

Lincoln Center|institute  
*for the arts in education*

**Aesthetic Education  
Practice and Traditions**

**Education Traditions**



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# Preface

I'm pleased to introduce a document on which we at the Institute have been working for almost two years. It is a continuation of a conversation we have been having for over twenty-five years; it is not a conversation which has—or should have—a conclusion, so we would like to invite you to continue it with us.

The paper originated from my perception that we needed to further articulate the core elements of our philosophy and practice, and their connections to other traditions and practices in education, not necessarily in the arts. As we deepen our relationship with our Teacher Education and K–12 partners and become an increasingly greater part of their curricula, we have to understand our own work better—to know what it says, as well as say what it knows—so that when we are held accountable, we can respond in a manner consistent with our practice and beliefs.

This paper is part of an ongoing effort to capture our work (if only for a particular moment in our history) in writing. The first step in the process was publishing *Variations on a Blue Guitar*, a selection of Maxine Greene's lectures at the Institute. The second step is a series of papers called *Aesthetic Education: Practice and Traditions*. It will include this paper on education traditions, one on the Institute's aesthetic foundations, and another on our use of contextual resources in the study of works of art.

The *Education Traditions* paper is the result of a complex process. I initiated and guided it; Madeleine Holzer shaped and wrote the story; Judith Hill conducted background research and wrote the annotated bibliography; and Anne Oldach provided several enchanting illustrations. Mady, Judith, and I conversed regularly about both content and process. We were acutely aware that we were representing the work of thousands of people over many years.

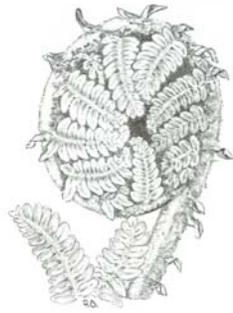
Through the Association of Institutes for Aesthetic Education, directors of other aesthetic education institutes were interviewed concerning their perceptions of education traditions related to their practice, as were members of the Lincoln Center Institute management team. LCI teaching artists from dance, music, theater, and visual arts disciplines were observed in their work with our education partners.

To some extent, *Education Traditions* will always be a work in progress, as it continues to reflect Lincoln Center Institute's development. The first draft was used initially at the Institute for internal professional development among staff, teaching artists, and Board members. It was then introduced, with revisions, to our education partners, as well as other selected members of the LCI community. Undoubtedly, new thoughts, ideas, and definitions of LCI's practice will impel us to revise or add a

paragraph now and then. Thanks to the flexibility of our Web portal, you will always have access to the latest, freshest edition.

We thank Dr. Maxine Greene for her inspiration and vision; and Sandra Priest Rose and Susan Rudin, former and present Chairs of the Lincoln Center Institute Board of Directors, and Reynold Levy, President of Lincoln Center for the Performing Arts, for their leadership and guidance.

Scott Noppe-Brandon  
Executive Director, Lincoln Center Institute



## An Invitation

This paper continues a complex conversation: one involving philosophy and practice, art and education, Lincoln Center Institute, and those interested in aesthetic education. It is not intended to be the definitive description or definition of aesthetic education, but rather a juxtaposition of the many elements that inform work at the Institute on a daily basis. As you read through these pages, please be aware that they mirror our work in which art, progressive education practice, and a particular approach to philosophy are intricately intertwined. If a specific thread interests you, we invite you to explore its possibilities...and continue the conversation further.

## Foundations

**We are interested in education here, not in schooling. We are interested in openings, in unexplored possibilities, not in the predictable or quantifiable, not in what is thought of as social control. For us, education signifies an initiation into new ways of seeing, hearing, feeling, moving. It signifies the nurture of a special kind of reflectiveness and expressiveness, a reaching out for meanings, a learning to learn.**

**Our core concern, of course, is with aesthetic education; but we do not regard aesthetic education as in any sense a fringe undertaking, a species of 'frill.' We see it as integral to the development of persons—to their cognitive, perceptual, emotional, and imaginative development. We see it as part of the human effort (so often forgotten today) to seek a greater coherence in the world. (Greene, *Variations 7*)**

For the past twenty-nine years, Lincoln Center Institute has developed and refined its own distinctive approach to the arts and education. Based on the vision of Mark Schubart, the Institute's founder, and the work of Maxine Greene, its philosopher-in-residence, the Institute's practice has been woven from a combination of philosophy and artistry.

According to Greene, “Aesthetic education...is the intentional undertaking designed to nurture appreciative, reflective, cultural, participatory engagements with the arts by enabling learners to notice what there is to be noticed, and to lend works of art their lives in such a way that they can achieve them as variously meaningful” (Greene, *Variations* 6). Greene’s philosophy, informed by the work of the pragmatist John Dewey and existential philosophers such as Sartre and Merleau-Ponty, posits that understanding a work of art takes place in an encounter that is a continuous interaction between the viewer and the artwork, and resides neither in the work itself nor solely in the perceiver. Therefore, the Institute’s practice of aesthetic education developed into carefully planned observations and analyses of particular works of art connected to participatory activities designed to highlight the possible relationship between an artist’s choices and the viewer’s aesthetic response. Through art-making explorations in dance, music, theater, architecture, and visual arts, participants have been encouraged to integrate their prior experiences and their perceptions to create new understandings of a particular work of art and ask further questions that might reshape their world. This approach is neither teaching “art for art’s sake” nor using the arts as a vehicle for teaching other subjects. It is rather a third process that incorporates some of the elements of both, involving perception, cognition, affect, and the imagination.

While each exploration of a specific work of art differs depending on the needs, inclinations, interests, and inspiration of the particular teaching artists, classroom teachers, and students who collaborate with each other, all teaching and learning at the Institute bear a number of hallmarks. Some of these are:

- Selection of a work of art for study that is rich with possibilities for exploration;
- Collaborative brainstorming of many possible entry points into the study of an artwork;
- Creation of a generative question as a guide for the exploration, known at Lincoln Center Institute as the “line of inquiry”;
- Exploratory workshops in art-making, facilitated by professional artists teaching in their own disciplines, prior to experiencing the work of art, and often after;
- Use of contextual materials throughout the exploration process;
- Conversations punctuated by questions leading to deep noticing, description, analysis, and interpretation;
- Student-centered active learning that acknowledges each participant’s prior knowledge and life experience;
- Use of multiple learning modalities in each exploration;
- Creation of vocabularies, verbal, visual, and physical, that can be used to describe a work of art;
- Experiencing an art work, ideally, more than once;
- Group and individual reflection throughout the exploration and after a performance or a museum visit;
- Validation of multiple perspectives in the creation of individual, as well as group, understanding and meaning;
- Connections to the classroom curriculum and pedagogy; and

- Opening out of new possibilities for learning that includes generating new questions to be explored.

This actual practice is not a linear one, but rather one that loops and spirals, based on the teaching artist's and teacher's skills and intuition. It can be seen as a complex dance that includes artist, educator, and student; artwork and perception; teaching, learning, and the creation of possibility.\*

## The Partnership Cycle

### Professional Development

Lincoln Center Institute forms educational partnerships with pre-K through grade12 schools and degree-granting teacher education programs. A partnership with the Institute starts with an intensive professional development experience during which educators from these institutions explore particular works of art in the Institute's repertory and in museums, with the guidance of a team of teaching artists, after which many choose the works they want to study with their students in the coming year. The works of art in the repertory are selected with an eye toward those that are "meaty and gritty," that is, rich with possibility for exploration. Each year, the repertory aims to represent the broad spectrum of the world of art including classical and modern works from Western and non-western cultures.

The educators' experiences start with art-making explorations, designed by teaching artists, that become entry points into each individual's encounter with the work of art. These encounters in turn lead to further insights about the work, shared collectively, and the generation of more questions to be explored.

**...to perceive, a beholder must create his own experience. And his creation must include relations comparable to those which the original producer underwent. They are not the same in any literal sense. But with the perceiver, as with the artist, there must be an ordering of the elements of the whole that is in form, although not in details, the same as the process of organization the creator of the work consciously experienced. Without an act of recreation, the object is not perceived as a work of art. The artist selected, simplified, clarified, abridged and condensed according to his interest. The beholder must go through these operations according to his point of view and interest. (Dewey, *Art* 54)**

Although no one can recreate the actual experience an artist may have had while creating a work of art, LCI's teaching artists try to approximate elements of the process (as they imagine it from their own creative work) when they design activities

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\* Parents are also involved in the Institute's work in a variety of ways, such as parent-child workshops. While not described in detail in this paper, they add another layer of complexity to the process.

for workshop participants. In this manner, they attempt to facilitate the possibility that the participants might have an aesthetic experience.

Educators have many differing perspectives when they come for an initial professional development session. Nonetheless, they often discover that what they get out of their experience is very different from their initial expectations. A number of educators initially embrace a notion that the arts are good for their students, and they want to have their *students* have the arts experience. After they participate in workshops similar to those their students will have, they understand that they can't learn what we do at the Institute by reading a book about it; they have to experience it. When they have had their own experience with the Institute's practice of aesthetic education, they are ready to help their students.

To assure the value of multiple perspectives on a work of art, a teaching artist never teaches to a work that s/he has created. This is to allow multiple perspectives to unfold without an overemphasis on the artist's intent. In part, this is a way to avoid what is called "the intentional fallacy." Whether one agrees with the idea of the intentional fallacy or not, since the emphasis at the Institute is the creation of understanding through multiple perspectives, it is important that teachers and students who experience works of art not feel that the artist has the one right answer to the interpretation of his or her work.\* In this context, the artist's interpretation, while valued in its own right, becomes one voice among many valued voices, a part of the collective whole.

In addition, during professional development, works of art are often viewed more than once, so that participants can experience works in a deeper way and notice the difference in their perceptions over time. Says one participant, "The second viewing allowed me to enjoy and analyze the music with a more experienced ear. At first I wondered why they had chosen to perform the same music again. I soon figured out that the same songs would give us a chance to delve deeper into the performance....The second performance shed light on the areas where I was confused during the first one" (qtd. Lincoln Center Institute 25). And another, "After the first viewing, your perception is changed. Once you have viewed the work again, you can more easily see something else. As a teacher, I know the importance of repetition, yet I never applied that strategy to viewing art. Multiple viewings forced me to ask questions and helped me to grow. They also made me question what I would see in the third viewing of the same work" (26). From the Institute's perspective, the more questions participants form, the better.

Resource materials are introduced to any exploration of a work of art so that teaching artists and educators can pursue questions arising from their initial explorations, and find out more about the context of a particular work. The process of generating these materials begins in the winter, when groups of educators and

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\* In an essay entitled "The Intentional Fallacy," Wimsatt and Beardsley argue that a poet's intent should not be used to judge her work, because there is really no true way to know what the artist's intention was. This essay is the basis of the Institute's reference to this phrase.

artists gather to create a series of *Windows on the Work*,\* a collection of resource materials focused on the specific works of art in the Institute's repertory. In the spring, teaching artists are given a chance to meet the performing artists in the repertory and interview them. They also receive a bibliography that includes books and audio-visual materials and are invited to add to the list. Teaching artists make extensive use of these and other contextual materials in the Institute's Heckscher Foundation Resource Center as they create their workshops. In addition, Institute participants use contextual materials housed in the Resource Center. Materials are woven into experiential activities, posted on workshop walls, and sometimes used as handouts. The *Windows* are then distributed to the participating educators when instructional partnerships begin in the fall.

## Instructional Partnerships

Instructional partnerships take place in three institutional contexts: Partnership Schools, Focus Schools, and degree-granting teacher education programs. Partnership Schools include elementary, middle, and high schools from the NYC metropolitan area. The team of participating teachers at each school includes grade-level classroom teachers or academic subject area teachers and performing or visual arts specialists. All educators at the school, including administrators, are eligible to join, although they are not expected to do so. Focus Schools are P-12 schools that include aesthetic education in the fabric of the school, with the goal that every teacher and every child be included in extended explorations of works of art. Partners in the Teacher Education Collaborative work toward including aesthetic education in a series of courses such as educational foundations, pedagogical methods, and student teaching (ideally in an LCI Partnership or Focus School), as well as in jointly developed aesthetic education courses.

After educators in these contexts have initial intense encounters with works of art, they become partners with teaching artists in the creation of classroom experiences grounded in particular artworks. These experiences are connected to the educators' curriculum and students.\*\*

**The question of curriculum relates to all this. We want to create situations in classrooms that will release our students for live and informed encounters. We want to make the richest sorts of experiences possible; we want choices to be made. The ordinary planning we have been taught to do probably has to be reconceived. The orientation to predetermined objectives has to be set aside. As we have seen, there is a kind of logic within each art form: certain kinds of awarenesses and certain modes of technical mastery are required....And, yes, patterns of development have to be held in mind. For all that, what happens must be conceived of as an**

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\* *Windows on the Work* include interviews with repertory artists, information on craft, origins, and history of a work, as well as responses to a performance and suggestions for further resources.

\*\* Observations of actual teaching-artist practice will be woven throughout this section to highlight aspects of LCI practice. They are not intended to trace the whole interaction any one particular teaching artist has with a teacher and his or her students.

**emergent, as a realized possibility. It cannot be preplanned or predicted, no matter how carefully wrought are the occasions created, no matter how much we take into account.**

**A curriculum in aesthetic education, then, is always in process....**  
(Greene, *Variations* 27–28)

## Planning

The first step in any partnership between an educator and a teaching artist is a planning meeting in which the activities and questions that will facilitate students' encounters with a work of art emerge through a brainstorming process centered on that particular work.

\* \* \*

At the Metropolitan Museum of Art, Barbara Ellmann, a visual arts teaching artist, is walking with two teachers from a middle school in Central Harlem around the contemporary art wing. They are starting a planning session where the teachers will choose the particular artworks their students will study. Barbara asks:

“Is there some umbrella instructional unit going on at school that you want to connect to this, or do you first want to go into the world of artists?”

The teachers agree on the world of artists. Barbara points out an O’Keeffe, says that it is looking at something up close that you ordinarily would look at from far away. She points out a Grant Wood, asks:

“And from what perspective did the artist observe his subject here?”

A teacher notes this is an aerial view of something far away, but wonders whether there were airplanes when this painting was made. She also thinks the painting may be telling a story. Barbara says you can look at paintings in terms of narrative. The teacher says she prefers to look at painting for texture and other aesthetic qualities. Barbara points out another painting, looking at a gaming table from above. As she passes this and other works of art, she keeps asking:

”What is the point of view here? Where is the artist positioned?”

They pause at a painting by Edwin Dickenson. The teacher says this is an imaginary, invented internal space.

Barbara asks, “Why do you say this? Where is the artist positioned?”

The teacher says it is a fantasy.

Barbara asks, “How did you get to that? Why do you think it is not a real place?”

The conversation shifts from Barbara’s questions about point of view to the teacher’s interest in fantasy, reality, and contrasts.

\* \* \*

At an elementary school at the edge of a housing project in Manhattan, Judy Hill, a music teaching artist, has posted large sheets of white paper on the roof of a child-sized house in the school’s library. Six teachers sit on small chairs around a

rectangular wooden table. They have just reminded themselves that they want to carry themes from their fall explorations into this spring's work. The themes are "there are many different ways to tell a story" and "there are moods in movement and music."

Judy notes that these concepts work very well with *Shakespeare and Our Planet*, the music work under study. After a warm-up, in which Judy conducts a call-and-response activity around *Hey nonny, nonny*, the teachers, in response to Judy's questions, note different inflections, beats, moods, notes, and rhythms. They also notice different lengths to the phrase, and different attitudes. Judy notes their responses on the large paper and points out, from their comments, that certain rhythms seem to connote different music styles or different attitudes.

The teachers have already seen the performance as part of a professional development session, but Judy shows them a video clip of a section of the performance to refresh their memories. The clip is of an ensemble singing Stanley Silverman's arrangement of a Shakespearean song that includes *Hey nonny nonny*.

Judy asks, "What strikes you about this performance? What questions do you have?"

The teachers respond, "It's playful."

"It's fun."

"There's an interaction among the singers."

"The melody is like fifties doo-wop."

"You can have a dialogue with anyone and set it to music."

"Perhaps if you set spelling words kids don't know to a rhythm, they might remember them."

"There are math raps."

"When we were kids we had rhythm and rhyme for jump rope, for hand games."

Judy notes, "Rhythm as an element of the style."

The teachers go on:

"He plays with expectations of what Shakespeare's about."

"They're in modern dress."

"It reminds me of *Romeo and Juliet* with Leonardo DiCaprio or *A Midsummer Night's Dream* in modern dress."

"The kids might know the *Romeo and Juliet* movie or *West Side Story*."

"Cartoons play with Shakespeare, as well. There's a Bugs Bunny balcony scene. There's *Animaniacs*."

Judy asks, "Do you think the kids will know who Shakespeare is?"

"Not Shakespeare, but they might know scenarios. They might know *Shakespeare in Love*."

Another question from Judy: "Do they know the language?"

One teacher responds that she's read some Old English to her class.

The school librarian says, "I've selected some materials from the library that might be helpful here."

She goes through a box of materials that holds video tapes, CD-ROMs, books of Shakespeare's poetry, and books about Shakespeare and his time, some of which are part of a special LCI collection. The teachers pass some materials around, and talk among themselves.

One teacher says, “I did a whole unit of Tudor history with my class. I went to England. I’d be happy to share this with you.”

Judy asks, “What is the purpose of music in a play?”

From here the conversation turns to what music in Shakespeare’s time was like, how the contextual materials might help, and to more discussion of the work of art itself. Judy takes note of the musical terms the teachers use: ensemble, solos, chorale, call-and-response, duets, voices working with instruments. They continue noticing, jotting down connections to the students’ lives and their own, and possible activities they might conduct in class. They agree that the contrast between old and new has come up a lot in this conversation, and decide to work that into a line of inquiry for their exploration.

After many drafts, the question they all agree on is: “In what ways does Stanley Silverman transform Shakespeare’s original song texts into the contemporary piece, *Shakespeare and Our Planet?*”

\* \* \*

Weaving together questions, noticing, personal and curriculum connections, and contextual materials, Judy and the teachers have created a line of inquiry that will lead to a unit of study that includes activities related both to the work of art and the teachers’ curriculum.



## Classroom Instruction

Classroom instruction includes a number of activities discussed in the planning session, sequenced as follows: experiential workshops preparing students for their encounters with a work of art, the encounter with the work, and a post-performance session (or sessions) in which students continue to make observations about what they have experienced and construct further connections.

**...There must be indirect and collateral channels of response prepared in advance in the case of one who really sees the picture or hears the music. This motor preparation is a large part of esthetic education in any particular line. To know what to look for and how to see it is an affair of readiness on the part of motor equipment.**  
**...The one who knows something about the relation of the movements of the piano-player to the production of music from the piano will hear something the mere layman does not perceive—just as the expert performer “fingers” music while engaged in reading a score. (Dewey, *Art* 98)**

\* \* \*

Heidi Miller, a dance teaching artist, becomes a part of a fifth-grade class that is seated in a circle.

She says, "I have a very important question: How can this circle become a straight line?"

A number of students start answering the question. She chooses one to speak.

He states: "You can designate two people to stand at the front and two at the back of the line."

Heidi asks, "What else would you like everyone to do?"

The student gives specific directions for how he would like each one of his classmates to move.

Heidi asks, "Are they in a straight line?"

The answer: "No, it is zig-zaggy."

Heidi directs the class to *really* get out of line, then to be *really* in line.

She asks, "What happened? What did you need to do?"

They respond: "Move two steps to the left. Move a little to the right."

Then, "What are we doing to be nice and straight? What happens if we move some body parts?"

The students say that first the line is not moving, then, when they move some body parts, the line moves. At Heidi's request, the students use a "crayon finger" in the air.

She asks, "What kind of line did we make?"

The answers: "From my point of view, it's horizontal."

"From my point of view, it's vertical."

"From my point of view, it's diagonal."

The lesson continues with Heidi asking questions about how the class, as a whole group, might make those three kinds of lines. They physically create them.

She asks, "What is the responsibility of each person in the line?"

They answer, "To pay attention to those around him or her. To listen. To look. To move."

Then they volunteer to make the kinds of lines they created in the room with their bodies on a geoboard, with rubber bands Heidi provides. She plays music from Monteverdi's *L'Orpheo*, (the music from the dance performance they will see) and slowly turns the geoboard to the music. They discuss the relationship between the rubber-band lines and the lines they created with their bodies. This is followed by small group activities grounded in the creation of different kinds of lines that move in different ways.

\* \* \*

In the part of the workshop just described, the teaching artist was preparing the students to see *Two by Trisha*, a performance by the Trisha Brown Dance Company. The entry point into the work of art, decided in the prior planning session, was "How does Trisha Brown explore the dynamic relationships between the individual and the group by manipulating the elements of time and space in her choreography?" For the specific session described above, Heidi focused on how different kinds of lines exist within a space and move through that space.

Teaching artists at the Institute use a series of questions to get students to notice the choices they make in creating their own artistic explorations, as well as to recall prior experiences they may have had. This questioning often helps students find solutions to problems they face in the course of creation.

**The difficulties to be overcome in bringing about the proper reciprocal adaptation of parts [to the whole] constitute what in intellectual work are problems. As in dealing with predominantly intellectual matters, the material that constitutes a problem has to be converted into a means for its solution. It cannot be sidestepped. But in art the resistance enters the work in a more immediate way than in science. The perceiver as well as the artist has to perceive, meet, and overcome problems; otherwise, appreciation is transient and overweighted with sentiment. For, in order to perceive esthetically, he must remake his past experiences so they can enter integrally into a new pattern. He cannot dismiss his past experiences, nor can he dwell among them as they have been in the past. (Dewey, *Art* 138)**

\* \* \*

Barbara Ellmann conducts her fourth lesson with a group of sixth-grade students before they visit the Metropolitan Museum of Art to experience several works of art, among them *Kouros*, by Isamu Noguchi, and *Mobile*, by Alexander Calder. Her entry point to these works of art, based on her planning session with their teachers, involves questions about contrast:

“What contrasts can we see in the chosen works of art? How do these artists use contrast to form their works?” And, “What do these contrasts communicate to us?”

In previous lessons with the students she has explored the concept of contrast as it relates to point of view and texture, using a series of art-making activities.

The students are in the hallway, where their Cray-Pas drawings (from the last session) are hanging gallery-style.

Barbara starts by asking the class: “What’s the big theme?”

“Contrast.”

“What were we talking about last time?”

“Different points of view.”

Barbara points to several drawings: “What does this have to do with contrast?”

“Aerial view and underneath.”

“An animal’s view and a human’s view.”

She continues: “I know the sixth grade is discussing the death penalty. What are the different points of view about the death penalty?”

Students shout out, “For!”

“Against!”

“In some cases, but not in others!”

Barbara shifts to “I always ask what you notice in a picture when you see it, as practice for the museum visit. Now, I want you to look at someone else’s drawing

and figure out the point of view. On a yellow sticky, write down where you were when you were looking at it. Where does the artist position you? Answer the question, ‘Where would you have to be to see this scene in this way?’ When you’re done, turn and talk to the person next to you about what you’ve seen.”

There is much animated chatting among the students. Barbara asks for some volunteers to read their stickies. After one student speaks, Barbara responds:

“When I first looked at this I had one idea—that the point of view was from the front. Now, after speaking with you, I’ve learned something. It can also be an aerial view. It’s good to learn from each other and change our ideas.”

She leads the group back into the classroom.

Barbara asks, “Who knows what three-dimensional is?”

“Something that has height, width, and depth.”

Then she asks, “In a world of art, where there are drawings, paintings, and sculpture, which one is three dimensional?”

“Sculpture.”

“In a world of sculpture, two important words about contrast are ‘light’ and ‘heavy.’ Why are these important?”

“So they won’t fall over.”

Barbara says, “We’ll see,” and divides the class into four groups. Two will explore the concept “light.” They must design a sculpture that will hang from above. They can use paper clips, clothes pins, and paper. Barbara asks them to look for places in the room where they can hang a sculpture. The other two groups will explore “heavy.” Their construction must balance and sit or stand on the floor. They may use two or three chairs, books, and one other object they choose.

As the students work, Barbara walks around the room asking specific questions in response to what she sees:

“How are you going to hang this?”

Mr. W., the classroom teacher, chimes in: “Can we create a shape to make this hang?”

Barbara continues walking around the room. She pauses at the next group.

“Where are you going to put those chairs? What is the extra thing you chose? Is it the desk? That’s a good strong base. Oh, you don’t like that chair; you’re picking another? I do that all the time—decide I don’t like something and change.”

And at the next group: “Ooh—an airy piece of paper. That’s a nice idea.”

As she walks around, the students are busily working on their sculptures or looking at what other students are constructing.

At the last group, Barbara stops them for a minute: “Now, as you’re going higher, what do you have to think about?”

All the students answer, “Balance.”

Barbara suggests they stand back and look at what they’ve done, as well as walk gently around it so it does not fall. When all the sculptures are completed, the class carefully looks each one over, prompted by more questions from Barbara.

Yet, at Lincoln Center Institute, none of these explorations is complete unless it leads students to further questions and explorations.



**...the central problem of an education based on experience is to select the kind of present experiences that live fruitfully and creatively in subsequent experiences. (Dewey, *Experience* 28)**

Judy Hill has assigned small-group work as the culmination of her third visit to a special education class that includes third- and fourth-grade students. She takes one group; the classroom teacher works with another. The task for the students is to take the words to one of Shakespeare's songs that they have explored, set it to a rhythm, and express a mood through the way the words are said. In her small group, the classroom teacher asks the children to pick the words they want to use. They choose the words "Hey, nonny, nonny."

The class group decides they want their presentation to be funny.

Judy travels around the room. She asks, "How are we going to make it funny? What rhythm are we going to use? What body movements?"

The children quickly beat out a rhythm on their legs. They rehearse silly facial and body movements. Since they have finished before the other group, they practice several times. When ready, they sit, quietly expectant, in a row of chairs in the center of the room.

Judy's group is ready to present. She notes that the teacher's students look ready to listen.

"Tell me what you notice when our group shares its work," she says.

The students in Judy's group pound out a rhythm on their thighs. Two boys in the back of the group speak in gravely voices.

One: "Hey, nonny, nonny."

The other, "Your true love is coming."

They alternate these lines, in time with the rhythm, over and over.

Judy asks the listeners, "What did you notice?"

"He was sad."

"Sometimes people seem mad when they are really sad."

"I heard a deep voice."

"I heard an angry voice."

"He changed the beat and the words."

Judy asks, more specifically, "What did he do?"

"He said, 'Your true love is coming,' over and over."

One of the performers ask the listeners, "What was our feeling word?"

"Sad."

"Mad."

He tells them, "It was 'scared.'"

Judy replies, “See, this is another example of how the artist may have had something in mind, but we might interpret it differently.”

The performer says, “Well, you know, what I really had in mind was that I was walking in the forest, and he was invisible, and I heard this voice, and I was scared.”

Judy addresses the teacher: “You know, this sounds like a whole play. These poems we’ve been working on are part of a play, like in Shakespeare.”

The next group performs, singing, “Hey, hey, hey, nonny, nonny.” They make funny faces and silly gestures. They sing in low voices. Everyone laughs.

When Judy asks, “What did you notice?” they all say, “Funny hands and faces. Low voices.”

Judy leaves them with this thought, “I wonder if Mr. Silverman, the man who wrote the music for these songs, thinks about how he wants people to feel when they hear his music.”

One child responds, “Can we ask him?”

Another one says, “I have a question for Ms. S.: “Can we write a play?”

Ms. S. answers, “We can write a really good story.”

“Can we add rhythm and a song? And maybe a dance?”

The students crowd around her to ask more questions.

\* \* \*

After these students saw the performance of *Shakespeare and Our Planet*, Judy went back to the class for a reflection session. Not only were the students able to talk about what they had experienced, using concepts they had learned from Judy, they also continued to spontaneously sing the words “Oh Mistress Mine” and “Hey nonny nonny.” They wanted to set other words to beats. When Ms. S. and Judy asked if they could put all the activities they had done with Judy in a timeline, they were able to recall activities even Judy and Ms. S. had forgotten. They spoke of activities and materials Ms. S. had used in class, without Judy, that were related: a number of animated movies of Shakespearean plays they had seen, books they had looked at, drawings and writings they had done right after seeing the performance. In the drawings, the students added their own set design, lighting, and costumes to a production that had occurred in plain modern dress with no set. In their writing, they responded to what they liked most about this performance. After the performance, they asked questions of the performers about opera, how long they had been singing, and about how they warmed-up.

According to Ms. S., the first time that several of these special education students had spoken to a large group in class was during the work around this performance. It also was the first time a number of them had performed for each other. A student who did not read memorized some of the words to the songs. One student represented the school in a storytelling contest. And one is “smiling more every day.” Ms. S. is going to try to develop a play with them, as requested...or, perhaps, a dance.



## Resonance with Other Perspectives

As the Institute’s work moves increasingly into the world of pre-service teacher education, as well as in-service professional development, our educator partners bring other practices and theories into the conversation. In part because of this, and the Institute’s tradition of reflection, we asked ourselves: “What educational traditions, not necessarily in the arts, resonate with our practice of aesthetic education?” We realized that by asking this question, we were shifting gears from our familiar philosophical foundations in Dewey and Greene to the applied world of education, psychology, and teaching practice. Grounded in our foundations, we sought to explore others to see if they might illuminate our own.

While there is no straight line between the philosophical foundations of an educational practice and other perspectives that may shed light on that practice, it became apparent that there was a natural affinity between certain other perspectives and traditions with a “progressive bent” and the Institute’s work. For instance, it is not surprising that psychological perspectives, such as constructivism and the theory of multiple intelligences, are similar to our work, as are the practices outlined in reader-response theory and the writing process. While it is not the purpose of this paper to trace all of these possible connections, or to be exhaustive in an exploration of any of these traditions, it is useful to suggest some ideas that guided our initial thinking about these complex perspectives as a springboard for further discussion.

### Psychological Perspectives: Constructivism

**Acknowledging our links to constructivism, to the idea that meanings must be achieved and not simply found, that they can only be achieved against the backgrounds of lived lives, I celebrate the ways in which what is called “active learning” is nourished and stimulated by the involvement (and integration) of body, mind, and emotion in the work with teaching artists in the Institute workshops.**  
(Greene, *Variations x*)

Constructivism is a psychological theory of learning based primarily on the work of Jean Piaget and Lev Vygotsky. According to one interpreter, Catherine Twomey

Fosnot, constructivism implies “the idea that we as human beings have no access to an objective reality, since we are constructing our version of it, while at the same time transforming it, and ourselves” (23).

There is a literature that has developed, that calls Piaget’s theories cognitive constructivism and Vygotsky’s social constructivism, with academic debate surrounding each. The former approaches learning from the perspective of the individual, who constructs knowledge internally, from a series of experiences. The implication here is that the role of the teacher is limited to providing a rich environment for exploration. While related to cognitive constructivism through the centrality of experience in learning, social constructivism places emphasis on the idea that learning is situated in particular contexts and is socially mediated. Here, the implication is that the learner still constructs knowledge, but teachers and peers play a strong role in mediating the process. More recent writings, such as Fosnot’s, look at constructivism as a synthesis of both the cognitive and social perspectives. It seems to us that the Institute’s pedagogy resonates with this synthesis, as indicated in the work of its teaching artists who create a particular context for experiencing a work of art, while at the same time facilitating, for a particular individual, experiences that further learning.

**What we are about is the making possible of an intelligent enjoyment, or grasping, or apprehension that includes all the different aspects of consciousness: cognitive, affective, perceptual, yes, and conative—having to do with making an effort, exerting energy, reaching beyond. What we are about is a complex form of apprehension or meaning-making that can lead, should lead, to a deeper appreciation of the shared natural and human world....**  
(Greene, *Variations* 68)

Given that the Institute is concerned with the cognitive, affective, perceptual, and conative, it is interesting to note that a few constructivist thinkers have moved beyond the sole focus on cognition, as well. According to Gordon Wells, since Vygotsky’s death “...the ZPD [zone of proximal development—a central feature of Vygotsky’s thinking] is now seen as providing a way of conceptualizing the many ways in which an individual’s development might be assisted by other members of the culture, both in face-to-face interaction and through the legacy of the artifacts they have created.” In addition, according to Wells, Penuel and Wertsch emphasize the identity-forming effect of assistance in the ZPD, and stress that the whole person is involved in joint activity, not merely cognition” (57). Again, from this perspective and the examples previously given of teaching artists’ work, LCI practice clearly resonates with constructivism.

### **Psychological Perspectives: The Theory of Multiple Intelligences**

At the Institute, teaching artists design any workshop exploration to include multiple learning modalities, while at the same time preserving a focus on a particular art form. Our emphasis on using the materials from a specific genre comes from John Dewey, (*Art* 106); while the use of multiple modalities might be

seen as resonant with Howard Gardner's theory of multiple intelligences (*Frames, Multiple*).

Simply stated, Gardner initially identified seven types of intelligence, although he has expanded the list in more recent years.\*

The original seven are: linguistic, logical-mathematical, spatial, musical, bodily-kinesthetic, interpersonal, and intrapersonal. He elaborates as follows:

Linguistic intelligence is the kind of ability exhibited in its fullest form, perhaps, by poets. Logical-mathematical intelligence, as the name implies, is logical and mathematical ability, as well as scientific ability. Jean Piaget, the great developmental psychologist, thought he was studying *all* intelligence, but I believe he was studying the development of logical-mathematical intelligence....Spatial intelligence is the ability to form a mental model of a spatial world and to be able to maneuver and operate using that model...Musical intelligence is the fourth category of ability we have identified: Leonard Bernstein had lots of it; Mozart, presumably, had even more. Bodily-kinesthetic intelligence is the ability to solve problems or to fashion products using one's whole body, or parts of the body....Interpersonal intelligence is the ability to understand other people: what motivates them, how they work, how to work cooperatively with them....Intrapersonal intelligence, a seventh kind of intelligence, is a correlative ability, turned inward. It is a capacity to form an accurate, veridical model of oneself and to be able to use that model to operate effectively in life. (*Multiple 9*)

Gardner also says that each of the seven forms of intelligence can be employed toward artistic ends, as well as non-artistic ones (138). According to Gardner, the stance that originally developed this theory was "unflinchingly cognitive" (136). Nonetheless, in 1996 Gardner notes that he sees education as involving a broader effort than just cognition (*Disciplined*). In the example of teaching artist practice that follows, resonance with a number of Gardner's intelligences, such as linguistic, interpersonal, and bodily-kinesthetic, is apparent.




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\* In 2000 (*Intelligence Reframed*), Gardner considers several more kinds of intelligence: spiritual, moral, existential, and naturalist. Ultimately, lacking definitive brain research, he adds only "naturalist" to the official list.

Theater teaching artist, Patricia Chilsen, is working with a group of middle-grade students with learning disabilities. They already have created animal masks in preparation for seeing *Shadow's Child*, a dance performance by Urban Bush Women that includes several scenes with large animal puppets. The masks are brightly colored with gilt paper, tissue, and pipe cleaners.

Before they create their own imaginary scenes using these puppets, Patti asks the students to recall what they can about the dance performance.

In quick succession they answer: "A girl who was allergic to the sun."

"Who could only come out at night."

"She came from Africa."

Patti asks, "Why did she come to this country?"

"Her dad got a job."

"Where did they come to in this country?"

"JFK. New York City."

Another student retorts, "There's no swamp in New York City."

Patti tells them that "swamp" is a clue.

Several shout out, "Florida."

Patti rewards them: "See how great your brains are!"

After getting them to recall more details about the performance, she switches to the previous workshop:

"What did we do that connected to the show?"

"We made masks."

"What did masks have to do with the show?"

"The crocodile."

Again, "What did we do that had to do with the show?"

"We behaved like puppets."

"We played games, like the girls in the show."

Patti asks them to further describe the games they played.

"Someone went outside the door. When they were out there, we had to pick a leader."

There's a lot of talking, from which Patti gleans the following: "Yes, we worked as a team to create a strategy, so the outsider couldn't guess who the leader was."

Then she asks, "How was this like the show? How might this relate to actors putting on a show?"

There is a short silence and she backtracks, realizing these particular students may not be ready to make this leap. Shifting gears, Patti returns to factual questioning.

"Was Xiomara included in the games of the children in the new place?"

"No, they were rude to her."

"Good, now that we have reconstructed the show and what we did, I want you to construct some scenes in small groups."

Patti goes on to use the information she obtains from the discussion as a set-up for students to remember a particular animal character from the show, how it moves, and create a short scene using this animal and a mask that represents it. The students quickly form their groups and start planning. One group begins with a question:

"What did the bunny do? Did the bunny hop?"

"No, the bunny danced."

“There was no bunny in the play.”

“Yes, there was. Wanna bet?”

They all practice hopping up and down keeping both legs together.

They also hold their hands up, bent at the elbow, fingers forward.

Patti checks on another group, which is practicing being a crocodile. Then they all go to pick up the masks they made at the previous session. After a few more minutes of rehearsal, Patti asks a group to volunteer to show (not tell) the movements of the animals. She tells the non-presenters that they are going to notice the movements and describe them. The first group puts their arms over their heads with a wavy motion. A student observer says they look “swimmy.”

Patti asks: “What makes it look swimmy?”

“The wavy motion. It’s a crocodile.”

“What makes you think crocodile?”

The student mimics the action he had seen. Patti guides him, “Tell me with words what they did.”

“They put their hands together and moved. They passed each other. It had a fishy feeling.”

The next group to present is the “bunny” group.

Patti instructs the observers, “Watch the choices they’re making.”

The girls hop across the floor, arms in front of them, as they had practiced.

Someone in the observer group sings, “Little Rabbit Fufu, hopping through the forest....”

Patti notes the music score and asks, “Why do you think bunny? Use describing words.”

Students answer: “They used their arms, bent them up. Their hands were folded over.”

Someone else says, “It could be a kangaroo.”

Another replies, “But you weren’t singing a kangaroo song.”

There is muffled excitement as Patti says, “Now get into groups to prepare your scenes around your characters. Use your masks. The scene can be from *Shadow’s Child* or it can be one that you make up.”

The students quickly get into their groups and start talking about what they want to do. Patti circulates around the room as the students come up with plots. Ms. F., their teacher, intervenes to help out as well. Some students become directors. Some fall to the ground. Others hop.

Patti calls them all back to the circle. “Who’s going to go first? Second?”

She gives instructions: “We have four scenes. We are going to look at each scene and talk about what we’ve noticed. We are going to look for the choices that they made. We are going to think about how the scene worked.”

The first scene begins, as several girls in masks waft by, moving their arms gently up and down. Another girl swoops around them. All applaud when they are finished. Patti conducts an excited conversation, leading the students to notice particular behaviors, and justify their interpretations. Two more follow in the same way.

Then the fourth group presents. A student who has not spoken before slithers on the ground, his hands in front of his head. Another student walks next to him telling him how to move and where to go.

Patti asks, “What did they do?”

The students jump in: “There was a crocodile.”

“And a bossy person telling the crocodile what to do.”

Patti clarifies: “There was a guy who was the director and an actor at the same time.”

She asks, “Where was the crocodile?”

“On the ground.”

“What did he do with his arms?”

“He moved them. And his hands became the mouth.”

According to Ms. F., many of these students are rarely expressive in class, yet they all gladly participated in the preparation and presentation of these animal movements and the scenes Patti has led them to create around the animals.

## Literature as Aesthetic Object: Reader-Response Theories

**[Wolfgang] Iser and other exponents of reader reception theory speak of the aesthetic experiences reading can make possible; and they do so in a manner that, for me, illuminates the relation between arts and curriculum inquiry.** (Greene, “Blue” 114)

Another close resonance between aesthetic education and a related educational tradition occurs with reader-response theories, which consider literature as an aesthetic object. The connection, here, stems from the view of literature as an art form that should be studied from an aesthetic perspective. In discussing a number of these theories, Arnold Berleant cautions that it is crucial to recognize the difference between the experience of literature and the analysis and theory of that experience. As in Lincoln Center Institute’s practice of aesthetic education, the concern is not only with cognition. He says, “...literature is more than a vehicle for embodying and transmitting meanings. It has sensuous dimensions; it requires somatic involvement; it stimulates psychological processes of imaging, of imagination, of association, and of the abandonment to memory, which are distinct from the cognitive one of locating meaning” (119).

For the purposes of this paper, we will highlight the writings of Louise Rosenblatt and Wolfgang Iser.\* In *Literature as Exploration*, Rosenblatt divides reading into two distinct types or stances: efferent and aesthetic. Simply put, when a person reads for information, she is taking an efferent stance. When taking an aesthetic stance, “...the reader must broaden the scope of attention to include the personal affective aura and associations surrounding the words evoked and must focus on—experience, lived through—the moods, scenes, situations being created during the transaction ....These stances are not opposites, but form a continuum of possible transactions with a text” (*Literature*, xvii). The aesthetic stance toward reading clearly sets the stage for a relationship with aesthetic education.

Furthermore, Rosenblatt states, “...The literary work exists in the live circuit set up between reader and the text: the reader infuses intellectual and emotional meanings into the pattern of verbal symbols, and those symbols channel his thoughts and feelings. Out of this complex process emerges a more or less organized

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\* For a more complete discussion of other theorists related to reader-response, see Berleant, pp. 105–131.

imaginative experience” (24–25). Since Rosenblatt explicitly states that Dewey’s *Art as Experience* is a major influence (xi), it should not be surprising that these words almost echo the Institute’s position that understanding works of art resides in the ongoing encounter between the perceiver and the work.

There are many other resonances between Rosenblatt’s theory and aesthetic education at the Institute, such as the value of experiencing a work more than once, the idea that different encounters with the same work of art at different times will elicit different understandings, and the importance of sharing different interpretations within a group. In addition, she believes that an aesthetic stance involves both cognition and affect, and that reflection must be an integral part of the process. Rosenblatt even asserts that the desire to understand a particular work will produce ever-widening circles of interest (111), not unlike Greene’s (and LCI’s) assertions about the opening of possibilities through the study of works of art.



Nonetheless, there is also an important difference:

**...[T]he learning provoked by what we call aesthetic education is paradigmatic for the learning many of us would like to see: learning stimulated by the desire to explore, to find out, to go in search. This is the learning that goes beyond teaching—the only significant learning, I believe. It is self-initiated at some point, permeated by wonder, studded by moments of questioning, always with the sense that there is something out there, something worthwhile beyond.... Surely you recognize that this kind of thing doesn’t happen naturally. Situations have to be created that release the energies required, that provoke interest, that move persons to reach beyond themselves. Individuals of all ages have to be empowered to learn how to learn with a sense of presentness and a consciousness of craft. They have to be helped to master appropriate ways of proceeding, of attending, of inquiring....** (Greene, *Variations* 46–7)

Lincoln Center Institute teaching artists spend many hours preparing students for their encounters with works of art by providing experiential workshops as points of entry. In Rosenblatt’s conception of reader-response theory, students read the text with no preparation, other than their prior knowledge and experience. Her summary of the teaching process she envisions,

...consists in helping students develop the habit of reflecting on their primary transactions with books. Having created the environment for evoking an experienced meaning and reacting freely to it, the teacher then seeks to create a situation in which the student becomes aware of possible alternative interpretations and responses and is led to examine further both his own reaction and the text itself. In this way he is helped to understand his own preoccupations and assumptions better. He considers whether he has overlooked elements in the text. He thus becomes more aware of the various verbal clues—the diction, the rhythmic pattern, structure and symbol—and develops or deepens his understanding of concepts such as voice, persona, point of view, genre. This process of reflection leads the student to seek additional information concerning the work, the author, and their social setting as a basis for the understanding of himself and of literature. These new technical, personal, and social insights may ultimately lead to a revision of his original interpretation and judgment and may improve his equipment for future response to literature. (214–215)

In her version of reader-response, the initial transaction with a text serves as preparation for the next encounter, which enriches the pool of experiences that can be drawn on in succeeding transactions. As other transactions are added, the pool deepens.

While similar to Rosenblatt's, Wolfgang Iser's take on reading as aesthetic response is slightly different. For Iser, aesthetic response is "a dialectic relationship between text, reader and their interaction" (x). He places more of an emphasis on the importance of the text by differentiating between response and reception: "A theory of response has its roots in the text; a theory of reception arises from a history of readers' judgments." From this perspective, one could argue that Rosenblatt's theory, with its emphasis on the reader's reaction to a text, may be more one of aesthetic reception than response.

More specifically, Iser states that

...the literary work has two poles which we might call the artistic and the aesthetic; the artistic pole is the author's view of this polarity. It is clear that the work itself cannot be identical with the text or with the concretization, but must be situated somewhere between the two. It must inevitably be virtual in character, as it cannot be reduced to the reality of the text or to the subjectivity of the reader, and it is from this virtuality that it derives its dynamism. (21)

He sees the reader's role as prestructured by three basic components: The different perspectives represented by the text, the vantage point from which he joins them together, and the meeting place where they converge... (36). Iser states:

Generally the role prescribed by the text will be stronger, but the reader's own disposition will never disappear totally; it will tend instead to form the background to and a frame of reference for the act of grasping and comprehending. If it were to disappear totally, we should simply forget all the

experiences that we are constantly bringing into play as we read—experiences which are responsible for the many different ways in which people fulfill the reader’s role set out by the text....The fact that the reader’s role can be fulfilled in different ways, according to historical or individual circumstances, is an indication that the structure of the text *allows* for different ways of fulfillment. (37, emphasis in the original)

In this way, Iser, like Rosenblatt and the constructivists, validates multiple perspectives as critical to the study of works of art. Yet, with his emphasis on the stronger role for the text (or, for LCI, the work of art), he leads us away from a possible relativism. Institute teaching artists are constantly asking, “What in the work of art causes you to think this?” when referring back to a comment a student or teacher has made about a play, painting, concert, or dance. For the Institute, no matter what the school curriculum, the work of art, itself, is always central. Iser argues, “Whatever may be the individual contents which come into the world through a work of art, there will always be something which is never given in the world and which only a work of art provides; it enables us to transcend that which we are otherwise so inextricably entangled in—our own lives in the midst of the real world” (230). For Maxine Greene, quoting Virginia Woolf, it allows us to transcend the “cotton wool” of daily existence (*Variations* 7).

## The Writing Process

There are many people thinking about the process of writing, and we, by briefly citing two, are leaving out many finely nuanced important contributions.\* For our purposes here, some ideas from Lucy Calkins in *The Art of Teaching Writing* (1994) may lead to further conversations about affinities between aesthetic education and conceptions of process writing. The resonance from Calkins seems to come from her perspective that both writing and teaching are arts. She begins her second edition by citing an accomplished poet:

I have written this new edition of *The Art of Teaching Writing* because I’ve come to believe that authorship does not begin in the struggle to put something into print; rather, it begins in living with a sense of awareness. James Dickey’s definition of a writer—‘someone who is enormously taken by things anyone else would walk by’—is an important reminder to those of us who assume we begin to write by brainstorming ideas, listing topics, and outlining possible directions for a piece. Writing does not begin with deskwork, but with lifework (3).

In addition, the essentials of the writing process she proposes in its simplified form—making meaning, tapping energy, rehearsing, drafting, and revising—parallel the processes employed by actual writers, whether they write fiction, poetry, or essays. When teaching artists at Lincoln Center Institute see their work as helping students understand the choices artists make to create particular works of art (even

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\* See, for example, works by Donald Murray, Nancie Atwell, Shelley Harwayne, and others by Donald Graves.

though written art forms are not formally included in the Institute's practice), they are reinforcing the same types of capacities that Calkins values.

Carrying out the analogy even more specifically later on, Calkins goes on to speak of her rehearsal process as living in the "wide awakesness" that writers who are artists cultivate as they notice nuggets in the world that are bursting with meaning for further writing (23). The revision process resonates, as well, when she describes the work of a student:

...The jeweler shapes some silver into earrings, some into a necklace. The sculptor finds, in her wood or marble, a lion or a horse. Samantha, in a similar way, has found in her material the beginning of a poem or letter. Of course, it is true for the writer as for the jeweler and the sculptor that the magic is never in the material alone, but in the artist's ability to reimagine it (49).

Again, the emphasis on awareness takes us back to Maxine Greene and Virginia Woolf, cited earlier.

**We see [aesthetic education] as an effort to move individuals (working together, searching together) to seek a grounding for themselves so they may break through the "cotton wool" of dailyness and passivity and boredom and come awake to the colored, sounding, problematic world. (*Variations* 7)**

It is possible that a sense of "wide awakesness" generated through an experiential exploration of works of art might be integral to the process Calkins values. Indeed, Calkins further reinforces a parallel with aesthetic education when she says, "We grow a piece of writing not only by jotting notes and writing rough drafts, but also by noticing, wondering, remembering, questioning, yearning" (4), capacities essential to all teaching and learning in aesthetic education.

Similarly, although Calkins does not explicitly cite Maxine Greene, she almost echoes her again when she says, "Learning isn't something we can do for (or to) our students. Learning requires an act of initiative on their part. We can only create conditions in which learning can happen. Writing can help create those conditions by encouraging students to ask questions, to notice and wonder and connect and inquire.... Writing can lead us to generate ideas, observations, questions" (484). Of course, Calkins is talking about writing, and Greene is talking about experiences with works of art, but one has to wonder what the relationship might be between the two, if both can generate the same kinds of responses in students.

In addition, Calkins directly speaks of teaching as an art.

If our teaching is to be an art, we must draw from all we know, feel, and believe in order to create something beautiful. To teach well, we do not need more techniques and strategies as much as we need a vision of what is essential. It is not the number of good ideas that turns our work into art but the selection, balance, and design of those ideas (3).

Whether or not you agree with this perspective, Calkins's understanding of the artistic process in this context can be another source of similarity with aesthetic education.

Calkins, Nancie Atwell, and Shelley Harwayne all cite Donald Graves as a major influence in their work. In *Writing: Teachers and Children at Work* (2003), Graves starts by talking about both writing and teaching as a craft, not as an art. For writing to become an art, a writer must also master its craft. If one believes that teaching could also reach that status, the craft must be mastered, as well. For Graves,

A craft is a process of shaping material toward an end. There is a long, painstaking, patient process demanded to learn how to shape material to a level where it is satisfying to the person doing the crafting. Both craft processes, writing and teaching, demand constant revision, constant reseeing of what is being revealed by the information in hand; in one instance the subject of the writing, in another the person learning to write. The craftsperson is a master follower, observer, listener, waiting to catch the shape of the information.

The craftsperson looks for differences in the material, the surprise, the explosion that will set him aback. Surprises are friends, not enemies. Surprises mean changes, whole new arrangements, new ways to revise, refocus, reshape (6).

The crafting process that Graves describes, along with its surprises is (unsurprisingly) resonant with aesthetic education. The observing, listening, following, and reseeing that he envisions are similar to what Calkins describes. And when Institute teaching artists (see section on Constructivist Practice below) encourage students to think of what they call mistakes as surprises, they may be intuitively using a teaching method analogous to Graves's concept of the craft of writing.

### **Perspectives on Education Practice: Constructivist Practice**

Catherine Fosnot (mentioned earlier as an interpreter of constructivism) states that there is no "cookbook teaching style" that can be proposed as a constructivist approach to teaching (29). Nonetheless, she derives some general principles which bear quoting almost in full because of their resonance to Institute practice. In the first two Fosnot states:

Learning is not the result of development; learning is development. It requires invention and self-organization on the part of the learner. Thus, teachers need to allow learners to raise their own questions, generate their own hypotheses and models as possibilities, and test them for viability. [See, for example, Barbara Ellmann's teaching cited earlier.] (11)

Disequilibrium facilitates learning. "Errors" need to be perceived as a result of learners' conceptions and therefore not minimized or avoided. Challenging,

open-ended investigations in realistic, meaningful contexts need to be offered, thus allowing learners to explore and generate many possibilities, both affirming and contradictory. Contradictions, in particular, need to be illuminated, explored, and discussed. (29)



With graduate students in an arts education course, Heidi Miller creates activities around the idea of a line. The line of inquiry, created with the professor, was: “How does Trisha Brown use line, sequence, and groupings to communicate?”

She starts off asking students to create a straight line, asks questions in response to the problems posed by the students’ solution, and moves into small group activities. She asks each group of four students to create three straight lines. The groups rehearse their lines. She asks the first group to show the first line. Music from *L’Orpheo* plays in the background.

At a beat on her drum, she says, “Change!”

The group moves from their line, touching fingertips, to one where they are front-to-back. At the next drumbeat they change again, this time to a line on the floor. They repeat these lines and the transitions several times as Heidi signals.

She asks the class what they have seen.

“A surprise.”

“Elegance.”

“A dance.”

She asks why someone thinks the lines were “like a dance.” The students respond with words like “fluidity of movement,” “coordination,” and “sequencing.”

Heidi asks the second group to go to the center of the room to show their first line. This time she plays jazz music by David Douglas, the composer for another one of Trisha Brown’s works. They stand side-by-side, shoulder-to-shoulder, and lock arms. Then they drop arms, and turn to line up back-to-front. They all turn counterclockwise. At the next drum beat, they turn counterclockwise, shoulder-to-shoulder, facing in the opposite direction from where they were before.

They start again. This time, however, one student turns clockwise, while the rest turn counterclockwise. She laughs, as do her classmates in line. Then they all turn in different directions as they get into their third line. They perform the sequence one more time, turning randomly either clockwise or counterclockwise. There is much good-natured laughter in the class.

Heidi asks, “What did you notice about these lines?”

One observer says, “Well, the first time they all turned in the same direction, but the second time, one person made a mistake.”

Heidi interrupts, “Let’s not look at it as a mistake. What did her movement do to the sequence of lines?”

Students answer, “It created variety! Surprise! Intrigue!”

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As stated earlier by Graves in his description of craft, and as echoed here from the perspective of the artist, mistakes are not something bad. They are neither right nor wrong, but rather part of the creative process, and therefore, something appropriate for a teaching artist to value in her approximation of Trisha Brown’s choreographic process. They also echo constructivist practice.

Fosnot continues:

- Reflective abstraction is the driving force of learning. As meaning-makers, humans seek to organize and generalize across experiences in a representational form. Allowing reflection time through journal writing, representation in multisymbolic form, and/or discussion of connections across experiences or strategies may facilitate reflective abstraction. [See, for example, Patti Chilsen’s teaching.]
- Dialogue within a community engenders further thinking. The classroom needs to be seen as a “community of discourse engaged in activity, reflection, and conversation.”\* The learners (rather than the teacher) are responsible for defending, proving, justifying, and communicating their ideas to the classroom community. Ideas are accepted as truth only insofar as they make sense to the community and thus rise to the level of “taken as shared.” [See, for example, Judy Hill’s teaching.]
- Learning proceeds toward the development of structures. As learners struggle to make meaning, progressive structural shifts in perspective are constructed—in a sense, “big ideas.”\*\* These “big ideas” are learner-constructed, central organizing principles that can be generalized across experiences and that often require an undoing or reorganizing of earlier conceptions. This process continues throughout development (29–30).

Teaching-artist practice at Lincoln Center Institute is concerned with all of these principles to varying degrees. Nonetheless, when teaching artists and their educator partners plan particular lessons, specific roles around these principles are negotiated.

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\* Fosnot cites her prior work when she refers to a community of discourse (30).

\*\* She cites work that she co-authored with Deborah Schifter when she refers to “big ideas” (30).

## Perspectives on Education Practice: Inquiry

### THE IMPORTANCE OF QUESTIONS

As is evident from the snapshots of teaching-artist practice in this paper, questions, both large (and overarching), and small (What do you notice? Why do you think that?) permeate our work at the Institute. Not only do questions come before and during our direct work with students; they, and the sense of intrigue or wonderment that often accompanies them, are some of the outcomes we hope for in the creation of new possibilities for learning.

\* \* \*

At the Metropolitan Museum, Barbara tells her students that they will look at two contrasting pieces of sculpture. They quietly spread out on the floor between Calder's *Mobile* and Noguchi's *Kouros*. She shows them where the Noguchi stands and points up to the Calder mobile hanging from the ceiling.

She asks, "Do you see a contrast between the two?"

The students chime in: "One's made of heavy marble. The other is made of metal."

"This is like what we did in class."

"The Noguchi is like the stacked-books sculpture."

"The Calder is like the hangings with paper and clips."

At the Noguchi sculpture, the students see the spaces in the middle. One student remembers the concept of negative space that Barbara mentioned in a workshop. She points to the holes in the Noguchi when she mentions this. Another student notes that the Calder has negative space, too, but not holes. Others jump in:

"The Calder is thin."

"The Noguchi is thick."

Barbara asks: "How do you make the Noguchi sculpture?"

"It comes from a large piece of stone that you cut out."

Barbara introduces the term "reductive sculpture."

The students notice that in the Calder mobile, the pieces are put together.

Barbara says, "This is an additive sculpture."

The students shout out other contrasts: "One is moving, the other is stationary."

"One is delicate, the other is solid."

Barbara adds, "Both are abstract."

One of the teachers says, "One looks human, the other looks insect-like."

Barbara notes that maybe they are coming from different inspirations.

Pointing to the Noguchi, she asks: "How are these pieces put together?"

Someone answers, "I see a slot."

Barbara says, "The gravity of the earth and weight of marble keep this stable."

She points to the Calder: "How is this made?"

"It's made like a necklace."

Barbara gives them the term, "movable joint." Pointing to the Noguchi: "Why would an artist want to make something like this?"

A student answers, "He might want to make a puzzle."

Barbara points to the Calder.

Another student says: “Maybe the artist had a fantasy about flight.”

Barbara says: “I never thought about that until this moment. It’s very interesting to me, what inspires people.”

\* \* \*

According to Dennie Palmer Wolf, the art of questioning is critical for good teaching. Through questioning, teachers have the power to offer opportunities for dialogue and to promote the students’ sense of themselves as knowledgeable. Across a long arc of questions and answers, skilled teachers “pursue an investigation in which simple factual inquiries give way to increasingly interpretive questions until new insights emerge” (3). Furthermore, Wolf proposes that there may be a creative or inventive outcome. “Being asked and learning to pose strong questions might offer students a deeply held, internal blueprint for inquiry—apart from the prods and supports of questions from without. The blueprint would have many of the qualities that teachers’ best questions have: range, arc, authenticity. But if the sum is greater than the parts, there might be an additional quality—call it a capacity for question finding. Question finding is the ability to go to a poem, a painting, a piece of music—or a document, a mathematical description, a science experiment—and locate a novel direction for investigation”\* (7). In Lincoln Center Institute terminology, we call students’ generating of their own questions, “the opening of possibility.”



#### CURRICULUM AS INQUIRY

Teaching artists at the Institute often use the terms *inquiry* and *questioning* interchangeably. When they say that they engage in inquiry with students, they may be asked by a partnering educator if they are referring to scientific inquiry, anthropological inquiry, or yet another variety of research through questioning. Since inquiry often connotes a solely cognitive process, we have come to think of the

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\* Wolf cites Jacob Getzels and Mihaly Csikszentmihaly in her discussion of question finding (7).

kind of activities teaching artists engage in with students as *an embodied inquiry*, involving affect and the senses, as well as other kinds of physical exploration.

In 1969, Neil Postman and Charles Weingartner proposed what they called the “inquiry method” of teaching and learning as a counterpoint to a sequential curriculum. This method, which seems to form the basis for more particular types of inquiry in the classroom, resonates with aspects of Institute practice described earlier and discussed in the previous section on questioning.

Postman and Weingartner argue that a “sequential curriculum is inadequate because students are not sequential: most significant learning does not occur in linear, compartmentalized sequences.” For them, learning is “best described as a ‘psycho-logic’ whose rules, sequences, spirals, and splotches are established by living, squirming, questioning, perceiving, fearing, loving, above all, languaging nervous systems” (30–31). Similar to the view expressed by Maxine Greene, from Postman’s and Weingartner’s vantage point, learning involves more than cognition. Indeed, they go on to say that they had never met anyone who was “thinking,” who was not at the same time also “emoting,” “spiritualizing,” and, for that matter, “livering” (84).

Postman’s and Weingartner’s goal was to derive a teaching practice that fostered students’ growth as learners. They described the “good learner” as someone who was highly skilled in “all the language behaviors that comprise what we call ‘inquiry.’” Good learners would know how to ask meaningful questions, be persistent in examining their own assumptions, use definitions and metaphors as instruments for their thinking, be cautious and precise in making generalizations, engage continually in verifying what they believe, and be careful observers who seem to recognize that language can tend to obscure differences and control perceptions (32). They even defined the kind of “minding” (or use of the mind) to which they referred as “meaning making” (82–97) as a way of keeping education practice process-oriented, and placed an emphasis on the importance of perception. Indeed, since much of what they propose is based on the work of Dewey, they say that “...since our perceptions come from us and our past experience, it is obvious that each individual will perceive what is ‘out there’ in a unique way....The process of becoming a social being is contingent upon seeing the other’s point of view” (91). If learning is as Postman and Weingartner described it, the teaching process they proposed had to facilitate this complex process.

They then describe what an observer would see in the behavior of an “inquiry teacher:”

- The teacher rarely tells students what he thinks they ought to know.
- The basic mode of discourse with students is questioning.
- Generally, the teacher does not accept a single statement as an answer to a question.
- He or she encourages student–student interaction as opposed to student–teacher interaction. And, generally, she avoids acting as a mediator or judge of the quality of the ideas expressed.

- She rarely summarizes the positions taken by students on the learnings that occur, because she recognizes that the act of summary or “closure” tends to have the effect of ending further thought.
- Her or his lessons develop from the responses of students and not from a previously determined “logical” structure.
- Generally, each of her lessons poses a problem for students, because her goal is to engage students in those activities which produce knowledge: defining, questioning, observing, classifying, generalizing, verifying, applying.
- She measures her success in terms of behavioral changes in students. (34–36)

Teaching-artist practice at the Institute has a strong affinity with this emphasis on questioning that leads to further pursuit of learning. Indeed, teaching artists might well aspire to the high standards of questioning that Postman and Weingartner propose in the following:

- Will your questions increase the learner’s *will* as well as his capacity to learn?
- Will they help to give him a sense of joy in learning?
- Will they help provide the learner with confidence in his ability to learn?
- In order to get answers, will the learner be required to make inquires? (Ask further questions, clarify terms, make observations, classify data, etc.)
- Does each question allow for alternative answers (which impels alternative modes of inquiry)?
- Will the process of answering the questions tend to stress the uniqueness of the learner?
- Would the questions produce different answers if asked at different stages of the learner’s development?
- Will the answers help the learner to sense and understand the universals in the human condition and so enhance his ability to draw closer to other people? (66)

### **Perspectives on Education Practice: The Role of Understanding**

More recent variations on the inquiry method focus on understanding and its role in education. As in many of the other traditions we’ve cited, there are many ways to approach teaching for understanding.\* Indeed, according to Grant Wiggins and Jay McTighe, there are many different ways to look at the concept of understanding itself (38-43). For example, Blythe et al. say that, according to their particular performance perspective on teaching for understanding, “understanding is a matter of being able to do a variety of thought-provoking things with a topic—such as explaining, finding evidence and examples, generalizing, applying, analogizing, and

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\* See, for example, *Teaching for Understanding: Linking Research and Practice*, edited by M.S. Wiske and *Teaching for Understanding: Challenges for Policy and Practice*, edited by Cohen, McLaughlin, and Talbert.

representing the topic in new ways” (12). Wiggins and McTighe developed a somewhat more multi-faceted view of understanding that posits that someone truly understands when he or she can explain, interpret, apply, empathize, and have perspective and self-knowledge (44).

Furthermore, according to Blythe et al., there are four parts to their approach to teaching for understanding: finding generative topics, setting understanding goals, designing and carrying out the performances, and assessment. Their brainstorming around Generative Topics for developing goals and performances parallels our brainstorming of a work of art for possible entry points. Many of the understanding goals can be stated as questions, in a similar fashion to LCI’s overarching question (or line of inquiry). From this perspective, generative topics (or questions) are linked to performances, which are linked to the goals, in much the same way as activities planned by teachers and teaching artists are linked to overarching questions, but the similarities end here. Their perspective on teaching for understanding goes on to emphasize assessment based on the achievement of understanding goals through performances. Aesthetic education focuses more on an emergent curriculum model without predetermined goals (see p. 5), where students exhibit understanding of process and content, but, in addition, generate new questions that lead to further learning.

While Wiggins and McTighe focus on goals in a similar manner to Blythe et al., they think of questions as “doorways to understanding.” In their discussion, they identify both “essential” and “unit” questions. Essential questions go to the heart of a discipline, recur naturally throughout one’s learning and in the history of a field, and raise other important questions (29–30). Unit questions are more subject- and topic-specific, and are suited for framing particular content and inquiry. The generative questions (or lines of inquiry) developed by Institute teaching artists and their partner educators, resonate strongly with Wiggins’s and McTighe’s criteria for unit questions. These questions provide subject- and topic-specific doorways to essential questions by framing a specific set of lessons. They have no obvious right answer. And they are deliberately framed to provoke and sustain student interest (30).

The following are the lines of inquiry used by teaching artists highlighted in this paper:

**Barbara Ellmann’s questions**

*What contrasts can be seen in the chosen works of art?  
How do these artists use contrast to form their works?  
What do these contrasts communicate to us?*

**Judy Hill’s question**

*What are the ways in which Stanley Silverman transforms Shakespeare’s original songs into a contemporary piece?*

**Heidi Miller’s question**

*How does Trisha Brown explore the dynamic relationships between the individual and the group by manipulating the elements of time and space in her choreography?*

**Patti Chilsen's question**

*How do the movements of dancers and puppets in Urban Bush Women's production of Shadow's Child convey feelings and explore relationships?*

Wiggins and McTighe go on to talk about entry-point questions. They indicate that essential and unit questions may be too difficult or esoteric to initially connect with the interests and experience of students. As a result, they propose that units of study be initiated with "provocative and specific entry-point questions that point to larger questions" and that teachers "provide concrete and meaningful experiences, problems, applications, and shifts of perspective to enable an important question to arise." They conclude, *"If we do our preliminary entry-point question and activity design well, the student is more likely to spontaneously ask important questions and more quickly see their importance. Such insight is a key indicator of the success of our design for understanding"* (33, emphasis in the original). And, Dewey would argue, it is the key to an educative experience (*Experience* 28). (See p. 11 in this paper.)

The previous quote has deep similarity to our work at the Institute, for we might argue that experiences with works of art provide the kinds of concrete experiences to which Wiggins and McTighe refer. They allow students and educators to use prior knowledge combined with experiential insights into the artistic process, what they notice in works of art, along with individual and group reflection to provide students a way to, in Wiggins's and McTighe's words, "explain, interpret, apply, empathize, and have perspective and self-knowledge" (44). And, we would add, ask new questions to open new possibilities.

**Critical Pedagogy**

A number of our teacher education partners have noted a resonance between the work of Lincoln Center Institute and those educators who speak of critical pedagogy. The theorists in the field of critical pedagogy have educating for social justice and the creation of a more just and democratic society as their primary concern. While these are not the direct goals of aesthetic education, the creation of wide-awakeness and imagining new possibilities, so integral to aesthetic education, may lead to these ends. Similarly, a number of the practices in aesthetic education have an affinity with those that originate in critical pedagogy. Some of these are the emphasis on interdisciplinary student-centered learning and the maximizing of student, voice, agency, and decision-making.

As in a number of traditions mentioned previously, there are many interpreters within the critical pedagogy context, and not all of these agree. For our purposes, a brief discussion of some highlights of Paulo Freire's work may help illuminate the origins of the tradition.\*

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\* As examples of other theorists of critical pedagogy, see works by bell hooks, Michael Apple, Henry Giroux, Ira Shor, and Stanley Aronowitz.

In *Pedagogy of the Oppressed* (1993), Freire outlines the difference between what he calls the “banking model” of education and the “problem-posing” method. In the banking model the teacher learns what s/he is going to teach about a particular academic object and then s/he expounds upon it to his/her students. This is the classic lecture model of education. In the “problem-posing” method, the teacher does not see objects of learning as her private property, but rather as the object of reflection for both the teacher and student. The teacher and the students become co-investigators of knowledge in this way (61-62). Furthermore, Freire states,

Problem-posing education affirms men and women as beings in the process of *becoming*—as unfinished, uncompleted beings in and with a likewise unfinished reality....In this incompleteness and this awareness lie the very roots of education as an exclusively human manifestation (65).

Although Freire is speaking about education in general, in so many ways, this statement seems complementary to those of Maxine Greene when she speaks about the study of works of art being incomplete, and of the artworks themselves as inexhaustible resources for learning. If education is about becoming, then works of art, as interactive multifaceted touchstones, can be of importance in the learning process. In addition, we also intend for Institute teaching artists and partnering educators to be co-learners with their students—participants in the exchange of perceptions and ideas in reflection about particular works, not unlike what Freire proposes.

Also, like the Institute, Freire is interested in discussion and reflection that includes a variety of perspectives, something he calls dialogue. For Freire, the essence of dialogue is the word. And, in addition, the word contains two dimensions—reflection and action. There is no word without action. Indeed, “...to speak a true word is to transform the world” (69). Without action a word becomes empty. Nonetheless, for the Institute there is no implicit action implied by reflection. Rather, there are more questions to be asked and more possibilities, that might include action, to be imagined.

In 1989, Elizabeth Ellsworth criticized what she called the “repressive myths” of critical pedagogy. In this critique, Ellsworth includes practices called “critical pedagogy,” “pedagogy of critique and possibility,” “pedagogy of student voice,” “pedagogy of empowerment,” “radical pedagogy,” “pedagogy for radical democracy,” and “pedagogy of possibility,” names culled from a review of more than thirty articles appearing in major educational journals. (She does not include “feminist pedagogy” in this mix, but rather uses some of its theorists as a basis for her critique.)

Ellsworth criticizes all of these perspectives as relying too much on rational discourse and disallowing what she calls the “voices of survival,” those which have an emotional urgency based on the need to survive. She argues that by privileging rational discourse conducted by an educator who supposedly knows more than his/her students, critical pedagogy and its derivatives may silence important diverse perspectives. Ellsworth argues instead that all people who enter into dialogue, reasoned and emotional, bring to it only partial perspectives, and that these partial

perspectives must be honored for what they are. Differences among people must be taken as seriously as their similarities. In this vein, she quotes bell hooks, speaking of dialogue as the “sharing of speech and recognition.”

Nonetheless, using her course on Media and Anti-Racist Pedagogies as an example, Ellsworth notes that this sharing and recognition among students should elicit a particular faculty response. She says,

Because those [student] voices are partial and partisan, they must be made problematic, but not because they have broken the rules of thought of the ideal rational person by grounding their knowledge in immediate emotional, social and psychic experiences of oppression, or are somehow lacking or too narrowly prescribed (305).

In addition, she argues against the idea of “unity” coming from a dialogue. Instead, she speaks of “interdependence.”

Realizing that there are partial narratives that some social groups or cultures have and others can never know, but that are necessary for human survival, is a condition to embrace and use as an opportunity to build a kind of social and educational interdependency that recognizes differences as “different strengths” and as “forces for change” (319).

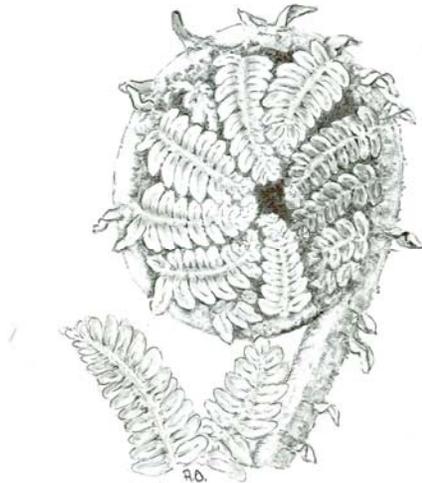
Of course, Ellsworth is speaking about a course which had as its focus the political oppression of marginalized groups and political action. While this is not the focus of aesthetic education, the Institute’s work, with its emphasis on opening and validating multiple perspectives in the study of artworks, does resonate. Some of the questions that might come out of Ellsworth’s perspective for the practice of aesthetic education are: How, in a dialogue around the study of a work of art, do we validate a highly emotional response, while at the same time honoring someone else’s perspective that might be more rationally grounded? How do we maintain a safe space where all students can learn while studying works of art that may raise passionate responses to issues of oppression? And how does the practice of aesthetic education, with its embracing of both the rational and emotional responses to a work of art, create an environment where all students can learn through interdependence?

## Further Questions

We started this exploration of aesthetic education practice at Lincoln Center Institute and its relationship to other educational traditions by saying it was a conversation. As touchstones, we identified the Institute’s philosophical foundations, some hallmarks of the practice, and provided examples of teaching artistry. Then we asked the question “What educational traditions, not necessarily in the arts, resonate with our practice of aesthetic education?” The perspectives and practices mentioned—constructivism, multiple intelligences, reader-response, the writing process, inquiry, the role of understanding, and critical pedagogy—are only some of the possible answers. As suits all Institute work, we leave only with more questions:

- How might in-depth explorations of the traditions mentioned in this paper further our conception of aesthetic education and its practice?
- How might explorations in traditions we have not mentioned, such as situated cognition, metaphorical thinking, and “flow,” enhance the Institute’s work?
- What other perspectives, both new and old, of which we have no prior knowledge, might inform this conversation?
- From your reading of this document, what new questions do you have about aesthetic education as it is practiced at Lincoln Center Institute?

We look forward to new conversations....



## Works of Art Under Study

### **Shadow's Child**

choreographed and directed by Jawole Willa Jo Zollar  
performed by Urban Bush Women and National Song and Dance Company of Mozambique

Jawole Willa Jo Zollar, Urban Bush Women, and members of the National Song and Dance Company of Mozambique, present the story of a young girl's struggle to overcome fear and find her place in the world. *Shadow's Child*, set in the Southeastern United States, draws on the stories, dance, and music of African American, Native American, and Mozambican cultures. The extraordinary puppets, designed by visual artist Debby Lee Cohen, reflect the life and mythology of the Makonde and Makua people. Belonging, difference, community, and initiation are explored in this magical story, as well as human relationships with the natural world. Ancient traditions, noted the *New York Times*, here produce a "vital and subtle new art."

### **Shakespeare and Our Planet**

songs from works by William Shakespeare  
music composed by Stanley Silverman

Shakespeare's works are filled with the songs of wandering minstrels, merry men, and witches who sing 'round a burning cauldron. However, very little information survives about the music to which these songs were set. For this innovative program, composer Stanley Silverman has re-imagined the music to accompany songs from *Twelfth Night*, *The Merry Wives of Windsor*, *Love's Labour's Lost*, and other plays. The ensemble uses contemporary instruments to achieve an updated version of the Shakespearean consort, combining voices, strings, wind, and percussion instruments.

### **Two by Trisha**

choreographed by Trisha Brown  
performed by the Trisha Brown Dance Company

Artistic director Trisha Brown belongs to the select group of postmodern-era choreographers who, in the 1960s, changed modern dance forever. Her Company produces work ranging from solos to large-scale choreography. In this program, it presents two of its most exciting works. *Canto/Pianto (Singing/Crying)* is an abstract retelling of the Orpheus myth, taken in part from Brown's acclaimed staging of Monteverdi's opera *L'Orfeo*. *Groove and Countermove* is the final piece in a jazz-tinged collaboration with composer Dave Douglas; in point and counterpoint fashion, it explores relationships and tensions between dancer and company, movement and set, and dance and music.

**At The Metropolitan Museum of Art**

Artworks by:

Calder, Alexander

Dickenson, Edwin

Noguchi, Isamu

O'Keeffe, Georgia

Wood, Grant

## Glossary

*NOTE: As is true of all work at the Institute, the definition of terms below reflects the Institute's usage at one particular point in the evolution of its work. More refined or different definitions may appear at a later time.*

**aesthetic perception:** according to John Dewey, aesthetic perception involves a continuous interaction with an object in which the perceiver must create his/her own experience in which she or he must include “relations comparable to those which the original producer underwent.” In addition, “Each resting place in experience is an undergoing in which is absorbed and taken home the consequences of prior doing....” And “That which distinguishes an experience as aesthetic is conversion of resistance and tensions, of excitations that in themselves are temptations to diversion, into a movement toward an inclusive and fulfilling close (Dewey, *Art* 56).

**art as a vehicle for teaching other subjects:** creating and experiencing art in order to teach social studies, mathematics, reading, etc. An instrumental use of art.

**art-for-art's-sake:** in arts education circles, the belief that art should be valued for itself alone, and not for any purpose or function it may happen to serve.

**art-making explorations (or exploratory workshops):** workshops that include art-making activities woven with reflection that lead to transactions with a work of art.

**line of inquiry:** a generative question, focused on a work of art, developed by both educator and teaching artist, that guides study, and opens up further explorations. Although called a “line” of inquiry, it is understood that the study which follows is not linear in nature.

**LCI teaching artist:** a working artist in either music, theatre, dance, visual arts, or architecture, who has been trained in the Institute's philosophy and practice.

**multiple learning modalities:** aural, visual, physical, as well as cognitive ways of experiencing and learning.

## Annotated Bibliography

**Atwell, Nancie. *In the Middle: New Understandings About Writing, Reading, and Learning*. Portsmouth, NH: Heinemann, 1998.** Atwell, a teacher of seventh- and eighth-grade writing, reading, and history, wrote the first edition of this book in 1987. As she shared her own struggles in the classroom, she also challenged many assumptions about how middle schoolers learn, and about the efficacy of “skill and drill” approaches to teaching. Instead, Atwell urges teachers to treat their classrooms as workshops where students have a voice in co-creating curriculum. This second edition contains much new information. Atwell thoroughly discusses the classroom reading and writing workshops and includes many examples of her own students’ writing and responses. She also offers invaluable insight into adolescents and adolescent behavior. “Confusion, bravado, restlessness, a preoccupation with peers, and the questioning of authority aren’t manifestations of poor attitude, they are hallmarks of a particular time of life,” she says. Teaching needs to channel these energies, according to Atwell, and help kids begin to understand and participate in adult reality.

**Beardsley, Monroe, and W. K. Wimsatt, Jr. “The Intentional Fallacy” *The Verbal Icon: Studies in the Meaning of Poetry*. Ed. Wimsatt. Lexington: UP of Kentucky, 1954.** “The Intentional Fallacy” was a seminal article in the history of aesthetics when it was first published in 1946. Wimsatt and Beardsley, in their argument, deny the relevance of the author’s intentions in the evaluation of a literary work of art. They advocate “objective scrutiny,” which is to say that any work can be known through scrutiny of its internal content, independently of the author’s intent. Furthermore, say Wimsatt and Beardsley, an author may not be the most reliable source of information about his or her intentions.

**Berk, Laura, and Adam Winsler. *Scaffolding Children’s Learning: Vygotsky and Early Childhood Education*. Washington, DC: Natl. Assn. for the Educ. of Young Children, 1995.** The authors clearly and concisely explain the key concepts of Vygotskian theory, including the importance of adult-child interaction, the zone of proximal development (ZPD), language as the central cultural tool for mediating activity, and the sophistication of social development and interaction in learning. They also adeptly discuss direct implications of these concepts for early childhood programs.

**Berleant, Arnold. *Art and Engagement*. Philadelphia: Temple UP, 1991.** In his examination of art and aesthetics, Berleant proposes that artistic practice cannot be authentically represented by a philosophical mode of inquiry alone, without the historical, psychological, sociological, and anthropological contexts. Aesthetic theory has not only often failed to reflect artistic practice and the aesthetic experience of art, it has also presumed to define them in finite terms. Berleant believes that our views of art should be guided by actual aesthetic experience, i.e., engagement with art, rather than by

theoretical abstraction. This theme, the relationship between experience and theory in aesthetics, is examined throughout the work, and supported by Berleant's development of ideas of artistic engagement with specific arts: landscape painting, architecture, literary experience, music, and dance.

**Blythe, Tina, et al. *The Teaching for Understanding Guide*. San Francisco: Jossey-Bass, 1998.** Informed by a six-year Project Zero/Spencer Foundation research project at Harvard University's Graduate School of Education, this book is a tool for designing, conducting, and reflecting on classroom practice that promotes student understanding. It is not a set of formulas or scripts, rather a guide with helpful diagrams and graphics. In brief, the teaching for understanding process includes: brainstorming around generative topics, setting goals of understanding for students (often worded as both questions and statements), devising "performance" activities that require students to use what they know in new ways, and assessing. The guide offers complex and sophisticated strategies in a style that is easily understandable. (See also the companion volume: Wiske, M.S., ed. *Teaching for Understanding: Linking Research and Practice*; and the related Cohen, McLaughlin, and Talbert, eds. *Teaching for Understanding: Challenges for Policy and Practice*.)

**Bruner, Jerome. *Actual Minds, Possible Worlds*. Cambridge, MA: Harvard UP, 1986.** The volume, a collection of essays written between 1980 and 1984 by psychologist Jerome Bruner, explores the human acts of meaning-making and identity formation via language, reading, writing, and culture. Bruner's insights in the field of cognitive psychology are the result of study of philosophy, literary theory, the arts, and what he calls the "narrative mode" of understanding. He is largely indebted to Vygotsky for his ideas about the role of language and cultural community in shaping meaning and identity; he also discusses the contributions of philosopher Nelson Goodman at length.

**Calkins, Lucy McCormick. *The Art of Teaching Writing*. Toronto: Irwin, 1994.** Lucy Calkins is founding director of the Teachers College Writing Project in NYC, and her ideas about the "writers' workshop," found in this volume, are now at the foundation of many elementary and secondary language arts education programs throughout the nation. Calkins believes in helping children write directly from their own lives and experiences, and assisting them in the selection, balance, and design of their ideas. In this new edition, Calkins responds to some of the questions that have arisen as thousands of teachers have put the process into classroom practice. She also offers new thoughts on assessment, reading-writing relationships, publishing, thematic studies, and further curriculum development.

**Clifford, John, ed. *The Experience of Reading: Louise Rosenblatt and Reader-Response Theory*. Portsmouth, NH: Boynton/Cook, 1991.** This collection of scholarly essays explores Rosenblatt's contributions to the field of literary theory, as well as specific aspects of reader-response theory.

**Cohen, David, Milbrey McLaughlin, and Joan Talbert, eds. *Teaching for Understanding: Challenges for Policy and Practice*. San Francisco: Jossey-Bass, 1993.** The “teaching for understanding” vision of classrooms, where students and teachers develop knowledge collaboratively, and where “facts” are challenged continually through discourse and inquiry, can be seen as a radical departure from orthodox pedagogy—as a vision of reform. This volume considers the implications for the kind of policy and classroom support that might sustain such a pedagogical reform agenda. Rather than offer definitive answers for the complex questions raised by it, the authors draw on their experiences as teachers, researchers, and policy analysts to frame the issues for further research and appropriate policy making. (See also Blythe, Tina, et al. *The Teaching for Understanding Guide* and Wiske, M.S., ed. *Teaching for Understanding: Linking Research and Practice*.)

**Csikszentmihalyi, Mihaly. *The Evolving Self: A Psychology for the Third Millennium*. New York: HarperCollins, 1993.** Mihaly Csikszentmihalyi explores the notion of self and human intentionality as evolving within and among the contexts of particular cultures and histories. He develops biologist Richard Dawkins’s definition of “meme” as a pattern of matter or information that is produced by an act of human intention—a brick, a work of art, for example, or chaos theory. He believes that education should make it possible for creativity to assert itself both on an individual and a cultural level; it should encourage people to bring forward new memes while, at the same time, learning from the past.

**Csikszentmihalyi, Mihaly. *Flow: The Psychology of Optimal Experience*. New York: Basic Books, 1997.** Psychologist Mihaly Csikszentmihalyi uses unique research methods to explore how human self-esteem and happiness are directly connected to motivation. He argues that, while we feel best when intrinsically motivated, we feel worst not with extrinsic motivation, but when we have “nothing better to do.” He describes “flow” as the state where high skills meet high challenges; it exists in the zone that veers neither into boredom nor towards challenges that provoke anxiety or fear. His studies have profound implications for education, for he maintains that the greatest flow experiences come from self-determined activity or choice, and that our quality of attention—what and how we notice things around us—reaches a new height in flow activity.

**Dewey, John. *Art as Experience*. New York: Perigee, 1934.** This is Dewey’s sole work explicitly devoted to philosophical aesthetics, and it remains one of the most significant in the genre. In addition to thoughtful consideration of art, various art forms, art-making processes, and perception, the work illuminates the author’s lifelong concern with the aesthetic dimension of experience. Dewey sees art not as high or separate from ordinary experience, or as something that exists in an elite “artworld”; rather, he proposes that the origin of art lies in our capacity to develop ordinary experiences towards fulfilling ends. He discusses, at length, the nature of aesthetic experience, and his interest in, among other things, the unity, organic integrity, and

wholeness of that experience. For him, the aesthetic experience is the most integrated and complete mode of experience in which the human quest for meaning is enacted.

**Dewey, John. *The Child and the Curriculum*. 1902. Rpt. in *Classic and Contemporary Readings in the Philosophy of Education*. Ed. Steven Cahn. New York: McGraw-Hill, 1977.** Throughout his works, Dewey opposes dualities. He observes that, in school, subject matter is often set in opposition to the child and his experiences and understandings and states that the educator's role is to connect the two. For him, the nature of teaching is to bring a mature understanding (the teacher's) into relationship with the immature understanding (the child's). The charge is to do so in a way that respects the dynamic and potential of the immature state. A teacher must understand the student's experiences, the "psychological location" of the child, and then invent ways to bring the subject matter into this location—so that it makes sense to the child as viewed through its experience. The teacher must also continue to invent ways that place the student in a position propitious to further learning.

**Dewey, John. *Democracy and Education: An Introduction to the Philosophy of Education*. New York: Free Press, 1916.** Dewey's monumental text asks the most fundamental questions of educational purpose. For him, the definition of education is primarily social: we are both preserving and enhancing society through education. For these beliefs, Dewey was termed a "progressive" (though he did not use the term to describe himself)—an educator who looked to the school system to help society progress. Among the many education-related problems that Dewey explores, and to which he seeks a solution in this volume is the following: although society has become complex enough to necessitate the institution of "school," it is inherently remote from integrated experience—from life. He also believes that, given the structures of the idea of "school," one can't strictly speaking *provide* education. One can only provide educational opportunity—and then the students have to participate. It is this fundamental act of participation, of action and agency, that grounds Dewey's ideas of what education for a democracy should involve. Much of his life was spent considering the kinds of educational experiences that might invite, and even demand, such participatory action.

**Dewey, John. *Experience and Education*. 1938. New York: Touchstone, 1997.** This concise and tightly packed book is a later work, in which Dewey attempts to correct misunderstandings and misinterpretations of his educational approach. He delineates "progressive" from "traditional" education, then goes on to explicate the rigor behind the progressive approach. He maintains that not all experiences are genuinely or equally educative, and that it should be the responsibility and expertise of the teacher to build and implement worthwhile educational experiences. He takes up the issues of freedom and social control, rejecting enforced acquiescence, while, nevertheless, placing responsibility in the teacher's

hands, as mature guide, to conduct the classroom's interactions and intercommunications. Dewey also discusses the curriculum—the progressive order of subject matter. He reiterates, throughout the text, that progressive education is in danger if educational experiences are not adequately conceived.

**Dewey, John.** *John Dewey on Education: Selected Writings.* 1964. Ed. **Reginald D. Archambault.** Chicago: The University of Chicago Press, 1974. This work includes selections from Dewey's vast writings on education, as well as some general statements of his philosophic position. The relationship between his educational theory and the principles of his general philosophy is illuminated.

**Eisner, Elliot.** *The Kind of Schools We Need: Personal Essays.* Portsmouth, NH: Heinemann, 1998. This collection of personal essays by Eisner reflects four major areas of his work: arts education, the relationship of cognition and representation, research methods, and school reform. Eisner has long been a champion of valuing the arts for the unique learning and understanding that they contribute to a whole education, rather than for their instrumental outcomes. He does so eloquently in two often-reprinted essays that appear in this volume: "The Misunderstood Role of the Arts in Human Development" and "Does Experience in the Arts Boost Academic Achievement?" In the later essays, he also shares his more general views of the practice and reform efforts taking place in American schools.

**Elbow, Peter.** *Writing With Power: Techniques for Mastering the Writing Process.* New York: Oxford UP, 1998. This second edition of Elbow's book about the writing process emphasizes several themes found in the first edition: freewriting (without censoring), dealing with resistance, techniques to get the writing juices flowing, and strategies for sharing writing and getting feedback. As well, in this edition he addresses some of the controversies surrounding his ideas, such as the invitation to "bad writing," where rules don't matter, as a way to "prewrite," that is, concentrate at first on meaningful ideas. Throughout, he extols the magic and mystery of writing, rather than the traditional rules.

**Ellsworth, Elizabeth.** *Why Doesn't This Feel empowering? Working Through the Repressive Myths of Critical Pedagogy.* Harvard Education Review. Vol. 59, No. 3, August 1989. Basing her writing on the experiences that accumulated during the teaching and implementation of her course "Media and Anti-Racist Pedagogies" at the University of Wisconsin, Madison, Ellsworth critiques some of the dominant 1980s discourse and literature of critical pedagogy. For example, she systematically reviewed critical pedagogy articles in major educational journals written between 1984 and 1988. She and her students endeavored to put into practice pedagogical strategies she thought of as fundamental to critical pedagogy ("empowerment," "student voice," "dialogue"); they found these practices to be not only ineffective, but to exacerbate conditions that they were trying to

work against. A key point in her critique is the assertion that critical pedagogy privileges rational dialogue over emotional, urgent, “speaking against” discourse. She also maintains that no idea of oppressed or oppressor can ever remain fixed or un-situated; she describes her idea of effective classroom dialogue that might transcend differences of opinion with the following statement: “If you can talk to me in ways that show you understand that your knowledge of me, the world, and ‘the Right things to do’ will always be partial, interested, and potentially oppressive to others, and if I can do the same, then we can work together. . .”

**Fosnot, Catherine Twomey, ed. *Constructivism: Theory, Perspectives and Practice*. New York: Teachers College P, 1996.** Fosnot, both editor and contributing author, gives us this collection of writing from varied scholars on constructivism, including Ernst von Glasersfeld, Eleanor Duckworth, and Maxine Greene. Drawn largely from the work of Piaget and Vygotsky, constructivism is now a leading theory in curriculum, teaching, and teacher education. The book offers perspectives from both theory and practice, with many contributions that focus on field work in actual classrooms. The theoretical discussions are comprehensive and rich, and the illustrations of implementation articulate the ideas of constructivism at work.

**Freire, Paulo. *Pedagogy of the Oppressed*. New York: The Continuum Publishing Company, 1993.** Freire’s classic text is written directly from his experiences teaching Brazilian peasants how to read. He denounces the structures of oppression that were devastating poor people in totalitarian and colonizing regimes, such as the one in which he worked. He considers liberation as a mutual process that is achieved by both oppressors and oppressed—just as he considers education a mutual, world-mediated process between teacher and student. He critiques the “banking” concept of education (student as empty container to be filled by the teacher) as a prevalent instrument of oppression. Freire advocates a dialogic approach as the essence of education for freedom. This involves creating a process of learning and knowing that theorizes about the experiences shared in the dialogic process itself, thus engaging the dialogists in “critical thinking.” His text is seen as a cornerstone of critical pedagogy, and for Freire, criticality involves: thinking about the world and the people in it as one rather than separate, perceiving reality as “in process” rather than as static, considering the realities of history and naming its injustices, and above all —“praxis,” or action. Freirian dialogue and thinking are never separate from action: students need to participate actively in the world in order to truly develop their critical consciousness and transform their lives.

**Gardner, Howard. *The Disciplined Mind: What All Students Should Understand*. New York: Simon, 1999.** Gardner sets out many of his personal views about what education should be. He regrets the fact that discussion of education has, historically, been restricted to the cognitive realm, minimizing other factors that he considers crucial—such as motivation, emotions, and social and moral practices. He maintains that

understanding should evolve from the constant probing of questions. He cites brain-based research and psychological theory to support his ideas and sets out the main principles of the “Teaching for Understanding” approach to curriculum that was developed by his colleagues at Harvard’s Project Zero. (See also Blythe, Tina et al. *The Teaching for Understanding Guide*; Wiske, M.S., ed. *Teaching for Understanding: Linking Research and Practice*; and Cohen, McLaughlin, and Talbert, eds. *Teaching for Understanding: Challenges for Policy and Practice*.)

**Gardner, Howard. *Frames of Mind: The Theory of Multiple Intelligences*. New York: Basic Books, 1983.** Gardner’s seminal work in multiple intelligence theory counters the notion of a single intelligence as a quantifiable entity that can be measured with a standardized Binet IQ test for all of humanity. He argues, from a biological perspective, for a pluralistic view of intelligence. He posits seven intelligences in this book: linguistic, logical-mathematical, spatial, musical, bodily-kinesthetic, interpersonal, and intrapersonal.

**Gardner, Howard. *Intelligence Reframed: Multiple Intelligences for the 21<sup>st</sup> Century*. New York: Basic Books, 2000.** This book assesses how the theory of multiple intelligences has been assimilated as part of our cultural knowledge. It also examines MI theory’s practical applications and dispels some of the myths that have proliferated around the theory. As well, it considers the evidence for new varieties of intelligence in addition to the seven previously identified by Gardner—spiritual, moral, existential, and naturalist. In the end, Gardner maintains that naturalist intelligence—the ability to recognize and classify natural species and understand ecological relationships—should be recognized along with the original seven. In addition to considering controversies and criticisms surrounding his work, Gardner takes up the topic of leadership and its connection to intelligence and creativity.

**Gardner, Howard. *Multiple Intelligences: The Theory in Practice*. New York: Basic Books, 1993.** This book is a summary and overview of the Multiple Intelligence theory, looking back on ten years of practice. Gardner also accounts for special populations (prodigies, idiots savants, autistic children, children with learning disabilities). He discusses questions and challenges to MI theory, as well as alternative assessment strategies.

**Goodman, Nelson. *The Languages of Art: An Approach to a Theory of Symbols*. Indianapolis: Hackett, 1976.** American philosopher Nelson Goodman maintains that works of art belong to symbol systems that determine their structures. Much of his discourse is devoted to delineating the structures of the systems that the various art forms (painting, music, dance, literary arts) employ. He recognizes two basic modes of symbolic reference, denotation and exemplification, and discusses how symbols typically belong to schemes. He is also interested in metaphor and metaphorical properties. For Goodman, interpreting a work of art involves

the discovery of its rich and complex symbol system. He maintains that not every interpretation is correct, but only those that make maximally good sense of the work's symbolic functions. He does allow, however, that multiple interpretations may do so.

**Goodman, Nelson. *Ways of World Making*. Indianapolis: Hackett, 1978.**

Goodman argues that the actual worlds in which we exist are made or created and are multiple. There is no one ultimate true world, but rather many right versions that can even conflict with each other. Through the perspective of symbols and symbol systems, Goodman considers the worlds of the sciences, the arts, and other practices—how they are made and how they are related.

**Graves, Donald H. *Writing: Teachers and Children at Work*. 1983.**

**Portsmouth, NY: Heinemann, 2003.** Graves, involved in writing and research for over two decades, has released this 20<sup>th</sup>-Anniversary edition of *Writing*, first published in 1983. The purpose of the book, then and now, is to assist classroom teachers with children's writing. Some of Graves's key ideas state that: children need to choose most of their own topics, but need guidance in noticing what can be chosen from the world around them; children need regular response to their writing from the teacher and other readers; children need to write a minimum of three days a week; children need to "publish" in some sharable form; and, children need to maintain collections of their work to establish a writing history. His methods and insights are grounded in research and the book contains plentiful examples.

**Greene, Maxine. "Blue Guitars and the Search for Curriculum." *Reflections from the Heart of Curriculum Inquiry: Understanding Curriculum and Teaching Through the Arts*. Ed. George Willis and William H. Schubert. Troy, NY: Educators Intl., 2000. 107-122.** Greene considers the importance of including the arts in classroom curricula. Inspired by a Wallace Stevens poem, where the blue guitar is a symbol of breaking with the accepted, defined "crusts" of life in order to find one's own music, Greene continues to draw heavily on literary works of art to launch the imaginative vision—to disclose alternative, unfamiliar ways of "being in, and thinking about, the world." She emphasizes that particular works of literature might offer us new perspectives, so as to "see" as never before. Attending to literature helps us notice rich details, rather than whitewashed generalities, implying action on the part of the reader, who must "work to achieve the work as meaningful." In some encounters, the work may bring the reader to the discovery of shame, injustice, or indignation—the precursors to acts of social justice. Greene also discusses film and painting as important parts of aesthetic experiences in the curriculum. She says, "Not only do we feel the importance of releasing students to be personally present to what they see and hear and read; we are reminded of the need for them to develop a sense of agency and participation and to do so in collaboration with one another."

**Greene, Maxine. *Releasing the Imagination: Essays on Education, the Arts, and Social Change*. San Francisco: Jossey-Bass, 1995.** In these essays, Greene continues to link the themes of art and aesthetic experience as central to classroom life and social possibility. For Greene, the engagement of aesthetic experiences, and the rigorous community dialogue around those experiences, creates the sense of agency needed to re-imagine ourselves and our society. Greene draws references from philosophy of education, aesthetics and social thought. Among many issues, she explores the arts as foundational for classrooms that foster multiple perspectives, diversity, and a genuine multiculturalism.

**Greene, Maxine. *Variations on a Blue Guitar: The Lincoln Center Institute Lectures on Aesthetic Education*. New York: Teachers College P, 2001.** This work brings together 25 years of lectures on aesthetic education by LCI's Philosopher in Residence, renowned educational philosopher Maxine Greene. Most were presented in the course of LCI Summer Sessions for teachers, and in them, Greene weaves together a discussion of art, self-discovery, education, and the exploration of aesthetic education as crucial for students and teachers in their lives and classrooms.

**Harwayne, Shelley. *Lasting Impressions: Weaving Literature into the Writing Workshop*. Portsmouth, NH: Heinemann, 1992.** Harwayne was co-director of the Teachers College Writing Project, Director of the Manhattan New School, and collaborator with Lucy Calkins in developing the writing workshop process for school children. Her text is filled with stories of real children in real settings: student writing samples, case studies, and classroom vignettes. She expands the writing workshop structures of mini-lessons, conferences, author studies, and reading response groups to include new ways of weaving fine literature into students' writing lives.

**Iser, Wolfgang. *The Act of Reading: A Theory of Aesthetic Response*. Baltimore: Johns Hopkins UP, 1978.** Iser considers, in depth, the reader's role in creating meaning from works of literature when forming an interpretation, and in having an aesthetic experience. He sees the act of reading as having two poles—at one end is the reader, at the other is the text. The act of reading occurs somewhere between the two poles. Iser is especially concerned with the conditions that exist at the text end of the pole, which determine and shape the reading act. Though he ultimately understands that each reader will create his or her own experience, he considers carefully how the text maneuvers the reader. This includes the way in which the text is embedded in historical context, specific literary strategies and schemas employed, as well as “blanks” or spaces left in the text that the reader must fill.

**Kozulin, Alex. *Vygotsky's Psychology: A Biography of Ideas*. Cambridge: Harvard UP, 1991.** Russian-American psychologist and translator Alex Kozulin has written an intellectual biography of Vygotsky's theories and their relationship to twentieth-century Russian and Western intellectual

culture. He considers Vygotsky's early essays on literary criticism, Jewish culture, and the psychology of art, and goes on to illuminate his psychological theories of language, thought, and development. Vygotsky was a contemporary of Freud and Piaget, but his tragic early death and Stalinist suppression of his work kept his ideas from having an immediate effect on Western psychology. The late twentieth century has seen the growing influence of his important contributions to the field of psychology.

**Lewis, Richard. *Living by Wonder: Writings on the Imaginative Life of Childhood*. New York: Parabola, 1998.** Lewis, founder and director of The Touchstone Center in New York City, is committed to the idea that young children have an innate or intuitive ability to look deeply into things and to ask profound questions. He discusses the “gravitational pull” and the deep learning potential that lies within a sense of wonder, and his belief that compassionate intelligence comes through imagination. The book is filled with children's stories and poems that reflect their inner lives and expressive capabilities.

**Lilley, Irene M., trans and ed. *Friedrich Froebel: A Selection from His Writings*. Cambridge, Eng.: Cambridge UP, 1967.** Lilley selected and translated these excerpts of Friedrich Froebel's writings on education. Froebel, German founder of the 19<sup>th</sup>-century Kindergarten movement that spread to many parts of the world, is concerned with education as a way for children to arrive at an awareness of themselves. He, like Dewey, discusses the need of human beings for appropriate sensory experiences and opportunities for reflection as they discover themselves meaningfully in relationship to the world. Froebel's thoughts and writings range from philosophic to psychological to mystical.

**Lincoln Center Institute. *Reflections 2001*. New York: Lincoln Center Institute, 2001.** Each year, Lincoln Center Institute asks educators who are first-year participants in professional development workshops to respond in an essay to their experiences in the *Introduction to Aesthetic Education* course. The participants reflect on their immersion in the workshops, performances, museum visits, lectures, and discussions. Their papers are filled with discoveries about art forms; about themselves as learners and as teachers; about inquiry and reflection; about new ways to experience the world. They share insights from their journals, write a critical analysis of a work of art seen twice during the session, and articulate the guiding principles of the Institute, embodied in the teaching practice.

**Murray, Donald M. *Learning by Teaching: Selected Articles on Writing and Teaching*. Portsmouth, NH: Heinemann, 1982.** Murray has been active for decades as a journalist, fiction writer, poet, and teacher of writing. He is the author of more than a dozen books, many of them about the writing and learning processes. This volume culls twenty-nine articles from his vast work. Intriguing topics he covers here include: teaching writing as process rather than as product; language as a tool of exploration for writers to discover

beyond what they “know;” writing as an experience of seeing—of perception; the importance of experiencing failure as part of the revision process rather than as defeat; finding the writer’s voice; conferencing and publishing. Murray also discusses the writing of teacher’s responsibilities. He maintains, above all, that creative writing both extends experience and orders it, and that as students “follow language towards meaning they extend and stretch their linguistic skills.”

**Penuel, W., and J.V. Wertsch. “Vygotsky and Identity Formation: A Sociocultural Approach.” *Educational Psychologist* 30 (1995): 83-92.**

This article discusses how the work of Vygotsky and Erikson might inform psychological identity research. Specifically, it guides researchers interested in identity issues to study community settings where cultural and historical resources are either empowering or restraining identity formation. As well, it asks researchers to examine how mediated actions—like the interactions of adults and children described in Vygotsky’s theory of the zone of proximal development (ZPD)—might be seen as units of research analysis.

**Perkins, David N., Raymond S. Nickerson, and Edward E. Smith. *The Teaching of Thinking*. Hillsdale, NJ: Earlbaum, 1985.** This book tackles the enormous issue of teaching thinking skills. It offers evidence from the authors’ own research as well as a wealth of perspectives from others who have attempted to develop methods and programs for teaching thinking. The authors maintain that their coverage is not exhaustive nor, in some cases, without conjecture or speculation. Yet their hope is that the volume will spark thought and discussion regarding the general objective of teaching thinking. Among the dense questions they explore are the following: What “skills” make up intelligence? What kinds of efforts can increase intelligence? Is thinking ability a skill—or a collection of skills? What limits thinking? What is problem-solving? What are the implications for creativity in thinking? What constitutes meta-cognitive skills? How do deductive and inductive reasoning play a role in thinking? How can various cognitive, heuristic, and formal thinking processes that have been enacted in teaching strategies inform our understanding of this topic? What is the role of language and symbol manipulation in thinking? Their discussion of the nature of thinking and the evidence they present is both broad and provocative.

**Postman, Neil, and Charles Weingartner. *Teaching as a Subversive Activity*.**

**New York: Delacorte, 1969.** Written in 1969, this book is still relevant today, as these educator-authors vigorously attack the “old fashioned” educational approaches grounded in fear, coercion, and rote-memory testing. They advocate, instead, for an approach they call the “inductive” or “inquiry method” that encourages students to think for themselves and to take on problems in search of deeper understanding. The authors boldly indict the educational establishment, while at the same time offering practical steps to bring meaning and genuine learning to the classroom.

**Pugh, Sharon L., Marcia Hicks, and Jean W. Davis. *Metaphorical Ways of Knowing: The Imaginative Nature of Thought and Expression*. Urbana, IL: Natl. Council of Teachers of English, 1997.** These three authors explore the nature of metaphorical language as a thread that trails throughout many aspects of creative thinking and writing. The book is a blend of theory and practical applications for the classroom; it links English studies to other curricular areas and concerns (such as multiculturalism). It also includes a valuable index and extensive reference lists.

**Rosenblatt, Louise. *Literature as Exploration*. 1938. New York: MLA, 1995.** In this early work, Rosenblatt puts forth some of the foundational concepts of her Reader-Response theory, which she describes in greater detail in *The Reader, the Text, the Poem*. Rosenblatt divides reading into two distinct types: efferent (reading to abstract verifiable information where affective aspects are subordinated) and aesthetic (reading that broadens the scope of attention to include the personal, affective realm). She claims that traditional teaching and testing methods foster an efferent approach while often ignoring or delegitimizing the aesthetic. Rosenblatt wants to reclaim students' personal connections and experiences as vital to the act of reading and interpreting, and encourages teachers not to shy away from the rich and sometimes controversial psychological and sociological aspects of literature.

**Rosenblatt, Louise. *The Reader, the Text, the Poem: The Transactional Theory of the Literary Work*. Carbondale, IL: Southern Illinois UP, 1978.** Rosenblatt traces the philosophers and thinkers that have shaped her theory of the reading act, where the transaction between reader and text allows for each to shape and be shaped by the other in an ongoing way. It is this transaction between reader and text that actually creates the poem, or the work of literature. She addresses the idea of efferent and aesthetic reading as occurring along a continuum, with the reader having the ability to choose an efferent or aesthetic stance. She explores many of the complexities of the readers' process, as well as the factors within the text and the reader that influence stance and interpretation. She sees the individual as a self-ordering, self-creating consciousness into which enters a text. The readers' participation, or transaction, with this text is what consummates the work—and the experience itself.

**Schön, Donald. *The Reflective Practitioner*. New York: Basic Books, 1983.** This 1983 work lays out the history and describes the “problem” in education, as Schön sees it, while the 1987 book (see below) explores in more detail what Schön thinks we should do about the issue. The difficulty, says the author, is that there is a huge tension between the knowledge honored in American academia (institutions of higher learning) and the kinds of knowledge, or competencies, valued in professional practice (medicine, law, business, teaching, social sciences, etc.). He mounts a large critique about how professions are taught, claiming that the “knowledge” dispensed in academia does not match the actual situations of practice. He says that professional education does not prepare us for managing the complexity and instability of

practice, where almost nothing “goes by the book.” He calls for a space in professional education where we learn from the artful way in which the practitioners out in the real world negotiate indeterminacies and complexities. He calls such a practitioner-artist the “reflective practitioner.”

**Schön, Donald. *Educating the Reflective Practitioner*. San Francisco:**

**Jossey-Bass, 1987.** Interestingly, Schön looks to the arts for models of what educating a reflective practitioner might entail. He cites John Dewey’s ideas and “learning by doing” as best-practice examples. He also makes a strong case for practitioners as problem setters rather than problem solvers. Schön is especially adept at analyzing the “knowing-in-action” and the “reflection-in-action” that he thinks characterize exemplary practitioners. These phrases acknowledge the complex blend of meta-awareness and reflective knowledge that is always embedded in the actions of actual practice.

**Short, Kathy G., et al., eds. *Learning Together Through Inquiry: From Columbus to Integrated Curriculum*. York, ME: Stenhouse, 1996.** This book is the collective story of a group of teachers who made a commitment to establish a curriculum based on inquiry, and then carried out their ideas with the students in their classrooms over several years. Many examples from their classes are included. In the main, the teachers discuss a process of inquiry that establishes what the curriculum will be, allowing students and their own questions into the process—rather than using solely teacher-driven decision making. They establish an “Inquiry Cycle” framework that they use to carry out the back-and-forth flow of teacher-student ideas and questions. In this way, the curriculum remains fresh and is constructed jointly, based on a particular classroom’s curiosity.

**Vygotsky, L.S. *Thought and Language*. Cambridge, MA: MIT P, 1962.** In this seminal work, Vygotsky writes of his interest in the nature of meaning and concept formation. He approaches the topics through language; for him, the primary function of language is communicative and social. A child does not learn to think and speak in isolation but by constant immersion in cultural and temporal communities and venues of social interaction. He claims that word meanings are constantly evolving for children; they are never static. Nor is the relation of thought to word fixed; it is a process, a continual back-and-forth movement. Vygotsky says, “thought undergoes many changes as it turns into speech. It does not merely find expression in speech; it finds its reality and form.” Thus thought and speech both shape and are shaped by each other, as a child learns and develops.

**Wells, Gordon. “Dialogic Inquiry in Education.” *Vygotskian Perspectives on Literacy Research: Constructing Meaning through Collaborative Inquiry*. Ed. Carol D. Lee and Peter Smagorinsky. Cambridge, Eng.: Cambridge UP, 2000. 51–85.** In his essay, Wells builds on a Vygotskian perspective and further considers implications of Vygotsky’s ideas for a social constructivist theory of education. He sees classrooms as collaborative communities of joint activity, rather than as collections of individuals. Thus,

learning actually depends upon collaboration. He also puts forward inquiry as the organizing principle of curricular activity. Inquiry, for Wells, is not to be thought of in terms of isolated projects nor as a method to be implemented, but rather as a “stance that pervades all aspects of the life of a classroom community.” He goes on to explore the role of dialogue in such a collaborative, inquiry-based classroom, as the main shaper or constructor of knowledge.

**Wiggins, Grant, and Jay McTighe.** *Understanding by Design*. Alexandria, VA: Merrill, 1998. The authors, who consider teachers to be the designers of curriculum, advocate a method they call “backward design.” Rather than beginning with textbooks, favored lessons, or tried-and-true activities, they call for teachers to start with the desired end results—the goals and standards they wish to achieve—and then design backwards. Teachers should ask: “What kinds of lessons and practices are needed to master key performances of understanding?” The authors also encourage teachers to organize units of study around engaging and provocative questions. They claim that, while their method goes against the grain of common teaching practice, it is nevertheless logical.

**Wiske, M.S., ed.** *Teaching for Understanding: Linking Research and Practice*. San Francisco: Jossey-Bass, 1997. This book sets the background and the theoretical foundations of the “Teaching for Understanding” project. The project was initially shaped by principal investigators Howard Gardner, David Perkins, and Vito Perrone at the Harvard Graduate School of Education, with funding from a Spencer grant. It was a six-year collaborative endeavor between university researchers and school teachers. This book summarizes the six-year project results and is a companion volume to the *Teaching for Understanding Guide*. The research sought to explore the following four questions: (1) What topics are worth understanding? (2) What about them must students understand? (3) How can we foster understanding? (4) How can we tell what students understand? (See also Blythe, Tina, et al. *The Teaching for Understanding Guide* and Cohen, McLaughlin, and Talbert, eds. *Teaching for Understanding: Challenges for Policy and Practice*.)

**Wolf, Dennie Palmer.** “The Art of Questioning.” *Academic Connections*. Winter 1987: 1-7. In this insightful article, Wolf carefully considers the art of questioning in the classroom. She categorizes certain types of questions, as well as exploring the authenticity of questions. She says, for example, that many questions employed regularly in classes are either rhetorical or are not genuine requests for ideas, but rather “checks,” to see if a student has the information a teacher already knows. She includes transcripts of classroom dialogue and asks teachers to be aware of whether they use questions to embarrass or empower. She also discusses the challenges in building a climate of inquiry with diverse learners and within an educational culture that often dampens (or views as dangerous) sincere, significant, messy questions.

**Yenawine, Philip. *How to Look at Modern Art*. New York: Abrams, 1991.**

Yenawine, former Education Director at the Museum of Modern Art in Manhattan and current co-director of VUE (Visual Understanding in Education), sets forth his ideas about viewing and interpreting modern art. His interests lie in what he calls “directed looking,” seeing what can be learned from examining works of art themselves rather than from acquiring background information. He wants to empower the viewer as interpreter, since he feels that right and wrong answers of interpretation do not exist, nor does the artist’s intention rank above a viewer’s experience. He uses methods of inquiry and guided observation to help a viewer enter the work and be able to describe, analyze, and interpret through direct observation.