career" (p. 8), so they should be prepared to continue learning on their own. She says the best one can do is:

familiarize children with a few phenomena in such a way as to catch their interest, to let them raise and answer their own questions, to let them realize that their ideas are significant--so that they have the interest, the ability and the self-confidence to go on by themselves. (p. 8).

While it is important for the teacher to respect the learner, it is important also for the *learner* to have self respect and self confidence. Duckworth says that intelligence is a matter of "feeling confident enough to try them [wonderful ideas] out" (p. 10), and goes on to cite her research to test this notion. She suggests that children educated in a particular program she described as an application of Piaget "in the best sense"(p. 8) had a "greater intellectual alertness in general--a tendency to have wonderful ideas" (p. 12), than the other children in the experiment. This elementary science program in Africa was intended to "familiarize children with the material world" (p. 8). By familiarity she means:

feeling at home with these things: knowing what to expect of them, what can be done with them, how they react...what you like about them and what you don't...and how they can be changed, avoided, preserved, destroyed, or enhanced. (p. 8)

This was not a test to see how much children in the program learned, but of their ability to explore and investigate the possibilities with which they were presented. Their completed products were not measured; rather, their "diversity of ideas" and the "depth to which the ideas were pursued" were assessed (p. 8). These abilities were enhanced in the program being investigated.

This outcome has been presented by Duckworth to be based in part on the children's confidence in their own process of exploration. She presents more details to support conclusions drawn from her experiment, and notes that the study has been published elsewhere. Duckworth suggests that the "alertness" discussed above is what Piaget would call operational thinking. She further hypothesizes that "by opening up to children the many fascinating aspects of the ordinary world and by enabling them to feel that their ideas are worthwhile having and following through, their tendency to have wonderful ideas can be affected in significant ways" (p. 8).

Duckworth's research illustrates how respect for the learner can be realized pedagogically. Although her theoretical belief that human beings deserve respect may be accepted by educators, the translation of this respect into practice may be less understood. I have said that Duckworth does not think we should respect individuals just so that they will have good ideas; she does not intend respect to be a teaching strategy. She explains that understanding children's understanding facilitates the process of directing them toward continued investigation of an idea and/or the right answer. She does not say it is a way to convince them of the right answer.

While respect for the student may seem like a concept no educator would theoretically argue against, educational practices can easily be shown to ignore its full implications. "Right" and "wrong" are basic to most pedagogy and curriculum; authority figures develop specific content and particular methods for conveying and evaluating the comprehension of it, rather than permitting students to direct their own process. Students with more "right" answers get higher grades and are thus considered to be more intelligent; their ability to search for answers or to develop questions is insignificant. The more knowledge one passively recites, the smarter one is.

This learning process is teacher directed; respect for the teacher and his or her knowledge is emphasized. If respect for the learner is considered, it does not include the learner's direction of, or active participation in, the construction of knowledge. The teacher does not typically try to understand what the student is thinking but tries instead to make the student understand what is expected. Duckworth's approach challenges the taken-for-granted, although her discourse addresses this challenge in a different context than Greene's.

Duckworth begins chapter 5, "The Virtues of Not Knowing," by pointing out that in "conventional views of intelligence [knowing the right answer] tends to be given far too much weight" (p. 64). In contrast, she emphasizes the *process* of finding out the answer, adding that with conventional measures of intelligence "the more you actually *think* to get the right answers on an intelligence test, the less intelligent the results will look" (p. 65). Perhaps the most simple way to articulate this difference between Duckworth's views of

learning and intelligence and those of the status quo, is to say that she values the active *process* of learning rather than the ability to recall a measurable *product* one passively received.

It is important to Duckworth that children be able to learn on their own and want to learn for the rest of their lives. It is less important to her that they correctly identify all nine planets, although she is in no way dismissing the value of knowing about the solar system; from such knowing more ideas may develop. Says Duckworth, "Wonderful ideas do not spring out of nothing. They build on a foundation of other ideas" (p. 6). She advocates children making their own discoveries in answer to their own questions, rather than being given answers to the teacher's questions.

A particular type of relationship between students and teachers is suggested by the preceding discussion. In this approach it is essential that the teacher respect the students enough to understand their way of making meaning and share his or her own. Duckworth explains:

Meaning is not given *to* us in our encounters, but it is given *by* us -- constructed by us, each in our own way, according to how our understanding is currently organized. As teachers, we need to respect the meaning our students are giving to the events that we share. In the interest of making connections between their understanding and ours, we must adopt an insider's view: seek to understand their sense as well as help them understand ours.

This search is less neat and predictable than complicated and spontaneous.

Wrong answers may be part of the process of finding a more accurate response, or may be the student's way of articulating the right answer. In either case, more investigation is needed; the teacher's role is to ask

appropriate questions which help the student go deeper. It follows that teachers do not try to convince students to see things their way:

That is the fundamental point. The way to move a person's thoughts and feelings is not by trying to excise them and replace them with other thoughts and feelings. Rather, it is to try to *understand* the other person's thoughts and feelings, and to work from there. It means having the person articulate his or her own thoughts in different areas and in different ways and see where they run into conflict themselves. That usually means *acknowledging* complexity rather than replacing one simple way of looking at things with another simple way of looking at things -- acknowledging the complexity and seeing where that leads. (p. 116)

Again, it is more simple to tell students the right answer. But will they remember it; more importantly, will they "own" it as theirs? Perhaps most importantly, does telling students the right answer demonstrate respect for their way of understanding the question and the answer; will they be able to find answers for themselves in the future? Duckworth contends that students always have a reason for thinking what they are thinking--right or wrong--and that it is important for the teacher to understand this reasoning.

In schooling, facts are explained from one perspective and students are expected to comprehend the concept as the teacher has presented it; they are less than successful if they do not understand. Duckworth proposes exploring phenomena not only to acquire a body of knowledge, but also to develop one's intelligence.

Emphasizing the process of constructing knowledge, Duckworth concludes: "What you do about what you don't know is, in the final analysis, what determines what you will ultimately know" (p. 68). For example, she explains "right and wrong":

It would make a significant difference to the cause of intelligent thought in general and to the number of right answers that are ultimately known, if teachers were encouraged to focus on the virtues involved in not knowing, so that those virtues would get as much attention in classrooms from day to day as the virtue of knowing the right answer. (p. 69)

For Duckworth, wrong answers are part of the process of discovering, investigating and problem solving, and will ultimately lead to right answers. Even more important to her than the answer being right or wrong however, is *what happened* for the child in trying to figure out the problem. What was involved in the child's experience of investigating his or her questions and discovering answers is more significant in the overall teaching and learning process and in the child's development.

After I had taught pre-service teachers using Duckworth's text for several semesters, I felt sure that I understood these concepts and others related to them--particularly regarding children making their own discoveries. I saw that wrong answers, when respected and investigated, lead to right ones. I had, however, not experienced this process in an inspirational and motivational encounter with a child, until my visit to a colleague's rural elementary art class. The experience helped me understand more fully the approach Duckworth advocates. These second graders attended art once a week. I brought one of my sculptures which consisted of repeated plexiglass shapes, each with a hole through which I inserted a rod, creating a spiral-like shape. I then suspended the piece with transparent thread. The children created their own shape to repeat, and cut a collection from construction paper. They spent half an hour arranging and rearranging the shapes into a

composition. I circulated around the room talking about design and composition and asking them in various ways what they knew from their last two years in art class. As children shared their finished pieces with the rest of the class, we reviewed basic formal elements of art.

Wanting to make a point, I asked a child who was particularly animated about the art making process and our subsequent discussion, if he knew the difference between negative and positive space. No, he did not. So I asked him to look at the board behind him and tell me whether the water or the children's fish which were affixed to the blue background, represented the positive space. "The water," he replied. "Ok, the water," I responded, "and which is the positive space on this sculpture, the shape or the space between it?" His eyes opened wider, his smile stretched longer and his head began shaking. I could see that he had changed his mind. "No, no, now I know !" he exclaimed. "The fish are, because they're really something." I knew this child now understood positive and negative space. But, just to be sure, since I was surprised by the spontaneity, I asked a few more questions and clarified that "really something" was a definition of positive space which would work for him. As we concluded the hour, other children indicated in their own ways, an understanding of this rather slippery concept, having shared in his process.

I suspected this child was going to give the right answer before he did, by the change in his affect and by his body language. Duckworth documents the value of being aware of such assessment techniques in the classroom. In "Understanding Children's Understanding," she explains that when we read Piaget's accounts of his observations, we do not see what is actually involved

for the child, "as he or she does the work--the surprise, puzzlement, dogged pursuit, resistance or susceptibility to suggestion, doubts, conviction, and so on, all of which give us an appreciation of a mind at work." Yet all of these aspects "not to mention gestures, facial expressions, and eye movements" (p. 92) contribute to the teacher's understanding of children's thinking.

I said earlier that Duckworth emphasizes the process more than the product. One aspect of this notion is the awareness of the child's gestures and other body language. Of course, I did not know that the child in art class was going to say "No, the fish are positive and the water is negative." I had no experience with how a second grade boy's face would look just before he said that. However his facial expressions, gestures, and eye movements *were* familiar to me. They were those of someone who is surprised, happy and eager to share a newly found discovery. After he said that the fish were negative space, he non-verbally expressed his change of mind before speaking. His affect signaled to me "I've got it!" and I responded with a subjective assessment that he now had the correct answer. More to the point of this chapter, I may have affirmed his process of problem solving and hoped he would be more confident of his ideas and of exploring them in the future.

I have drawn a connection between thinking and feeling--a connection usually disregarded if not dismissed. Duckworth's pedagogy is concerned with this relationship. She devotes Chapters four and five to her concern "with how people feel about their learning, and with the inseparable relationship between thinking and feeling" (p. xiv). Her accounts illustrate the realization of this dialectic through doing.

To this point in the discussion, I have made it clear that one of Duckworth's major themes is the learner's point of view; the child's knowledge and feelings are the starting place for teachers. From this starting place it may not be as clear how learners construct their own knowledge. In doing so, they are not only acquiring a particular body of knowledge; they are developing a personal process for learning.

The importance of the learner's point of view, of starting with the learner's knowledge and feelings, is fundamental to Duckworth's writing and teaching. She continues that when children are encouraged to create their own meanings, to construct their own knowledge, and to deeply explore their own ideas, teachers are called upon to do the same. The teacher is transformed by the experience *with* the students. Duckworth's second theme, teacher education, which emphasizes the importance of teachers being aware of their own knowledge and feelings, continues this perspective.

TEACHER AS RESEARCHER

As the learning process unfolds for the student, so too does the teaching process unfold for the teacher. Duckworth includes this relationship in her concept of "teacher as researcher." In such an educational relationship the teacher is investigating with his or her students, and thus becomes a researcher.

Duckworth begins her chapter "Teaching as Research" on page 123 by answering the question, "So what is the role of teaching when knowledge is constructed by each individual?" Her answer suggests that there are two aspects of teaching:

The first is to put students into contact with phenomena related to the area to be studied--the real thing, not books or lectures about it--and to help them notice what is interesting; to engage them so they will continue to think and wonder about it. The second is to have the students try to explain the sense they are making, and instead of explaining things to students, to try to understand their sense. (p. 123)

In the example of my art teaching experience presented in the last section, I employed both aspects.

Returning to the discussion of teacher as researcher, Duckworth supports her convictions through her own example. She inspires and motivates through accounts of "the real thing," getting as close as possible through vivid descriptions of classroom relationships and experiences. In chapter 9, her discussion of safety includes conversations between teachers and interested non teachers who supported each other in dealing with children's concerns about the nuclear threat. She and the others in the group learned not only from their students, but also through shared reflections on their classroom experiences.

By indicating themes which she says "came through" (p. 120), as she reflected on her notes of the sessions, she has taken us through her experiences in the discussion group, her subsequent learning process of reflecting on the notes and her concurrent classroom experience. Not surprisingly, "the importance for teachers to be accepting and respectful of the children's thoughts and feelings" (p. 120) was thematic in her reflections.

Looking carefully at one's experience is essential if one is to follow the advice which introduced this section. Duckworth confirms: "In the course of taking seriously their own ways of understanding, the teachers also come to

take seriously others' ways of understanding. They come to take seriously the thinking and feelings of the children they teach" (p. 116). Again, Duckworth does not employ the traditional language of theory or philosophy to point out that the teacher must be active and reflective concerning his or her own thoughts and feelings. Rather, she shares her own experiences and learning process with her readers, and explains her efforts to understand the lives of teachers in the classrooms.

She has tried to work out her own thoughts "about the tensions between a community's curriculum demands and a teacher's professional autonomy." She concludes, "It seems to me essential that teachers be expected to bring to bear their own intelligence, knowledge and feelings in their teaching" (p. xv). Duckworth is also aware of the problematic elements in what she is saying, such as the prevailing absence of professional respect which would allow teachers the autonomy she advocates.

Her research draws on the work of other theorists, such as Piaget, who have observed children and tried to understand the sense they were making of their own experiences while at the same time drawing conclusions themselves about their own process as researchers. For example, in chapter 5 Duckworth discusses the work of Inhelder, Sinclair, and Bovet. She says:

The researchers would meet with a child several times over a period of one to three weeks (depending on the experiment), each time presenting him or her with situations in which the contradictions in his or her own thoughts would be brought into relief. In this way they could witness the child's attempts to put his or her ideas together in different and more satisfactory ways. In no way however, did their procedure seek to teach children "the right answer." They sought instead to give children the opportunity to explore their ideas and to try to make more sense of them. (p. 65)

Duckworth then explains that the most fascinating aspects of the book for her "are the lengthy accounts of children grappling with their own non understanding" (p. 65).

After relating an account of teachers trying to understand what Timmy and Sandy were doing about what they didn't know, Duckworth confirms that "the teachers did not see this as an exercise in psychology" (p. 96). More often than not, educators do not consider the child's view as important but rather consider the child's answer as right or wrong. Trying to understand is often assigned to the realm of educational psychology, of therapy, of counseling. Duckworth explains that not only psychologists but also *teachers* must investigate the child's perceptions:

Rather it was as *teachers* that they wanted to make sense of what the children were doing. It was as *teachers* that they realized that the better they could judge how children were seeing a problem, the better they could decide what would be appropriate to do next. (p. 196)

I am convinced that in Duckworth's process of teacher as learner, of the teacher being aware of his or her own feelings, of starting with the student's thinking and feeling, conventional roles of "teacher" must be expanded. Introducing the section in her text entitled "Teaching-Research," Duckworth discusses a relationship between psychotherapy and education:

My view of teaching suggests an analogy to the work of a psychotherapist with a research interest. She is both a practitioner and a researcher. She could not possibly learn anything significant about psychodynamics if she were not genuinely engaged in the therapeutic process. It is only because she knows how to do her job as practitioner that she is in a position to pursue her questions as researcher. (p. 134)

She continues to explain that in the same way a researcher can learn things about psychodynamics which can only be discovered through "doing" psychotherapy, so too can a teacher learn things about the process of understanding which can only be explored through teaching and learning. Duckworth is saying that psychotherapists and teachers as well as children, learn by doing, because active engagement generates questions and answers to be further investigated.

Duckworth explains that the teacher-researcher is interested in the development of understanding. Learning is viewed as the process of comprehension and understanding, not the recitation of transmitted information. Many pedagogical techniques, such as the use of standardized tests, do not take the process or the achievement of understanding into account; learning is simply evaluated by the recall of particular information.

At this point a definition of teaching (if not learning) seems necessary to clarify my perspective of "teacher," as influenced by Duckworth. She says:

When I speak of "teaching," I do not necessarily mean schoolteaching. I am not, myself, a school teacher, for example. By "teacher" I mean someone who engages learners, who seeks to involve each person wholly--mind, sense of self, sense of humor, range of interests, interactions with other people--in learning. (p. 34)

She goes on to discuss the questions; each question reflects a variety of contexts, which such persons would ask their learners. Her intent is not only to facilitate the learner's process of investigation but also to pursue the fundamental question of *how* the learner creates his or her *own meaning* from a given phenomenon. Duckworth says that this kind of research requires a

good teacher, so that (like the psychotherapist in the preceding example) the learner's process can be facilitated. She also acknowledges that, "It is a rare schoolteacher who has either the freedom or the time to think of her teaching as research, since much of her autonomy has been withdrawn in favor of the policies set by anonymous standard setters and test givers" (p. 139).

What *does* all this have to do with school teaching? What does Duckworth expect from teachers, from education in general? First of all she acknowledges that the task is not easy--but it *is* clear. Duckworth's counsel to educators is a matter of being present as a whole person, "with your own thoughts and feelings, and of accepting children as whole people, with their thoughts and feelings" (p. 121); again, this can be considered to be therapeutic language.

Duckworth teaches teachers in the same way that she proposes they teach. She explains that her classes include any variety of individuals seeking teacher certification or degrees and that she has used her approach with students from the undergraduate level to urban school teachers. The first kind of phenomena in which she tries to engage students is "demonstrations with one or two children or adolescents" (p. 123). In these demonstrations, she says:

I try to capture the students' interest in the children's ideas and their enjoyment of this intellectual work. I also try to show that the children have reasons for thinking what they think, and that it is possible to find out what these reasons are. (p. 123)

She goes on to explain that the "second kind of phenomenon consists of the students' own attempts to carry out similar inquiry with one or two people at a time, outside class" (p. 124). The third kind of phenomenon is for the students

to learn about something other than teaching, together. There is no suggestion that Duckworth is trying to transmit right answers; rather, she is facilitating transformative teaching and learning experiences for her students and trying to get them to understand several important aspects of teaching, such as the above notion that students have a reason for their answers which teachers can uncover.

Traditional notions about educational research and about teaching are challenged by Duckworth; her approach to both transcends their dichotomous distinctions. She says that the teacher as researcher is always researching his or her own theoretical notions through implementation, observation and reflection. Duckworth's passion for teaching teachers is realized through this integration of classroom experiences *and* reflection which in turn informs their subsequent classroom practice, as well as her own. Their theory is drawn from their practice and their practice is drawn from their theory. She ends both her essay on teaching as research, and the text, with what she describes as a romance:

I am not proposing that schoolteachers single-handedly become published researchers in the development of human learning. Rather, I am proposing that teaching, understood as engaging learners in phenomena and working to understand the sense they are making, might be the sine qua non of such research. (p. 140)

Besides caring enough about some part of the world to bring it to others, being fascinated with how people engage with it, and understanding their understanding to facilitate further inquiry and exploration, Duckworth says the teacher-researcher she proposes would have time and resources to pursue

his or her questions. This teacher-researcher would be able "to write what he or she learned, and to contribute to the theoretical *and* [emphasis added] pedagogical discussions on the nature and development of human learning" (p. 140). She proposes that there is no reason why this cannot be the description of the public school teacher's job.

CURRICULUM AND EVALUATION

The preceding discussion of teaching and learning will be enhanced by a consideration of curriculum and evaluation. The role of the teacher may be more clear than it was before my account of Duckworth's discussion of teacher as researcher. Yet, just *what* such a teacher might consider to be his or her curriculum must be clarified. What kind of phenomena might the teacher-researcher select for his or her classroom? In terms of evaluation, how can a student be evaluated when the teacher is primarily interested in his or her learning process? What is valuable? If wrong answers can be the basis for learning, what information is significant for the learning process to occur?

Duckworth makes it clear that she is not concerned with curriculum in the conventional sense. She suggests a view of curriculum to resolve the conflict mentioned earlier between teacher autonomy and external expectations, and considers the essence of curriculum to be the best use of "someone else's thoughts about ways of opening up some part of the world to their students"(p. xv). Curriculum becomes, she says "a set of accounts by teachers of how they went about engaging their students in the subject matter, what the students did, said and thought, why the teachers did what they did, what they thought about what they did, what they would do about it another

time" (p.xv). Clearly there is a concern with more than *what* information must be conveyed to the students and what they must do with that information to be evaluated.

When the process of *how* a student learns is considered by educators, it is more often than not an evaluation of what learning group is most appropriate for him or her. Typically, the curriculum content dictates a specific way of transmitting the information and of evaluating the students' success.

Duckworth finds the meaning-making experience of the individual teacher and/or student more significant. She says that there are "different, valid ways of creating meaning of the same experience" and emphasizes that "experience is assimilated by each individual according to the nature of his or her internal structures" (p. 110). Duckworth's notion of curriculum values individual ways of making meaning. On page 111 for example, Duckworth cites the response of a teacher in her project who took the time to understand his student's unusual method of division:

It was that he understood what it was to divide, that he was moving numbers around and that once he could visualize his own way of figuring out the problem and understanding it and getting a hold on it, that he could see my way of doing it and understanding it, too. As long as I explained it to him the way he explains his to me.

Duckworth comments on his reflection: "The mutual respect implied in that last phrase can almost alone bear the burden of this part of this chapter" (p. 11). And, it can almost bear the burden of this part of this section. Duckworth is more interested in problem posing than problem solving and more interested in the students' questions than their answers. She

acknowledges that knowing the answer ahead of time is "on the whole, more valued than ways of figuring it out" (p. 64), but she values and explores what the student does with what is not known.

Her curriculum is not particularly neat or predictable. Students direct their own learning experiences; decisions are not made *for* them. She explains:

How to measure can be taught rapidly, but when it is, the inadequacies are stunning. It is quite different from the breadth and depth of understanding involved in messily constructing your own ways of measuring, knowing what they mean, how they are applicable or not applicable, and how they inform each new situation. (p. 77)

One example of this messy construction occurs when students and teachers learn from their mistakes. Wrong answers are important in the process of understanding. The messiness which results can be seen in Duckworth's discussion of learning to spell. It is likely that the reader is familiar with methods of learning spelling similar to the one discussed on pages 29-30 in which the children write their first drafts without a concern for spelling correctly. Different approaches may be taken to realizing the conventional spelling, but all are student directed. Duckworth comments on a child-centered example from the L'Ecole Nouvelle Querbes school: "Note that instead of feeling stupid for creating an unconventional spelling, the children feel clever. And they know that whoever may be dumb, in making spelling such an arbitrary exercise, it's not they" (p. 29)!

Critics may question such a student-directed and time-consuming approach. Duckworth acknowledges that there is a difference between going

fast and going far and that Piaget really meant to question the need for speeding up children's intellectual development (p. 38), which he referred to as "the American question" (p. 70). The metaphor she uses to illustrate her point is that of building a tower. She explains that a tower built one brick on top of the other may be constructed quickly but can only reach a limited height. A tower which is constructed more slowly, with more connections to develop a broader base or a deeper foundation is comparatively endless (p. 70). Duckworth also explains that there is a difference between success and understanding. She cites studies which support her hypothesis, particularly regarding the difference between simply succeeding in a task and understanding. This distinction has been supported by the work of Miller, Adkins and Hooper (1990).

Simply stated, it is not enough for Duckworth that students accept, recite or apply particular knowledge. Her emphasis is on understanding. Addressing curriculum development, she cites David Hawkins: "You don't want to cover a subject; you want to uncover it" (p. 7). So in addition to accepting one's own thinking and feeling and that of one's students, Duckworth says the teacher who wants to provide occasions for wonderful ideas must provide "a setting that suggests wonderful ideas to children--different ideas to different children--as they are caught up in intellectual problems that are real to them" (p. 7). Duckworth presents her curriculum as curriculum with a difference, best characterized by saying that the unexpected is valued (p. 8).

CRITICISMS AND CONCLUSIONS

Duckworth offers concrete examples to support her ideas regarding the practicality or efficiency of her pedagogy, student assessment, theoretical structure, and moral considerations. In realizing abstract ideas through concrete practice she is engaged in one important aspect of art making. And her accounts of practice are based on theoretical convictions shared by Richards and Greene.

I have alluded to several criticisms of Duckworth's educational views. Duckworth acknowledges that her pedagogy is time consuming; she cites a student who explains: "I needed time for my confusion" (p. 82). Duckworth adds that she values far learning, not fast learning. And she concludes her chapter "Learning with Breadth and Depth," with the following explanation:

But putting ideas in relation to each other is not a simple job. It is confusing; and that confusion does take time. All of us need time for our confusion if we are to build the breadth and depth that give significance to our knowledge. (p. 82)

Relatedly, Duckworth addresses how her pedagogy might deal with students being at different levels--with how to accommodate students who learn at different speeds. After sharing examples from her own teaching, Duckworth explains that :

more knowledgeable class members sometimes get impatient. I invite them then to put their efforts into trying to elicit and understand someone else's explanation--to join me in practicing teaching by listening rather than by explaining. (p. 129)

It follows from these ideas that when the theoretical definition of classroom success is that students must move fast, teachers necessarily will

give right answers, avoid confusion and point out resolutions to conflict in the interest of reaching their curricular goals. When the definition of classroom success is that students move far, and become life-long learners, none of these behaviors is valuable. Relatedly, measurement is quite a different process when one considers affect and process just as valuable as measurable knowledge and a particular product.

Conventional assessment and evaluation is not appropriate for such methodologies. One of Duckworth's goals is that students be confident of their own ideas, but how does one measure confidence? She explains on page 58 that it is only "the-way-things-are-beliefs" which are ordinarily taught and tested and that the goals she is promoting are not given "their share of the teacher's concern and effort" even if they are "believed in" and stated as goals." The reasons for this neglect, Duckworth explains, are historical, technical, and administrative. She continues, "But I think as important as any [reason] is the fact that things like interest and confidence are generally considered vague and imprecise 'affective' aspects of a child's education, and as such different in kind from 'knowledge'" (p. 58).

She goes on to say, "I would like to acknowledge the difficulties involved in trying to evaluate the development of these various kinds of beliefs. The only obvious thing is that pencil-and-paper tests won't do it" (p. 60). She says that her effort to evaluate one particular program is briefly discussed in chapter one in the section entitled "An Evaluation Study."

As was suggested earlier, a child does not necessarily understand the material just because he or she can follow the teacher's plan from introduction

through evaluation. It is what Duckworth might call a "the-way-things-are-belief," that conformity is equivalent to comprehension. The student may still be confused or be experiencing conflict, but has no opportunity to express or explore it. She considers it essential for both students and teacher-researchers to explore their developing understanding and their important misunderstandings. Like Richards, Duckworth seems to be saying that personal feelings and affect are important, and like Greene she demonstrates that "taken for granted" values need to be reconsidered in the interest of a more complete educational experience for everyone involved.

While some critics may argue that it is indeed too difficult to measure affective areas, others may express confusion regarding Duckworth's apparent lack of theoretical structure. She presents no pedagogical formulas and explains that applying a word or formula to a situation does not mean it is understood: "It is all too easy to get carried away into worlds of our own invention that may or may not have any connection to the full complexity of real situations" (p. 46). More standardized formulas and plans seem to take away any risk of uncertainty or confusion for the teacher and for the student. I also suspect that teachers believe they have more control of student experiences if they avoid these risks. Duckworth does not strive for certainty and control.

In this section I have pointed out that many criticisms regarding Duckworth's approach to teaching and learning can be traced to theoretical differences. Before I began this dissertation, I saw lack of theory as my major concern regarding Duckworth's text. After reading "*The Having of*

Wonderful Ideas" more closely, I realized theory is not missing from Duckworth's discussion; it is woven into her discussion of practice. This discovery process has helped me to identify my own taken-for-granted beliefs and further understand my own process of understanding.

To summarize, Duckworth values an active, student directed process of discovery, investigation and reflection, confusion and open-ended time frames. The teacher does not transmit information authoritatively, but rather encourages and supports the students in a process of clarifying their own confusions, resolving their conflicts, and answering their questions.

Defining knowledge can be seen to be at the root of most theory and practice differences critics have with Duckworth. She respects individual ways of knowing; and considers knowledge to be an active process as well as a product. She sees intelligence as cognitive, affective and psychomotor, and finds multiple meanings for any given phenomenon. It seems she would agree with Richards' caution against sacrificing education for knowledge-as-commodity, or thinking of knowledge as property (1964, p. 16). In Duckworth's view, knowledge should not be transmitted according to conventional practice, but should be constructed by the individual learner alone or with others.

This respect for individuals and the equality which is implied by her treatment of the learning community suggests her moral values. However, Greene's sociological perspective might be helpful for teachers who consider their individual approach in the context of the greater educational community. That is, a teacher may agree with Duckworth in both theory and practice;

students in his or her classroom may participate eagerly and successfully in activities such as those in *"The Having of Wonderful Ideas."* These same children, however, may not carry over their independent and active thinking to other classrooms. If this teacher is the only one in the local system teaching in this way, the effects on the children's approach to learning will probably be minimal. Greene would encourage a consideration of the relationship between the values promoted by the social structure as a whole, and those encouraged in this particular classroom. When a teacher encourages active and self-directed learning experiences in a culture where it is believed that passive and orderly students can learn only under the careful dictates of a teacher, he or she may not be taken seriously by students or colleagues.

Duckworth, unlike Greene, does not consider more sociopolitical issues in *"The Having of Wonderful Ideas,"* with the exception of one essay. Chapter 9 particularly addresses the moral aspect of her ideas about and approaches to teaching. She explains in her introduction that Robert Oppenheimer was the subject of a follow-up meeting with teachers in the projects she researched. Oppenheimer was just the kind of person "we were striving to develop--curious about the world, inventive of ways to find out about it, confident of his own ideas, respectful of others and so on" (p. x.). The group members wondered if there was not something missing in their notion of what characteristics it is important to develop in children. Duckworth continues that this question "took six of us in the direction of finding ways to help children think about war and peace and interpersonal conflict" (p. x.).

Although she has not articulated these concerns as pointedly as Greene has, Duckworth's practice embodies her moral convictions in much the same way an artist might articulate his or her aesthetic sensibility in a sculpture or a painting, rather than in words. Her approach to working through ideas is fundamental to that of the artist. What are often considered to be distractions of or tangents to the process are seriously considered as potential directions for the artist to explore; Duckworth also respects and encourages them. She says:

One right answer unconnected to other answers, unexplored, not pushed to its limits, necessarily means a less adequate grasp of our experience. Every time we push an idea to its limits, we find out how it relates to areas that might have seemed to have nothing to do with it. By virtue of that search, our understanding of the world is deepened and broadened.

There are, of course, some ideas which reveal themselves to be tangents. Others however provide resolutions, or re-solutions, to questions being investigated or ideas being explored. Artists do intend to complete successful products, but this is primarily because it is a way for them to carry on the dialogue between the abstract, personal nature of their inner meaning-making and the concrete, tangible execution of ideas. Duckworth might agree that the same is true of teaching and learning experiences.

She talks about the investigation process which broadens our understanding and believes that wrong answers expand learning potential. The artist may re-solve a piece in any number of ways; each leads to new knowledge at some level, and some lead to acceptable solutions. And there are, of course, some questions which have one right answer and others which have several. In either case, Duckworth values exploring multiple answers to a

question and multiple solutions to a problem. She is talking about a problem-solving model of education, not unlike the approach the artist takes to creating a completed work of art.

Before presenting my conclusions in chapter 5, I will conclude *this* chapter with a consideration of some comparisons between Duckworth, Greene and Richards. Duckworth seems to share at least several theoretical beliefs with the other two writers. Like Greene, she respects the individual and encourages reflection; like Richards, she seems to agree that the teaching and learning process may have a mind of its own.

Each of these three educators clearly has a respect for the individual, about whom they all write in different languages, and whom they present through different lenses. I said originally that Richards brought to this research the value of the personal experience, the spiritual and emotional dimension of learning. She makes a strong case for feelings and passion, intuition and experience and introduces spontaneity and flexibility. Greene and Duckworth both say that one must understand others' ways of knowing. Greene and Richards both say that individuals must direct their own learning processes.

It is also important, as Greene points out, to be aware of the individual's relationship to the socially constructed community. The relationship she advocates between students and teachers cuts across all distinctions; each person, regardless of race, class, or gender, is considered worthwhile. The individual student and teacher must both reflect philosophically on the views of those around them and the influence of taken for granted beliefs.

Duckworth presents examples of actual teaching which go beyond racial, gender, or class distinctions. Each student and teacher's ideas are respected.

The ideas of all three writers are enhanced by the emphases of the others. Without the influence of Richards, the theories of Greene could ultimately become lost in the abstraction of social theory with little connection to the depth of human experience. Duckworth's essays do not address moral issues or the influence of the greater social structure. Her paradigm could become the province of the elite without the balance of a sociopolitical perspective.

Duckworth does address at least one of the problems we are faced with today, and how education might impact its effect on children, in the essay "Making Sure Everybody Gets Home Safely: Children and the Nuclear Threat." She again discusses how important it is for teachers to understand children's ways of knowing. She does not say anything about race or gender, but says simply and clearly "children's"; in other essays she says "Other People's" (particularly pages 98-112). I believe these statements imply that she is including all children, all people. Our interview confirmed my assumption.

The connection Duckworth makes between her work and social change is suggested by the three themes she identifies in chapter 9: the teachers' excellent chance to help the rest of us understand children's thoughts and feelings about the nuclear threat, the importance of teachers' acceptance of and respect for the children's thoughts and feelings, and how easy it is to see things simplistically (p. 120). She continues that it is "important to try to help people see greater complexity by trying to draw out the conflicts in their thoughts" (p. 120). Critics interested in social change may still contend that

Duckworth is no more realistic than Richards in her notion of the relationship of individual learning to a peaceful and just world.

Duckworth might respond that solutions "cannot be reduced to having the good guys win and the bad guys lose. It takes hard work to manage to have no losers -- to have everyone get home safely" (121). More specifically stated is her conclusion to chapter 9, on page 121:

It is a matter of being present as a whole person, with your own thoughts and feelings, and of accepting children as whole people, with their thoughts and feelings. It is a matter of working very hard to find out what those thoughts and feelings are, as a starting point for developing a view of a world in which people are as much concerned about other people's security as they are about their own.

To conclude, Eleanor Duckworth seems clearly to be an educator who does what she talks about doing. She brings to her work, to her relationships and to her writing the experiences of teacher, evaluator, director, instructor and researcher, and she values the lessons of each. Still, she writes directly as a person involved in teaching and learning, to other persons involved in teaching and learning. There is much that remains below the surface of what she has articulated in her relatively short text for the reader to explore.

Through her book, she has presented her audience with vicarious experiences and relationships with children and other educators, and she has shared her reflections. Now, as both Richards and Greene might agree, it is up to the reader to construct meaning from the material, and to develop a relationship between his or her own theoretical reflections and practical experiences.

CHAPTER V

TEACHER AS ARTIST IN THEORY AND PRACTICE

From all this I gathered that there are two entirely opposite attitudes possible in facing the problems of one's life. One, try and change the external world, the other, to try and change oneself. Although both attitudes are potential in everyone, most of us have become one-sided, biased towards the preferred attitude in most of our dealings. To the man who is concerned with external matters, with trying to control people and things to suit his purposes, the problems of the opposite attitude seem morbid and unreal. While to him who has no desire to force his personality upon the world, who takes into himself what the external world has to offer and there remakes himself into a new being, the other attitude is apt to seem superficial--yet also something to be feared. But, at the same time as this mutual contempt and fear, there exists also in each of us a hankering after the opposite attitude, an unconscious attempt to restore the balance and become a both-sided personality, complete like Plato's eight-limbed beings who threatened to dethrone the gods. (Field, 1981, p. 16)

This dissertation began with a curiosity about relationships between art education, art therapy and making art, and an impulse to clarify the nature of those experiences which I found to be professionally and personally meaningful in any of the three activities. The approach I chose for investigating this germinal idea was to look at three apparently unrelated works by M.C. Richards, Maxine Greene and Eleanor Duckworth. Such an investigation at first seemed very complex; I needed to identify some problem solving approaches and to articulate my specific research question as clearly as possible.

My concern was articulated on page six: "What is it about art making which facilitates a dynamic relationship between inner meaning making experiences and engagement in authentic dialogue with others?" I explained that I meant art making to include both the affective domain of art therapy and the knowledge and skill building focus of art education, as conventionally defined. I also suggested that art making included the more spiritual realm of experience.

I wondered what might happen for children if such art making experiences were more consistently integrated into educational practice--how they might be significant for both curriculum and pedagogy. And I was concerned that educational relationships among students, and between students and teachers, be meaningful and empowering. Here in chapter 5, I will offer some of the conclusions I have drawn from my inquiry; I will also present and discuss the idea of teacher as artist which I developed from these conclusions.

My process has become a second kind of data, in addition to the three books I investigated. Like Richards, I found that there was a plan to my discourse which was disclosed as I wrote it (1964, p. 5). Although I intended to be linear in my investigation and my writing, the work seemed in some ways to have a mind of its own. This is significant in that my process reflected many aspects of Richards' conversation about making art, such as the unfolding of ideas and the journey of the self. This investigation has been a personal and organic experience for me; I have responded to the impulse to create which was discussed in *Centering*. I have been affected professionally,

personally, and spiritually. It was not enough, however, to leave my struggles and my epiphanies in the personal domain. My intention was to complete a dissertation which I could share with others. I wanted to consider any potential significance my ideas might have for the social reality of education; like many other researchers, I wanted to make a difference.

I struggled to center myself and to know more about the experiences of others. Richards' description of herself speaks to my own difficulties:

The experience of centering was one I particularly sought because I thought of myself as dispersed, interested in too many things. I envied people who were "single-minded," who had one powerful talent and who knew when they got up in the morning what it was they had to do. Whereas I, wherever I turned, felt the enchantment: to the window for the sweetness of the air; to the door for the passing figures; to the teapot, the typewriter, the knitting needles, the pets, the pottery, the newspaper, the telephone. Wherever I looked, I could have lived.

It took me half my life to come to believe I was OK even if I did love experience in a loose and indiscriminating way and did not know for sure the difference between good and bad. My struggles to accept my nature were the struggles of centering. I found myself at odds with the propaganda of our times. One is supposed to be either an artist or a homemaker, by one popular superstition. Either a craftsman or an intellectual, by a snobbism which claims either hand or head as the seat of true power. One is supposed to concentrate and not to spread oneself thin, as the jargon goes. And this is a jargon spoken by a cultural leadership from which it takes time to win one's freedom, if one is not lucky enough to have been born free. Finally, I hit upon an image: a seed-sower. Not to worry about which seeds sprout. But to give them as my gift in good faith. (1964, pp. 20-21)

A second aspect of my process, then, was to translate these ideas and experiences into an intelligible form, which Greene has suggested is necessary to make them real (see page 50). I was developing a language, speaking in my own voice as Greene would say, which would clearly articulate my ideas to others. I had to reflect on my process, on what I was reading, and,

as I will discuss later, on what I was doing. I wanted not only to know and understand more as an educator, but also to develop my skills.

Although Duckworth does not use the same language as Richards or Greene, she clearly explores the individual's drive to know more, to develop his or her ideas and to investigate his or her own questions. This drive is embodied through active engagement with concrete phenomena--through doing. Because my interests are framed within Duckworth's active context of teaching and learning, and because my way of knowing is that of an artist, I needed to be engaged with the phenomena I wanted to understand, not just read about them. Therefore my experiences became an important part of my inquiry process. It was also helpful for me to speak with the writers themselves.

My process then has been significant in part, because it was an embodiment of many of the ideas which I was investigating. Since I was exploring notions about teaching and learning, reflections on my own process of teaching and learning became helpful. For these and reasons which will become more clear below, this chapter will include much of my personal process and many of my reflections. This form is most similar to that of Duckworth's essays. I also want to clarify the importance of the passionate and feeling voice of *CENTERING*, and the social and knowing context of Greene. I needed them all to solve and re-solve my research problem.

In this chapter, I will discuss the relationships of the ideas presented by these three women. Next, I will present reflections on my own experiences. I will then discuss the significance of the relationship between theory and

practice for this inquiry, and propose a relationship between the processes of art making and of teaching and learning. I will conclude this chapter with the metaphor which I developed from this research--teacher as artist.

RELATIONSHIPS

[the public school teacher] would be a teacher in the sense of caring about some part of the world and how it works enough to want to make it accessible to others; he or she would be fascinated by the questions of how to engage people in it and how people make sense of it; would have time and resources to pursue these questions to the depth of his or her interest, to write what he or she learned, and to contribute to the theoretical and pedagogical discussions on the nature and development of human learning. (Duckworth, 1987, p. 140)

Investigating relationships between the ideas expressed in *CENTERING*, *Landscapes*, and "*The Having of Wonderful Ideas*," made it possible for me not only to clarify the vague and intuitive components of my own responses to their ideas, but also to realize the tacit assumptions which had convinced me that they were significantly related in the first place. In writing chapters two through four it was difficult not to become totally engaged in each perspective and lose sight of my overall research. I was often more aware of what was particularly exciting about or what missing from each rather than investigating their relationship.

In writing chapter 5, I was able to see how each woman was speaking from her particular experience and in her own language. I have also come to realize that those who are well versed and convinced of the value of the work of these three women see much more in their writing than is initially apparent. At this point I see that there are themes which they share, although their orientations and methodologies are divergent.

One significant theme, which I also value, is that of empowering freedom in the human being. Each writer approaches this liberation from her own perspective. To review, Richards presents freedom in the context of introspection as realized through activity, particularly creative activity. Her pedagogical goal is the birth of the person; individuals should be *free to* pursue their own development, e.g. attentive consideration is given to one's feelings and experiences and ideas and questions.

Greene contends the individual must be wide-awake to be free, a process which involves reflection on social relationships. To be wide-awake, it is important that an individual consider the ideas and purposes of the taken for granted socially constructed reality. She intends that everyone be free to define their own existence, that individuals are *free from* arbitrary controls of their thinking and doing.

Duckworth describes a learning relationship wherein learners, and teachers as learners, are free to direct what they do and to reflect on this action together. She is interested in developing life-long learners who are free to ask their own questions and find their own answers--to freely investigate ideas and subject matter and to attentively consider the process of learning.

To summarize, all three women are interested in a teaching relationship wherein everyone involved is empowered to develop their own meaning, which will lead to some sort of transformation. Each of them advocates student authority in an active learning experience. Both Richards and Greene remain predominantly theoretical in their discourses. Richards speaks of practice, not the practice of teaching but of making art. Greene speaks about reflecting

on art and on one's experiences, but does not articulate either her own, or the experiences of others.

Each woman discusses these ideas in a language which embodies and illustrates her particular perspective. Richards' language is complex and spiritual, making it difficult to translate into scholarly or practical discourse. It invites her reader to experience the content as well as the form. My intention was to examine her work and present some conclusions, not to condense her text. I was inspired by her overall thesis of personal centering and dialogue of the inner/spiritual and the outer/physical as realized through the art experience. Her passion for art making and its role in personal development and liberation of the creative being within, was well supported. Listening to one's inner self in a process of centering was more familiar to me as a therapist; like Richards I am convinced that this dialogue also has a place in education.

My difficulty in writing about Greene was not because I understood too well, but because I first had to be clear enough about what she was saying to articulate my conclusions. I passionately agreed that a moral examination of the culture and our relationship to it is essential. The finer details of her conversation eluded me however, as I struggled to understand how her discourse is also in the interest of empowering personal transformation. As an existential philosopher, she wants the world to be a place where people are free to define their own existence.

If education does not encourage individuals to be fully conscious and self-reflective of their relationship to the world around them, they will accept

the taken for granted limits of the culture without critically examining notions of equality or justice. She emphasized the need to realizing their ideas through intelligible expression. Her language was difficult for me to translate; it was philosophical and grounded in abstract theory. She uses examples from art works, but not those from everyday lives.

In my efforts to articulate responses to these writers, I found that Richards' language was too comfortable in its celebration of feeling, and particular personal experience; I was not challenged to think differently. There was none of the conflict Rollo May says is important for creating new ideas. He articulates this theme in *The Courage to Create*, explaining that "conflict presupposes limits, and the struggle with limits is actually the source of creative productions" (1986, p. 137). Greene's language in contrast, was too *uncomfortable*. I felt removed from its philosophical way of knowing. I wanted to make connections to my experiences but could not find a route. At the risk of sounding like Goldilocks, when I began writing about Duckworth, I found her ideas and her language to be "just right." I felt much more comfortable with the way her conversation made the abstract concrete. She articulated theoretical notions of teaching and learning through her practical accounts of teaching and learning. Dooling articulates what I find important in her approach when he defines craft as a "link between contemplation and action, at the service of life as well as an expression of a divine revelation" (p.ix).

Each writer represents, although is not limited by, a particular way of knowing, or what D.M.Dooling might call a particular intelligence. He talks

of "the sensitive intelligence of the body, the affective intelligence of feeling, and the ordering intelligence of the mind" (1979, p.xi). Peter London, an art educator, art therapist and artist, expands this notion and suggests a vital relationship between these realms. In his discussion of "Art and Life: A Necessary Isomorphism" (1989, pp. 34-36). London criticizes the reduction of art to psychotherapy where it becomes either art for art's own sake or art as a diagnostic instrument. He says:

This severing of the formal attributes of art from the psychological dimensions of art is similar to separating the qualities of the mind from those of the body. You can do it, but by doing so you deprive one of its manifestation, and the other of its motivation. (p. 35)

Duckworth similarly advocates the engagement of both body and mind in the exploration of phenomena. It was much easier for me to write about her ideas in part because of this dialectic. I had also used her text to teach several classes prior to this research, which gave me an experiential familiarity with her concepts and language; not only was she talking more about actual teaching and learning experiences than Richards or Greene, but I also had moved her ideas from the realm of theory into my own teaching and learning. Her ideas resonated in me. She articulated my passions, my convictions and my enthusiasms in a language which was direct and comfortable.

What Duckworth says *and* how she says it is, to borrow words from Fields, "of me. I know it, a language I can understand without striving..." (Fields, 1981, p. 39). Finally, I not only understand more about the relationship of educational theory and practice but also am more clear and confident of my identity as an artist and what it might mean to think about teachers as artists.

REFLECTIONS AND EXPERIENCES

The thoughts you will encounter...come from a life full of unusual experiences dedicated to the task of self-discovery and the encouragement of the development of other person's potential, whether in schools, museums, communities, or wherever one might be. (James. 1972 p. viii)

During the course of my research I have developed many ideas, perhaps many right answers, certainly many connections. It seems important to share my experiences of producing unforeseen connections, rather than simply discussing them. As in art making, I am convinced that the process is equally important to the product. By sharing my process, I am increasing the potential number of individuals whom I might touch--whose experience I might name. Duckworth might agree that the reader is more likely to own the knowledge if he or she is involved in a personal process of understanding it.

Just reading the three texts was not enough. Somehow the abstract language I was reading and writing was not real to me. Like the Velveteen Rabbit (Williams, 1975) it needed to be taken down from the shelf and engaged in my day to day concrete experiences to be real; in turn it brought new life to my activities. As Gore implied, I, or at least the teacher and the artist in me, needed to be engaged in a more concrete way in order for these ideas to significantly impact my meaning making process. (See page 74.)

When I was not convinced of the specific conclusions about each woman's theory which I had drawn from reading, I found it helpful to engage myself with the three authors in other ways. This confirmed for me that my ways of knowing are related to my art making process and the way I solve problems as an artist. Initially, I had no sensory or affective data to support my conclusions about what each writer was saying. My personal way of knowing, as an artist, is one of touching, seeing, moving, and feeling.

Additionally, I need to be able to arrange and rearrange components like a collage or an assemblage--my most familiar media. I reached a point where I had to figure out how to access these dimensions of knowing in order to complete my research. Reflecting on this relationship has led me to the following notions about teaching and learning.

A RELATIONSHIP BETWEEN THEORY AND PRACTICE

It reveals a lot about the theory, too, when you start thinking about practice. I don't think you really understand the theory until you start trying to do it and then you discover the parts you don't understand, the parts that aren't clear, or don't make sense. (Stinson, personal conversation, April 24, 1990)

The most predominant theme in my research has been the dynamic, vital and empowering relationship between theory and practice. I mean "vital" in every sense of its formal definition: " 1. of or pert. to life; 2. supporting or essential to life; 3. indispensable, essential; 4. critically important; 5. full of life and energy." And when the vitality of the relationship is disregarded or imbalanced the results are " 6. fatal, as a wound or blow" (Scribner-Bantam 1985, p. 1014). I am proposing that this relationship *is essential* to empowering, or life-giving teaching and learning experiences. When I say empowering I mean that individuals become aware of their unrealized power, and experience new energy and confidence about their ideas and activities. A new relationship is defined with others which is in turn empowering to those involved.

My second theme embodies the first--the relationship between art making and teaching and learning. I see the artist as continually engaged in a vital dialogue between theory and practice, between abstract and concrete, and, to use Duckworth's words, between divergent and convergent thinking.

My discussion of the teacher as artist brings these relationships into the classroom and potentially informs not only pedagogy, but also how one thinks about teaching.

While writing this dissertation I have been engaged with the work of Richards, Greene and Duckworth. I have also been involved in teaching two classes in the educational studies department at a small Quaker college and directing a day treatment program for violent adolescents; at first I resented these additional demands on my time and felt that I should be able to isolate myself and write my dissertation. People typically began their conversations with me, "I know you're really busy, but..." Initially it seemed my dissertation was my most important endeavor and that my employment took time and energy from it, although I needed capital to support my formal education.

As I began this final chapter, and looked carefully at the emerging themes, I realized the significance of my situation. This research was not limited to a theoretical investigation of the written word, even though my formal proposal focused on the analysis of three texts. My experiences became the concrete media through which I could investigate my abstract ideas. My experiences provided not only more data for my research but also became a sort of testing ground for my ideas. I also considered the possibility that working with future teachers and troubled young people might be more vital than a dissertation few might ever read.

This preceding discussion illustrates not only my process but also the process of art making, an aspect of what I consider to be important in the teaching and learning process. Howard Gardner articulates the relationships I have been discussing throughout this dissertation and particularly in this account of my process. Gardner explains that, in art education, "production

should be linked intrinsically to perception and reflection." He continues:

Perception means learning to see better, to hear better, to make finer discriminations, to see connections between things. Reflection means to be able to step back from both your production and your perceptions, and say, "What am I doing? Why am I doing it? What am I learning? What am I trying to achieve? Am I being successful?" (cited in Brandt, 1987/1988, p. 32)

He explains in the next sentence, that his approach to art education grows out of the child's actual experience with the arts. My approach to this dissertation has grown out of my experience with the arts and with teaching and learning. I am further suggesting that this approach is fundamental to an empowering paradigm of education.

In my struggles to incorporate my daily experiences and the material I was reading, to link my production, perception and reflection, I realized that their relationship could not be either/or, but must be more organic. One endeavor was not better or more important than the other. There exists a hierarchy which prioritizes theory over practice; the conclusions I have drawn from my research celebrate a dynamic relationship in which each facilitates the other.

I will go so far as to say that significant theory can not be developed without engagement in practice any more than effective practice is possible without engagement in theory. Simply stated, I learned more about the theoretical concepts I was investigating through my experiences, and my teaching was informed by the theoretical research. I found further support for this conclusion in current research about situated cognition and cognitive apprenticeships (Brown, Collins, and Duguid, 1989; Richardson, 1990; Cognition and Technology Group at Vanderbilt, 1990).

Looking back, I realize I could not have completed this writing in the isolation I was craving. When I was hired to teach the educational studies classes, I anticipated some connections between my teaching and writing; I did not expect the vital relationship I experienced between them. I had only considered possibility of sharing my research in the classroom. I did not expect that my teaching would contribute so profoundly to my research. The two classes I agreed to teach were *Creative Arts Methods for the Classroom Teacher* and *Educational Research*.

I brought my research to my classes, as I had when I was a graduate teaching assistant, and my students stimulated further questions to investigate. In the arts methods course the students read *Centering* and in the research course they read *The Having of Wonderful Ideas*. The relationship between theory and practice was not only a theme of *what* we discussed in both classes, it was also an underlying framework for *how* we related to each other. Theory and practice were significant to both form and content. The theoretical concepts I was investigating were "put to the test" in my classroom practice. From my classroom experiences, more questions developed to direct the course of my theoretical investigation. For example, students had difficulty understanding Richards' conversation in *CENTERING*. My struggle to help them own her ideas and to realize them in their teaching experiences provided me with a different perspective.

Another aspect of my experience in the educational studies department which contributed to my inquiry, was the approach of the faculty. Weekly meetings with my supervisor focused not only on curriculum--that of the program's and that of my courses'--and my pedagogy, but also on the individual needs and progress of the students. There seemed to be a strong

commitment to support the students' personal development as well as their educational growth. Such concerns are conventionally in the realm of therapy.

Teacher educators would agree in theory that students should be fully prepared to take on the serious responsibility of educating children. It is my observation that this particular faculty realizes this belief through practice. They communicate with one another regarding student needs and progress. Concerns are worked on *with* the students in a supportive and nurturing way, not considered a problem which would lower grades or lead to removal from the program. A sincere attempt is made by all faculty members to understand the students' experiences and ways of knowing and to provide for their needs in the interest of a complete learning experience.

My second position was more intentionally therapeutic and provided very different experiences for reflection. Deciding to coordinate educational and therapeutic services at a day treatment program for violent adolescents, when I was already committed to teaching, was initially motivated by economic and professional factors. It did not seem likely that this experience would contribute to my current research, and as the semester progressed this commitment seemed to get in my way by complicating my schedule. I soon realized that this program was a graphic example of the dynamic relationship between the child's psychological needs and the sociopolitical structure; it became more vital to my research as my research became more vital to my on-the-job decisions.

The questions which developed in my educative and therapeutic work with these emotionally disturbed children were the most difficult questions to answer in the context of this research. It would have been easier to write a

convincing theoretical dissertation if I had not been reminded on a daily basis of the harsh realities of practice. I would have said some very different things if my theoretical and experiential reflections could have been easily compartmentalized from one another. When I became angry, frustrated and confused about the clients' dark and messy struggles in contrast to the clean and tidy conclusions I wanted to articulate, it would have been easier to ignore the concrete reality in favor of the abstract potential.

Encouraging these children to access their inner feelings and give voice to their inner creative spirit as Richards encourages, typically results in angry and violent reactions to the pain, and less often in self reflection and personal growth. How to empower these children through this painful process must be realized through practice *and* theory. Why a special school was needed for these 12-15 young people who could not make it in the mainstream system, why a classification such as "Willie M" (see North Carolina Department of Human Resources Division of Mental Health, Mental Retardation and Substance Abuse Services, Office of Willie M. Programs, Fall, 1988) was needed in the first place, are questions Greene's thesis invites me to address. On page 118 of *Landscapes of Learning*, she discusses alienation and dehumanizing inequities and cites Emerson's notion of "a gradual withdrawal of tender consciences from the social organization." These clients from varying backgrounds had suffered abuse from any number of adults in different roles. Local news media clarified that these violent children were not viewed or treated in a manner which reflected tender conscience; community members did not want "them" to live in area neighborhoods.

When I, and other professionals, are most successful in our relationships with these children, we are wide-awake to the influence of the

social structure not only in defining our clients'/students' situation but also on our own attitudes about the assaultive behaviors we encounter daily. That is, we must be aware of the sociopolitical structure which classifies our clients and how that affects their attitudes and the structure of our program. We must also be aware of the significance of our relationship with these children over time. When asked how we cope with their violent responses to us, we often point out that it is not directed at us personally. One fundamental source of the students' anger is a system which allowed them to be abused as helpless children, and more often than not we are viewed as representative of that system.

Finally, Duckworth offers ideas for answering the difficult question of how these children might be engaged in meaningful and emancipatory teaching and learning. Conventional incentives, motivations and other approaches have little meaning for these children who were removed from mainstream classrooms. When one believes that these children have wonderful ideas and asks questions which help them to develop their own questions and understand their own understanding, the children not only learn but also become potentially more happy and self aware human beings. As I suggested in chapter 4, Duckworth's practice embodies theoretical beliefs advocated by both Richards and Greene. It engages feeling and knowing through doing.

I would like to conclude this discussion of theory and practice by looking for a moment at how I came to my own theoretical understanding of the particular paradigms of Richards, Greene and Duckworth. While I was excited about the relationship I had established between their ideas and my own practice, and of the more global aspects of my conclusions, I could not

write about them with conviction because I remained unconvinced of the particulars I had assigned to each. I had based my knowledge on their written words and when I tried to write about my conclusions I was uninspired.

The "aha" experience which empowered me to write this fifth chapter came while attending a lecture presented by Maxine Greene. I noticed myself becoming excited about her ideas, making connections, and discovering relationships, which I had not realized in reading her text. Paradoxically, I was aware that she was saying very much what I had outlined in my own chapter 3. I had in fact understood the essence of her thesis.

I then became aware that I had not been convinced of my representation of her ideas because they were not conceived in their entirety. Simply reading the written words of these writers engaged me only in thoughtful abstraction. As I said above, I need to access the aspects of knowing familiar to me as an artist. To use language already presented, I needed to link my production with my perceptions and reflections, to join my action and contemplation, to integrate feeling, thinking and doing.

I was also finding that there were many others who were thinking about similar ways of knowing and their relationship to teaching and learning. During the time of this investigation I found articles which suggested that other educators and researchers were considering similar relationships between a wholistic view of experience and teaching and learning (Gardner, 1988; Fox, 1979; Brown et. al., 1989). Both Utne Reader and Newsweek magazine's 1990 back to school issues discussed such educational considerations.

Phrases such as "Ways of Knowing," "Education for the head, hand, and heart," and quotations such as "Schools cut you off from the immense diversity of life and synergy of variety" (Gatto, 1990, p. 73) indicated to me that there was a growing concern for the aspects Richards and Greene contribute my understanding of education. Comments such as: "The decline of the big-city public schools is rooted in class--the middle class was gone and so had nothing at stake" (Nocera, 1990, p. 66), and "Give teachers a lot more control over what and how they teach" (Satin, 1990 p. 78) brought Greene's convictions to mind.

Each of these articles and writers presented their particular perspective on how to realize their ideas in the classroom. My way of making sense of these ideas was to use the metaphor of teacher as artist. I found that this notion was also supported by others such as Henry Barnes, and, as I discussed in more detail on page 35, by Richards. She further explains that the teacher works as an artist with "the particular student or group, the particular situation, his own vision and his insight into the hungers of those in his charge. Every class becomes a composition, producing its unique revelation and tone..." (1964, p. 41). Henry Barnes is even more direct in his statement:

to educate is an artistic process, and that it is the task of the educator as an artist to try to meet the inner expectation of the child, at whatever level of conscious development the child is, in such a way that the child can find the answers, can find the experiences for him or herself. (Barnes and Flinsch, 1990, p. 32)

A RELATIONSHIP BETWEEN ART MAKING AND TEACHING AND LEARNING

the most visible creators i know of are those artists whose medium is life itself. the ones who express the inexpressible - without brush, hammer, clay or guitar. they neither paint nor sculpt - their medium is being. whatever their presence touches has increased life. they see & don't have to draw. they are the artists of being alive... (J. Stone, posted at Center for Creative Leadership, Greensboro, N.C.)

The understanding and insight provided by metaphor is important to me as an artist. I was more convinced of my assessment of Greene's writing when I could look at her presentation of herself and her ideas as a metaphor for what she articulated in *Landscapes of Learning*. Most important were the visual, kinetic and affective data I noted in both her lecture and our subsequent interview. In our interview, I was able to confirm my perceptions and clarify areas of which I was uncertain. The value of these perceptions became more clear to me when I viewed a videotape of Eleanor Duckworth speaking to an area consortium of teacher educators.

Coincidentally a member of my committee suggested I show the video to my research class since it regarded moonwatching and I was planning to discuss their own moonwatching experiences with them the following day. As I watched the video I became aware of Duckworth's affect, her body language and her relationship with the audience. I compared these observations to those I had made of Greene and realized the metaphoric value of both. The way they presented themselves in this active format was symbolic of the form and content of their respective texts.

The conclusions I had drawn from my reading, were enhanced by the experience of *seeing* the writers speak, *hearing* the tone and meter in their voices, *experiencing* their kinesthetic relationship to the audience, and *feeling* their passion and the energy they stirred in me. I was *making connections* between what they said, what they wrote, and how they presented their ideas in each setting and *comparing* their final, edited work to their more dynamic, spontaneous, here and now dialogue.

Duckworth began her lecture on moonwatching, by first situating herself professionally and personally. She then told us about her class at Harvard and situated the moonwatching activity in the context of the class. Experiences, both hers in general and those specific to her present teaching, were clearly significant. Her dialogue was conversational and informal; she entertained questions and brought audience members to the overhead to participate in her lecture. Greene read a prepared paper adding very few informal comments. She responded to questions at the end in a less professional, more personal manner. In the latter segment she laughed and made several jokes, unlike her more academic persona during the reading.

I realized that I needed to interview Duckworth and to pursue a conversation with Richards. A videotape of one of Richards' lectures had been lost and I was only able to contact her after my writing was nearly completed. I was finally excited about the conclusions I was making and that I was having fun. What I did not realize, until my next isolated period of reflection and writing, was the significance of this experience for the conclusions I would make in this fifth chapter. I realized that I was convinced for the first time of my analyses of Richards, Greene and Duckworth. After speaking with Duckworth on the phone I formed another metaphor. She responded with encouraging "verbal nods" and in retrospect seemed most interested in understanding what I was interested in and helping me to understand the same. She responded to my questions by asking some of her own. In contrast, Greene answered my questions with lengthy, philosophical statements which explained more about her theories.

Vera John-Steiner's *Notebooks of the Mind* addresses aspects of my experience. Many ways of knowing are suggested in addition to the written

word. John-Steiner comments that "thinking varies in the sharpness of its focus and the clarity of its intent, in its imaginal, verbal and kinesthetic qualities" (1985, p. 34). She begins her text with the following quote:

Art bids us [to] touch and taste and hear and see the world...and [it] shrinks from all that is of the brain only, from all that is not a fountain jetting from the entire hopes, memories and sensations of the body. W.B. Yeats. (p. 13)

A comment by the photographer Diane Michener which introduces John-Steiner's "Visual Thinking," articulates several themes significant to this research. Says Michener: "I have always taken pictures the way other people keep journals and diaries. It is a way of ordering my reactions to the world, of placing my ideas and feelings in a concrete form outside myself, of breaking my isolation" (p. 83).

As I struggled to articulate my ideas, to make them concrete, I was more aware of why I chose the term art making for my investigation. I was interested in not only the mystical creativity or intuition we traditionally associate with art but also the technical skill and intention most often associated with craft. Dooling defines the difference between art and craft:

The word "art" comes from an Indo-European root meaning "to fit together," from which also comes "order," which began as a word meaning a row of threads on a loom. "Craft" originally meant "strength, skill device," indicating at its very inception the basic relationships of the material, the maker and the tool: the opposition of thrust and resistance and the means of their coming together in a creative reconciliation. (p. viii)

He further suggests an integration of art and craft; he explains that "the artist must be a craftsman in order to understand the triple relationship of the material, the maker and the tool, which is subject to opposing forces, or he will not have "the skill to express his vision" (p. viii).

On the other hand: "if the craftsman has no contact with the 'Idea,' which is the vision of the artist, he is at best a competent manufacturer. Art and craft are aspects (potential, not guaranteed) of all work that is undertaken intentionally and voluntarily "(pp. viii-ix). An important point in my discussion of the teacher as artist, is that Dooling's notion of *both* art and craft are necessary if education is to be meaningful. He continues, "Both art and craft must take part in any activity which has the power to transform" (p. ix).

As I discussed in chapter 1, the art making process engages the body and mind in a spiritual dialogue. Joseph Zinker, an artist and art therapist describes the transformation which occurs as transcendent. He says that :

Art is prayer--not the vulgarized notions handed down to us in scriptures, but a fresh vital discovery of one's own special presence in the world. Marc Chagall was once asked if he attended a synagogue; he answered that his work is prayer.

In the process of making anything, a person not only illuminates and illustrates his inner life, but moves beyond personal expression to make something which stands by itself. The work acquires its own internal validity, its own integrity. It is in this process of making something which stands on its own integral structure that the creator contacts a concrete reality outside his subjective life and moves into the realm of the transcending. (cited in London, 1989, p. 13)

In summary, the artist tells us there are multiple ways of knowing and multiple answers to problems. I engaged several methods of investigation while completing this dissertation. In order for me to create my own knowledge, to own what I was writing, I had to go beyond the limits of three volumes of written words and be involved with the ideas in a more meaningful way. As I began reflecting more on the relationship of what I was doing and what I was thinking, as I began realizing my abstract ideas in concrete experiences, as I looked at what meaning I was making inside from the

external phenomena and relationships with which I was engaged, things began to make more sense. And, when I accessed the sensory phenomena, I could begin assembling the pieces in a process of divergent and convergent thinking.

My meaning making process for this research experience has included two major themes--the relationship between theory and practice and the significance of art making for teaching and learning. A tacit assumption which has informed my discourse and which will subsequently provide an underlying thematic structure for the remainder of this chapter, is that of relationship.

Concepts which I have investigated such as theory and practice, abstract and concrete, doing and thinking, are typically viewed as either/or propositions rather than ideas in relationship. When I first considered these concepts I could not understand how to define a relationship between them. Somewhere in the process I found the model of the Moebian strip (Macrorie, 1990, p. 13). This framework made it possible for me to continue my investigation. It seems important to share it with the reader as a way of understanding the relationship of either/ors and as a proposed model for looking at how teacher as artist might be more empowered in the classroom if dualisms are transcended:

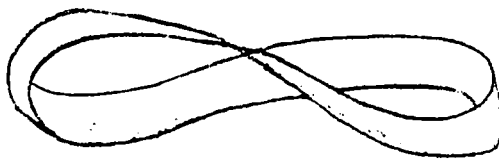


Figure 5.

This figure is known as a Moebius strip and is formed by twisting a flat piece of material before joining its ends. One surface flows into the other. In this way each side is engaged in a dynamic dialogue not possible when each was one side of the other. In *The I-Search Paper; Revised Edition of SEARCHING WRITING*, Ken Macrorie suggests:

The principal reason education doesn't "take" better than it does is that it's a closed loop, with the knowledge and experience of experts on one side and no way for it to flow into or over to the other side, where in darkness-unarticulated, unreflected upon, unused-lie the knowledge and experience of students. The discipline of real learning consists of The Self and The Others flowing into each other. (1990, p. 13)

He advocates "Moebian Learning," or what he calls "Loopy Learning" (pp. 10-20), wherein the inner and outer flow together. A similar relationship is suggested by Kant who says that "the mind provides the 'categories' of knowing, while the real world provides the content. Knowledge is thus always a construction of the mind's interaction with the world and cannot be reduced to one or the other" (Kant cited in Elkind, 1989, p. 114).

I will conclude this section by clarifying that I see art making according to the following definition provided by Fox. He explains the importance of connections such as those suggested by Dooling, Zinker, Macrorie, and Kant:

Thus we see that the making of connections operates at every level of the creative process: at the primary level especially by use of images; at the secondary level in denying some connections and therefore confirming some; and at the tertiary level in producing hitherto seen, unforeseen, connections that in turn others might connect with. The artist knows he or she is an artist when a fourth stage is realized and another says honestly, "you have touched me" or "you have named my experience." In this way all energy becomes connected once again and the artist's ultimate vocation, to return energy to the universe by way of transformed matter, is accomplished. (1979, p. 131)

Situating Richards, Greene and Duckworth in the context of this definition will be helpful to clarify how their perspectives have contributed to my understanding of teacher as artist. To begin, Richards' connections come through making images while Greene and Duckworth realize them through engagement with already created images. All are interested in connections which liberate the individual.

Richards uses her own experience to illustrate connections which can occur through making art, with one's spiritual, feeling and cognitive experience, and which lead to the birth and development of the person. Greene's philosophical discussion advocates connections between one's thinking and feeling and his or her socially constructed reality through "informed engagement" with the arts, which lead to personal transformation and social change. Duckworth shares accounts of teaching and learning, and her reflections on them, to illustrate how connections made with phenomena and with the understanding of others to develop life-long learners.

Each writer's perspective of Fox's tertiary level, the level of producing connections, can thus be inferred. Richards' connections are made between the many dimensions of human experience and less emphasis is placed on sharing them with others, Greene's connections are most fundamentally between one's personal and political landscapes, although being conscious of the connections made by others is emphasized. Duckworth's connections are between concrete phenomena and abstract meaning making; she emphasizes understanding the connections made by others.

Fox says the artist touches others or names their experience. The dialogue of self and others, which he implies, seems to me the most fundamental goal not only of art making but also of education. As he explained above, this is how transformation occurs. Each writer discusses what it means to be a teacher--and for the purpose of this discussion, an artist--in her own language and considers transformation in the context of her particular experiences and understanding.

TEACHER AS ARTIST

As Freud discovered, and as Jung, Rank, and later Rollo May elaborated and refined, when the conscious and the subconscious became acquainted with each other, a new persona is born. A *whole, awake, compassionate* (emphasis added) person steps forward from the one who was previously fractured, incomplete, and at war within himself or herself. Those early analysts observed, as do therapists in general, a sudden burst of enthusiasm for living in such cases, a quickening of the senses, an acceptance of the self as it is and the world as it is. As an outcome of this meeting of the minds, this reconciliation, there is an inexorable blossoming of creativity.

That is what we desire. That is why we must provide opportunities that engage the participant at both levels of mind.

We know we are addressing the sources of the subconscious mind when we begin to make things (sounds, images, gestures) *without* knowing what we are doing or what it may mean. The uninitiated dismiss this activity as meaningless - and unfortunately, they are in part correct, it is meaningless. But they fail to understand that this is a necessary phase of a much more elaborate series of mental operations that do not eventuate in meaning. Misapprehending the activity as a complete act, they never proceed along to the next phases and accordingly never gain, indeed never could gain, the rewards. Those who know otherwise are our artists. They allow this phase (which may look from the outside like play or babble) to run its course for as long as possible. They know that the moment of judgment is all too soon upon them and that this subliminal material will then cease to flow in that moment. So they let their hand have its day. If we are determined, and manage to stay in the intuitive mode for a substantial period of time, we will accumulate many new perceptions. (London, 1989, pp. 97-99)

This passage from *No More Secondhand Art:Awakening the Artist Within*, does several things by introducing this final section of my dissertation. London is also an artist, art therapist and art educator. He has written this book, among other things, to suggest that to really become involved as artists one must "set aside all that is secondhand news and bear witness to our direct encounter with the world as if for the first time" (p. 5). In the preceding paragraphs, then, he has made a case for what might happen if art making were a more common experience.

For the purpose of this inquiry, his description of a whole, awake and compassionate person articulates a definition of empowerment which includes the priorities of Richards, Greene and Duckworth. And, although in other passages he addresses skill building, here he describes the importance of the organic process of art making. I begin this section with this focus on perceptions because there are any number of potential implications to the notion of teacher as artist. Those which are most important to me--development of the self, active and meaningful teaching and learning experiences, authentic engagement with others--require many new perceptions.

I am suggesting that educators must first look at their notion of art and consider my definition of art making. If art making is accepted as a metaphor for education, individual perceptions will be respected and encouraged. Knowledge which the culture considers important to learn, can be discovered in a personal and active teaching and learning experience. Relationships between teachers and students can be redefined.

Each writer, in her particular language and from her particular experiences, affirms that emancipatory education is an experience in which

individuals are treated with respect and dignity. Richards' suggestion that the teacher "helps the child to live into art and knowledge as into a single realm" (p. 102), reflects her view of both art and education. She also explains that the teacher's task is to empower the child's free development, adding that "freedom means a capacity to be related to all things present" (p. 40).

Greene advocates the integration of particular works of art in the curriculum because they make us think about ourselves and others in ways that challenge the status quo. Teachers and learners are actively engaged in an empowering relationship which is critically examined. She says that:

participation in and informed encounters with the arts... is in part a process of liberating them [those who are present as persons with distinctive biographies and an awareness of their own lived-worlds]...for seeing beyond the actual and for pursuing themselves. (p. 199)

It is my proposal that thinking of teachers as artists might make these relationships more possible. Such relationships might, to use Richards' words, heal "those inner divisions which set man at war with himself and therefore with others" (p. 61). Or as Greene suggested, such personal transcendence might lead to social transformation; as Duckworth implied it may save the world.

It seems the approach of each writer to education "seeks to create students who *want to know*," unlike the psychometric approach which "seeks to produce students who *know what we want*." (Elkind, 1989, p. 116). If we *look* at the teacher as artist, he or she may at some times consider the value of the process and at others the value of the product. He or she will give technical directions when they are needed and encourage the process of meaning making when appropriate. If we can *think* of the teacher as artist, we may think differently about curriculum theory and teaching and learning.

Education might become, as Nel Noddings advocates, "more than simply a series of cognitive exercises" (p. 174). She says that if education is to assist the development of the whole individual, as Dewey suggested and Richards and Greene and Duckworth would concur, "it must address different ways of knowing and feeling, ways all of us use in our daily lives" (1984, p. 174).

The teacher as artist sees these multiple perspectives and potentials. He or she thinks while doing and is engaged in informed action. This individual is involved in a series of dialogues between self and others, inner feelings and outer actions, inner feelings/cognitions and outer phenomena--natural or socially constructed, for example. Other concepts such as structure and spontaneity, right and wrong are also engaged in a dialectic. Fox also speaks of how the artistic might impact the problem of exclusivity and a one-dimensional view and concludes that this taken for granted view "results in a fundamental lack of imagination that is easily threatened by creative persons" (1979, p. 79).

The teacher as artist understands education as a process of transformation, not just a process of transmitting knowledge. He or she does not draw such unnecessary distinctions between education and therapy. Like Zinker he or she realizes that the "sine qua non of the creative process is change: the transformation of one form to another, of a symbol into an insight, of a gesture into a new set of behaviors, of a dream into a dramatic enactment" (cited in London p. 35). The artist engages in divergent and convergent thinking and makes the abstract concrete.

I began this dissertation acknowledging that I am an artist, art therapist and art educator, and expressing my frustration with their conventional separation. Yet, I recognized similar distinctions in discussing

Richards, Greene and Duckworth, in order to structure my organic action and contemplation. As I draw my writing to a close, I have presented support for a more dynamic, vital and empowering relationship between the aspects embodied by each. I invite the readers to consider what significance these connections might have for their own teaching and learning experiences.

I would advocate thinking about the teacher as artist and looking at teaching as art making. Carl Billingsley has suggested that "making art should be like making love or anything else that we care about. It should be done with passion and commitment" (personal interview, March 24, 1987). I would encourage educators to look at teaching and learning with the same kind of passion and commitment. In this way Noddings ideas about intuition and love in education may be realized. She explains:

Intuition and love interact in three specific ways in a learning setting: the sense of caring and intuitive sensitivity between teacher and student, the love and intuitive "feel" for a subject area that may be felt by both teacher and students, and love for the act of learning or teaching. (p. 165)

I am not saying that teachers should be stonecarvers or painters, but that the paradigm of art making should be fundamental in one's approach to and attitudes about teaching. In this way, both students and teachers might be more free to become personally involved in an experiential learning process and might come to understand more about themselves and others. In Nodding's language--Richards' intuition and sensitivity, Greene's compassion and passion for her beliefs, and Duckworth's love for the act of learning or teaching, might be realized in the paradigm of teacher as artist.

A student who was in my creative arts methods course clearly articulates how this process might be realized. She succinctly demonstrated the authentic dialogue of what I call teacher as artist when she said:

I finally had to step back and think about what it was that I really wanted to do with our class. What was it that they needed and that I wanted to teach them. In thinking about this I had to think about what was meaningful to me that I could share with them. (Weidig, 1990)

Presented with the problem of what to teach and how to teach it, Weidig first clarified what was meaningful to her and then considered the needs and experiences of her students. Like an artist she made connections; as a teacher they were between her own meaning making process and how to facilitate an authentic dialogue with the class. In developing and executing her lesson plan, she had the sensitivity to step back, reflect on what she knew about her learners, and remain true to her own sensibilities. It is this dialogue of contemplation and action which empowers teachers as artists to engage with their students in transformative experiences.

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APPENDIX A.

POEM

The way a man eats is political.
 For political reasons is for human reasons, confidence vote is
 not entirely politic.
 We fired a man from our faculty one year
 And students of course asked why. For political reasons?
 If for political reasons unfair.
 If for political reasons then unjust, was it for political reasons.
 Yes if politics are in the house, if they live across the cove then
 no.
 No if politics is party, if the way a man governs himself
 yes only then.
 I find it hard to answer honestly with care those who ask
 is it for political reasons because I think about it differently:
 I don't think politics when a man intimidates, I think human;
 what he conceives politically grows face and hands,
 image of government is self-portraiture.
 I don't see departments, I see whole and I see features
 some of them maybe political, pressing it outward.
 Fruit grows on a tree, unless my eyes deceive me.
 If I don't trust a man, his politics are not the cause,
 Though they too stem from roots. So all I finally say is
 Yes and no. And I find more and more that I say more and more
 yes and no
 when I am asked if I think something is true, because
 I don't think of what is true as any phrase one safely keeps.
 I don't think ever so well-chosen words are likely to do the trick
 or knowledge is now our homing-pigeon home.
 I think of continually circling about and edging in,
 But I wouldn't care much for a truth that was
 "for political reasons." It would be smaller than a man.