A Dissertation

entitled

The Art of Teaching: Understanding the Lived Experiences of Artistic Teachers

by

Chelsea B. Chandler

Submitted to the Graduate Faculty as partial fulfillment of the requirements for the

Doctor of Philosophy Degree in Curriculum and Instruction

_____
Leigh Chiarelott, Ph. D., Committee Chair

_____
Jenny Denyer, Ph. D., Committee Member

_____
Dale Snauwaert, Ph. D., Committee Member

_____
Mark Templin, Ph. D., Committee Member

_____
Patricia Komuniecki, Ph.D., Dean
College of Graduate Studies

The University of Toledo

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An Abstract of

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The concept of artistry in teaching is not new, however, the importance of reevaluating artistry in teaching may be of value in light of a societal focus on the anaesthetic features of positivism under the auspices of standardization and accountability. The purpose of this study was to discover the connections between teaching as artistic expression and learning as aesthetic experience from the perspective of current in-service teachers. Through interviews, observations, and artifacts such as teacher reflections and photographs, a preliminary understanding of artistic teachers' lived experiences was gained and the essence of these artistic teachers encounters with phenomenon was drawn out to create models of the *art of teaching* to better understand teachers' philosophical orientations.

The guiding questions for this study included: In what ways did teachers conceive teaching as artistic expression? In what ways did teachers conceive learning as aesthetic experience? In what ways did teachers conceive the connections between teaching as artistic expression and learning as aesthetic experience?

Keywords: Artistic Expression, Aesthetic Experience, Aesthetic Spiral

For Dawson- I will be forever grateful for your love and support.

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Table of Contents

List of Tables

List of Figures

Preface

Telling the Story the *Art of Teaching*: A Historical Perspective

Throughout history conceptions of teaching have been formed by people in many different ways. I am attempting to situate the conception of teaching as art within history, but in order to do so it is important to understand the relevant competing conception and how that conception may have impacted teaching being viewed as art. I will be concentrating on a time period between the 1890s through the 1950s with a focus on progressive education and the ideas and controversies surrounding the movement.

Within the time period between the late nineteenth century and the mid twentieth century two competing conceptions of teaching constantly contended with each other. The first conception involves a view of teaching as a vocation or trade and the teacher as a technician. The second conception is view of teaching as art and the teacher as an artist.

The concept of teaching as a vocation, or trade, was composed of teachers administering sets of tasks such as the tallying of grades, administering tests for sifting and sorting, keeping attendance records, and in general following the strict subject-centered traditional curriculum. Teachers as technicians were given little autonomy in their classrooms and were not encouraged to address students' individual learning needs and interests.

In contrast to teaching as a vocation, the concept of teaching as art requires the act of artistic expression on the part of the teacher, which in turn evokes an aesthetic experience from the student. Therefore, the *art of teaching* rests predominantly on the interactions and communication between students and teachers and their subsequent reconstruction of experience. For clarification purposes I will provide a brief definition of

art, artistic expression, and aesthetic experience.

Defining Art, Artistic Expression, and Aesthetic Experience

When one thinks of the word art, visions of painters, sculptors, dancers, actors, poets, musicians, and architects come to mind; many philosophers, however, believe that art should not necessarily be bounded by such traditional forms. For example, Dewey (1934) broadly defines art as a creation which manifests an emotional interaction between a subject and an object. Similarly, Phenix (1964) defines art as "the creation of singular objects that articulate significant patterns of subjective feeling" (p. 152). The media of art, as Rugg (1936) suggests, may also entail many non-traditional forms such as "words, gestures, movements, [and] social relationships"; therefore, it is possible that the words, gestures, movements, and social relationships of teachers may be considered art (p. 432). However, one must keep in mind that not *all* objects, creations, words, gestures, movements, or relationships may be conceived as art if they are not created for the purpose of the expression of aesthetic experience; this is also true for teaching.

With the definition of art in mind, artistic expression is therefore an artist's intentional effort to communicate an experience using art (Dewey, 1934). Teaching as artistic expression must embody the characteristics of art with the intentional purpose of communication. For teaching, artistic expression may occur when a teacher purposefully shapes the curriculum using pedagogical methods. Eisner (1985) explains that teaching as artistic expression involves creation in process and the ability to fluidly shift between the use of routines and inventive teaching methods based on the tone or tempo of the classroom.

Aesthetic experience is not only the foundation of artistic expression, it is also

communicative goal of artistic expression. An aesthetic experience, as characterized by Dewey (1934) begins with a loss of an artist's integration with the environment, which creates a certain amount of useful tension. An aesthetic experience happens when the artist attempts to relieve the tension and recover the union between her *self* and the environment through reflection and reconstruction. Aesthetic experience in relation to learning occurs when students undergo a loss of integration with their environment, or in other words feel the tension often caused by not knowing or not understanding a concept. Consequently, the student's attempts to learn or understand coincide with attempts to relieve the tension through reflection and reconstruction.

The art of teaching is decidedly a product of the ideals of many progressive educators and serious consideration was given to this conception during the progressive education movement. However, the art of teaching was never entirely popular due to its complex nature. Understanding the concept of the art of teaching situated in history may shed light on the nature of its dissolution and perhaps offer insights into the reasons for which the concept should be revisited in relation to the current educational situation.

In the following sections I will describe the major theories associated with both conceptions of teaching. I will also provide examples of classroom practice within both conceptions. Finally, I will end with a discussion of the dissolution of the progressive education movement in the 1950s, its legacy within the current educational landscape, and the salient connections between the early 1900s and current educational situation.

Industrialization, Reform, and Administrative Progressivism

In the late nineteenth century and early twentieth century American schools began the transition from small schools situated within and served by local village communities

to industrialized, growing cities, and an influx of immigrants led educational policymakers to sense a need for widespread educational reform. Such reforms would eventually take up the vestiges of bureaucracy and words such as factory and efficiency would soon be associated with American educational reform (Tyack, 1974).

The seeds of reform were planted in the early twentieth century by an educator named Leonard Ayers with his publication of *Laggards in Our Schools*. According to Callahan (1962), Ayers's study used data from school reports to claim "schools were filled with retarded children and that most students dropped out of school before finishing the eighth grade" (p. 15). The retarded children Ayers was referring to were children who were "over-age for their grade regardless of how well they were doing in their work" (p. 15). Ayers' went further than simply reporting the astonishing news about *laggards* and described his vision of schools modeled after factories and revolving around efficiency. His contribution to educational reform in the early nineteen hundreds was a list of measures he referred to as an Index of Efficiency, which included guidelines and calculations to determine the efficiency of schools. The calculations were based on student age and grade level without taking into account the year the student entered school; therefore, if a school report showed a ten year old student in first grade, the school was marked down in efficiency measures. During this time period, the influx of non-English speaking immigrants forced schools to place older children in lower grades due to language barriers, thus creating a vicious cycle of *inefficiency*. Although Ayers ignored the blatant economic and social factors involved in the problems of education, he did at least acknowledge the fact that schools faced tremendous overcrowding issues. However, Ayers did not mention the link between overcrowding and the increase in

retardation rates within schools (Callahan, 1962).

Following Ayers study educational policymakers latched on to a widely accepted system of management with beginnings in the field of engineering. According to Callahan (1962) the system was developed by Frederick Taylor and later coined "scientific management" by a legal group attempting to propagate the use of the system for inefficient railroads (p. 22). Taylor's system, although created for the purposes of engineering and business, was touted as having implications for all institutions in society in order to decrease inefficiency and waste and increase production. Taylor's system was essentially designed to shift the knowledge base and control from the workers to the management as Snauwaert (1993) describes, "if workers were reduced to mere implementors with a severely limited knowledge base, management would have complete control of the production process" (p. 17).

Franklin Bobbitt, along with Taylor, was an early advocate for efficiency in the administration of schools and applied principles of business to schooling. Kliebard (1975) posits that Bobbitt's influence on curriculum shaped the future of the curriculum field. In 1912, Bobbitt's four principles of business were applied to the schools of Gary, Indiana. The four principles included using the entire plant all of the time, reducing the number of workers to a minimum to maximize efficiency, eliminating waste, and shaping raw material into the best suited final product by educating individuals according to their capabilities (p. 55-56). Bobbitt's fourth principle may have sounded promising and quite progressive; however, as Kliebard clarifies children must be fashioned according to social convention. Additionally, educating according to individual capabilities did not entail differentiation on the basis of individual needs, but on the innate capabilities of children

determined by social utility and class.

The onslaught of discussions regarding administrative progressivism and the principles of industry led efficiency experts, educational policymakers, and administrators begin discussing ways in which to quantify educational endeavors. There were two main reasons for which the quantification of education was addressed; the first being the lack of scientific basis for the teaching profession and the second was the expenditure of money for educational purposes such as curricula and teaching.

Callahan (1962) describes education during the early twentieth century as being deemed a weak profession with no scientific basis, facts, or verifiable data. Cremin (1961) mentions Edward Thorndike's "dream of a genuine science of pedagogy" (p. 186). Thorndike's science of pedagogy was based on the idea that everything which exists is quantifiable in some way including education. For Thorndike, education involved a change in human behavior and such changes would be measured by the output of educational products. Measurements of educational products could then be used to inform the standardization of curriculum and pedagogy to provide the scientific foundation of which Thorndike dreamed (Cremin, 1961).

Administrative progressive proponents also deemed quantification necessary to increase the efficient management of schools regarding curriculum, teaching methods, and economic considerations. For example, Frank Spaulding's concept of scientific management involved a budgetary analysis to determine curricula based on the calculated per-pupil cost for each subject area. In addition to curricula based on monetary value, Franklin Bobbitt proposed rating teachers based on the efficiency of their teaching and using efficiency ratings to determine teacher pay (Callahan, 1962).

During the advent of the administrative progressivism movement educators sought the "ultimate product" (Callahan, 1962, p. 244). Quantification and standardization were the keys to an efficient educational system from which the finest, lowest cost ultimate product would emerge. Within this movement students became products, teachers became laborers, and administrators became managers. Each part of the system was expected to perform at an optimal rate, which required standardization among the constituent parts. Administrators, in conjunction with efficiency experts, created curricula and instructional materials, which teachers were then expected to adhere to with little variation and regard to the individual needs of students.

Administrative Progressivism in Curriculum and Classroom Practice

The divide between administrators and teachers, or the division of labor, was one telltale component of administrative progressivism and social efficiency. Tyack (1974) explains that proponents of social efficiency believed education should be run like a business utilizing hierarchies and chains of command. Although the development of the *science of teaching* was underway and teachers were being better trained and were more prepared to go into classrooms, the hierarchy of schools led to tensions between teachers and administrators. Tyack provides a vignette of the experiences of tension between a new teacher and an administrator. The teacher, Miss Dogherty, is nervous about her performance and the performance of her students for the administrator, Mr. Dutton. Within the vignette, Miss Dogherty divulges her feelings about Mr. Dutton's presence in her classroom, 'I became aware that a teacher was subservient to a higher authority' (p. 255).

Docility and subservience were common themes found within the teaching

profession in early nineteenth century. While the labor movement and courageous teachers recognized this issue, it did not change the fact that the majority of teachers continued to teach the way they were expected to teach. Callahan (1962) describes the teaching methods during the late nineteenth and early twentieth century as modeled after business and industry. Methods such as book learning and rote memorization were viewed as the most practical and efficient preparations for students' future endeavors in adulthood.

Tyack (1974) indicates that teachers like Miss Dogherty often focused on teaching proper recitation techniques such as reciting a book's page number and standing with feet at a 45 degree angle rather than reading comprehension. Furthermore, Cremin (1961) describes other subjects such as mathematics and geography. He explains the compartmentalized nature of the curriculum was accentuated by the rule-governed nature of mathematics and the remoteness of the geography of places far removed from the students themselves.

Another facet of scientific management that manifested in the classroom was the use of tests in order to track students by ability. Tyack (1974) explains that intelligence tests were used to determine a child's inherent mental capability and then to place the child in the proper classrooms to provide the individual instruction they needed. He also suggested administrators and teachers alike were in favor of this efficiency measure because it put all of the 'defective children' in one classroom and took unnecessary strain off the teachers who taught the typical children (p. 212). Although *individual instruction* and *differentiation* were terms used by educators during this time, a more apt term, as Tyack suggests, would be segregation based on race and ethnicity due to the often biased

nature of the tests.

For teachers in classrooms throughout this period of time most aspects of teaching were narrowed to the distribution of tasks, the tallying of grades, the oversight of tests for sifting and sorting, and other business-like endeavors. A general lack of teacher autonomy and teacher subservience to the administration and its bureaucracy were viewed as acceptable. Teachers were not expected to address the individual needs of students within their own classrooms and inventive teaching methods were certainly not condoned. Under the umbrella of scientific management and social efficiency teachers did not practice their art, but instead efficiently ran the conveyor belt, which moved students from one concept, topic, or grade to the next.

Administrative progressives and efficiency experts had such a lasting impact on education that the effects of their reformation are still seen in today's educational landscape. While their intentions may have begun with hopes of improving education for the growing number of children entering schools in a new, industrialized era, their vision snowballed into what many educators and laymen alike believed to be "the great panacea" for education (Callahan, 1962, p. 65). Amidst the tidal wave of efficiency enthusiasts, however, were a number of educators, whose beliefs and philosophies aligned with John Dewey, who tried to voice their concerns. It was these Deweyan progressive educators who, during the reign of social efficiency and administrative progressivism, began to shape the *art of teaching* rather than creating a craft performed by skilled laborers and technicians.

Deweyan Progressive Education

The seeds of the Deweyan progressive education movement coincided with the

fascination of social efficiency and scientific management. The roots of the progressivism stemmed from the works of psychologists Stanley Hall and William James. Although these two men focused on the study of the mind, their work also had major implications for pedagogy. James's later works had philosophical implications for pedagogy, while the implications of Hall's work were both practical and psychological in nature.

Cremin (1961) describes James' later works as philosophical and espousing his belief in the concept of "pure experience," or parts of experiences glued together by the relationship to other experiences (p. 108). Throughout his writings, James delineates his belief in a society composed of moral individuals who are able to purposefully think and use their capabilities toward the promotion of a better life. Cremin explains that James's philosophical views aligned well with the progressive cause due to their "humane, adventurous, essentially democratic, and always optimistic" nature (p. 109).

Similar to James's belief about the educating moral individuals to promote a better society, his student Hall also believed in the importance of morals and that children should not be viewed as inherently evil, but as "worthy of love, reverence, and service" (Cremin, 1961, p. 103). In addition, Hall's belief in educational opportunity for all children who attended school and his interest in emphasizing the study of the affective elements of education such as feelings, dispositions, and attitudes influenced the progressive movement in education. Thus, Hall's study of child development began the shift of education from teacher or subject to the child (Cremin, 1961).

The namesake of this movement and key influencer of this movement was John Dewey. Cremin (1961) notes that by 1916 Dewey was regarded as the unofficial spokesperson of experience-based progressivism focusing on the experiences of the child

and during his career Cremin wrote one of the most comprehensive descriptions of Deweyan progressive education, *Democracy and Education*. Cremin explains Dewey's definition of education is based on his belief that the "aim of education is not merely to make citizens, or workers, or fathers, or mothers, but ultimately to make human beings who will live life to the fullest" (p. 123). Therefore, Dewey defines education as "that reconstruction or reorganization of experience which adds to the meaning of experience, and which increases ability to direct the course of subsequent experience" (Dewey, 1916, p. 45).

Dewey's definition of education is important, but should conceived in conjunction with his definition of culture. Cremin (1961) states that Dewey's aversion to dualism was an important part of his view of progressivism and that the divide between culture and vocation is the dualism he most vehemently attacked. He believed education reflecting the views of a select group within society while disregarding other societal groups was inherently wrong. During this time in society, culture was something the elite classes attained by studying the classics, history, and literary masterworks. In contrast, the lower social classes were not educated, but were trained in the area of technical skills. It should be noted that teachers during this time were trained in the area of technical skills and therefore were viewed as a lower class; however, Dewey argues within his pedagogic creed that teaching and forming of human powers is the supreme art and not merely a compilation of technical skill.

The aims of Deweyan progressive education were certainly directed toward children in kindergarten through twelfth grade education; those aims could not be recognized without the aid of progressive teacher education. Cremin (1961) suggests that

William Heard Kilpatrick and Boyd Henry Bode between the 1920s and 1940s were two such professors of education who, despite some differences in views within progressive education, both agreed with and disseminated Dewey's conception of education as the continuing reorganization and reconstruction of experience.

According to Cremin (1961), William Heard Kilpatrick's most acclaimed accomplishment regarding progressive education was his work, *Foundations of Method*, which he wrote while he was a professor at Teachers College. Kilpatrick, who is referred to by Cremin as "unabashedly the disciple [and] the interpreter of Dewey" shared Dewey's view of the importance of problem-solving, children's interests, purposeful activity, and the importance of education within a social context, but his beliefs about fixed subject areas diverged from Dewey's (p. 217). Cremin explains Kilpatrick did not believe in fixed and organized subject matter, but in a curriculum "reorganized as a succession of projects" (p. 217). While he describes Kilpatrick as a contemporary of Dewey, Cremin does suggest Kilpatrick's ideas deviated from Dewey's original ideas in the attempt to make Dewey's ideas marketable to the teaching profession.

In contrast to Kilpatrick, Cremin (1961) describes Boyd Henry Bode as a person who considered himself Dewey's contemporary, but who had "arrived at many of Dewey's insights independently" throughout his life (p. 221). Cremin also indicates another difference between Bode and Kilpatrick's beliefs regarding the project method. Although Bode agreed with aspects of Kilpatrick's method such as the importance of being child-centered, focusing on purposeful activity, and rejecting formalism, he did not agree with the idea of applying one general method to all curricula.

Within some circles of leading Deweyan progressive educators, mainly those

associated with Teachers College at Columbia University, curricula based on the ideals of democracy were no longer socially, economically, or politically appropriate (Thomas, 2010). Following the tumultuous crash of the stock market in 1929, the social reconstruction branch of progressive education was born an among the progressive educators who aligned with social reconstruction was Harold Rugg (Barone, 2010).

Prior to World War I, Rugg was involved in determining ways in which to direct schooling as a science; however, after befriending Arthur Upham Pope during the war Rugg's beliefs about education drastically shifted from social engineering to "joining the group of artists and literati that clustered around Alfred Steiglitz and drinking the heady wine of bohemian protest against puritanism, Babbittry, and machine culture" (Cremin, 1961, p. 182). Following Rugg's paradigmatic shift he published several works in which he attempted to outline the need for public schools to reconstruct society (Barone, 2010).

Within the book, *American Life and the School Curriculum*, Rugg sought to unify the disparate concerns of science, art, and social reconstruction. Rugg (1936) states that the public school system and teachers would need to spread "the creative point of view" to people and not simply inundate them with "aesthetically better things that other people have made" so their lives "may be permeated with a high order of creativeness and appreciation" (p. 429).

In relation to his views on the unification of creative self-expression and social reconstruction, Rugg (1936) was notably, one of the first progressive educators of the early twentieth century to define a teacher's role as that of an artist. Although Dewey discussed artistic expression and aesthetic experience in his 1934 book, *Art as Experience*, Rugg, specifically refers to teachers as artists. According to Rugg, artist-

teachers are "sensitive to the 'art' attitude and its expression in life; second, they are masters of the effective development of this attitude in other people…[t]hey sense the art and they sense the growth of art in other people" (p. 430).

Deweyan Progressivism in Curriculum and Classroom Practice

Manifestations of progressive ideals in classrooms during the progressive education movement were not nearly as abundant as those of scientific management and social efficiency. Tyack (1974) and Callahan (1962) suggest the reasons for the absence of progressive ideals in many classrooms were a lack of autonomy among teachers in public schools and rampant docility and a lack of professional identity among teachers. However, some schools and programs led by progressive educators during the late nineteenth and early twentieth centuries provided students and teachers the chance to experience the ideals of progressive education.

The seeds of Deweyan progressive education could have been found in the schools of Quincy, Massachusetts under the direction of Francis Parker, whom John Dewey referred to as 'the father of progressive education' (as cited in Cremin, 1961, p. 129). Cremin (1961) explains Parker's beliefs about curriculum and teaching moved away from traditional curriculum and teaching methods focusing on reading, writing, and arithmetic. Instead rote memorization of facts and teacher-centered classrooms were abandoned in favor of a curriculum stressing the importance of "observing, describing, and understanding" (p. 130).

John Dewey was influenced by Francis Parker's endeavors in many ways; however, in contrast to Parker, Dewey did not put his theories into classroom practice in a public school district setting, but rather a small, laboratory school setting affiliated with

The University of Chicago. Katherine Camp Mayhew and Anna Camp Edwards, two sisters who were teachers at the laboratory school, explain the origins of the name *Laboratory School* as incorporating the salient features of a laboratory, such as applying Dewey's psychological and philosophical theories, with the underlying goal of "continuing development of human beings in knowledge, understanding and character" (Mayhew & Edwards, 1965, p. 8). The teaching methods utilized within the school aligned with the work of Parker, but also emphasized the importance the social aspects of learning and the children's own experiences and provided teachers with the necessary autonomy to determine the social and learning needs of children.

Mayhew and Edwards (1965) describe the school as being an intermediary between the home and the larger community with a focus on activities dealing with the necessities of life such as food, shelter, and clothing. Within the framework of creating a classroom that is a microcosm of a larger community, Mayhew and Edwards explain "formal symbolic" endeavors such as reading, writing, and mathematics were not introduced at an early age, but were explored when the "child is awakening to his needs" in order to help the child avoid depending on books as the only source of information (p. 29-30).

The formal symbolic subjects Mayhew and Edwards (1965) discuss are not introduced early in the child's school years, but are intertwined with the study of and participation in occupations found in the home such as cooking, sewing, and woodworking. For example, the students were responsible for cooking their own lunches and in the process discovered important concepts within chemistry and mathematics. Mayhew and Edwards also explain activities such as cooking help children gain a respect

for the work they do therefore making the work intrinsically enjoyable. Mayhew and Edwards state Dewey referred to such activities as "practical and constructive" (p. 37).

Many projects involving household occupations revolved around certain themes. For example, Cremin (1961) describes a six-year-old's classroom studying farming as an occupation. Within the classroom the students constructed a small farm in which they planted plants and subsequently harvested and cooked with the plants. In addition to the themed activities utilized within the classrooms, Cremin indicates teachers also included specific activities related to "the fine and industrial arts, science, music, history, and geography" (p. 139). Activities such as these inevitably incorporated a social aspect and were connected to the children's own experiences.

While classrooms at the Laboratory School were student-centered and involved movement, conversation, and group and individual interests alike, Cremin (1961) states Dewey believed this type of education was essentially more efficient than the traditional education. Katherine Camp Mayhew and Anna Camp Edwards' classrooms were not rife with the purposeless activity and miseducative experiences often associated with laissez-faire, child-centered teaching methods gone astray, but were meticulously planned and organized. Cremin explains Dewey believed the carefully organized and often complicated curriculum would yield more efficient learning than the widely accepted form of social efficiency touted by scientific management experts.

Death of the Progressive Education

The waning of the progressive era in education began with a shift in public opinion in the 1940s with Ralph Tyler's *Basics Principles of Curriculum and Instruction*, written prior to the launch of Sputnik in 1957, which ultimately defeated the movement

(Cremin, 1961). However, earlier critiques of the progressive movement were made by Dewey himself in 1938 during an address to the Progressive Education Association (PEA). Cremin explains that Dewey disapproved of the sole focus on the child's individuality with little regard to subject matter or the teacher as a source of rich life experiences. In addition to Dewey's critical view of the progressive brand of individuality he also warned of the dangers of thinking "in terms of some 'ism about education, even such an 'ism as 'progressivism' …[f]or it then forms its principles by reaction against them instead of by a comprehensive, constructive survey of actual needs, problems, and possibilities" (Dewey, 1998, p. vii).

During the 1930s Deweyan progressive education innovations such as the project method appeared not only in elementary education, but also in the junior high school; however, the onset of World War II put a damper on the innovations reaching the high school curriculum (Tanner & Tanner, 1975). Following the war, progressive education acquired a new term, life-adjustment education, which would eventually be the downfall of the movement. Tanner and Tanner (1975) explain that Hilda Taba defined the goals of life-adjustment education as helping students adjust to life outside of school with a focus on creativity and making wise choices in order to alleviate the disconnect between life inside schools and life outside schools for postwar high school students. Tanner and Tanner suggest that the goals of life-adjustment education were not the problem, but the term adjustment itself, which suggests passive conformity.

In the 1950s, critics of progressive education latched on to the idea of life-adjustment education and attacked the movement as anti-intellectual. Tanner and Tanner (1975) state that the critics of progressive education argued against the "frills" such as art,

music, and physical education, a curriculum related to a child's life, and experiential learning (p. 341). The authors categorized the critics into three groups. The first group of critics objected to progressive education's neglect of skill development. The second group argued a narrow curriculum would be less expensive. The third group was composed of academic traditionalists who saw the need for "traditional values and intellectual discipline" (p. 341). Two of the most vocal critics of progressive education, Arthur Bestor and Richard Hofstadter, came from the group Tanner and Tanner refer to as the "academicians" (p. 341).

Arthur Bestor, a professor of history at the University of Illinois "called for a return to the pedagogical past, for the 'restoration of learning' (Tanner & Tanner, 1975, p. 342). Within Bestor's (1955) critique of progressive education are arguments for individual disciplines and systematic thinking, a focus on intellectual training rather than on practical knowledge, and finally a criticism of life-adjustment education. As Tanner and Tanner suggest, Bestor is one of the many critics who vehemently opposed the term life-adjustment education and reduced the movement's goal to "teach [the ordinary man] to know his place, to keep it, and to be content with it" (Bestor, 1955, p. 117).

Another critic of progressive education, Richard Hofstadter wrote the book *Anti-Intellectualism in American Life*. Tanner and Tanner (1975) refer to Hofstadter as even more vehement about life-adjustment education and the progressive movement than Bestor and suggest that Hofstadter believed that the progressive goal for democracy in education ruined the concept of the secondary school. Hofstadter (1964) argued that progressive education's search for democracy was rife with "Christian fervor and benevolence" and romantic ideals such as:

Its sense of the central place of the child in the modern world; its concert with democracy and opportunity as criteria of educational achievement; its conviction of the importance of the dull child and his demands on the educational system; its optimism about education research and child study; its belief that education is to be defined essentially as growth; and its faith that a proper education, though focused on the self-realization of the individual child, would also automatically work toward the fulfillment and salvation of democratic society. (p. 365)

Furthermore, Hofstadter (1964) specifically criticizes Dewey's conception of education as growth and his lack of explanation of criteria for teachers to guide children's interests to fulfill self-realization. Hofstadter points out that many of Dewey's contemporaries misinterpreted his idea of individual growth in synthesis with the needs of society and became "obsessed with the child-centered school" (p. 374). Subsequently, Hofstadter argued Dewey's conception of education as growth helped lead to the movement's confusing and sometimes conflicting goals regardless of how certain progressive educators were of their pedagogical techniques.

Cremin (1961) states that progressive education "became a victim of its own success. Much of what it preached was simply incorporated into the schools at large" (p. 349). Tanner and Tanner (1975) explain Dewey's followers went their separate ways divided by the dualism of the needs of the individual and the needs of society. As this division took place Tanner and Tanner summarize the downfall of the progressive movement:

Curriculum scholars, teacher educators, and professors of social and philosophical foundations endlessly debated the issues…the rallying cry of the critics was

'back': back to the 'fundamentals,' back to 'basic' education, back to the

acquisition of logically organized basics of knowledge, back to drill and

memorization, back to learning tasks that require strict training and hard effort (so

much the better if the learner was not interested in what he was doing). (p. 341)

Within this summary, the cry of educational critics to go *back to the basics* calls for

organized knowledge, drill, and memorization without taking the child's interests or

experiences into consideration. Essentially, the *back to basics* movement reinstated the

belief in the dualism of mind and body Dewey so rejected. Although the progressive

education movement fizzled completely following the launch of Sputnik in 1957 and with

the release of Tyler's *Basics Principles of Curriculum and Instruction*, Tanner and

Tanner describe the curriculum legacy it left for the future of education such as learning

as inquiry, interest and motivation, individual differences and modes of learning, and

interdisciplinary and integrated curriculum. Within its legacy, the progressive education

movement perhaps left the door open for a wider conception of teaching as art; however,

the door is in danger of being closed at any moment.

 Many similarities may be drawn between the early 1900s and the current

educational landscape and many legacies left by progressive education are being

undermined by what Taubman (2009) refers to as an audit culture. Education in the 1900s

and current education were and are firmly situated within business models of school

administration. The 1900s utilized a model of school administration situated firmly

within a factory model. While the current educational model still relies heavily on the

influence of the factory model, a new focus has emerged: the corporate world.

 The corporate model of education continues to view students as raw material to be

shaped into products and a high value is placed on standardization of educational aims, objectives, students, and teachers. The corporate model has similar administration techniques, but efficiency is not necessarily the main goal. Two complicated and unfortunate dimensions are added into the mix when schools are administered and evaluated like corporations: accountability and competition (Taubman, 2009). Standardization, accountability, and competition are all words that threaten to close the door on important conversations about the *art of teaching*.

Chapter 1

Introduction

The concept of artistry in teaching is not new; however, the importance of reevaluating artistry in teaching may be of value in light of a societal focus on the anaesthetic features of positivism under the auspices of standardization and accountability. Therefore, the purpose of this study was to attempt to re-discover the connections between teaching as artistic expression and learning as aesthetic experience from the perspective of current in-service teachers. It was my original hope that exploring these perspectives would help me to begin to construct an emergent theory of teaching as art and re-open the avenues of discussion toward embracing a wider view of teaching. Although the creation of a theory was the purpose at the onset, after analyzing the data it was evident that a theory would not be possible without the perspective of students. The shift in the purpose of the study will be further explored and discussed in Chapter 5.

The Present State of the *Art of Teaching*

During an era in which America was growing exponentially, had a diverse population of students, and was settling into an industrial era, education was of great concern. Traditional and progressive educators alike created and tested their theories to improve education for the children of America. Many of the theories to take hold during the early twentieth century, such as scientific management and child-centered education, were passionately viewed as the panaceas of the educational problem. Similar to that era, today's educational landscape also includes multitudes of diverse students and passionately applied theories often beginning with the words, "if we could *simply*…".

Many educational scholars have described problems with the idea of the

educational panacea. Each discuss at length the pitfalls of viewing the application of one educational theory as a cure-all for what ails American education. Dewey (1916) discusses the foolishness of dualisms and pitting one form of education against another. Eisner (1985) warns that educators should be aware of context when attempting to apply theory in educational settings. Greene (1978) discusses "dominant preoccupations"(p. 113) and an "inability to reflect upon vantage point and perspective" (p. 116). Greene suggests opening a dialogue with the past to revisit the problems and perspectives in order to "recognize that the past is multi–vocal—that there are and have always been diverse perspectives on the valuable and the real" (p. 117). There seems to be a common theme among the writings and musings of some educational scholars, which indicates the efforts of complex societies to search for and apply simplified or narrow theories to *all* of education are futile and detrimental.

Dominant Preoccupations and the Corporate Model of Education

Maxine Greene (1978) discusses dominant preoccupations with certain perspectives or world views as applied to education. Three of the most readily visible preoccupations within the American education system are standardization, accountability, and competition all of which stem from a model of education based on the corporate world. Along with Maxine Greene, educational scholars such as Peter Taubman, Patrick Slattery, Nel Noddings, and Elliot Eisner deconstruct the obsession with these related perspectives.

Standardization and Accountability

Standardization and accountability are two of the most pervasive words in the current field of education. Whether they are being discussed as a way to improve

education or the downfall of education, these two words are aspects of educational reality. In the late nineteenth and early twentieth century, as Cremin (1961) explains, schools were modeled after factories with the goal of efficiency and creating laborers and technicians. Today, however, schools have moved from being modeled after factories to using corporations and businesses as models. Taubman (2009) contends the standards and accountability movement began after *A Nation at Risk* was published when businessmen, politicians, and the media cried out against the educational crisis and pervasive mediocrity in schools. The movement, as Taubman suggests, has reduced teaching to the numbers students achieve on tests, the amount of merit pay a teacher may receive, the number of outcomes a student has met, or even the profit a corporation such as a testing or textbook company may obtain.

The foundation of the standards and accountability movement as Taubman explains is the corporation and a view of education as "monetary investment (public expenditures)" (p. 117). Pinar (2012) refers to schools as "corporate schools" and curriculum as "corporate curriculum" and suggests the fact that profits remain the bottom line for schools just as they do for corporations (loc. 1178). Similar to Taubman and Pinar, Slattery (2012) refers to the corporate model of schools and how they enact social control through "persuasion [and] economic enticement" (p. 217). Slattery states that such devices were used in the early twentieth century to enculturate citizens into the middle class, but now social control is used to "legitimize and preserve corporate capitalism" (p. 217).

Within the corporate model of education and a focus on standards and accountability, both students and teachers are lost in the numbers. As Pinar (2012)

explains, students within this model are expected to acquire specialized knowledge and technical skills to use in the corporate world upon graduation. Additionally, the teacher within the corporate model of education is a manager and although the teacher has slightly more flexibility in the corporate model than the factory model, "the goal of instruction" is still "the acquisition of that knowledge and the cultivation of those skills deemed necessary for productivity in a postindustrial economy" (loc. 1178). Taubman (2009) suggests such knowledge and skills are then measured using either some form of standardized test or a performance-based test with a goal of mastery; therefore, students' abilities are reduced to data, which is then used to inform curricula. Taubman argues that data-driven curricula neglect "[a] teacher's own knowledge, wisdom, experience, and intuition" and replace it with "the information provided by numerical data" (p. 59).

In addition to the corporate culture of schools driven by the guise of standardization and accountability, money, and the acquisition of special knowledge, an education that follows a business model may create an unstable environment for children. Noddings (2005) compares the closing of a corner drugstore to the closing of a neighborhood school. When drug stores fail to be profitable according to standards they are held accountable and are in turn closed. Similarly, when schools do not meet the standards they too are held accountable and closed. In the analogy the drugstore customers are merely inconvenienced by having to find another drugstore to fill prescriptions. In contrast, the closing of a school, a major aspect of a child's life, leaves the child with questions about where her friends are, where her teachers will go, and what will happen if her new school closes as well?

Standards and accountability within the corporate world provide a competitive

market in which profits may be maximized and consumers kept happy. Standards and accountability in education also create competition; however, the competition is amongst students, teachers, schools, and school districts, and even countries around the world. Without competition how else will American education compete in a global market?

Competition

One effect of standards and accountability measures within the corporate model of education is competition. Good businesses and corporations strive to be competitive, to gain customers, and essentially turn a larger profit than their counterparts. Within education competition happens on several levels: the students to education systems of various countries around the world.

The first arena in which competition takes place is in the school itself. With standards and the consequences of accountability in place, students consciously and unconsciously compete against one another for grades, college scholarship money, and eventually jobs. Noddings (2005) discusses the issue of pitting students against one another via competitive grading systems giving students letter grades. She raises the question of the necessity of competition and whether it is justifiable to induce competition for the sake of enculturating students into adulthood. In addition to the competition caused by grades, Eisner (1985) argues that students compete for admittance into higher ability groups, which are prized by parents and aid in securing college acceptance. Eisner also adds that schools increase competition among students when, true to Taubman's (2009) "audit culture" (p. 88), credits for honors or advanced placement classes are weighed differently than other courses.

Closely aligned with student competition is teacher competition. Race to the Top

is an example of one federal education policy in favor of teacher competition in the form of performance-based pay. Pinar (2012) explains that merit pay for teachers would mean linking teacher salaries to individual student test scores and other performance measures via statewide data systems. Taubman (2009) explains that some organizations such as the National Council for Accreditation of Teacher Education (NCATE) and the National Council on Teaching and America's Future (NCTAF) do suggest schools and districts use multiple measures; however, such measures take more time and are often more expensive than using test scores.

The third, and largest arenas of competition are at the national and global levels. National competition among states, as Pinar (2012) explains, may be found within national reform efforts such as No Child Left Behind and Race to the Top. Specifically, Pinar refers to Race to the Top and efforts to increase educational competition within states through the use of charter schools and voucher programs. Pinar asserts the Obama administration, with Race to the Top, "dangled $4.3 billion dollars before financially struggling states, threatening to exclude any that limited the number of charter schools" (loc. 685).

Global competition, as Taubman (2009) contends is "a phrase that haunts the language shaping education today" (p. 59). Discussions of the low standards held by teachers being linked to America's economy, and in turn America's position within the global economy, can be found within the rhetoric of No Child Left Behind (NCLB). Taubman warns that this rhetoric, which forces teachers to take on the perceived responsibility of saving the nation's economy, wipes out the effects of complex issues such as "poverty, racism, gender, families, and personal histories" while reducing

learning to results (p. 61). In fact, Pinar (2012) claims that "right-wing zealots" believe issues such as poverty and racism are actually the social consequences of student underachievement and "decreased international economic competitiveness—is solely the function of 'failing schools'" (loc. 4831).

Standards, accountability, competition, and the corporate model all narrow the conceptions and capabilities of students and teachers. Each is to be put into a mold to be mass produced in the local corporate school and sent off to the wider corporate world. As Greene (1978) warns, teachers and students are programmed to fit into molds and follow rigid schedules all the while feeling a sense of powerlessness. Such a sense of powerlessness leads teachers to numbly transmit societal norms and generalizations without reflecting upon their own beliefs or questions such as *what knowledge is of most worth?* However, both Greene (1978) and Eisner (1985) believe there is hope for education and one possibility for such hope is in a wider conception of teaching. Rather than casting teaching into the mold of science, Eisner proposes that teaching is instead an art. He contends that "teaching is an art guided by educational values, personal needs, and by a variety of beliefs or generalizations that the teacher holds to be true" (p. 175).

The Future of the *Art of Teaching*

The concept of the art of teaching has been situated within a historical context and related to the problems of standardization, accountability, and competition. The following discussion addresses the reasons why I believe this study to be significant given our current educational landscape.

Significance of the Study

Kaleidoscopes, telescopes, and microscopes each enable the viewing of objects;

however, each is designed to provide a certain perspective. Telescopes provide the perspective of a broad view while microscopes allow for the inspection of minute details. In contrast, kaleidoscopes furnish a perspective of beauty and complexity. Perhaps entertaining the idea that each viewing instrument provides an important perspective may be helpful when discussing different and expanded views of teaching as seen through the kaleidoscopic and the multi-vocal lens of art. As Maxine Greene suggests,

> As we attempt to make sense in this way, to identify those events that have sedimented such meanings in us, we might well look through some of the perspectives provided by literature and the other arts. This is partly because an engagement with an imaginative form can lead, as no other engagement can, to a recapturing of our authentic perspective on the word. It may enable us to discover which of the meanings we have accumulated have indeed become invitations to a future and which have not. (p.119-120)

Engaging in imaginative and historically relevant conversations about conceiving teaching as an art may be helpful when attempting to find meanings which are invitations to the future. Several educational scholars have provided entry points to begin such conversations. Historically, Dewey (1897 & 1934) is one of the first educators to emphasize the value of art, artistic expression, and aesthetic experience while providing a framework for each concept. For example, Dewey (1934) broadly defines art as a creation, which manifests an emotional interaction between a subject and an object. In conjunction with this definition of art Dewey explains that artistic expression must involve an artist's intentional effort to communicate an experience using art. Although Dewey does not specifically refer to teaching as a form of artistic expression, connections

8

can be made between his idea of substance and form and a teacher's curriculum

(substance) as intentionally shaped by pedagogy (form).

The goal of artistic expression is to communicate an aesthetic experience, but also

to inspire aesthetic experiences for others. An aesthetic experience, as Dewey (1934)

explains, begins with a loss of an artist's integration with the environment, which creates

a certain amount of useful tension. The aesthetic experience happens when the artist

attempts to relieve the tension and recover the union between her *self* and the

environment through reflection and reconstruction. Therefore, an aesthetic experience

may be connected to learning via the tension a student feels when she does not

understand a concept. The tension felt evokes an emotional response and inspires her to

reconstruct and reorganize her aesthetic experience to relieve the tension.

Other educational scholars such Philip Phenix, Elliot Eisner, Maxine Greene, and

Louis Rubin have addressed the possibilities and complexities of the art of teaching;

however, I believe widespread conversations related to the art of teaching have waned in

recent years and are mainly found within theoretical and philosophical circles, which

often, albeit unintentionally, exclude teachers from the discussion. Unfortunately, the

scholars above have all passed away and will no longer add their voices to the scholarly

body of knowledge, which means a new generation of scholars must carry on and expand

conversations about the art of teaching.

In addition to the sad fact that such important figures in education have been lost

to us, few researchers are currently focused on the concept of the *art of teaching*,

specifically to the art of teaching in the context of current K-12 education from the

perspective of in-service teachers. The relevant research I have found is not current, is

indirectly related to the *art of teaching,* or does not address the concept within a similar context.

During my search for literature relating to the *art of teaching* I discovered many articles which discuss the term *aesthetic education* or *aesthetic teaching*, but do not quite get around to exploring and drawing connections between teaching as artistic expression and learning as aesthetic experience. Sotiropoulou-Zormpala (2012) presents the idea of "aesthetic teaching" (p. 125). While Sotiropoulou-Zormpala's idea of aesthetic teaching encourages teachers to embrace emergent ends and teach in ways that incite aesthetic experiences, the main focus of the article is from the student perspective and only briefly discusses pedagogical implications. The study was limited on this front because it was conducted as a pilot study. Additionally, some articles address the art of teaching, but in contexts such as higher education rather than K-12 education.

The articles I have just discussed certainly have their merits and will aid in my attempts to begin to discover entry points into the concept of teaching as art; however, they are pieces in a puzzle thus far incomplete. I believe that conversations about the art of teaching have been carried on and are still occurring, but they are buried under the thick blanket of standardization, accountability, and competition. Therefore, the purpose of the study was to uncover and rediscover the *art of teaching* from the perspectives of artistic teachers.

Research Questions

In order to explore the concept of the *art of teaching* from the perspective of in-service teachers and their lived experiences the following research questions were created:

1. In what ways do teachers conceive teaching as artistic expression?

2. In what ways do teachers conceive learning as aesthetic experience?

3. In what ways do teachers conceive the connection between teaching as artistic expression and learning as aesthetic experience?

Definition of Terms

Art: According to Dewey (1934), art is defined as "an activity…transformed because it was undertaken as a means to a consciously entertained consequence" (p. 62). The transformation of an activity occurs when "acts that were primitively spontaneous are converted into a means that make human intercourse more rich and gracious" (p. 63). Conversion of these primitive acts, or raw material, into media constitutes art. Within this definition, art may be conceived in terms of the traditional fine arts defined by Phenix (1964) as music, visual arts, arts of movement, and literature. Additionally, both Dewey and Phenix contend that art may be conceived of outside the boundaries of conventionality and may take on alternative forms and substances.

Artistic Expression: Art is the way in which an artist's aesthetic experience is manifested; it is the communication of the intrinsic perception of the doing and undergoing, it is an artistic expression. Therefore, artistic expression is an act of communication on the part of the artist. Dewey (1934) contends that all artistic expression begins with the perception of an aesthetic event. He discusses the artist's attempts to understand the subtle meanings and significant relationships of an aesthetic experience.

Aesthetic Experience: An aesthetic experience begins with a loss of integration with the environment. The loss of integration creates the tension necessary for an

aesthetic experience. Therefore, Dewey indicates that tension leads the artist to strive for a solution and induces an emotional response. Thus, an aesthetic experience happens when the artist attempts to recover the union between her *self* and the environment through reflection. He believes this "discord is the occasion that induces reflection" (p. 15). Once an aesthetic experience has been had, Dewey suggests growth within the individual may occur when the individual communicates the aesthetic experience through artistic expression; therefore, creating a spiral of prospective subsequent aesthetic experiences and artistic expression.

Curriculum and Pedagogy: Dewey (1916) compares pedagogy to playing the piano. He suggests that piano is the raw material, the substance of a musician. He explains musicians do not hit random piano keys, but order them in a particular fashion to create an artistic expression. Dewey states: "it is the action of the piano directed to accomplish the purpose of the piano as a musical instrument" (p. 195). In Dewey's analogy the piano keys are similar to the unshaped curriculum and the musician's brain and hands are similar to the pedagogy, which provides order and shape to the curriculum. Furthermore, he explains the piano is created for one end, being a musical instrument on which to play music, while the curriculum may be shaped indefinitely.

Chapter 2

Review of the Literature

I used several complementary theories to guide my study. To begin, I built a foundation of consonant conceptions of art, artistic expression, and aesthetic experience. Once this foundation was built I explored the various entry points to the *art of teaching* and how each provided conceptions of teaching and learning in relation to artistic expression and aesthetic experience. The entry points included words, concepts, and metaphors derived from the theoretical foundation and relevant literature incorporating these words, concepts, and metaphors. Finally, I attempted to synthesize other relevant literature to imagine the way in which an emergent theory of the *art of teaching* may be developed.

Art

Dewey (1934) explains that the conversion of primitive acts, or raw material, into a medium derived from personal experience constitutes art. Thus, art may be conceived within the conventional parameters of the fine arts, but adhering to convention is not a necessary condition for the creation of art. However, understanding the meanings created within the fine arts will help provide a starting point for the description of what may be conceived as art.

Phenix (1964) lists the traditional fine arts as music, poetry, painting, sculpture, architecture, dance, and drama. He describes music as "a patterned sequence of sounds which has a beginning and an ending and is deliberately created for an esthetic purpose— that is, to be listened to for its own intrinsic interest" (p. 145). In contrast to other conventional art forms, music is ephemeral, or does not last past the last note of a

13

performance. Perception of music may also take place in two ways, from the perspective of the performer or from the perspective of the listener.

Unlike the ephemeral nature of music, Phenix describes visual art as those esthetic objects which are shaped by an artist using tangible materials. He elaborates on conventional visual arts include painting, drawing, graphic arts, sculpture, and architecture. Similar to music, copies of visual art may be created, but they are simply reproductions and are secondary to the original work of art. Visual art is perceived by "looking at the object, by moving in, around, and through it, and by dwelling in it" (p. 153).

Particular attention is paid by Phenix to the art of movement. He describes the art of movement as embodying all "desired expressive effects…communicated by the movement of the human body" (p. 166). Phenix contends that meanings in the arts are created through immediate perception; therefore, he believes the arts of movement epitomize immediacy because it is a person's own body that is the material for expression.

The final conventional art form Phenix describes is that of literature. He expresses his belief that literature is perhaps the most influential of the art forms because the medium of words is widely understood by large numbers of people. Literature, unlike the other art forms, also has the potential to be confused with other discursive uses for language. Phenix describes literature as using non-discursive language to promote imaginative contemplation.

Although Phenix provides descriptions and examples of each of the fine arts he contends that the constraints of conceiving art within the realm of fine arts is problematic

since "nature….and many artifacts constructed for other than esthetic purposes exercise a much more pervasive influence on the esthetic consciousness of mankind than do the fine arts" (p. 144).

Furthermore, Dewey contends that the connection between the medium and art must be inherent within the individual; it must be derived from the individual's own personal experience and reflection upon the experience. Personal experience with the medium elicits intense emotional responses that inspire artists to create art; "[t]o be set on fire by a thought or a scene is to be inspired…[w]hat is kindled must either burn itself out, turning to ashes, or must *press* [emphasis added] itself out in material that changes the latter from crude metal to refined product" (p. 65).

Phenix's descriptions of the traditional fine arts will help to understand the meanings people create through art forms such as music, the visual arts, the arts of movement, and literature. Phenix's description of what is meant by fine art is encompassed by Dewey's broad definition of art and will aid in the attempt to conceive teaching as art. Both Dewey and Phenix's conceptions of art will guide the subsequent sections discussing artistic expression and aesthetic experience.

Artistic expression

Art is the way in which an artist's aesthetic experience is manifested; it is the communication of the intrinsic perception of the doing and undergoing, it is an artistic expression. Therefore, artistic expression is an act of communication on the part of the artist. Dewey contends that all artistic expression begins with the perception of an aesthetic event. He discusses the artist's attempts to understand the subtle meanings and significant relationships of an aesthetic experience (Dewey, 1934).

15

In addition to perception, the communication of an aesthetic experience involves emotion. According to Dewey, art cannot be a mere activity or the acting upon an impulse. He explains that generalizations, such as a mother saying that an infant is being expressive when she smiles or cries, are false. The infant is acting on impulse and displaying her emotions outwardly, but does not partake in the reflective thought necessary for her emotional display to be deemed an expression. Emotion is a key component for having an aesthetic experience; however, emotion is "a necessary but not a sufficient condition of expression" (p. 61).

While emotion is an important aspect of artistic expression, Dewey explains that without form and substance, or raw material, artistic expression is not possible. Rather than impulsively shaping or changing the substance physically, the artist must have a purpose for the substance in mind. The intended purpose of the substance is form. Through formation of the substance, the artist and substance are changed; the substance has been physically transformed and the artist's experience has been reconstructed and reorganized through doing and undergoing.

The substance, once formed, exhibits the characteristics of the artist's individual experience of one particular event and therefore may not be generalized. For example, Dewey discusses an artist's expression of grief through drawing. The artist's rendering of a particular facial expression does not mean that all individuals who experience grief look similar. However, the artist is portraying the way in which grief is manifested within a single individual in association with a single event.

The act of artistic expression is inherently an act of communication on the part of the artist. The artist is inspired by an aesthetic experience and subsequently chooses to

16

communicate the experience by creating art. Substance is transformed into a medium through intention and is the beginning of the artist's communication of aesthetic experience. The form which the substance assumes has been intentionally determined by the artist. The artist's purpose is for the piece of art to interact with the person perceiving the art. In turn, it is the hope that this interaction leads to an aesthetic experience for the viewer of the art.

Artistic Expression and Forms of Representation

Artistic expression as an act of communication of an aesthetic experience requires some type of form of representation. The following section is a discussion of various forms of representation and their relation to artistic expression. Eisner (1994) believes that humans perceive their interactions with the world via their senses; thus, aesthetic experiences are also sensually perceived. Eisner contends that artistic expression then takes place using alternative forms of representation which are non-discursive in nature. These forms of representation allow individuals to form concepts both sensually and perceptually from past experiences and their own frames of reference.

Forms of representation. Prior to representation, concepts are a personal matter; they reside within a person's mind and are not made public until some form of communication takes place. Eisner (1994) suggests that for a concept to be communicated it must be represented via a particular form. This form may manifest itself using "words, pictures, music, mathematics, dance, and the like" depending on the qualities of an individual's experience and frame of reference (p. 39). Forms of representation are tools for individuals to use; "if one sees a city in terms of poetry, one wants to write about it" (p. 48).

Eisner (1994) contends that forms of representation are not all encompassing; there is no catchall form that expresses all of the sensual qualities of an experience. A problem arises, however, when certain forms of representation are emphasized over other forms; the meanings that may have been made are lost. If a painter was never encouraged to experience the world with a focus on its visual qualities, he would not have had the chance to "secure the meanings that the creation of [art] makes possible." Eisner indicates that for the development of cognition, if certain forms are not encouraged or never encountered, individuals may never have the chance to "experience a different form of consciousness", thus, minimizing the possibilities of expression (p. 44).

Modes of treatment. Forms of representation may be further classified into three modes of treatment: mimetic, expressive, and conventional. According to Eisner (1994), mimesis, or imitation, is a mode of treatment that is meant to "[share] some structural similarity with the object or situation it is designed to represent" (p. 51). The expressive mode of treatment represents the underlying composition of an object or event, not merely the external structure represented through mimesis. The third mode of treatment a form of representation may undergo is the conventional mode. This mode of treatment usually occurs through vocabulary or discursive and analytical language and is culturally determined through socialization. Currently, most students are exposed to the first and third modes of treatment and are rarely encouraged to use the expressive mode of treatment in which lays artistic expression.

Syntax. Eisner explains that syntax, or arrangement of the components of a form of representation, including the mode of treatment, can fall on a continuum ranging from rule governed to figurative. Rule-governed forms of representation include mathematics,

spelling, grammar, and punctuation. The rules for each of these forms are publicly

determined and therefore yield either correct or incorrect uses. The opposite end of the

continuum includes figurative syntax. Eisner explains that forms of representation which

employ a figurative type of syntax may include art, music, dance, certain types of poetry,

and literature. Although each of these forms may include certain guidelines based on

"artistic conventions and social expectations…[t]hey are nowhere near as prescriptive" as

the rules governing mathematics, grammar, spelling, and punctuation (p. 57). Therefore,

"the arts provide optimal opportunity for personal expression for cultivating creativity

and for encouraging individuality" (p. 57).

Aesthetic experience is intentionally communicated through artistic expression.

The form the expression takes on is directly related to the forms with which an artist

already has experience. This suggests the need for multiple forms of representation to be

explored for the most perceptual expression to take place. Once communicated through

artistic expression, art may then be transformed into the aesthetic object serving as

inspiration for another's aesthetic experience.

Teaching as Artistic Expression

As Dewey (1934) explains, not all material constructed by humans can be

considered artistic expression. Certain criteria must be met in order for a piece of work to

be considered art. Therefore, the same may be said for teaching; not all teaching may be

considered artistic expression and not all teachers may be considered artists. In order for

teaching to be considered an artistic expression certain criteria must be met. In the

following discussion I will connect my previous discussions of Dewey's (1934) concept

of artistic expression, Eisner's (1994) forms of representation, and teaching.

In the act of envisioning teaching as an artistic expression comparisons may be drawn between the substance and form of art and the curriculum and pedagogy of teaching (Dewey, 1934). Substance being the raw material of art may be analogous to curriculum, the raw material of teaching. Curriculum is not only the subject matter to be taught, but also all of the experiences to be had by students inside and outside of school, it is "living and encountering," it is active (Pinar, 1975). In this sense curriculum is partially unformed until shaped by the methods of pedagogy. Pedagogy is the way in which a teacher teaches the curriculum or possibly the way the artist intentionally and expressively forms the substance.

The substance of art must be formed for the intentional purpose of communication and interaction for art *is* the interaction between the subject and the object (Dewey, 1934). With this interaction in mind, teaching may be considered an act of artistic expression when the subject, or learners, interact with the object, or curriculum. Again, interactions between learners and the curriculum suggest activity rather than passivity when conceiving curriculum as the substance of teachers.

As Dewey explains the interaction between subject and object is more complex and dynamic than a person glancing at a statue and smiling, or a teacher reviewing math facts and the students writing the answers on the board. The interaction must involve the artist's portrayal of her aesthetic experience, to provide the person viewing the art her own aesthetic experience. Since the interaction involves encountering aesthetic experiences, emotion must be involved. Therefore, if teaching is to be considered artistic expression the interaction between the learner and the curriculum must involve the teacher first having an aesthetic experience which leads her to form the curriculum

20

through emotionally charged pedagogy. Emotionally charged pedagogy embraces alternative forms of representation through expressive modes of treatment and figurative syntax.

Shaping a curriculum for artistic expression would involve the teacher using not only conventional pedagogical methods, but also original methods based on her previous experiences and her attitudes toward those experiences. While shaping the curriculum the teacher would need to be constantly aware of her pedagogical actions and their consequences. The reflection upon pedagogy and consequences also includes how the students will perceive the curriculum.

Although many schools of thought may consider curriculum to be predetermined and followed by pedagogy, teaching as an artistic expression would not entail this lock-step process. For teaching to be considered artistic expression the shaping of the curriculum and the pedagogy cannot be separated. The process must be continuous and fluid. The curriculum is not entirely formed at the outset followed by the pedagogy. The awareness of the continuous and fluid motion of the interaction between the curriculum and pedagogy is reflection, which should result in the reconstruction of the teacher's experience (Dewey, 1934).

Artistic expression must also involve perception on the part of the viewer (Dewey 1934). In the case of teaching, the viewers are the students. The teacher communicates her aesthetic experience by shaping curriculum through the use of pedagogical methods. Subsequently, the students perceive her aesthetic experience and must organize the bits and pieces of the experience in order to recreate their own aesthetic experience.

Aesthetic Experience

The previous section outlining the salient features of artistic expression, the forms expression may acquire, and the way in which teaching may be conceived as artistic expression based on Dewey and Eisner's theories is directly related to the concept of aesthetic experience. Dewey's (1934) theory of experience is multifaceted like a gemstone. If one of the facets were incompletely rendered or marred in some way the gemstone would be considered unattractive or incomplete. Each facet plays a role in the gemstone's interaction with light ultimately rendering the stone aesthetically pleasing. Therefore, artistic expression is yet another facet of a gemstone which also includes aesthetic experience; the two are not mutually exclusive and in fact are often dependent on one another.

Dewey and Aesthetic Experience

Dewey (1934) explains an aesthetic experience is in part classified by the immediate evocation of emotion. It should be noted that although emotion is a characteristic of the aesthetic experience the evocation of emotion alone does not signify an aesthetic experience. For an aesthetic experience to take place there must also be a problem or tension that needs resolving.

An aesthetic experience begins with a loss of integration with the environment. The loss of integration creates the tension necessary for an aesthetic experience. Therefore, Dewey indicates this tension leads the artist to strive for a solution and induces an emotional response. Thus, an aesthetic experience happens when the artist attempts to recover the union between her *self* and the environment through reflection. He believes this "discord is the occasion that induces reflection" (p. 15).

Once an aesthetic experience has been had, Dewey suggests growth within the

individual may occur when the individual communicates the aesthetic experience through artistic expression, creating a spiral of prospective subsequent aesthetic experiences and artistic expression.

Wide-Awakeness and Aesthetic Experience

Conventional, positivistic concepts of education tend to ignore the democratic ideal of individuality and the individual's need for creative freedom as a form of expression. The idea underlying this type of education is to reduce teaching and learning to its most simplistic forms: to make teaching and learning easy. In contrast to creating an easy education, Greene (1978) proposes that creating an education ripe with artistic expression and aesthetic experiences may help educators and students alike embrace the difficulties of being individuals. An education of this sort would be focusing on attentiveness to life which Greene discusses in reference to Alfred Schutz' concept of *wide-awakeness*.

Schutz (1970) refers to "wide-awakeness…[as] a plane of consciousness of highest tension originating in an attitude of full attention to life and its requirements" (p. 69). He elaborates the concept and describes wide-awakeness being cognitively aware of the relationship between one's past experiences and future experiences through reflective thought. Schutz' concept, while explained in a different manner, is very similar to Dewey's theory of experience; however, Schutz discusses wide-awakeness as it pertains to sociology rather than in direct relation to education.

Greene (1978) imports Schutz' wide-awakeness to the landscape of education because she admires the concreteness of the term and the reflective awareness of life it implies. Greene encourages teachers and students to think about their own thinking and

be attentive to their own "life plans and their *being* [emphasis added] in the world" through dialogue and "perceptive encounters with art" (p. 165).

Provoking wide-awakeness will, as Greene (1978) suggests, lead to being open to a wide range of meanings. Greene contends that teachers and curriculum theorists should shape the curriculum in order to provide opportunities for students to partake in the "imaginative ordering and reordering of meanings, to [the] effecting of connections, to the achieving of continuities" (p. 171). Through aesthetic experiences students may perceive the connections of the disparate parts of the world around them.

In addition to encouraging teachers to foster opportunities for students to be wide-awake, Greene reiterates Dewey's discussion of aesthetic experience as the basis of artistic expression. She outlines the importance of allowing students to culminate their experiences through expression in which "visions are made real…they are transformed into perceptual realities and intelligible form" (p. 187). Although young students' aesthetic experiences and subsequent artistic expression may yet be developing, Greene argues that schools in which such experiences do not take place cannot lay the foundation for the "extraordinary perceptual event[s]" later aesthetic experiences may provide.

Learning as Aesthetic Experience

Within this section I will draw connections between the concepts of learning and aesthetic experience based on Dewey and Greene's discussions of aesthetic experience. According to Dewey's (1916) theory, experiences grow out of reflection, reconstruction, communication, and capacity for subsequent experience. Dewey's overlying theory of experience also holds true for aesthetic experience as he considers aesthetic experience to be experience in its entirety. Reflection, reconstruction, and communication of aesthetic

24

experiences expand the capacity for further aesthetic experiences.

The connection between learning and aesthetic experience begins with the words reflection, reconstruction, and communication. Dewey (1934) viewed each of these concepts as essential to education and the growth of students. Dewey (1902) contends that learning is active and involves the learner "reaching out of the mind." Learning "involves organic assimilation starting from within" based on past experiences (p. 9). In conjunction with the "reaching out of the mind based" on past experiences, Dewey (1933) explains that learning occurs through communication and "mutual accommodation and adaption" and is not one-sided. Both students and teachers must share in learning.

With this view of learning at the forefront, drawing connections between learning and aesthetic experience becomes natural. First, as Dewey (1934) states, all experiences have an aesthetic quality; therefore, learning through experience also means learning through *aesthetic* experience. Second, Dewey (1902, 1916, 1934, & 1933) indicates that learning is active and involves doing, undergoing, and the perception of both as does aesthetic experience. Greene (1978) also outlines the active nature of learning through aesthetic experiences. She indicates that learning as aesthetic experience involves "us as existing beings in pursuit of meanings" (p. 180). Aesthetic experiences "involve us as historical beings born to social reality. They must, therefore, be *lived* [author's emphasis] within the contexts of our own self-understanding" (p. 180). Thus, aesthetic experiences provide opportunities for students to actively engage their past experiences and assimilate them into their own life contexts. Greene also suggests that the activity of being wide-awake may open the channels for aesthetic experiences and new opportunities to make

meanings and to 'put the severed parts together' (p. 185).

In addition to the active nature of learning, the communication of experiences in pursuit of mutual accommodation is also an aspect of aesthetic experience. Dewey (1934) notes that the communication of an aesthetic experience is intentional and expresses the experience. Communication such as this is deemed artistic expression. Greene (1978) suggests even young children may artistically express their aesthetic experiences and in doing so may "become self-reflective about their engagements with art forms" (p. 175). Children "may wonder about the…peculiar queries that rise up in them because of things read or seen" and they may ask "the burning" questions that come to them after an aesthetic experience (p. 175).

Essentially, having an aesthetic experience is in itself learning through an integrated experience involving the intellectual nature of reflection and thought and the evocative nature of emotion. Dewey and Greene outline the active and perceptual nature of learning through aesthetic experiences and the subsequent communication of such experiences. Both students and teachers who engage in aesthetic experiences and who share their experiences are participating in conjoint learning.

Conversations about the *Art of Teaching*

The theories of John Dewey, Philip Phenix, Elliot Eisner, and Maxine Greene pertaining to art, artistic expression, and aesthetic experience have provided the necessary foundation for conceiving teaching as an art through artistic expression, aesthetic experience, and their subsequent interrelationships. The following section will serve to explore conversations, which have already taken place specifically pertaining to the *art of teaching.* These conversations will serve as a guide to the development of several entry

points and include Phenix's (1975) discussion of transcendence and curriculum, Greene's (1978) notion of wide-awakeness, Eisner's (1985) four senses of the art of teaching, Chiarelott's (1986) discussion of competency and artistry in teaching, May's (1993) exploration of teaching as a work of art, and Rubin's (1985) discussion of artistry in teaching. It should be noted that I am referring to these words, concepts, and metaphors as entry points because a theory of the *art of teaching* has not been developed and the connections between these conversations are missing from the literature.

Transcendence and Curriculum

Phenix (1975) describes transcendence from a phenomenological perspective focusing on the experience of transcendence uniting objectivity and subjectivity. Transcendence "refers to the experience of the limitless going beyond any given state or realization of being" (p. 324). Certain dispositions of life accompany transcendence, each of which has implications for teaching and learning. The first disposition is hope, which he describes as the ability to continually project into the future. The connection between hope and learning is that without hope, students have no incentive to learn. Phenix suggests the acknowledgement of transcendence as a foundation for hope within education. With hope students and educators may overcome the inadequacies of educational institutions.

The second disposition is creativity. Creativity is human nature and Phenix suggests the stifling of creativity through routinization is dehumanizing. Teachers who acknowledge transcendence are open to creative ideas while still recognizing the wisdom found in the past.

The third disposition is awareness, which relates to the extensive dimension of

transcendence. Awareness is the awareness of self, the awareness of others, and the acceptance of difference in others. Furthermore, awareness is being open and attentive to experiences both in the present and in the future. Teachers who acknowledge transcendence may help to increase students' awareness, which may motivate students to learn and also make stronger the relationships between student and teacher.

The fourth disposition is that of doubt, which is a constructive "spirit of criticism" (p. 331). The teacher who acknowledges transcendence not only embodies a sense of doubt, but instills such as sense in her students. Doubt serves to counteract the role of the teacher as the font of knowledge and in turn allows the teacher to feel free from presuming complete expertise. While a sense of doubt is important for teachers and students, Phenix warns against the perpetuation of the "sense of futility associated with skepticism and indifference" (p. 332).

The attitudes of wonder, awe, and reverence are the consummating dispositions of transcendence. In contrast to Dewey's primarily biological view of thought, Phenix seeks to step beyond biology and more positively attribute human thought and learning to growing out of wonder, in response to the captivation of transcendence. Wonder is therefore the "suspenseful tension of consciousness toward the unknown future in response to the attraction of unrealized potentialities" (p. 332). Awe is the sense of the "momentousness excited by the experience of transcendence" and is the foundation for perpetual learning and the journey toward the realization of something hoped for (p. 332). Reverence is the consciousness of "one's participation in transcendence as a surprising and continually renewed gift" (p. 332) and is the basis for believing in one's self, being open to "creative possibilities in learning," and being thankful for the gift of life (p. 333).

Phenix describes freedom as being a necessary component of a curriculum of transcendence; however, it is a freedom in the sense of the openness to new possibilities and not in the sense of anarchy or indifference. The curriculum of transcendence is a celebration of the awareness of one's self in relation to others within the learning community. The curriculum of transcendence seeks wholeness, which is akin to Dewey's (1934) unity of experience, and connects the theoretical, practical, and the affective. In addition to a breadth of human experiences, a curriculum of transcendence would also be multidisciplinary, not in the sense of horizontality which disregards verticality, but an opportunity for intense understanding in a wide range of disciplines. Furthermore, the curriculum would also be interdisciplinary and lend itself toward realization of wholeness via the perspective that one single discipline does not offer truth. Instead, the relationships among the disciplines are realized.

Central to the concept of a curriculum of transcendence is the idea of inquiry. Phenix suggests inquiry allows the curriculum to move beyond presupposition and accepts the tension between "intelligibility of reality" and "boundless depth" (p. 335). In addition to inquiry, a curriculum of transcendence also embraces dialogue, which allows for growth in understanding. Dialogue is the "activity of open-ended, continuing communication" between students and teachers within a learning community, which requires more than superficial discussion, but a sympathetic entrance into the minds of others (p. 336).

The cultivation of the curriculum of transcendence involves four key points. The first point Phenix explains is that transcendence itself cannot be cultivated, but "simply *is,* and is not an option to be elected or rejected as a component of human experience" (p.

337). The second point suggests that while transcendence may not be cultivated, a sense of acceptance and welcoming of transcendence may. Third, cultivation of the acceptance of transcendence involves witnessing those who celebrate its existence in their own lives. Thus, teachers who celebrate transcendence may help to cultivate the same in their students. Fourth, awareness of transcendence may be cultivated by providing the capability to articulate, describe, and interpret such experiences with conceptual tools.

Revisiting Wide-Awakeness

Greene's (1978) commentary on wide-awakeness and the concept's relationship to teaching and learning has many implications for the *art of teaching.* To review, the term wide-awakeness denotes a person's full attention to life's experiences and as Schutz (1970) describes "a plane of consciousness of highest tension originating in an attitude of full attention to life and its requirements" (p. 69). Within her book *Landscapes of Learning*, wide-awakeness is discussed in relation to living a moral life and also to aesthetic education. The connections Greene (1978) draws to morality and aesthetics is important and relates to the *art of teaching.*

Wide-awakeness is imperative for teachers and students alike for it pertains to moral education and to what is good and right. Moral education "must be specifically concerned with self-identification in a community as it is with the judgments persons are equipped to make at different ages" (p. 47). Teachers who are wide-awake and sensitive to life and the lives of others around them are able to ground their teaching in their values and beliefs and "how they personally confront the unnerving questions present in the lives of every teacher; every parent" (p. 47). Greene argues that teachers as critical, reflective thinkers need to help students "attain some kind of clarity about how to choose,

how to decide what to do" (p. 48). She contends:

> Principles or norms are general ideas of that kind, arising out of experience and
> used by individuals in the appraisal of situations they encounter as they live-to
> help them to determine what they ought to do. They are not specific rules, like the
> rules against stealing and lying and adultery. They are general and
> comprehensive. They concern justice and equality, respect for the dignity of
> persons and regard for their points of view. They have much to do with the ways
> in which diverse individuals choose themselves; they are defined reflectively and
> imaginatively and against the backgrounds of biography. (p. 50)

Moving toward wide-awakeness involves participation in artistic expression and
aesthetic experience through encounters with art. Greene suggests aesthetic encounters
help students and teachers critically examine and reconstruct their own thinking moving
beyond presuppositions. The arts are oriented to wide-awakeness because they provoke
dialogue and allow students to "break through artificial separations" by posing "questions
relevant to their life plans and their being in the world" (p. 165). Dialogue such as this
would open students and teachers to new perspectives, "perspectives on the past, on
cumulative meanings, on future possibilities" and opportunities for growth (p. 165).

Four Senses of the *Art of Teaching*

Eisner (1985) broadly outlines four senses in which teaching may be considered
an art. The first sense Eisner outlines involves teachers displaying extraordinary skill and
grace in the classroom. He explains that teachers who exhibit this skill and grace provide
intrinsic satisfaction for their students through artistic expression and are often described
by others using adjectives normally associated with the fine arts. Eisner indicates that

teaching with skill, grace, and virtuosity may be characterized as an aesthetic experience for both student and teacher.

The second sense in which teaching may be considered art is when teachers make qualitative judgments during the act of teaching. Eisner defines qualitative judgments as using qualitative forms of intelligence. Such forms of intelligence are used to choose, regulate, and organize the qualities of the classroom such as, "tempo, tone, climate, pace of discussion, and forward movement" (p. 176). In this sense, teachers do not reserve making qualitative judgments until after teaching, but continually make intuitive judgments based on the emerging qualities within the classroom in order to realize a qualitative rather than quantitative end.

The third sense is teachers' ability to balance between using well-developed and un-prescribed routines and inventiveness. Teachers must draw upon a repertoire of such routines to utilize in the classroom to store the necessary intellectual energy to be inventive during emergent situations. The balance between "automaticity and inventiveness" is imperative for teaching artists because relying too much on set routines obstructs ingenuity and constantly formulating inventive ideas wastes intellectual energy (p. 176).

The fourth sense in which teaching may be considered art is when the ends emerge throughout the process of teaching rather than being predetermined. For this sense, teachers must formulate preconceived ends when necessary: the ends are not utilized to maximize efficiency, but are used based on the qualitative judgments made by the teacher. Preconceived ends are not forgone out of the teacher's ineffectiveness, but in order to avoid rigid automaticity.

Competency and Artistry in Teaching

Chiarelott (1986) suggests the need for a balance between teacher competency and teacher artistry. Teacher competency and effectiveness are explained to be firmly rooted in the Competency Based Teacher Education (CBTE) movement. Chiarelott outlines research compiled regarding effective teachers and how their behaviors are deemed competent. According to Chiarelott, the CBTE movement considered effective teachers to "be well-versed in the skills of direct instruction, [have] developed managerial skills that focus on student behavior, and [have] a strong emphasis on cognitive rather than affective skills" (p. 8).

Chiarelott contends that there is a need to balance both competency and artistry in teaching. He uses Eisner's (1979) four senses of the art of teaching to frame the conception of teaching as art. Within this framework the areas of fluid intelligence and alternative conceptions are the main focus.

Teachers who are artists utilize personalized teaching, many examples informed by the conceptual level of students, draw from students' experiences and interests, and view content as a way to achieve an end and not an end in itself. Chiarelott (1986) suggests teachers who teach in such a way possess fluid intelligence. Teachers educated in a way which balances competency and artistry allows teachers to perform the "technical skills necessary for achieving the goal of learning…and also [possess] the fluid intelligence necessary for creating enabling environments" (p. 9).

Chiarelott explains that fluid intelligence is an important component of artistry in teaching, but is not sufficient. He suggests a transcendent quality of teaching "through the 'wholeness' of learning experience" is also imperative. Teachers in search of the

33

wholeness of learning experience must embody and foster in their students the dispositions, described by Phenix, of "hope, creativity, awareness, doubt and faith, wonder, awe, and reverence" (p. 9). Chiarelott (1986) contends that Phenix's dispositions should not be the only framework for teacher education, but should serve as an element of a balanced teacher education program moving toward conceiving teaching as an art rather than a craft.

Teaching as a Work of Art

May (1993) conceives teaching as a work of art because we, as teachers, "reconfigure and decorate our spaces, make our marks, elevate ourselves and others above confinement, routine, and the mundane. We expand our capacity to see, hear, love, critique, and act on our possibilities in the word" (p. 211). Along with her list of adjectives used to help lay the foundation for conceiving teaching as a work of art, May also intertwines Dewey's theory of aesthetic experience and artistic expression, Eisner's four senses, theories regarding artistic ways of knowing, the rejection of conceiving artistic expression as a linear process, and Schwab's five curriculum commonplaces.

May envisions curriculum as the medium or substance of teachers' artistic expression. She bases this conception on Dewey's notion of a raw material becoming a medium when it is "use[d] to express a meaning which is other than that which is in virtue of its bare physical existence" (Dewey, 1934, p. 201). The transformation of the curriculum from raw material to medium involves change, physical change to the medium and internal change to the teacher "in terms of images, observations, memories, and emotions" (May, 1993, p. 211). Finally, May reiterates the intentional communicative aspect of artistic expression as she believes the curriculum is "initiated,

inhabited, acted upon, and consummated in a social context" (p. 211).

In addition, May reaffirms the connections between Eisner's four senses of the art of teaching and Dewey's belief that artists must be ever conscious of the perceiver when creating art. She suggests active perception requires artistic teachers to perceive the subtle nuances of a classroom, the students' experiences, and how to respond to both through reflection. According to May, artistic teachers are comfortable with conceiving teaching as a work in progress moving toward unification of experience: "they are not disturbed by their incompleteness, although they seek wholeness" (p. 212).

May's discussion of artistic expression also includes a discussion of the problem of attempting to realize artistic expression as a linear process. She outline's Ecker's six steps of artistic expression, which are based on Dewey's steps of scientific inquiry. She problematizes the conception of a process of artistic expression by explaining that even though experiences are "bounded in time and space, each aesthetic experience is qualitatively different" (p. 214). Moreover, she suggests the *what* and *when* of aesthetic experiences do not happen the same way each time and are far too complex to attempt to fit into a mold.

May distinguishes teaching as work of art from mere work throughout her discussion of artistic ways of knowing. She discusses Eisner's forms of representation and the ways in which aesthetic meanings differ in "intention…modes of meaning making, and…view[s] of deciding what is true or excellent" (p. 213). May indicates that the version of truth with which the arts are concerned is not the typical, logical, or rational, but rather the possibility of multiple realities or worlds. Searching for invented multiple realities and worlds involves "problem seeking/finding" that is constantly

redefined based on reflections of perceived consequences (p. 214).

Finally, May explains the ways in which Schwab's curriculum commonplaces, teachers, students, subject matter, milieu, and curriculum making, provide a more complex way of conceiving the curriculum outside of subject matter alone. However, she argues that even Schwab's vision of curriculum and curriculum making imposes the aura of prescriptions and does not account for the blurring between the commonplaces. From this, May suggests teaching as a work of art may be conceived by "imagining things otherwise and seeing where they can lead" through reflection upon one's own encounters with artful teaching either as a teacher or as a student (p. 216).

Artistry in Teaching

Similar to Eisner, Rubin (1985) describes the efforts of what he refers to as the artist teacher. He begins by comparing artist teachers to performers in the sense that they exhibit characteristics such as "skill, originality, flair, dexterity, ingenuity, [and] virtuosity" (p. 15). Additionally, he contends that artistry in teaching involves three main efforts. First, being able to discern and choose worthwhile educational aims. Second, using imagination, ingenuity, and originality to achieve educational aims. Third, achieving worthwhile educational aims through the use of great skill, like musicians continually practicing their repertoire of routines. Furthermore, each of these efforts must be bonded together by the "classroom setting, the temper of the students, and the demands of reality" as judged qualitatively by the teacher (p. 157).

Within the framework of his three efforts, Rubin proposes twelve characteristics and dispositions in the form of practical suggestions for teachers. He warns that the list is not meant to reduce exceptional and artistic teaching to a formula, but to share a list of

characteristics and dispositions related to the *art of teaching*. The list of practical

suggestions is as follows:

1. Focus on the subtleties of teaching—motivation, pacing, control

    —which invigorate basic instructional methods and subject

    matter.

2. Improvise tactics for reaching objectives and overcoming

    difficulties.

3. Take advantage of opportunities to clarify ideas and reinforce

    concepts.

4. Make use of intuition and hunch in modifying routine practices.

5. Set high expectations for yourself and your students.

6. Find the most efficient and expedient ways of getting things done.

7. Use temporary digressions on related topics to enrich lessons,

    stimulate interest, and increase pace.

8. Base your control of learning activities on student behavior.

9. Take pride in what you do and in the achievement of your

    students.

10. Concentrate on a few dominant goals central to your purpose.

11. Respect your convictions.

12. Devote as much time as possible to whatever you enjoy most in

    teaching. (p. 20-22)

Connecting the Dots

Several key words, concepts, and metaphors arose out of the conversations

regarding the *art of teaching*, which I will refer to as entry points. Many of these are discussed in direct relation to the *art of teaching*. Some of the entry points are only indirectly related to the concept of the *art of teaching*, but are still important to consider.

Entry Points

Both Eisner and Rubin's descriptions of the *art of teaching* involve comparing teaching to performance. Eisner and Rubin both describe teaching by using words normally associated with fine arts performances such as, skill, grace, originality, flair, dexterity, and virtuosity. Within the performance analogy the entry point will be metaphorical *teacher as virtuoso*.

Another theme prevalent within the conversations is that of teachers' use of qualitative judgments. Qualitative judgments include perceiving the nuances and complexities of the classroom, reading the tone and tempo of the classroom, and using intuition to inform teaching. These qualitative judgments are related to the concepts of intuition and reflection.

Returning to the performance analogy, there is an emphasis on the need for balance between routines and invention. Eisner, Chiarelott, and Rubin both discuss the import of teachers' ability to build upon a repertoire of knowledge, but perceive when routines may need to be set aside in favor of invention. The balancing act between routine and invention is related to the concepts of improvisation, imagination, and creativity.

Eisner and May directly refer to the use of emergent ends and Rubin's third and seventh practical suggestions, relating to clarification opportunities and relevant digressions, reveal the importance of embracing emergent rather than prescriptive ends. Embracing emergent ends requires teachers to feel comfortable with ambiguity and to

view teaching as a work in progress. Concepts related to emergent ends are the use of expressive outcomes allowing teachers to discover ends through action.

The following sections review the relevant literature directly related to the entry points discussed above. Each section is labeled using the words, concepts, or metaphors discussed as entry points.

Caring. Caring as an entry point into the *art of teaching* is fundamental; as Noddings (2005) explains, being cared for is a human necessity. She describes the act of being cared for not as being "cuddled or fussed over", but feeling received by someone. For Noddings, there are three types of caring, caring relations involving interpersonal relationships, intellectual caring which involves caring about ideas or objects, and caring for one's *self*. She discusses these three types of caring because she believes teachers are responsible for creating caring relationships, but also helping students develop their capacity to care.

Caring relations and continuity are where Noddings begins her conversation. She refers to Dewey's (1916) conception of an experience in which continuity between a student's past experience and capacity for subsequent experiences, or growth, is integral. Noddings (2005) warns that with the realities of current society and the changing degrees of social relationships experienced by children in their homes, schools and teachers must begin to restore the moral purposes of education.

The moral purposes of school, according to Noddings, would involve continuity within four areas: purpose, place, people, and curriculum. First, schools should be "centers of care" in which students are cared for and also develop their capacities to care (p. 72). Second, students should feel a sense of belonging to a community and be able to

stay within the same school for more than three years. Third, individual teachers or teams of teachers should be able to stay with students for three or more years. Fourth, the curriculum should provide opportunities that show "respect for the full range of human capacities by offering a variety of equally prestigious programs…embedded in a universal curriculum organized around essential themes of caring" (p. 72).

Caring for self includes the ideas of self-understanding through reflective activities as well as many other aspects that may be addressed by teachers and students. Noddings outlines caring for one's self as caring for the body, attention to spirituality, exploring occupations in the sense of "something that calls forth our wholehearted energies" and not simply occupations for the sake of earning money (p. 85), and helping students discover recreations which "refresh and renew" (p. 88). Following the discussion of the ways in which individuals may care for themselves, she calls attention to the fact that self-understanding and care may not occur in isolation, but occur in relation to others.

Fostering the capacity to care for others and accept care from others is another aspect of caring which Noddings examines. Such care includes caring for people close to one's self, caring for strangers, and also caring for the natural world and objects within the man-made world. Each of these aspects of caring and the capacity for caring may be explored by students and teachers and addressed by a curriculum of caring themes, which will be discussed in more detail shortly.

The final facet of caring and instilling the capacity to care involves caring for ideas. As Noddings warns, caring for ideas does not mean *making* students care for the disciplines, but making "it possible for students to be engrossed" and passionately

interested in a subject. She argues students should be introduced to disciplines and should be expected to provide "epistemologically excellent responses" to difficult questions (p. 172).

As previously mentioned, Noddings provides an outline for an education with caring at its center; she refers to this outline as a curriculum of caring themes. The themes of caring are as follows:

1. Be clear and unapologetic about our goal. The main aim of education should be to produce competent, caring, loving, and lovable people.

2. Take care of affiliative needs.

3. Relax the impulse to control.

4. Get rid of program hierarchies.

5. Give at least part of every day to themes of care.

6. Teach them that caring in every domain implies competence. When we care, we accept the responsibility to work continuously on our own competence so that the recipient of our care— person, animal, object, or idea— is enhanced. There is nothing mushy about caring. It is the strong, resilient backbone of human life. (pp. 173-174)

Essentially, caring as an entry point is synonymous to being wide-awake as Greene (1978) suggests. For Noddings (2005), caring encompasses more than caring for and loving close friends and family, caring *is* being wide-awake and fully attentive to life. Caring is being wide-awake to students and their values, beliefs, and interests; being wide-awake to issues of continuity; being wide-awake to foster the capacity to care and be cared for in students; and being wide-awake to curricular and pedagogical issues.

Wisdom. The concepts of wisdom and being wise have been extensively

researched within the fields of philosophy and psychology. There are many theories and

discussions of wisdom that may complement the notion of wide-awakeness, but I will

focus on Sternberg's (2001) balance theory of wisdom. The premise of Sternberg's

balance theory of wisdom is a complicated balancing act between a number of concepts.

Wisdom is defined by Sternberg as:

> [T]he application of tacit as well as explicit knowledge as mediated by values
>
> toward the achievement of a common good through a balance among (a)
>
> intrapersonal, (b) interpersonal, and (c) extrapersonal interests, over the (a) short
>
> and (b) long terms, to achieve a balance among (a) adaptation to existing
>
> environments, (b) shaping of existing environments, and (c) selection of new
>
> environments. (p. 230-231)

In addition to a definition of wisdom, Sternberg also outlines the basic process in

which he believes wisdom may be acquired. His outline for the acquisition of wisdom is

strikingly similar to Dewey's (1916) theory of experience and involves encoding new

information based on past experiences, reflecting on the new information through

comparison with prior experiences, and finally reconstructing the new information to

make it "fit together as an orderly whole" (p. 232). The implications of Sternberg's

outline of wisdom acquisition is that wisdom may be learned by teachers and students.

Sternberg also provides a list of sixteen ways in which teachers may teach for

wisdom in schools. These sixteen suggestions involve students engaging in dialectical

and dialogical thinking; students being fully attentive to their own interests, the interests

of others, and balancing those interests; discussing the wise choices of others; students

searching for the common good; students reflecting on their personal values; and as a teacher, modeling wisdom.

Many attributes of Sternberg's balance theory of wisdom align with Noddings (2005) notion of caring and Greene's (1978) discussion of wide-awakeness. For example, each is concerned with being aware of one's own perspectives and balancing those with the perspectives of others. Additionally, Sternberg, Noddings, and Greene emphasize the necessity of teachers and students to engage in reflective thought.

Pritscher (2011) makes a connection between wisdom and attention or awareness. He explains wisdom as giving full attention to someone without the barriers of conceptual thought in place. Similar to Sternberg, he also contends wisdom requires reflective thought; thought which means one must "pay attention to what goes on in your mind as it is going on" (p. 88). Such attention to reflective thought will enable one to move to higher levels of consciousness which may reveal that "the nonsense to one's present experience" is "similar to one's understanding that one does not understand" (p. 88).

The path to awareness and ultimately wisdom, according to Pritscher, includes creating a playfully chaotic paradox, which he refers to as functional discontinuity. Functional discontinuity involves thinking about something that is conventionally ordered and continuous based on preconceptions and shuffling the parts around to recreate something that is disordered and discontinuous. Pritscher explains that functional discontinuity provides puzzlement and perplexity from which better understanding and wisdom may arise. Additionally, Pritscher perceptively discusses the wisdom of knowing that one does not know:

As a result of openly noticing that one does not know, some scholars cherish being very tentative about what they say and do. Openly admitting to not knowing may soon become increasingly accepted in social and academic circles. When considering highly complex situations, one who claims they know what is happening may be full of bull. A number of biologists agree they do not know what life is, and the same maybe said for mathematicians who do not know what proof is, and many philosophers will agree they do not know what truth is. We have ideas and ideas can change so that more people may become peaceful and kind more often. Maybe one's peacefulness, kindness, and patience, is a sign of one's wisdom? If one is long schooled but not wise, might it be worthy to question the value of their schooling? (p. 79)

Teaching as Performance. Paine (1990) discusses the role the metaphor *teacher as virtuoso* plays in China. She explains this metaphor is based on two assumptions about Chinese students: first, in China, it is believed that all students can learn and second, Chinese students' overall similarities hold more significance for teachers than do their differences. Based on these assumptions, Paine illustrates that Chinese teachers' effort to treat all students equally and not to single out any one student during lessons. With that in mind, she contends that classrooms in China exhibit little differentiation among students; students are viewed as the audience and the teacher the virtuoso.

Paine's description of the virtuoso teacher may at first seem a bit stuffy; however, she notes that virtuosos do not merely stand and deliver, but they interpret the mood of the audience which in turn affects the virtuoso's performance. Paine suggests that for teachers, virtuosity "means that teaching requires mastering the technical (that is,

knowledge) base, but the ideal is to be able to transcend that" (p. 54). In addition to a virtuoso teacher's technical skill or knowledge within the subject and texts, virtuoso teachers must also have what Paine refers to as "heart" or "a commitment to teaching well, a seriousness of purpose, a willingness to work as a group, and a concern for others" (p. 67).

Chinese teacher preparation also relates to the metaphor of teacher as virtuoso. Musical virtuosos often participate in master classes, which are one-on-one lessons with a master teacher in front of an audience. Within the setting of a master class the audience is often invited to participate in the lesson by providing constructive feedback for the performer. During preparation to become a teacher, Paine explains Chinese education students participate in demonstration classes in which they are required to teach a classroom full of students while peers, their master teacher, and possibly university supervisors observe. Following demonstration classes, student teachers hold long discussions at the end of the week about their teaching experiences. Paine suggests that these discussions are meant to develop the students' reflective thought about their teaching experiences.

Paine describes the work of a virtuoso teacher as being rigorous and ongoing. She states the rigorous work of teachers in China involves continued study of educational materials, practice in transmitting information to an audience, collaborative discussions with peers and mentor teachers, observations of master teachers, and research about teaching and subject matter. She characterizes teaching in China as "complex and therefore difficult task that involves many goals to be accomplished in a limited time" (p. 67).

Pineau (1994) examines the performance metaphor of teaching and begins by problematizing the conventional view of teacher as stage performer whose teaching style is "'just a dog and pony show'" (p. 4). Pineau deconstructs this view of teacher as performer and reconstructs the metaphor to encompass a "countercultural view" (p. 21). Within this view "the disciplinary dictum that performance enables, a 'sense of the other', is grounded in the commitment to engage multiple—often contradictory—modes of experience in an intimate, nonjudgmental, and dialogic manner" (p. 21).

The dialogic nature of the performance metaphor, as reconstructed by Pineau, involves a spirit of playfulness and kinesthetic learning. The spirit of play is found within the collaborative nature of the performance. Similar to Paine's (1990) findings in China, Pineau discusses the possibilities for teachers to reflect on the audience members' reactions; however, Pineau's performance metaphor moves beyond the view of passive audience membership and involves blurring the "boundaries between students and teachers…where they must work together as partners in the learning experience" (p. 21). The kinesthetic characteristic of Pineau's playful performance is derived from its collaborative nature and the interconnectedness between mind, body, and engaging the whole student/teacher.

Rubin (1985) further expands the performance metaphor of teaching by borrowing theatrical concepts. The four themes Rubin describes are dramatic episodes, teaching as acting, classroom atmosphere, and classroom staging. He uses these four themes to outline the components of a research study he completed in which teachers utilized the themes in their classrooms. Dramatic episodes are used to attract student attention, increase motivation, dramatize objectives, and illustrate intellectual concepts.

46

Teaching as acting is the teacher's conscious effort to portray a role based on teaching style, classroom personality, and teaching toward interest and enthusiasm. Classroom atmosphere entails the creation of a stimulating classroom environment in which teachers and students are dedicated, compassionate, and striving toward excellence. Finally, classroom staging involves creating learning activities which reduce boredom, provoke curiosity, increase motivation, improve classroom order, and reinforce cognitive understanding (p. 118).

The results of Rubin's study were not definitive and did not produce a finite theory of artistry in teaching; Rubin does state, however, that the study "cast[s] more light on those subtle and elusive qualities which make for exceptional performance in teaching" (p. 122). While characteristics of theater are embedded within Rubin's concept of artistic teaching, he warns such teaching "requires far more than theatrical devices" (p. 122).

Intuition. Klein (2007) defines intuition as "the way we translate our experience into action" (p. 4). He describes his definition as simple, yet he believes intuition requires a balance between impulses and analysis. Klein refers to the process of monitoring intuition based on past experience when attempting to balance intuition and analysis in order to make decisions. Klein's monitoring may be similar to Dewey's reflective thought used to reorganize and reconstruct experiences; however, Klein states patterns of experiences are formed unconsciously and the more patterns formed, the more opportunities there are to make intuitive decisions. Therefore, Klein views the development of intuition as a possibility through reflection on past experiences and the act of trying out decisions using mental simulation.

47

Based on the definition Klein provides for intuition, teaching is ripe with opportunities to utilize intuitive decision-making. As Rubin (1985) suggests, intuition is important in teaching because intuitive decision making is often faster than rational decision making based on linear processes and like artists, teachers must make quick decisions based on reading the atmosphere of their surroundings. Similar to Klein, Rubin does not reject the rational analysis of decisions, but supports a balance between rational analysis and intuition. Rubin considers intuition to be useful when teachers attempt to solve problems, which are "vague and nebulous" (p. 68).

Reflection. Dewey (1916) outlines the importance of reflection in the reconstruction and reorganization of experience. Dewey believes that when reflection occurs the learner explicitly considers the consequences of the activity, which changes the quality of the experience from one of guesswork to a reflective experience. The explicit consideration of the connections between trying and undergoing subsequently allow the learner to reconstruct the experience to produce different consequences. Dewey specifically states that to have an experience, which requires reflective thought, a certain tension between the learner and the environment must be resolved. Therefore, a learner must work to resolve the tension through reflective thought.

Schön (1987) cites Dewey's theory of experience and reflection along with philosophies and theories of cognition and psychoanalysis to outline his theory of reflection. Reflection is a complex endeavor and Schön focuses on the before, during, and after aspects of reflection and identifies the concepts of reflection-on-action and reflection-in-action. Reflection-on-action occurs both prior to and following an activity. In the case of a musician, reflection-on-action would involve thinking about playing a

certain piece of music before and also after the performance. For teachers reflection-on-action would mean thinking about a lesson before and after teaching.

Schön discusses reflection-in-action as reflection occurring during an activity. An example of reflection-in-action is displayed in the performance of jazz improvisation. According to Schön, jazz musicians perform with a common form in mind while reflecting-in-action on the music they are creating. Schön also uses the example of having a good conversation to demonstrate reflection-in-action. He explains that good conversation is "collective verbal improvisation" in which there is a common framework, but surprises and unexpected tangents may occur leading those joined in conversation to improvise new responses (p. 31). Reflection-in-action "is central to the artistry with which practitioners sometimes make new sense of uncertain, unique, or conflicted situations" (p. ix) and in this way reflection-in-action may be related to the intuitive decision making described by Rubin (1985) and Klein (2008).

Zeichner and Liston (1996) believe that the central tenet of reflective teaching is responsibility; a teacher's responsibility to commit to becoming "better over time" (p. 6). Zeichner and Liston's understanding of reflection involves five characteristics of reflective teachers; a reflective teacher:

1. Examines, frames, and attempts to solve the dilemmas of classroom practice;
2. is aware of and questions the assumptions and values he or she brings to teaching;
3. is attentive to the institutional and cultural contexts in which he or she teaches;
4. takes part in curriculum development and is involved in school change efforts;
5. takes responsibility for his or her own professional development. (p. 6)

According to Zeichner and Liston, their conception of reflection aligns with

49

Dewey's (1933) reflective action. Reflective action is defined by Dewey as the active and careful consideration of the underlying support of beliefs and practices *and* the consequences to which reflective action may lead. Ziechner and Liston (1996) and Greene (1986) contend reflection is a holistic activity and not something that may be reduced to a set of procedures a teacher may follow. Schön (1985) and Greene (1986) both view reflection as involving intuition based on a repertoire of past experiences. Greene (1986) further elaborates the holistic nature of reflection and argues emotion and passion are also necessary for reflection.

Zeichner and Liston (1996) also discuss the idea of a teacher's practical theories based on reflection, which are theories personally developed by teachers through the practice of teaching. Practical theories developed by teachers are, in Zeichner and Liston's view, an essential source of the inside perspectives on the complexities, subtleties, and nuances of teaching. Such insight may not be as fully gained from an outsider, or researcher's perspective. Unfortunately, Zeichner and Liston believe teachers' practical theories are often ignored and are not seen as a source of educational knowledge.

Improvisation. Eisner (1985) aptly describes a balancing act when discussing inventiveness in teaching. He suggests that teachers must utilize "well-developed routines in their teaching repertoires" similar to the musical form musicians use when improvising (p. 154). He also argues that "it is precisely the tension between automaticity and inventiveness that makes teaching, like any other art, so complex an undertaking" (p. 154).

Understanding the characteristics of musical improvisation may be helpful when

discussing improvisation within teaching. Musical improvisation essentially relies on the musicians knowledge of some type of "blueprint or skeleton" according to Sloboda (1985). He explains that the musician who is improvising adheres to the form or blueprint, but takes liberty and embellishes the melody, rhythm, or harmonic structure to add interest. Although the musician does use a form, Sloboda warns that the musical form is different than applying a rigid formula to the improvisation. Essentially, improvisation is yet another balancing act between the rough outline of a musical form and the "fluently winding about in ways…never seen before" (p. 147).

As Eisner (1985) explains improvisation requires teachers to possess certain outlines or blueprints that entail prior planning and knowledge. This first means that teachers must build their repertoire of experiences on which to base their improvisations. Second, improvisation in the classroom involves risk taking and the ability to value exploration and "the disposition of play" (p. 160). Risk taking and exploration are both endeavors that imply a certain ambiguity or unknown. Rubin (1985) explains that teachers may have difficulties moving away from rigid formulas and taking risks simply because that is what was engrained in them during their teacher preparation. Third, Sloboda (1980) and Greene (2001) warn that imitation, an important teaching tool, is not true improvisation. Greene explains that teachers eager to imitate another artistic teacher's exciting lessons may be disappointed when trying to apply the formula to their own lessons. She reminds us, "teachers have their own crafts, their own repertoires, their own modes of artistry" that they need to employ and that imitation does not make one an artist (p. 70).

Imagination. Imagination is defined by Dewey (1934) as the "conscious

adjustment of the new and old" (p. 272). He elaborates on his definition saying "experience enacted is human and conscious only as that which is given here and now is extended by meanings and values drawn from what is absent in fact and presented only imaginatively" (p. 272). Greene (1985) describes the concept of imagination, in conjunction with Dewey's idea of the meaning-making role of imagination, as the image-making function of the mind and "the ability to envisage the 'nonactual', the 'unreal'" (p. 68). Warnock (1976) believes the imagination is the way in which meanings are ascribed and by which we "apply concepts to things" (p. 207). Both Greene (1985) and Warnock (1976) view the imagination as the image-creating and meaning-making function of the mind. Additionally, both describe the imagination as acting in two different ways, or as Warnock explains two levels of consciousness: "our imagination is at work tidying up the chaos of sense experience, at a different level, it may as it were, untidy it again" (p. 208). As Greene (1985) eloquently states, "[imagination] opens windows to the actual and the taken-for-granted toward what might be and is not yet" (p. 70).

Imaginative teaching and teaching for imagination would, in Sloan's (1983) view, involve the celebration of students' and teachers' diverse gifts. Such a celebration of gifts would act as the basis for recovering the "richness of cultural and communal diversity" in which a "just and caring society" is linked to holistic education (p. 238). Similarly, Phenix (1964) believes the ultimate aim of education to be the cultivation of the imagination for the pursuit of meanings through "materials that have unusual power to speak to persons in the depth of their being by giving them a vision of a new order of life in which they can participate and by which their ordinary existence can be transfigured" beyond the "human utilitarian concept of meaning" (p. 350).

Furthermore, Phenix (1964) believes that the basis of imaginative teaching relies on the teachers' belief in the "potentiality for real human fulfillment in every person" (p. 351). He further outlines three conditions, which must be fulfilled for imaginative teaching to take place. The first condition is the recognition of individual differences among students regarding what may spark their imaginations. Phenix warns that teachers must remember there are no standard imaginative materials and that materials, which spark imagination for adults may differ from those that spark children's imaginations.

The second condition is the necessity for the teacher to embody and model an imaginative mind. Phenix describes this ability as teachers stepping away from their own subjectivity and sympathetically viewing the world from their students' perspectives. Understanding students' perspectives enables teachers to "select materials that will speak to their inner being" (p. 351).

The third condition is the "unconditional faith in the possibility of realizing meaning through awakened imagination in any and every student" (p. 351). Phenix advises that unconditional faith is not synonymous with blind faith in the good in every person, but in the person's goal of fulfillment of meaning.

Creativity. Numerous definitions of creativity may be found, but most definitions involve the creation of something never before seen. Beghetto and Kaufman (2007) argue against this narrow view of creativity and suggest that everyday and interpersonal creativity are also important. They argue the traditional conception of creativity does not account for the relationships between creativity and learning. The authors suggest that their concept of "mini-c" creativity, or, "the novel and personally meaningful interpretation of experiences, actions, and events", is a possible foundation for both

everyday and eminent creative expression.

Beghetto and Kaufman also provide definitions and examples of everyday creativity (little-c), eminent creativity (Big-C) and interpersonal creativity (mini-c). Big-C creativity is viewed as a breakthrough that changes a field and requires more than ten years of experience within the field. Little-c creativity is viewed as everyday creativity that makes a substantial contribution to life, such as creating a painting to give as a gift to someone. Beghetto and Kaufman explain little-c creativity requires some schooling and general experience within a field. Mini-c creativity is seen as interpersonal in nature, is an integral part of the learning process, and requires little to no experience. An example of mini-c creativity would be a student's sketchpad with representations of light a shadow.

Rubin (1985) develops Beghetto and Kaufman's idea of mini-c creativity and also little-c creativity. Rubin cites the traditional definitions of creativity and the creative process, but believes that for teachers creativity involves inventing new-to-them ways of teaching to create alternatives which make teaching more interesting. However, he does believe in the importance of stimulating teacher creativity in the hope that student creativity will also be spurred.

Rubin suggests there may be difficulties inherent in creative teaching and such difficulties should be continuously examined. First, teachers may misunderstand the purpose of creative activities and attribute "laxity and disorganization" to the creative process (p. 26). Second, difficulties of evaluation when engaging in creative teaching must be addressed. As Rubin cautions creative teaching activities, which involve divergent thinking may not be evaluated the same way as traditional teaching activities involving convergent thinking. Similar to Eisner, Rubin stresses the importance of using

qualitative evaluation for activities involving creativity. Qualitative evaluation or the evaluation of a creative solution is "non-threatening, anxiety is minimized, a mandatory sequence of steps is not imposed, penalties are not attached to either risk-taking or failure, and unnecessary constraints are absent" (p. 27).

Discovering ends through action. Eisner (1969) defines expressive objectives as describing an educational encounter a child will have without specifying what the child will learn from the encounter. Additionally, he explains expressive objectives as "evocative rather than prescriptive" (p. 18). Eisner suggests that expressive objectives should be used to promote diversity of thought rather than homogeneity of thought and should help to expand and synthesize earlier understandings. Expressive objectives are analogous to aesthetic criticism, according to Eisner, and like aesthetic criticism should describe the important qualities of a piece of art or experience rather than prescribing the way the art *should have* been created.

As Eisner (1969) illustrates, expressive objectives are frequently used within certain subject areas or educational settings. Subject areas such as visual arts and educational settings such as research laboratories and doctoral seminars utilize expressive objectives in which educational outcomes are evaluated upon emergence and not at the onset. In contrast, Eisner explains expressive objectives are used less frequently in areas such as mathematics, which often favors strictly outlined instructional objectives. He believes educators should "raise questions about the relationships between [expressive and instructional objectives] that are most productive for various types of students, for various types of learning, and for various subject matters" (p. 20).

Poetter (2006) describes a dramatic episode he uses when exploring the benefits

of expressive objectives. His dramatic episode is satirical in nature and highlights some of the absurdities of ignoring the "wonderful opportunities that emerge from the school year for inquiry and independent exploration" (p. 323). The story Poetter uses in his class is about his fictional family trip to the zoo. The story begins with his six-year-old son expressing an interest in the zoo's new baby elephant. Throughout the story the young boy, Tim, is chastised for straying from the theme of the zoo trip, which is carnivores. At the same time his older brother, Jack, is rewarded for answering questions about carnivores correctly. Poetter describes the reactions students in his class had to the story,

> I was trying to show the impact that this tendency has on children like Tim — and also on those like Jack. The hyperbole in the story made people laugh; taking a zoo trip like this is absurd, and at the same time we nervously know that we are complicit. It has happened to us, and we could very easily make it happen to others; maybe we have already. (p. 323)

Poetter's advice is for educators to remember to let children "wonder and wander" so as not to dash the hopes of students and promote a "future filled with little more than requirements and nothing close to dreams" (p. 323).

As Eisner so often pointed out, education may be able to learn much from the arts. Sotiropoulou-Zormpala (2012) compares and contrasts four ways of learning art: learning about art, learning in art, learning with art, and learning through art. Although the subject matter focus is decidedly art within Sotiropoulou-Zormpala's study, Lindström (2012), emphasizes that learning through art is medium neutral and may take place within any subject area.

Sotiropoulou-Zormpala's (2012) describes comparisons between activities

designed for what she considers "teaching the arts" and "teaching through the arts" (p. 124). She explains that the ends associated with the *teaching the arts* activity were predetermined and focused mainly on developing musical skills while integrating scientific facts. The *teaching the arts* activity involved improvised music and stories produced by the students. The improvised music and stories students created were predominantly homogenous and showed little variation. Sotiropoulou-Zormpala contrasts *teaching the arts* with *teaching through the arts* by comparing the goals and products of the activities. The *teaching through art* activity involved students enacting verbs and the different tenses of those verbs through movement to different pieces of music. The ends of the activity were emergent and moved beyond the original activity itself and were transformed by the needs and interests of the students. Sotiropoulou-Zormpala shares that the students in the study involved in the aesthetic teaching activity had opportunities to aesthetically process knowledge and augment their expressive skills.

Freedom. Paramount to the entire endeavor to conceive teaching as an art is the freedom to do so. Dewey's (1916) *Democracy and Education* is a seminal work regarding democratic education. For Dewey, the purpose of education is the reconstruction and reorganization of experience to further the capacity for subsequent experiences. Democracy is central to this conception of education. Dewey believes a democratic education is "a freeing of individual capacity in a progressive growth directed to social aims" within which there are no barriers "to free intercourse and communication of experience" (p. 115).

Greene (1978) defines democratic education as the belief in the autonomy of individuals and their "efficacy once they learn how to inquire, to communicate, to use

57

their cognitive capacities" (p. 8). The purpose of such an education would be "a process of discovery and recovery in response to worthwhile questions rising out of conscious life in concrete situations" (p. 19). Greene challenges educators to "think about what it might signify to actualize freedom for every person—to move individuals…to define their spontaneous preferences, to act intelligently on their visions" (p. 246). For the concept of teaching and learning to be expanded teachers and students must be permitted and encouraged to have and communicate their experiences, which may not always be confined to rational boxes. I will quote Virginia Woolf as Maxine Greene so often does because her words are so perfect for thinking about the idea of freedom, "I thought how unpleasant it is to be locked out; and I thought how it is worse perhaps to be locked in" (Woolf, 2004, p. 29).

Conclusion

The theories of Dewey, Eisner, Phenix, and Greene each provided a framework for discovering and connecting the literature pertaining to the *art of teaching.* Within the literature related to the *art of teaching*, patterns of words, concepts, and metaphors appeared, which I referred to as entry points. The entry points were explored individually and involved seeking literature previously considered unrelated to the *art of teaching*. The exercise of exploring a wide array of literature and drawing connections between numerous concepts and ideas provided a glimpse into the complexity of conceiving teaching as art; however, it was apparent that no theory of the *art of teaching*, with respect to teaching as artistic expression and learning as aesthetic experience, existed.

In addition to a lack of a theory, the literature reviewed also failed to provide the perspective of in-service teachers within the context of K-12 American education.

Dewey, Eisner, Phenix, and Greene's theories, and the literature related to the *art of teaching* suggest the possibility of in-service teachers conceiving their teaching as artistic expression and their students' learning as aesthetic experience, but no studies found involved the understandings and experiences of K-12 in-service teachers. Therefore, I believe my research will both contribute to the understanding of the *art of teaching* and provide the perspectives of in-service teachers by exploring their lived experiences.

Chapter 3

Methodology

The purpose of this study was to re-discover the connections between teaching as artistic expression and learning as aesthetic experience from the perspective of current in-service teachers. The following research questions were developed to the guide the study:

1. In what ways do teachers conceive teaching as artistic expression?

2. In what ways do teachers conceive learning as aesthetic experience?

3. In what ways do teachers conceive the connection between teaching as artistic expression and learning as aesthetic experience?

The research questions guiding this study were concerned with the phenomenon or concept of the *art of teaching*. During this study I attempted to understand and describe the essence of the concept of the *art of teaching* from the perspectives and lived experiences of in-service teachers. According to Bogdan and Biklen (1982), this approach was phenomenological in nature because I tried to gain an understanding of the in-service teachers' lived experiences and conceptual worlds.

Bogdan and Biklen (1982) suggest researchers utilizing a phenomenological approach should begin with "silence", or as Creswell (2012) explains, the exercise of bracketing. Creswell describes bracketing as the process of stating assumptions, preconceived notions, and the researcher's own lived experiences to understand the experiences of the participants in the study. Bogdan and Biklen (1982) advise moving from silence, or bracketing, to understanding "how and what meaning [participants] construct around events in their daily lives" (p. 31-32).

This study used a phenomenological mode of inquiry; however, the design of the

study took the form of a multiple case study written in a narrative style. Creswell (2012) defines a case study as a "case within a real-life, contemporary context or setting" (p. 2149). Each case involved an individual teacher's lived experiences with the phenomenon of the *art of teaching*.

Population, Sampling Strategy, and Participants

The population of this study included in-service teachers currently teaching in K-12 schools in the Midwest. Opportunistic and criterion sampling were used to identify six participants who were viewed as artistic teachers who possibly conceptualized their own teaching as artistic expression and their students' learning as aesthetic experience. Creswell (2013) defines opportunistic sampling as researchers following leads and "[taking] advantage of the unexpected" (loc. 3093). Additionally, criterion sampling is defined by Creswell as selecting participants based on certain criteria.

For this study, I sought out teachers with help from several professors of education, who Bogdan and Biklen (1982) refer to as gatekeepers, or individuals who help researchers connect with participants and gain entrance into a particular site. To begin, I had conversation with the professors about the criteria of the phenomenon of the *art of teaching* and asked them if they knew of any K-12 in-service teachers who may possibly meet several aspects of the criteria (see Table 1).

Following the conversations the professors I spoke with contacted the teachers they recommended and inquired about their interest in participating in the study. Following the professors' initial emails, I emailed the teachers, introduced myself, and further described my study. Each teachers' school, school type, grade levels taught, and classes taught are represented in Table 2 below.

Table 1

Initial Criteria for the Phenomenon of the Art of Teaching

Initial Criteria	Teachers Who Conceive Teaching as Art…
Caring	Feel they are responsible for creating caring relationships and also helping students develop their capacity to care. There are three types of caring, caring relations involving interpersonal relationships, intellectual caring, which involves caring about ideas or objects, and caring for self (Noddings, 2005).
Wisdom	Utilize their tacit and explicit knowledge mediated by values to make decisions toward a common good. These decisions balance intrapersonal, interpersonal, and extrapersonal interests in accordance w1ith short-term and long-term goals. Decisions are made to reflect upon and adapt existing environments and creating new environments (Sternberg, 2001). Teachers use reflection to be fully aware of life (Pritscher, 2011).
Performance	Are viewed as virtuoso performers whose technical skills and knowledge are exceptional. Virtuoso teachers' work is ongoing and reflective (Paine, 1990). Teachers as performers are able to *read* their audiences and engage them in playful, kinesthetic, and dialogic conversations (Pineau, 1994). Teachers as performers also dramatize objectives and stage classroom environments to motivate and stimulate curiosity (Rubin, 1985).
Intuition	Make intuitive decisions based on patterns formed through past experience (Klein, 2007). These decisions are a balance between impulse and analysis and are quick, on-the-spot decisions regarding problems that appear to be vague (Rubin, 1985).
Reflection	Reflect on the curriculum and pedagogy prior to teaching, while teaching, and after teaching (2, 1987). Teachers use reflection to solve classroom issues, challenge assumptions, be aware of institutional and cultural contexts, develop curriculum, and participate in her/his own professional development (Zeichner & Liston, 1996).
Improvisation	Balance the use of their teaching repertoire, or routines, with new and inventive teaching improvisations based on intuition. They take risks and are often comfortable with ambiguity in their classrooms (Eisner, 1979; Rubin, Sloboda, 1980; 1985; & Greene, 2001).

Initial Criteria	Teachers Who Conceive Teaching as Art…
Imagination/ Creativity	Utilize their abilities to envision 'nonacutal' or unreal possibilities and to ascribe meanings to concepts (Warnock, 1976 & Greene, 1985). Teachers also teach for imagination and help to cultivate their students' imaginative capacities (Phenix, 1964 & Sloan, 1983). Teachers' imagination is their foundation for creativity, which allows them to create new-to-them lessons and activities that in turn spark their students imagination and creativity (Beghetto & Kaufman, 2007 & Rubin, 12985).
Emergent Ends	Utilize expressive objectives, which describe rather than prescribe learning encounters (Eisner, 1969) and allow students to "wonder and wander" (Poetter, 2006).
Freedom	Believe in and encourage students' autonomy and individual growth toward social aims through the communication of experience (Dewey, 1916 & Greene, 1978).

Table 2

Participant Information

Name	School	School Type	Grade Levels	Classes
Percy	Wordsworth H.S.	Suburban	7th-12th Grade	English, Creative Writing
Steve	Kirby H.S.	Urban	9th Grade/ 11th Grade	World Studies, AP DL World War II
Elizabeth	Donnelly J.H.	Rural	7th-8th	Healthy Foods & Consumer/ Financial Literacy
Kelsy	Jefferson M.S. & Hughes H.S.	Suburban	7th-12th	Orchestra
Amanda	Amherst H.S.	Suburban	11th	English & Spanish

(continued)

Name	School	School Type	Grade Levels	Classes
Renee	Whitmore J.H.	Suburban	7th	English/ Language Arts

Data Collection Methods

Throughout this study a combination of data using semi-structured interviews and observations were collected. In addition to interviews and observations I also collected teaching artifacts such as reflections and photographs of teachers' classrooms relevant to the study.

Interviews. As Creswell (2013) states, the main goal of a phenomenological study is to "reduce individual experiences with a phenomenon to a description of the universal essence" (loc. 1670). He suggests interviews as a source of rich data regarding participants' lived experiences through their own words. Bogdan and Biklen (1982) explain building relationships and getting to know each other as being a large part of the interviewing process and may mean that interviews of a semi-structured nature may begin with "chit-chat" to search for a common ground and may take longer than structured interviews (p. 135).

Bogdan and Biklen (1982) describe semi-structured interviews as open-ended and focusing on general questions or guided by main topics. A benefit to using an open-ended format is the opportunity for researchers to pursue a wide range of topics while allowing the participants to also shape the content of the interview. Additionally, semi-structured interviews provide continuity among the interviews for each participant. One drawback to utilizing semi-structured interviews, according to Bogdan and Biklen, is that participants may not have the opportunity to show the way in which they would form the topic at

64

hand without guidance or probing from the researcher. Since this study was phenomenological and focused on describing the essence of a phenomenon it was important for participants to discuss their lived experiences in their own words; however, creating an essence required some form of continuity among the interviews.

To guide the first round of interviews for this study I used an interview protocol outlining the main topics regarding the phenomenon the *art of teaching* (see Appendix A). The interviews were semi-structured and although I utilized the protocol to guide the interview much of what the teachers described as their experiences determined the direction of the interview as a whole.

The second interview was also semi-structured and utilized an interview protocol based on the analysis of a classroom observation and journals. Follow-up email interviews were used after data analysis, as Van Manen (1984) suggests, to collaborate with participants in the creation of essential themes. Within the follow-up email interviews I asked each teacher to describe their teaching using figurative language.

Observations. In addition to semi-structured interviews, classroom observations were used to add additional insight into the participants lived experiences. Bogdan and Biklen (1982) provide a continuum for participant/ observation. At one end of the continuum is the complete observer viewing the scene "literally or figuratively, through a one-way mirror" (p. 127). On the opposite end of the spectrum the researcher acts as a participant and little difference may be found between the activities of the researcher and the participants. Due to the phenomenological nature of this study and the focus on the teachers' lived experiences, as an observer, my role fell between the complete participant and complete observer roles. I did not attempt to be unseen, but also did not plan to

participate in any classroom activities since my focus was on observing the teachers, their interactions with the students, and the overall classroom environment.

Bogdan and Biklen (1982) suggest that observations should not last anymore than 60 minutes when first going into the field. Additionally, they advise limiting the length of observations to periods of time the researcher is able to hold in her memory for later recall and reflection. Since observations were not my main source of data, nor were they my only source, they lasted as long as one class period or lesson segment.

Artifacts. As Creswell (2013) states, in addition to interviews and observations, phenomenological studies also benefit from the collection of artifacts such as journals. Van Manen (1984) discusses the idea of borrowing the experiences of participants through their accounts and reflections through interviews and journals. He specifically mentions that some participants may find frequent journaling helpful and allow them to be attentive to specific aspects of their lived experiences. Creswell (2013) explains two main drawbacks to collecting artifacts, reading participant handwriting and the participants' possible lack of comfort using writing to describe experiences.

As suggested by Creswell (2013) and Van Manen (1984), teacher reflections were collected via written or typed responses. I also collected other artifacts such as photographs of the artwork and signs in Percy, Amanda, and Kelsy's classrooms. I took pictures of these items because the teachers directly referred to them in their interviews and described teaching experiences in relation to the artwork or signs. I did not take photographs of Steve, Elizabeth, or Renee's classrooms because they did not specifically mention any artwork or signs relevant to their teaching experiences.

Data Collection Procedures

I began data collection for this study with interviews, which lasted between 60 and 90 minutes. Each participant was interviewed in a location that was comfortable for them. Percy, Steve, Amanda, and Renee chose to be interviewed in their classrooms after school or during their planning periods. Elizabeth's first interview took place at a local coffee shop and bakery.

The interviews began with introductions, a brief description of the study, and the purpose of the study. After the participant and I felt more comfortable speaking to one another I guided the interviews with the topics from the interview protocol while allowing the participant to elaborate and share experiences he or she felt embodied their lived experiences with the *art of teaching*. The interview ended with a discussion of journaling and the participant's willingness to keep a reflective journal.

Following the interview I provided each teacher with a spiral notebook in which I asked them to reflect on recent teaching experiences between the time of our first interview and first observation. I described the content of the reflective journals to each teacher and invited them to reflect upon their past and present experiences with the phenomenon of the *art of teaching*.

While discussing the reflective notebooks I suggested that if they did not wish to write in the spiral notebook they could choose to use to write using other materials. Since one of the main aspects of my study involved the discussion of multiple forms of representation, I suggested they need not feel limited to written or prose type reflections, but they could also reflect using poetry, art, or music if they so wished. Finally, I informed the teachers that the reflective journals were not required especially if they did not feel comfortable writing about their experiences.

None of the teachers wrote in the notebooks; however, Percy, Steve, Elizabeth, and Amanda did provide me with electronic reflections either via email or a typed document prior to their second interviews. Kelsy provided me a hand-written reflection prior to the second interview. Renee said she did not have time to complete reflections, but did speak about her recent teaching experiences within the second interview.

Classroom observations took place approximately two to three weeks after the initial interview; however, Elizabeth's observation took place the following day because we had discussed a specific project during the first interview that would be ending the following day.

The duration of the observations was dependent upon the length of class periods or lesson segments; however, as Bogdan and Biklen (1982) suggest, they lasted no longer than 60 minutes. Prior to each observation I reviewed the teacher's interview and noted any topics or themes that could have held particular relevance during the observations. During the observation I took field notes in an unobtrusive location in order to observe the participant, her or his interactions with the students, and the general classroom environment. Following the observation a second interview was be scheduled to discuss reflections and the observation.

I planned to observe each teacher one time, during one class period; however, it became apparent that in order to maintain rapport with Percy, Steve, Elizabeth, Kelsy, and Amanda I needed to oblige their wishes for me to visit other classes to view the progression of their students' learning or in Steve's case, witness the culminating ceremony of a project with which he and his students were involved.

Throughout data collection I visited Percy's classroom most frequently. I observed

Percy's 10th grade English class two times. After my initial observation he invited me back to observe his teaching two more times. He explained that it would help me understand his teaching if I was able to see the progression of the project on which he and his students were working. After my second observation Percy asked me to participate in the judging of a competition related to he and his students' project in his 10th grade English class. He explained that I would not really be judging students' performances, but would instead give them compliments and offer them encouragement. He decided my role would be aesthetic expert, which was how he would introduce me to the students and staff. I accepted his invitation and participated in the competition in a minor way. The competition took place after all interviews and observations were complete.

I visited Elizabeth's classroom twice to observe two food labs. My original observation of her classroom occurred at the end of the semester before winter break. She asked me to observe that particular class because she considered the lesson to be one of her most successful. After the observation she invited be to observe again to see another food lab with a different set of students at the beginning of the new semester. After my second observation, Elizabeth asked me if I would be interested in being a judge for the regional Family Career and Community Leaders of America (FCCLA) competition in which she was involved. I accepted her invitation to be a judge; however, the competition did not take place until after my data collection was complete; therefore, it did not have an impact on this study.

During my first interview with Steve, he invited me to the closing ceremony of a project we had been discussing at length. I had not planned on observing him until after winter break and the new semester began, but he explained the importance of the

ceremony to him and his students and said that it would help me understand the project and his curriculum since the project would not be continued in the spring semester. The closing ceremony did not take place in his classroom, but in the auditorium of Kirby High School. Furthermore, Steve did not teach during the ceremony, but organized the event and announced student names. The class I observed Steve teaching was a distance-learning course on contemporary government.

Kelsy's school was the furthest away and she explained to me during our first conversation that she did not want me to waste my time by driving to observe for only one hour; therefore, she invited me to observe an entire day of her teaching. I accepted her invitation and during my time with Kelsy I observed four class periods. The class periods included two seventh grade orchestra ensembles, a seventh and eighth grade mixed orchestra ensemble, and an eighth grade only orchestra ensemble.

I observed Amanda's classroom two times during back-to-back class periods. During my first conversation with Amanda she said it would be interesting for me to observe classes in both of her content areas, English and Spanish. I accepted her request and observed her College Preparatory Spanish I class and her 11th grade Honors English class.

I visited Renee's classroom one time, for one class period. The class I observed was her 7th grade English/ Language Arts class. She did not invite me back to observe other classes and said that she was very busy attending meetings for an internal review committee in which she was participating for her school district. She shared with me that she was out of her classroom visiting other schools in the district at least one time a week, which meant that her students had a substitute teacher nearly once a week. I respected her

busy schedule and did not ask to observe her more than one time even though I observed the other teachers in the study at least two times.

The final semi-structured interview lasted approximately 60 and 90 minutes and was be guided by the themes that emerged from the previous interview and observations. In addition to the guiding questions of the protocol I encouraged the teachers to clarify and elaborate on their experiences. During the second interview I discussed the themes that were beginning to emerge and asked for the teachers' input and whether they felt that the themes were representative of their experiences. In some cases the teachers' simply agreed, while in others the teachers elaborated on experiences related to the themes.

Data Analysis

A phenomenological approach to data analysis was used for this study. Van Manen (1984) suggests beginning to analyze data by conducting a thematic analysis. The goal of a thematic analysis is to create a structural description of lived experience and Van Manen contends that no one concept or category can capture "the fullness of the life of a phenomenon" (p. 60).

Within a thematic analysis Van Manen advises researchers to first begin by discovering themes within the participants' descriptions of their experiences. Second, researchers should isolate thematic statements that embody the participants' experiences. Third, linguistic transformations, or, phenomenological paragraphs written based on reading and research should be created. Finally, descriptions of the themes of participants' experiences should be gathered from various artistic sources such as poetry, music, visual arts, or dance. Following the thematic analysis, Van Manen recommends determining the essential themes.

Uncovering themes. Van Manen describes the uncovering of phenomenological themes using the analogy of a web: "phenomenological themes are more like the knots in the webs of our experiences, around which certain lived experiences are spun and thus experienced as meaningful wholes" (p. 59). Interview transcriptions, observation field notes, and journals were be analyzed to uncover the themes within the teachers' experiences.

My first round of analysis took place following the first interview. I read each teacher's transcript and uncovered numerous themes that became apparent. After reading each transcript I reflected upon the initial themes and reorganized the themes into more coherent categories. Each time I analyzed a transcript, observation field notes, or reflection I analyzed for existing themes and tried to be cognizant of new themes that emerged. The initial analysis of uncovering themes was an iterative process, which required a lot of reflection, but I was able reorganize them and create a final list to guide my analysis. I uncovered essential, or overarching themes, which were related to significant patterns within each teacher's experience (see Table 3). I also uncovered intermediary themes, which helped to develop and connect the essential themes (see Table 4).

Table 3

Thematic Analysis Essential Themes

Theme	Sub-Theme	Description
Aesthetic Spiral	Aesthetic Experience	This theme refers to a discussion of an experience had by a teacher during which some sort of emotion inducing tension or problem was resolved through reflection. Teachers may discuss a desire to share these experiences with their students. Aesthetic

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Theme	Sub-Theme	Description
		Experience also refers to teachers discussing student aesthetic experiences.
	Artistic Expression	This theme refers to teachers discussing the shaping of their curriculum in order to both communicate an aesthetic event and to also elicit their students' own aesthetic experiences. Teachers' use of artistic expression is an attempt to understand and communicate the subtle meanings in their classrooms in relation to their own aesthetic experience.
	Personal Narrative	This theme refers to teachers' personal stories from the past either in childhood in previous years teaching. It also refers to personal stories described by the teachers, which happened recently within their classrooms.

Table 4

Coding Scheme and Intermediary Themes

Theme	Sub-Theme	Description
Curriculum	Building a Foundation	This theme refers to teachers speaking about the need to build a foundation of basic skills or concepts before moving towards more sophisticated concepts. Building a foundation may also refer to the process or progression of leading students to making connections, discovering and inquiring on their own, or making abstractions.
	Challenges	This theme refers to teachers discussing aspects of curriculum development and planning they find challenging.
	Connections	This theme refers to times teachers discussing intentionally or unintentionally connecting other subject areas into their own curriculum. For example, intentionally connecting art and literature. Or, unintentionally connecting history and

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73

Theme	Sub-Theme	Description
		literature when students make new connections in class.
	Critical Thinking	This theme refers to teachers discussing their students utilizing critical thinking in their classrooms. This type of critical thinking is not merely classroom problem solving, but teachers and students having conversations about real or controversial problems within their school, community, or the world.
	Thematic Planning	This theme involves the teacher discussing curricular planning process based on themes or "big picture" goals. Teachers discuss planning in this way to allow the curriculum to develop based on the students' interests and needs.
	Organic Curriculum	This theme refers to teachers experimenting with their curriculum and letting it grow or meander away from what was previously planned while still keeping a theme or goal in mind.
	Personalized Curriculum	This theme refers to teachers tailoring their curriculum not only with their students' learning needs in mind, but also their social, emotional needs, and prior experiences.
	Authentic Experiences	This theme refers to instances in which teachers attempt to either recreate or simulate real-life situations in the classroom, or when teachers engage students in real-life situations outside of the classroom.
Pedagogy	Balance	This theme refers to teachers discussing the balancing act between providing too much or too little guidance or scaffolding during lessons or projects.
	Close Attention	This theme refers to teachers paying close

Theme	Sub-Theme	Description
		attention to their students learning and emotions on a very individual level in order to inform their teaching.
	Cooperative Learning	This theme refers to teachers utilizing cooperative learning in their classrooms. During cooperative learning students may be engaged in-group discussions and/ or shared decision-making.
	Modeling	This theme refers to instances in which teachers discuss the use of modeling in their classroom. This could either be them modeling a processes or asking another students to model processes.
	Differentiation	This theme refers to instances in which teachers discuss differentiating instruction based on learner's needs and data.
	Engrossment	This refers to instances in which teachers express being lost in the activity and losing track of time and forgetting they are in school due to engagement or enjoyment. Teachers may describe this with regards to themselves, all of their students, groups of their students, or individual students.
Figurative Representations	Teaching	This theme refers to teachers explicitly discussing a metaphor they believe represents their teaching and their students' learning.
	Conducting an Ensemble	This theme refers to teachers discussing or demonstrating the ability to conduct a classroom the way a conductor would rehearse an ensemble. A conductor is able to listen and pay attention to many parts at one time and transition between many different activities throughout a lesson while paying careful attention too all of the parts.

Theme	Sub-Theme	Description
	Humor	This theme refers to instances in which teachers discuss using humor while teaching. This theme also refers to teachers using humor during discussions/ reflection on their teaching or perhaps having a humorous outlook on situations during their teaching.
	Improvisation	This theme refers to teachers discussing or partaking in unplanned activities or avenues during their lessons. These activities or avenues, similar to musical improvisation are related to the teachers' goals, yet were not originally planned by the teacher.
	Movement	This theme refers to instances in which the teacher discusses or exhibits movement. Movement may mean purposefully moving around the room in a way to increase student engagement.
	Storytelling	This theme involves teachers discussing their role as a teacher being similar to that of a storyteller or the notion that the curriculum is a story to be told.
	Theatrics	This theme refers to teachers discussing or exhibiting characteristics of theatre or drama. Teachers may discuss how they dramatize, exaggerate, or emphasize while teaching to increase student engagement. Additionally, teachers may exhibit characteristics such as exaggerated facial expressions, emotions, and or movements while teaching.
Teacher Dispositions	Boredom	This theme refers instances in which teachers discuss an aversion to their own boredom and boring their students.
	Care	Hope: This theme refers to instances in which teachers mention hopefulness either in regards to their teaching or to instilling a

Theme	Sub-Theme	Description
		sense of hope in their students.
		Love: This theme refers to teachers discussing either a type of maternal or paternal love for their students in the sense that they treat or want their students to be treated the same way as their own children. Personal Connection: This theme refers to teachers discussing their attempts to create personal connections with their students. This theme also refers to instances in which teachers discuss specific personal connections with students.
		Respect: This theme refers to teachers discussing the importance of respect in their classroom either respect between students or respect between student and teacher.
		Safety: This theme refers to teachers discussing their students' safety in and out of the classroom.
	Collaboration	This theme refers to teachers discussing collaborating with other teachers in their school and/or community members.
	Content Expertise	This theme refers to teachers exhibiting and striving for a deep knowledge and understanding of the content they are teaching.
	Disappointment	This theme involves teachers expressing their disappointment in other teachers who are not meeting expectations, the education system in general, or students who did not meet their expectations.
	Dissonance	This theme refers to instances in which teachers express dissonance between themselves and their administrators or colleagues. The term dissonance is used because the definition is being in a state of

<div align="right">(continued)</div>

Theme	Sub-Theme	Description
		unrest. These instances are not always ongoing, but may not be resolved and often occur in relation to the bureaucratic side of teaching and/ or standardization.
	Freedom	This theme refers to teachers discussing their own freedom and autonomy, or the freedom and autonomy they allow their students to have.
	High Expectations	This theme refers to instances in which teachers discuss their expectations for students and how they perceive those expectations as higher than other teachers' or higher than what is expected of the students based on the standards.
	Messiness	This theme refers to times when teachers discuss their classrooms or teaching styles as appearing messy or disorganized to people outside of the classroom.
	Mindless Bureaucracy	This theme refers to teachers discussing their dislike for general paperwork, excessive grading, in depth lesson planning leaving little room for improvisation, and observation or administrative paperwork.
	Modesty	This theme refers to teachers either acting humble or discussing events in their classroom having nothing to do with them or their hard work.
	Passion	This theme refers to teachers discussing a passion for their students, teaching, or content that inspires them to go above and beyond performing the bare minimum of simply being on time to school, performing required duties, and filling out the necessary paperwork.
	Quantification	This theme refers to instances in which teachers discuss their feelings about how

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Theme	Sub-Theme	Description
		what they do cannot be measured, either by standardized tests or data collected by school districts.
	Reflection	This theme refers to teachers reflecting on their own teaching, learning, emotions, and philosophical beliefs and also their students learning, emotions, and philosophical beliefs.
	School Pride	This theme refers to instances in which teachers exhibit pride in their schools, students, and the community in which their school is located.
	Standards	This theme refers to instances in which teachers discuss their thoughts associated with mandated standards either at the school, district, or state level. Standards include discussions of the use of state or district-wide standards in a content area.
	Subversion	This theme refers to instances in which teachers consciously "work the system" in order to carry out lessons, units, activities, etc. for the good of their students. This theme does not refer to teachers using subversion for personal gain.
	Value of Student Feedback	This theme refers to instances in which teachers discuss and/ or exhibit their use of and their value of student feedback.
	Worry	This theme refers to teachers discuss worrying about their teaching or worrying about their students' well being.
Years of Experience		This theme refers to teachers discussing specific numbers of years of experience or referring to having many years of experience teaching.
Resources	Inside of School	This theme refers to teachers' discussion of

Theme	Sub-Theme	Description
		utilizing resources found within their own school or school districts.
	Outside of School	This theme refers to instances in which teachers discuss to utilizing resources outside of their schools. These resources may or may not be funded by the school, but are utilized to enhance student learning and enrich student experiences.

I presented my finalized table of themes to a colleague, a fellow doctoral candidate, to check for inter-rater reliability. I provided her with a list of the themes and several excerpts from data for each teacher and asked her to match the theme and sub-theme with each quote from the data. The inter-rater reliability score was 88 percent.

My colleague also served as my peer-debriefer and following the determination for inter-rater reliability we discussed the themes and sub-themes we did not initially agree upon, wherein I clarified the wording to describe each of the themes and sub-themes. She and I also continuously discussed the development of my themes and finally the essential themes throughout the entire analysis process.

Isolating thematic statements. After I analyzed the data for phenomenological themes, I created cadenzas, or narrative descriptions of each teacher's experiences relating to the themes. I isolated thematic statements for each participant, as Van Manen (1984) suggests, using the highlighting and line-by-line approaches. The highlighting approach is listening to or reading an entire text and choosing the sentences or phrases which are "particularly essential or revealing about the experience" (p. 61). Following the highlighting approach I read each text line-by-line and reflected upon what each sentence

or phrase revealed about the experience. Thematic statements were compiled for each teacher, organized by theme, and incorporated into the overall narrative.

Linguistic transformations. Van Manen (1984) explains that themes and thematic statements may be connected with previous reading or research to create "phenomenologically sensitive paragraphs" (p. 62). For example, he writes about the word hope and what hope means in relation to parenting. Within his example he relates his research on hope to the experiences of the hope of parents. For this study, I revisited literature to connect the themes and thematic statements I uncovered.

Descriptions from artistic sources. In addition to reviewing my research and reading of scholarly literature I attempted to uncover themes within music and musical genres which were relevant to the teachers' experiences and the phenomenon of the *art of teaching*.

Determining essential themes. During this stage of analysis essential themes were woven together to create a phenomenological description of the participants' lived experiences with the phenomenon of the *art of teaching*. Van Manen (1984) also suggests researchers share the essential themes and the description of the participants' experiences with the participants themselves. He explains this collaboration in the form of a dialogic conversation may continue to shed light on the original research questions; therefore, I began my second interview by describing the themes I uncovered within teachers' first interview, observation/s, and reflection. During the second interview I asked teachers whether my descriptions were accurate and whether they felt I had described their experience.

Assumptions and Pre-Understandings

As Van Manen (1984) explains, one of the problems with phenomenological research is not that researchers know too little about a phenomenon, but that researchers entrenched in scholarly literature are inclined to interpret the phenomenon at the outset of the study. Since I am the researcher who is entrenched in the literature, I will attempt to reflect on my assumptions and pre-understandings of the phenomenon of the *art of teaching*.

The main assumption I held is that the phenomenon was important to teachers. Throughout my research I uncovered numerous accounts from several scholarly and (mostly theoretical and philosophical) sources of the importance of the concept of the *art of teaching*. One should notice the inherent lack of research done based primarily on teachers experiences with the *art of teaching*. The reading and research I did supported my assumption that the *art of teaching* is important for teachers and education writ large, but from whose perspective? Did the teachers really view their teaching as artistic expression? I *assumed* some teachers, who exhibited some of the characteristics I laid out did view their teaching in this way. Again, this was my assumption as I began the research process.

Furthermore, I assumed that teachers viewed artistic expression and aesthetic experience as important and interrelated aspects of education. My in-depth review of the literature showed many scholars, philosophers, and other educators believed this to be true.

Limitations

The limitations of my study mainly involved a lack of diversity involving the teachers age and years of experience, the types of schools in which they taught, their

grade levels, content areas. The lack of diversity was most likely a result of my sampling strategy in which I asked professors to locate teachers to participate in the study based on general selection criteria. These professors chose teachers they had experience with as students and also as cooperating teachers for students; therefore, the pool of participants was limited to begin with.

The age and years of experience of the teachers may also have limited my study. Each teacher was a veteran teacher meaning they had had time to develop over at least ten years. I had unintentionally assumed that artistic teaching would only happen after several years of experience. Including teachers at various stages of their careers could have shed light on the progression of artistic teaching from new teachers to veteran teachers and could have implications for future research.

The representation of urban and rural schools was also limitation to the study. Four out of the six schools were situated in suburban areas, while the two other schools were in rural or urban areas. The type of school in which teachers taught may have impacted their access to outside resources. For example, Percy and Amanda both described utilizing numerous outside resources for their students, which Steve may not have had access to due to his district's financial status. For future research a wider array of school types may be necessary to understand the impact school type may have on artistic teaching.

Within my study there was also a lack of representation among grade levels lower than the 7th grade. This limitation was also likely due to my sampling strategy involving professors aiding in the selection process. All of the professors who identified teachers for my study teach pre-service teachers and graduate students planning to teach or

teaching in grades seven through twelve. In future research it may be helpful to compare and contrast the junior high and high school teachers with elementary teachers and their experiences with the *art of teaching*.

Additionally, the inadvertent lack of content area representation was a limitation. The teachers in my sample taught English, history, a foreign language, family and consumer science, or music. Content areas such as math, science, visual art, and physical education were not represented. To overcome this limitation in future research a sample of teachers from several varied content areas would need to be selected.

Finally, a disparity among the amount of data collected for each participant was a limitation that may have resulted in incomplete descriptions of experiences with the *art of teaching*. I collected the most data for Percy and was able to present a very detailed description of his experiences. I was able to collect this data because he continuously invited me back to visit his classroom, provided extra reflections, and felt very comfortable sharing information with me during interviews. I chose to visit Percy's classroom several times, accepted his reflections, and did not cut his interviews short because I felt that my rapport with him would have been damaged if I had not done these things. He shared with me on at least two occasions that he enjoyed speaking with me because he felt he reflected on and learned more from his teaching following our conversations. While my descriptions of his experiences may be more detailed, I do not believe they diminished the value of the other teachers' descriptions.

Bracketing of Experiences

Prior to data collection I reflected upon my own experiences and beliefs about teaching as artistic expression and learning as aesthetic experience. I continued the

84

bracketing process throughout data collection and analysis via reflective notes.

My experience with the phenomenon the art of teaching is from the perspective of an elementary school music teacher searching for ways in which to explore the musical genre of opera with students after they had an encounter with a more than slightly confusing operatic version of *Alice in Wonderland*. This description of my experience will begin with my aesthetic experience(s) with opera, the tension created by that aesthetic experience, and my attempt to resolve the tension by forming the fifth grade music curriculum as an act of artistic expression.

Each year the school's Parents Club sat aside money to bring some type of arts enrichment activity to the school. The enrichment activity usually involved some type of musical performance or artist-in-residence (for the day). This particular year the opera on wheels came to our school. A week prior to the performance I was handed a packet of materials to disperse to all 600 of my students. The materials included a synopsis of the "opera", *Alice in Wonderland* and a brief overview of the operatic genre. Since this lesson was not originally part of my plan and I was given short notice I was not able to spend as much time as I would have liked to explore opera with my students. Therefore, I prepared a lesson on the features of opera, which included watching clips of operas and familiar musicals (such as *High School Musical* and *Wicked*). We spent most of the lesson creating a Venn diagram about operas and musicals. One of the distinguishing features of opera, as my students uncovered, was that there is no speaking. Opera musicians use what is called a libretto to communicate between choruses and arias.

The following week the opera on wheels set up in the gym in the morning and the entire school sat on the floor for 90 minutes to watch and listen to *Alice in Wonderland*.

This is the point when many of my older students became confused and also when I had a multifaceted aesthetic experience. My aesthetic experience began that very morning as I was choosing materials to extend the fifth grade students' previous lesson on operas.

I chose clips from Mozart's *The Magic Flute* to share with the students. The first clip I chose is of the Queen of the Night's aria in the second act in which she attempts to persuade Pamina to kill Sarastro. Depending on the musician singing this aria, I often had a physical response to Mozart's threatening libretto, the intentions of the Queen of the Night, and Pamina's reactions to her mother's request. Like many other people, I am sure, I was caught up in the Queen's soaring high notes during the climax of the aria. Upon having and reflecting on this aesthetic experience, I was concerned my lesson from the previous week did not do the operatic genre justice. Opera is full of teachable moments and I simply skimmed them over because they were an afterthought. However, following my reflection upon my regrets, I was inspired to expand my lessons regarding opera based on that day's performance.

It was nearly time for the opera to begin and I was quickly jotting down my ideas for discussion topics and musical activities to explore following the operatic performance of *Alice in Wonderland*. I was excited that this would be the perfect opportunity for my students to experience opera since it was a new and often misunderstood genre for them. I was wrong. The opera performance at our school was able to provide yet another aspect of my overall aesthetic experience. The emotions evoked by the opera on wheels performance were not the same as the ones I had experienced while listening to the Queen of the Night's aria. After the performance I felt confused and slightly scared by opera on wheels' attempts to make opera more accessible to children. The costumes were

garish, the plot was vaguely changed to add technology, and there was no libretto (despite the fact the packet I received ironically included information about the term libretto). I fully applaud trying to make opera more accessible to children, but not when it is done in a superficial manner.

Luckily, my students recognized these attempts and proceeded to question my intellect and knowledge regarding music in general since what they saw did not fit into their preconceived notion of an opera. I then decided the rest of the month would be devoted to opera. Over the weekend I created a loose plan to help my fifth grade students research and explore all different types of operas with the goal of creating their own class opera.

The project began with exploring the themes of major operas, reading their plots, and listening to excerpts. Following this introductory phase we began to research the necessary components of an opera from the musicians to set designers. From there we negotiated a plan to create an opera. Each of my fifth grade classes decided on their own themes. The students then created one aria and one chorus for each of their three acts. The students who did not want to participate in the arias sang during the chorus. Groups of students volunteered to be soloists, Orffestra (an orchestra comprised of Orff xylophones and metallophones) musicians, set designers, and costume designers. Each of the four, fifth grade classes spent nearly two weeks rehearsing and tweaking the music and set designs for their operas. The culminating activity involved us inviting classroom teachers to watch the performances, me video recording each opera, and each class watching the other class' operas.

I found joy in watching my students' own excitement to create an opera. Not

every lesson was filled with epiphanies and artistic expression, but each day held a new lesson and not always necessarily pertaining to music. This project was one of the first times I took a risk and took a major detour from my original plan for the year, but it was one of the most exciting lessons I ever created because my students were engaged in imaginative explorations, collaborative creativity, and making real music that was of interest to them and not prescribed by me. I did not have to convince them to enjoy opera. Based on their own experiences my students were able to appreciate operas for the work that went into creating them. Not all of my students said they enjoyed listening to opera music, but that was not my goal. My goals, as I found out after the entire project were to expose them to a type of music they were not used based on connections to their own lives and musical interests and to help them develop the capacity to express themselves in creative ways.

Chapter 4

Results

The experiences of artistic teachers were explored in this study using a phenomenological approach. As stated within the methodology, my experiences, preconceptions, and assumptions were bracketed prior to and throughout the analysis phase. During analysis I isolated thematic statements flowing through all or a majority of the teachers' experiences, which were then described and transformed into essential themes and intermediary themes. The intermediary themes were important, but not overarching and served to complement the essential themes and provide a more complete description of the teachers' experiences. Following a description of the essential themes I will describe the experiences and aesthetic spirals for each teacher with a focus on the connections between the essential and intermediary themes.

Exposition: Review of the Essential Theme

I will begin by describing the essential theme of the *Aesthetic Spiral*, which included the sub-themes *Aesthetic Event*, *Artistic Expression*, and *Personal Narrative*. These sub-themes were portrayed in relation to one another in order to better describe their connections and tendency to grow and evolve.

Aesthetic Spiral

The essential theme of *Aesthetic Spiral* included the constituent sub-themes *Aesthetic Experience*, *Artistic Expression*, and *Personal Narrative*. The theme *Aesthetic Spiral* was created to demonstrate the connection and progression between all of the sub-themes. Each personal narrative provided insight into specific aesthetic experiences that later inspired teachers to communicate experiences via curriculum and pedagogy.

The sub-theme *Aesthetic Experience* involved the discussion of an experience had by the teacher or students during which some sort of emotion-inducing tension or problem was resolved through reflection. The sub-theme *Artistic Expression* referred to a teacher's purposeful shaping of the curriculum in order to communicate an aesthetic experience and to elicit their students' own aesthetic experiences. The use of artistic expression on the part of the teacher was an attempt to understand and communicate the subtle meanings in their classrooms in relation to their own aesthetic experiences.

While searching for instances of teachers sharing their aesthetic experiences, I discovered a pattern of personal stories within interviews and reflections. The sub-theme *Personal Narrative* involved a discussion of a past and/ or present personal stories. The stories told took place both inside and outside of the classroom and spanned anywhere from the teacher's childhood to the present year. Identifying personal stories enabled me to locate specific, evocative aesthetic experiences described by the teachers.

The essential theme *Aesthetic Spiral* was referred to as a spiral due to the ever-evolving connections between a teacher's description of her or his aesthetic experience, the communication of the aesthetic experience through artistic expression, the students' subsequent aesthetic experiences, and in some cases an additional layer of aesthetic experience for the teacher and others outside of the classroom. Although the notion, as presented, appears to be no more than a cycle or a linear progression, the difference lies within reflection and reconstruction that took place.

A spiral is defined as circular movements gradually moving outward from a central point (Merriam-Webster, 2015). The aesthetic spirals representing the teachers' lived experiences began with an aesthetic experience as the central point and gradually

progressed outward through the reflection and reconstruction of experience by students and teachers. A new level of artistic expression and the *possibility* for subsequent aesthetic experiences followed each aesthetic experience.

Development: Review of Intermediary Themes

Several intermediary themes helped to develop and connect the essential themes. The intermediary themes included: *Curriculum*, *Pedagogy*, *Figurative Representations*, and *Teacher Dispositions*. Of these themes, *Curriculum*, *Pedagogy*, *Figurative Representations*, and *Teacher Dispositions* each had several sub-themes, which helped to further describe the subtleties of the teachers' experiences with artistic teaching. Not all of the themes were represented within each teacher's cadenza. Only the themes that were most representative of teachers' experiences were incorporated.

Throughout my description of each teacher I focused on the intermediary themes of *Curriculum* and *Pedagogy* in connection to their *Aesthetic Spirals*. The intermediary theme of *Teacher Dispositions* was used to further describe teachers' experiences and to shed light onto their reasons for their treatment of the curriculum and use of pedagogy.

Cadenzas

A cadenza is a brief improvisation performed by a musician, which is later written out to feature the skills and artistry of the musician within a concerto or aria. I use the term cadenza to think about the lived experiences of the teachers, which were often discussed in an improvisational manner. Now, similar to a composer dictating an artist's improvisations, I will take the time to record the teachers' experiences to capture their artistry and dispositions to share with a larger audience.

Following each cadenza is a brief reflection on a specific musical genre. During

my analysis of the data, I began to notice patterns within the teachers' experiences, dispositions, and their use of figurative language. Drawing connections between certain musical genres and the emergent themes helped me better understand the complex nature of the art of teaching.

Furthermore, as in all art forms, there is no one definition of an artist; even artists aligned with certain genres break the rules. Although I drew connections between the teachers and musical genres, the connections should by no means anchor the teachers to the genre discussed, but should provide a new lens through which to view their experiences.

Percy's Cadenza

The first items I noticed in Percy's room were his paintings. Above the torso height row of windows on the far wall were six hand-painted renditions of artwork that corresponded to various literary periods. From left to right the renditions portrayed were: the *Panathenic Amphora* from ancient Greece, a Medieval stained glass window, Michelangelo's *Creation of Adam*, Caspar Friedrich's *Abbey in the Oakwood*, Vincent Van Gogh's *Starry Night*, and a Frieda Kahlo self-portrait (see Figure 1). After initial observations of his paintings, which I later found out, were his own handy-work, I took inventory of the rest of his room.

My mental survey of his classroom included prototypical resin student desks with molded plastic chairs, two wooden teacher desks arranged in the corner to make a type of faux office space, white boards, and various pieces of technology mounted to cinderblock walls the color of buttercream. While these aspects of his room evoked a sense of sterility, the extra touches in Percy's room offered the safety and comfort of home rather

than a boxy classroom.

Figure 1. Percy's classroom paintings. From left to right: the *Panathenic Amphora* from ancient Greece, a Medieval stained glass window, Michelangelo's *Creation of Adam*, Caspar Friedrich's *Abbey in the Oakwood*, Vincent Van Gogh's *Starry Night*, and a Frieda Kahlo self-portrait

Unlike many classrooms, his student desks were set-up in a boxy U-shape surrounding a cream and sage-green labyrinth rug. In the back corner was a blood-red sofa with sagging cushions. Nearly each wall was occupied by a bookshelf full of paperback and hardcover books in various stages of loved destruction. The tops of each of the bookshelves contained a replica skull, dirty brass trophies, iron helmets, and scores of cheaply framed photographs depicting idyllic, sepia-hued Romantic Idol champions. The whiteboards in Percy's room were filled with literary terminology from the Romantic era, student art projects, evidence of forays into the creation of culture, and various weekly and daily homework due dates.

Percy is the father of two children, Eleanor, who is 23, and Percy III, who is 26. After what he referred to as a disastrous first two years of high school he was sent to a vocational school in the area to pursue commercial art. Following high school Percy managed a restaurant. During his late twenties, while still working, he pursued a Bachelor

of Arts degree in English and a Master of Arts in Education. His teaching career began at a Montessori school in the area teaching 6th, 7th, and 8th grade combined. After teaching at the Montessori school for 7 years, Percy took a job at Wordsworth High School where he has been an English teacher for the past 16 years. Currently, Percy teaches 10th grade English courses, a creative writing course, and occasionally a 7th grade study skills course depending on enrollment. In addition to his regular teaching load Percy leads two projects, Agora and Romantic Idol, in which the entire school participates. Each project will be described in further detail in subsequent sections.

Aesthetic spiral. Percy conveyed two types of personal stories: stories from his past and stories of fairly recent experiences in his classroom. The stories he told about his past predominately involved his own school experiences. These stories dealt with his attention deficit, how he was judged by adults, and how he did not enjoy school with exception of a few positive encounters with teachers. He also told stories about his experiences with other teachers, both positive and negative. The majority of his stories about his students dealt with Romantic Idol, Agora, or he and his students' joint effort and experiences.

Percy's aesthetic spiral was incredibly complex and involved layers from his childhood aesthetic experiences and layers from more recent aesthetic experiences. Because of his aesthetic experiences he purposefully shaped his curriculum using pedagogy to lead students to their own aesthetic experiences. Percy's aesthetic spiral also provided insight into some of the intermediary themes of which he spoke and how his aesthetic experiences shaped the way he thinks about teaching and the dispositions he exhibits.

94

Although the complexities of Percy's aesthetic spiral could not be fully portrayed within a description of his experiences or visual representation, it may be helpful to observe the spiral from various vantage points. Figure 2 below provides a glimpse of Percy's aesthetic spiral from a distance. The spiral depicts two starting points: Percy's childhood aesthetic experiences and more recent aesthetic experiences within his adult life. I chose to separate the two in order to exhibit the possible origins of his artistic expression.

The first starting point of Percy's aesthetic spiral includes his experiences with art, engaging in different perspectives, and feelings of inadequacy brought on by adults. The second starting point for Percy's aesthetic spiral includes his experience at a massage conference during which he emotionally responded to the teacher creating a safe environment for expression.

As the spirals flow outward Percy's artistic expression based on his early and more recent aesthetic experiences are depicted. As the spirals move further away from the center student aesthetic experiences in relation to Percy's artistic expression may be seen. The final portions of the spirals shown are Percy's aesthetic experiences in response to his students' artistic expression. The subsequent sections serve to delve deeper and provide a closer view of Percy's aesthetic spiral and to explore his experiences as an artistic teacher.

Aesthetic experience. Two significant stories Percy told occurred during his childhood. The first story he described involved receiving negative attention from teachers for "doodling" during class; however, he said that one teacher saw his interest in
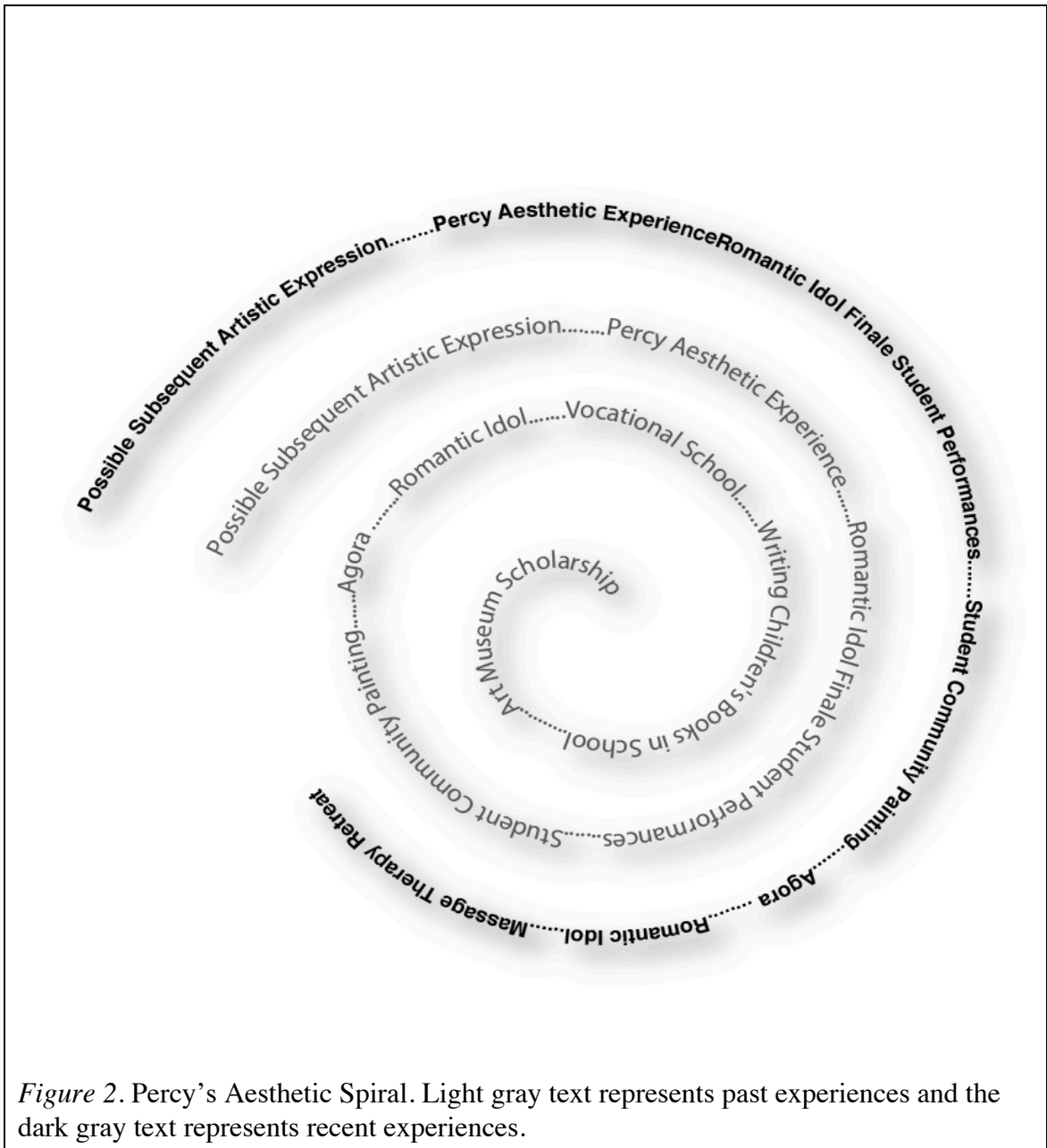
Figure 2. Percy's Aesthetic Spiral. Light gray text represents past experiences and the dark gray text represents recent experiences.

drawing and he was chosen to receive a certificate to participate in an art program at the

art museum on Saturdays.

　　　　When I was a kid in second grade I got in trouble for doodling. I have attention

　　　　deficit. And my teacher, I got called up and I thought, 'she's going to yell at me,'

　　　　and instead she gave me a certificate and when I was a kid teachers got to pick

96

two students to go to the [art museum] for Saturday classes for free. (Percy

Interview One)

Percy was driven to the museum every Saturday for five years for art classes.

During art classes he learned about pieces of art and art history, but he also described

coming to the realization that not all people thought the same way or had the same

experiences he did. His ventures into the city were nearly as informative as the time he

spent taking art lessons.

So during the like 1960s, during the race riots, and everything in Toledo, I lived

way out in the country and my parents would drive me to the Toledo Museum to

take these free courses from like second grade to seventh grade or something. So,

for five years every Saturday I went to the art museum and learned about art, but

also absorbed all this history and what's going on in the world, I kind of lived in

an isolated little white, urban area and we're coming up into [the city] during all

of this historical, Mo-Town, and you know and nobody…in my family were

artists they were all work-a-day people, so I was constantly being bombarded

with, like, other people see the world a different way. And I remember realizing

that the music that I was hearing, that my mother was snapping off on the radio,

that she didn't like, was being recorded in Detroit. And when I'd go to these

lessons I'd see posters in the hallways saying, 'Opening party for the Supremes'

on Gratiot and I would think, where is this? Why do these people know about this

stuff? (Percy Interview One)

Later in Percy's education he encountered a teacher in whose class he had an

aesthetic experience. He said that the teacher was not a particularly good teacher and in

fact described her as sloppy; however, he said that the project in which the students wrote stories to share with elementary students resonated because it was something he cared about.

> We took [the stories] and read them to little kids and she was scorned by everybody; all she does is sit around and let the kids write stories. And I remember everything about her class. And I think she was kind of a sloppy teacher, but the message was that I felt something and it resonated and it was something I was good and at and something I cared about and I remember just wanting to get in there and come up with a story and draw those pictures. (Percy Interview One)

Following Percy's childhood art museum and later school experiences he explained his experience in high school of being identified as an underachieving student. He described how he thinks differently than others in "connected units" rather than small single subject compartments. He expressed his feelings about school being boring and nonsensical, therefore, he was not motivated to participate, which led to teachers to suggest to his parents that he try an alternative educational route.

> My story that I tell the kids is that when I was in high school I was not successful and in 10th grade my counselor called my parents and said that I was not college material and they should think about getting me somewhere where I could learn a vocation. So they took me out of high school and sent me to [a vocational school] and I took commercial art because that was my talent and actually I use art more than I ever thought I would. You know, I didn't go into it as a career, but I think it's really shaped me as how I understand things and present things in connected

units. (Percy Interview One)

Percy also illustrated a more recent aesthetic experience that inspired his pedagogy. He described an experience he had when he and his wife attended a massage therapy retreat. He asked me not to explain the entire story due to its personal nature, but he did share that the teaching he experienced while at the retreat was extraordinary.

I started looking at how she got people to do extraordinary things without that fear and craziness. She was always really calm about it and when we had to do something she would explain it really clearly and somebody would ask what she was doing and she would always say, 'I'm keeping the space safe and sacred.' I love that metaphor. It's your job to say we're going to do something risky and I'm afraid you're afraid. Try to make it challenging, but not so it's scary. So that you leave here saying, that was challenging, I was a little bit afraid, but it was okay. (Percy Interview Two)

Artistic expression. Percy's major aesthetic experiences led him to purposefully and artistically shape his curriculum and pedagogy to communicate those experiences. He discussed instances in which he purposefully attempted to lead students to aesthetic experiences of their own. In some cases Percy referred to these experiences as emotional or transformative, which indicated the evocative and reflective nature of an aesthetic experience. Although he specifically referred to his purpose on occasions, there were other occasions in which he did not refer to his intent; however, he did describe how he shaped his curriculum or used pedagogy. Within his descriptions Percy alluded his purpose or goal of the communication of his aesthetic experience.

Agora. Percy explained that he is the director of Agora, a yearly event during

which "the bells are turned off, the teachers take a back seat, and a new paradigm emerges" (Percy Reflection One). Agora was created before Percy began teaching at Wordsworth and was originally a weeklong experience for students who were not travelling abroad during the normal intercession in November. When he became director he worried the students who did not travel were left behind, physically, emotionally, and mentally. To resolve these issues he reworked the program to provide meaningful experiences and opportunities for those students who were not able to travel.

Prior to Agora 2014, Percy sought out students who he felt had the capacity to lead even if other adults may have doubted their abilities. Fourteen students volunteered and Percy collaborated with them to create weeklong explorations "in which students pick their focus, work with kindred spirits, and explore through field trips, artists and experts in residence, and hands-on projects" (Percy Reflection One). Each topic of focus was then transformed into a theme around which Percy and the students were able to plan various experiences.

The overarching theme of Agora 2014 was *The Secrets of Life* and that "life should be vast, interconnected, and grand" (Percy Reflection One). The graphic created for Agora was inspired by Gustave Klimt's *Tree of Life* and represented the abstract connections in the world being revealed (see Figure 3). Some of the projects that took place were spending the week communing with the area's homeless population, volunteering at the Humane Society, paranormal investigations, historical reenactments, staging a crime and following the legal proceedings, learning about health, wellness, and personal fitness, and creating and installing recycled art projects around the community to raise awareness for various causes.
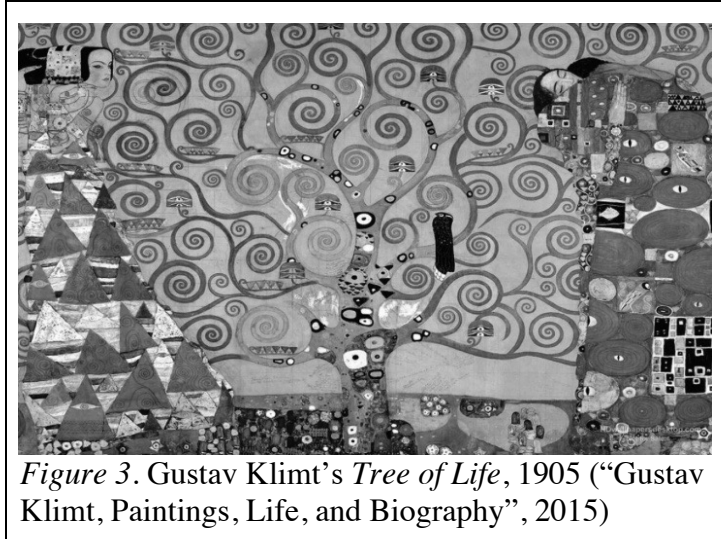
Figure 3. Gustav Klimt's *Tree of Life*, 1905 ("Gustav Klimt, Paintings, Life, and Biography", 2015)

Agora was a wonderful example not only of Percy's communication of his aesthetic experiences, but also of how he purposefully shaped the curriculum using pedagogy. It was evident that his childhood experiences with art dramatically impacted the way in which he chose to shape the Agora curriculum. Percy was not shy about discussing his thought process and the ways in which it differed from other adults. He realized his thought process was different upon his discovery of the music posters hanging at the art museum and how they were connected to not only the art museum, but also to the music his mother forbade him to listen to. He suggested that because of his encounters with art he thinks in connected units or themes.

Percy's use of *Thematic Planning* was evident throughout his numerous discussions of Agora. He described the entire project as being inspired by the journey and secrets of the good life and the vast interconnectedness of the world, which ultimately became the theme for the week. Within this theme, Percy allowed his students to develop smaller themes based on their own interests and what their interpretations of the overarching theme.

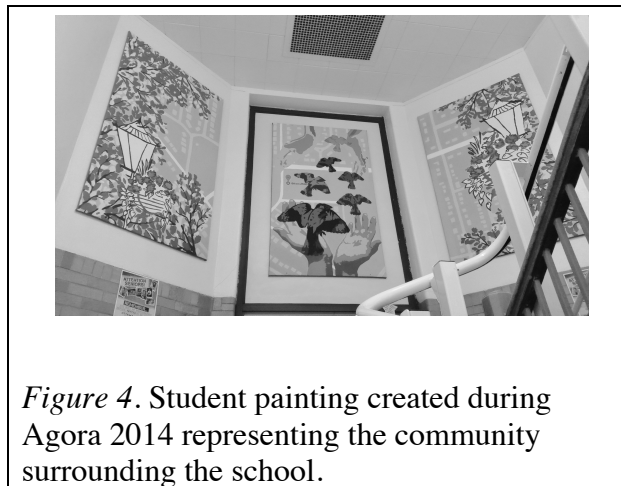I always start by surveying students regarding what they might like to explore. In the past, I think the themes lent themselves to more literal ideas that yielded more specific suggestions for activities and projects. For Agora 2014, instead of projects, I asked the students to identify what they thought were the most important aspects of the human journey, characteristics that are essential to a good life. My plan was to develop programs that would provide opportunities for students to explore grand concepts, like compassion, community, creativity, joy, service, spirit, and other ideas. (Percy Reflection One)

As a result of thinking in a non-linear fashion, as Percy admitted that he does, his interconnected web of themes rather than overly specific goals and learning objectives enabled the Agora curriculum to be both organic and personalized. Percy described a powerful example of how the curriculum was shaped with the student's personal interest and experience in mind and then how it grew organically. He explained how one of the fourteen student mentors was interested in community and how she was able to teach the other students about creating murals and works of art in the community.

This girl wanted to do a mural and she had taken one of these young artist at work programs [in the city] and was part of the mural, so she learned how to garner community support, how to come up with the theme, how to get eight artists to work together to create one thing. And so she emulated that experience here and then when she went to the museum she was allowed, with the docent, to teach the kids about murals and public art. And then she came back and did the same process and she made a mural in the hallway and then last week the docent that did it was so excited about that that he came to the school to see it and she gave

him a tour of the art that we've created here: hall artwork. So, we have public art. (Percy Interview One)

Percy took me to see the community art created by this young lady in the main stairwell of the high school near the entrance to the building. The paintings depicted a pastel blue map of the community laid out in nondescript blocks on three canvases. The outer two canvases have white lampposts and tree leaves while the middle canvas shows two sets of hands releasing birds of various colors (see Figure 4). If Percy had planned Agora with specific learning objectives the group of students who created this artwork probably would not have had the experience they did. Percy felt comfortable allowing the experience to grow based on what he knew from paying *Close Attention* to this student, her needs, and her interests as well as the other students who were interested in joining the project.

Figure 4. Student painting created during Agora 2014 representing the community surrounding the school.

Percy's reflection exhibited that he was able to take into account a large number of student interests and needs. As he explained in his reflection, he asked the students to provide him feedback about what they thought "were the most important aspects of the human journey, characteristics that are essential to a good life" (Percy Reflection One).

He paid *Close Attention* and showed the *Value of Student Feedback*, which allowed him to collaborate with the team of student mentors to create meaningful experiences based on the students' beliefs about the "good life".

The week of Agora was ripe with *Cooperative Learning* and *Collaboration*. Percy's concern for *Thematic Planning* and *Organic Curriculum* and his *Value of Student Feedback* and *Close Attention* to student needs and interests which created a natural atmosphere of cooperation and collaboration. He collaborated with and provided collaborative opportunities for the students, teachers, and community.

Percy purposefully chose 14 student mentors who then came together with groups of students to participate in the various projects and experiences throughout the week. During these experiences the students led the learning activities and became engrossed in *Cooperative Learning*. The students became the teachers, as Percy explained, meaning the students cooperatively participated in discussions and made decisions about the process, progress, goals, and evaluation of the projects. Following Agora week, Percy asked students to evaluate Agora and their experiences. He shared their evaluations with the community via the school newsletter and website.

Through Agora, Percy also collaborated with parents who shared their skills and expertise with students. He shared a powerful story about his belief in trusting in others to help create opportunities for the students during Agora week. While working with students who expressed their need to reduce stress and anxiety, Percy was approached by two parents who helped the students create *The Mindfulness Project*.

> One of the things that happened was a group of kids said that they're super
>
> stressed around here and that they wanted to know how they could find a way

104

their own head to escape some of the chaos. And so there's a couple of moms that are, one is like a Buddhist psychotherapist and another one is a yoga teacher and they found out that the kids wanted to do that so we met at a coffee shop and they planned the whole week. So, what happened was, so they were going to come in an help co-teach it and the whole week would be about learning how to do yoga, learning how to meditate, learning how to you know, do relaxation techniques and so the Thursday before this thing, it launches on Monday, so the Thursday before it launches I get an email from one of these mothers. 'Oh my god! Exiled Tibetan monks from India have come to the United States to raise money to expand their refugee camp are blessing homes and businesses and they are passing through [the city] at 8 a.m. on Monday. Should I invite them?' So then I have to run off and ask permission because of all the crazies. So before I ask permission, I say, of course invite them. So, the mindfulness kids who had just gone to their rooms, had these people say what the intention of the week is about. Burn sage around the room to say if you trust in things, if you open yourself to things then everything just happens and then all this chanting starts and here are these eight robed Buddhist monks walking in and these kids look at me and go, how did you do this? I'm like, I didn't do it; I opened the door to it! (Percy Interview One)

Percy discussed in his reflection the *Collaboration* that happened not only between the students, but also between teachers. He explained the role of the teachers was to facilitate the projects while he floated around to various locations providing help and guidance where necessary. He discussed in his reflection how fortunate he was to work with teachers "who [were] willing to put their agendas aside and [threw] themselves

105

completely into a week of creative chaos" (Percy Reflection One). He described one particularly entertaining story about working with teachers who "just do their own thing" (Percy Interview One).

> And then there are other teachers, well they'll come back and say, it was hilarious, the bus blew up, and we're there for an extra hour, we decided to play a game, the kids had a blast, you know, they didn't even know the bus blew up and then we had the best day after that! And so some teachers you can send out into the biggest disasters and they'll come back saying, 'but I'm glad that happened!' Because then they switch gears, and we did something we weren't prepared for. The bus blew up so we walked down the river and we met a homeless person and sat by their fire. Everybody came back that day all reeking. I'm like, why does everybody stink? 'Because we were living with a homeless person this afternoon.' How was that? Just amazing. (Percy Interview One)

During the planning stage of Agora, Percy also collaborated with the art museum and utilized the museum as an *Outside Resource*. He collaborated with a particular art museum docent with whom he has had a long-standing working relationship. He expressed his desire to share with his students the experiences he had at the museum while participating in the art lesson program as a child. Percy did mention that he thought his tours of the art museum were "terribly boring" which demonstrated his frustration with the realization of the disconnect between "the streets" and what was in the museum (Percy Interview One). Through collaboration with the art museum docent Percy was able to reconstruct his experience in a more meaningful and interconnected way for his students.

So, we would do like one quarter every year where we would have to go to

the gallery and sit. We thought it was terribly boring, but they would take you

around the art museum and recite the things that I learned from that. And now I

take the kids to the art museum, from here, and I have a working relationship with

one of the docents at the museum. Like for Agora I go there the summer before

and I say 'Here's my theme, it's the secrets of life and here are the 14 groups of

kids that we're designing,' and these kids are going to do this and these kids are

going to do that and she and I walk around the gallery and she, and we decide.

But then she picks eight, we took eight groups, that's about a hundred kids and

they get eight volunteers together and say, he's teaching about this, they want a

90-minute tour where you enhance the theme that they're doing. (Percy

Interview One)

The sense of community, cooperation, and collaboration, created by Agora

allowed the "underdogs", as Percy lovingly referred to them, to shine through. He

explained that many of the students who were not seen as high achieving students in the

traditional academic sense radiated during Agora. In the traditional classroom these

students would not normally be motivated to participate or discuss their answers with the

class; however, during Agora week, these students rose to the occasion and demonstrated

the value of their unique experiences and thought processes. The fact that Percy reflected

about these students in particular and discussed their achievements during Agora

illustrated his connection to these underdogs who reminded him so much of himself. His

experience as a student, who was not considered academic, demonstrated his *Care* and

Love for his students. The way in which Percy planned Agora while paying attention to

his students' learning, emotional, and social needs allowed him to create an atmosphere of *Hope*, *Safety*, and *Respect* in which the underdogs could and would succeed.

> So, the kids become the teachers. It's always the kids that are not typically successful in the classroom that say, 'I know the solution! Let's figure it out!' And they do something better than what we could have led them to and in the end they tell you that they learned more during that week than any other time in their education at this place, that fancies that everyday they're getting greater and greater and half the time we're wasting our time. But because we don't let them be creative and put their learning to use. We're hung up about the fact that they didn't need to learn how to weld, but they learned how weld. Well, what else did they learn? They learned how to collaborate, they learned how to be creative, they learned how to work with people they don't know, they learned how to take on a leadership role, but you know if it's not happening with a teacher in a seat and you're not checking it on a list then they think it's not happening. (Percy Interview One)

Agora represented a web of themes for Percy, the basis of which was his desire to communicate and share with others his important aesthetic experiences. In the case of Agora, Percy's experiences with the art museum, being considered different by teachers, and studying art at the vocational school were his main sources of aesthetic experience which inspired his artistic expression. The communication of his aesthetic experiences happened when Percy shaped and planned his curriculum with the use of pedagogical techniques. His Agora curriculum was formed on the basis of *Thematic Planning* and his ability to embrace the idea of *Organic Curriculum*. Neither of these curricular concepts

would have been possible without Percy's concern for *Cooperative Learning*,

Collaboration, *Outside Resources*, *Care*, and the *Value of Student Feedback*.

Romantic Idol. In addition to Agora, Percy described involving the 10th grade

English students in a competition based on the theme of Romantic poetry. He explained

the entire year leads up to and expands out from the Romantic Idol project. Percy

described his 10th grade English curriculum as thematic and based on the themes

represented by the paintings above the windows in his classroom.

Percy spent the first part of the school year exploring the paintings of the

Panathenic Amphora, the Medieval stained glass window, and Michelangelo's *The

Creation of Adam*. During these explorations the students cooperatively discussed,

experienced, and created culture and myth, both Western and Eastern.

> It's the embodiment of letting somebody else take you emotionally to that place
>
> that they're trying to convey. I mean that's what writing is like. So whenever it's
>
> possible because I teach one of the most abstract and unappealing things to a lot
>
> of kids. You know, I want them to walk through the experience of what made the
>
> person, writer create that thing. So whenever I can, at the beginning of the year, I
>
> want them to understand what the definition of culture is and how to intelligently
>
> look at two cultures and see the connections instead of just being biased. And so
>
> we're reading ancient literature and creation myths so I put them in tribes. And
>
> they have to go through the process of, 'You they get a sheet of paper and say
>
> these ten things are culture universals, every tribe has one.' So they name their
>
> tribe and they come up with their own rituals and they have to explain how all of
>
> the artistic elements in their culture all fit underneath the themes of their culture.

Like if they're in a desert then, you know, scarcity is a theme and how their art

and everything manifest those things. I'm a big picture person. So, like behind

you is the map of the island that they get dropped on and they have to play

survivor so they have to create a culture from the ground up then they have to do

a myth. (Percy Interview One)

The cultural and mythical exploration in which Percy involved his students

depicted his desire to communicate not only the interconnected themes of the world, but

also his belief that it is important for students to understand their own culture from other

perspectives. His early forays into the city with his parents and witnessing the lasting

effects of race riots and the cultural experiences that were incredibly different from his

own inspired him to lead his students to similar awakenings.

Percy discussed introducing students to Eastern philosophy and uncovering the

major beliefs throughout the book *Siddhartha*. Within their study of Eastern philosophy,

Percy engaged the students in *Critical Thinking* about their own worldviews and what it

would mean for them to accept a different worldview.

We read literature that doesn't fit, it makes them confront that and then as their

exam, those are their prompts for January. And you know, they have to look at

Eastern and Western literature and say, you know, the West is the formula, follow

the path, God is the shepherd. You know, don't ask questions and in the end it

will all be okay. Versus the Daoist one says that the universe is a river and it

rewards all people equally if you just relax. And so they have this epiphany and

stuff like, how could there be these two different worlds and what does it look like

to succeed without effort? To put aside this idea that we have to kill ourselves and

be frustrated and stay up all night and conquer something in order to do something that's natural. And so then at the end they have to demonstrate to me that they can take these two worldviews and reconcile them or compare them. And you know, work through the problem. (Percy Interview One)

Percy displayed both his *Passion* for the English language and literature and his *Content Expertise* while he discussed exploring the use of commas in the novel *Siddhartha*. He never explicitly spoke about commas being a theme within his curriculum, but his *Thematic Planning* and *Organic Curriculum* allowed for the meaningful discussion of commas in relation to the novel. Percy's deep understanding and value of such a small aspect of punctuation illustrated his commitment to his content area without focusing on what he referred to as the "minutia" of English education (Percy Interview One). Percy's aversion to such minutia may stem from the non-linear thought process he discovered as child and high school student. Approaching commas in such a fashion enabled Percy to attend to the foundational issue of punctuation while still exploring the theme of Eastern literature and culture.

I think a lot of teachers just say, 'my lesson for today is going to be commas.' And the only way to do that is to drill commas and then they complain in the lounge, 'I taught commas for two weeks and those idiots don't know them any better than before.' And I just go, 'I wonder why!' Like this thing that the kids just turned in, just came in. In the novel [*Siddhartha*] we talk about how beautiful the novel is because of the way that the sentences are structured. So they go into that novel looking for the rules. Like you know, in a series of thoughts commas separate. And we tell them, you know, look at how beautiful this is. You went to

the river, you sat by the tree, you sang with the breeze. Commas are not about limiting you and tripping you up. They're about making what you do beautiful and adding magic. They are the places where you say, pause, take a breath. And then [the students] always say, 'This is fun!' It was fun to go through the book and see how these rules are applied to something that's a work of art, not a worksheet where you sit and scream at people. (Percy Interview One)

As Percy prepared his students for Romantic Idol they began by uncovering and comparing the themes of Romanticism to various cultural beliefs and myths. Percy began the study of Romanticism by *Building a Foundation* of poetic literacy with the students. He and the students discussed eight Romantic poets and outlined the major features of Romanticism while also practicing how to read the poems. The reading of the poems constituted finding the ebb and flow of the emotion within each line and the poems as a whole.

Percy described the outline of the project to me as being very similar to the popular reality television show, American Idol. The first round of poetry performances was required for all 10ᵗʰ grade students. Each student was given a choice of Romantic poets to explore. The students then wrote about a poet with whom they identified. Percy explained that some of the young, gregarious men would choose to read Lord Byron's poetry, while the shy, introspective students would identify with the poetry of Emily Dickinson or Edgar Allen Poe. Each student was responsible for analyzing, memorizing, and performing the poem. Percy said he explained to the students that he and his student teacher would evaluate the performance using student comments, a basic rubric, and their own knowledge of the emotional aspects of the poems. After scoring the first round,

select students would move on to round two.

Percy shared that the students who usually move onto round two bring some type of audio or visual prop to provide additional aesthetic layers. Round two would be unique according to Percy because he and his student teacher would step back and allow the students to take charge of the voting for each class. Two students would be chosen from each of his four classes, meaning eight students move on to the final round.

The final round of Romantic Idol illuminated the artistic *Collaboration* between Percy and the art teacher. Prior to the final performances of the students Percy and the art teacher staged and took pictures of the eight finalists. Percy and the students decided how they wanted to be portrayed in the pictures and the art teacher used software to edit each of the photographs. In addition to having their photographs taken the finalists also received coaching from junior and senior student mentors who had been finalists in previous years.

The final round of Romantic Idol, as Percy described, involved the eight students chosen from the 10th grade performing their poems on stage, and sometimes off of the stage, in front of the entire high school and junior high. Percy explained how the entire affair typically turns into something akin to a theatrical production with the judges sitting on stage making witty comments, the master of ceremonies humorously introducing each of the students, and the theatre department operating smoke machines, sound and lighting for the event.

Percy mentioned during our conversation that creating an atmosphere of *Safety* is very important aspect of the Romantic Idol experience. He specifically discussed the influence of his aesthetic experience during the massage clinic in relation to the circle of

safety he tries to foster in his classroom. Percy discussed deliberately and visually

reminding students about the classroom being a safe place especially during the time of

Romantic Idol. During one of the days I observed, Percy handed each student a small,

plastic heart sticker he instructed was to be put on their sleeves to demonstrate that they

would all be wearing their hearts on their sleeves. Percy and the rest of the adults in the

classroom also wore their hearts on their sleeves.

When Percy discussed the safe environment he tried to create during Romantic

Idol he referred to an incident that happened during class in which he had to remind a few

of his male students about the symbolic hearts on their sleeves.

Like I was noticing a couple of the boys wanting to make faces at each other.

I'm like you know you've got to stop that because that's about you. You know,

you're going to unnerve your friend. And then they stop doing it and then they

start encouraging each other. I like that idea that it's your job to draw a circle

around what you want to do. And you've got to pull people into the circle to help

them, to set the stage inside of it so they're anchored to something. So they

always come back into that space. (Percy Interview Two)

Percy reflected on the comfort level of his students during the first round of

Romantic Idol. He shared that not all of the students "buy into" the emotion and nervous

excitement of the project (Percy Interview One). He described having a difficult time

convincing the honors students to let go of their perfectionism enough to be free to

embody their poem. Percy referred to offering the honors students extra credit for doing

well and moving to round two by bringing props and trying to engage the poem. He

explained he does this to invite them into the process in the hope that they forget about

the grade and points and lose themselves and become *Engrossed* in the experience and the creative process.

Percy's attempts to draw-in the honors students demonstrated his reflection on his pedagogy and the fact that although he purposefully tried to lead his students to aesthetic experiences though not all students responded. Similar to any work of art or music created, the artist or musician can not expect to garner an aesthetic response from every person with whom the experience is communicated; however, Percy shared his confidence in the fact that he is usually able to draw most students into the experience with some external enticing until they are able become emotionally involved.

And then I tell them so long as you bring a prop and show me that you're trying to embody the character, we'll put you through to round two and you get extra credit. So after that you get extra credit and that works with the uptight kids who aren't doing it because they want to, but because they see it as an opportunity to rack up points. So every phase that you move up you get in a couple more points. So if you get to the final you know, you've got a handful of extra points that are going to help you with your grade. And then some place, somewhere along the way, they've forgotten about the points and they're lost in the creative process. And they will, they'll tell me that at the end. So I like that about reality shows too. I really think that sometimes what I like about them is that they discover themselves. Like I watch The Biggest Loser and I watch Romantic, or American Idol. And they will usually say at the end, it's gotten to the point now I'm okay with going home. You know, the other people here deserve it; it's just about the spirit and whatever happens, happens. And I tell them that's the

115

power-place to be in as an artist; where you don't care, where you've invested

yourself so much it doesn't matter. That the journey of getting here was the

reward and we can laugh at how then you want the tacky trophy, and you want the

silly diploma with my stickers on it because you get the joke. (Percy Interview

One)

Percy shared his concern for inviting students into the creative process during

Romantic Idol and explained that he often does so by purposefully creating or allowing

dynamic tension in classroom. He explained that his classroom is a safe place, but that

nobody learns without the emotion productive tension can cause.

What I want to do is bring the emotional component into it because I don't

think anybody learns anything if you don't do that. If they're not engaged with

you in some way…I like to have this dynamic tension where they're a little

afraid, they're a little excited, they're a little mad. (Percy Interview Two)

Percy also shared his thoughts about the tension his male students, in particular,

felt during Romantic Idol. Percy explained his *Close Attention* to the dynamics of his

male and female students during the process and stated while the males often view the

project as "idiotic" it only takes "one brave boy" to exhibit a really evocative

performance for the "momentum to build" for the rest of the males (Percy Interview

One). He reflected upon the fact that this momentum often made it difficult for the female

students to win Romantic Idol simply because the boys became so engrossed in the

process and their new found freedom of expression.

It's really kind of spooky actually where if you saw it at the beginning you

see these kids being really tentative and then this momentum builds, but it starts

116

with the boys. They think it's idiotic. And then one guy gets up and is really brave about it and then the boys, really often times it's hard for the girls to win because the boys get so excited, you know they rip their shirts off, they may decide their going to pick the poems that have sexual innuendo in them you know. It becomes, the era was about young people being free to do what they want to do and on some level that connects and then they say I'm not being forced to do this. This is about me seeing the world the way I want to see it, being passionate about it and breaking all the rules. (Percy Interview One)

Percy further explained the notion of dynamic tension when he described paying *Close Attention* to his students' moments of crisis. He discussed that he knows when each student will experience "their crisis," or self-discovery, in his class. Percy's attention to students' crises also demonstrated his emphasis on *Critical Thinking*. Not only did Percy involve students in critically engaging with culture and myth, he shared his desire for his students to engage in critical self-discovery during Romantic Idol and throughout the school year.

I look at the literature and I watch when people have their crisis. When we're talking about Genesis and the loss of innocence that's when people who protected their kids too much and their kids just sort of go through life and never think for themselves, they have their crisis there. David is a little romantic hero, he's never had to rise up. He's going to have is crisis now. So they have their crisis at the right moment, with the right piece of literature that sort of informs that. Whether I imagine that or not, I don't know. I'd like to think it's true. It brings that thing forward. When you're called up if you're not ready you're going to fight. And

117

then the stories play that out. (Percy Interview Two)

My observation of the day Percy and his students began round one of Romantic Idol was full of surprises for the students from the moment we entered the room. As each student walked in, Percy handed the student a small plastic heart sticker. He made sure to specify to each student that it should "go on your sleeve because we're wearing our hearts on our sleeves today" (Percy Observation One). In addition to the students wearing the stickers Percy, the student teacher, myself, two paraprofessionals, and a special education teacher each wore our hearts on our sleeves. Although the hearts were small plastic stickers, Percy's intent was to "draw a circle" of safety around his classroom to allow his students to feel more comfortable sharing their poems (Percy Interview Two).

He began class by discussing the students' grades on their poetry analysis paper and how he was forlorn while grading. At this point Percy's voice is rose in volume, he stood up, and threw the stack of freshly graded essays to the ground. The students reacted by moving back in their seats and laughing uncomfortably. Percy removed himself from behind the student desk at which he was sitting, cued his student teacher to turn on the interactive whiteboard and music, and proceeded to continue his soliloquy from the top of his cluttered, wooden teacher desk. The students exhibited looks of shock and excitement about the impending experience. Many students sat in their desks and clapped vigorously.

Following the reading of his poem, Percy and the students discussed the important elements of his performance. He told them he missed several words, but he did not let the students see that he nearly lost his train of thought. He and the students discussed the meaning of the poem and how his use of inflection, background music, and video portrayed the meaning and emotion the poet was trying to convey. After the discussion of

his poem he invited volunteers to do their first round of performances. Only one student volunteered and the rest moved about their chairs uncomfortably avoiding eye contact with Percy and each other.

I viewed several first round performances that day and felt the students' nervous energy and feelings of hope swirling around the room. The students were incredibly excited and supportive of the performers even though none of the performances were without flaw. Each of the students used props or had music in the background. Two students spouted off soliloquies to a dusty silk tree, one young man pleaded to a large crucifix necklace hanging from the fire alarm, and one daring young lady vigorously ripped duct tape adorned with role defining words such as *stupid* and *weird* from her arms. Following that visit Percy invited me to see the second round Romantic Idol for the same group of students.

The second round was much different than the first round. The student performers were still nervous, but they used their nerves to reign in their emotion and truly embody the meaning of the poem through tone of voice and movement. Following the performances students in each of the classes voted on the classmates they deemed worthy to move on to the final round held in the gym in front of the entire high school and junior high school. Prior to the final round each student had a self-portrait taken in their costumes and digitally edited elements such as lighting effects and birds were incorporated. These photos were framed and given to the eight finalists. Additionally, Percy explained that each of these students received a mentor, an older student who coached them on the stage prior to the final performance.

During the final round of Romantic Idol I was both an observer and a participant.

Percy had invited me to be a "judge of aesthetics," basically a figurehead spouting off witty comments. The judges did not do any real judging because the final winner was chosen by the audience via student ballots. I commented to the audience and Percy that the transformation I saw in three short classes was amazing. None of the students were particularly theatrical prior to the Romantic Idol project according to Percy, but each brought something to their performance that moved Percy, the audience, and me. Several students were barefoot, each had some type of costume, one had bloody hands, and one young man was shirtless. As it turns out the shirtless student who read *O Captain! My Captain!* by Walt Whitman won the competition with an active performance during which he moved around the stage and throughout the audience for dramatic effect. The winner of Romantic Idol received an old souvenir trophy passed down from winner to winner each year. Furthermore, the winner of the competition would get a chance to participate as a guest judge during the following year's competition.

Spiraling outward. Agora and Romantic Idol were two examples of Percy's communication of his aesthetic experiences. His purposeful use of curriculum and pedagogy as artistic expression yielded an interesting combination of aesthetic experiences. Percy's aesthetic spiral continued outwards and inspired student aesthetic experiences as he had anticipated. The most intriguing aspect of the spiral was that on a at least one occasions Percy's artistic expression inspired a student's aesthetic experience, which she then communicated through artistic expression, which then lead Percy to a subsequent aesthetic experience. Percy referred to this type of teaching as "magic" on at least ten occasions during our two conversations and communicated continued awe at the experiences he and his students encountered during Agora and Romantic Idol.

Agora. Within his reflections and interviews Percy described the effects of an entire week of Agora as magical. His description of student experiences involved the aspects necessary for aesthetic experience. *The Mindfulness Project* began with student disintegration with their environment and feelings of anxiety and stress. Upon personalizing the curriculum and trusting in others for help, Percy provided the students the avenue to have an aesthetic experience. The students were emotionally engaged in the surprise experience, and subsequently Percy and the other adults involved were moved by their reaction.

Percy shared his pride in the Agora project and how the entire school was impacted by the event. He described a normal week at the high school as being traditional and compartmentalized with the typical amount of student conflicts and absenteeism. Percy explained that during Agora the rules are broken and everyone is content, including school administrators who do not have to spend their time resolving student conflicts or worrying about students who did not show up to school. Percy expressed that he felt his teaching during Agora is at its highest, revealing his emotional attachment to the special week.

> So, for me when I do it, I told the superintendent this is my highest, my highest level of me as a human being. When I create this week where nothing that you think is true is true. You know, the kids, the absentee rate is better, the more kids are here during that week, when they really don't have to be, than a normal week that time of year. No one gets in trouble. So they roam the building, they're not as supervised, everybody's nervous about it and there are zero incidences of behavior problems. The assistant principal didn't have to do anything that week so

she got to run around and take pictures. They, [the students] solve the problems. (Percy Interview One)

The closing ceremony for Agora is another event which Percy referred to as magical. He discussed his desire for the lessons, experiences, and energy produced by Agora to be energizing for the students and the teachers. During our first conversation he expressed his hope for the entire school year to be set up like Agora and considered that goal to be of the utmost importance. He suggested that the goal could be achieved if the administrators could really understand the value of what Agora means without worrying about measuring the students. He expressed that the teachers and administrators view a glimpse of student aesthetic experience at the closing ceremony, but that he was frustrated because they still have not extended Agora beyond a week.

> Somehow, as if by magic, they all come together at the end of the day on Friday during the Agora Closing Ceremony. There is not a dry eye in the house. In the future, I imagine Agora as a world-class program that defines us among the top schools. It is my hope that the wellspring of energy that is released during Agora will be a powerful and sustainable force for years to come. (Percy Reflection One)

Romantic Idol. Leading up to Romantic Idol, Percy's curriculum involved reading the book *Siddhartha.* He explained using the book to critically approach students' conceptions of culture and religion, while also incorporating the foundational concepts of language such as the grammar and punctuation. He shared with me that many of the students complained about not wanting to read the book; however, by the end of the unit many students divulged to him that they had never connected to a book in that way. Percy discussed his students having their first experiences with books in his classroom. Based

122

on his discussion of the emotion the students felt regarding the book, it seems that these experiences were of an aesthetic nature.

> They usually tell me, and I always ask them, like they'll read Siddhartha and they'll say, 'I've never had a book affect me that way.' And I always want to know. I think some of it is just that they're old enough to do it. They're old enough to be listening to themselves. I always ask them, 'I wonder is it because these books have not been presented correctly?' Did I do that well, or is this the perfect storm and they're listening and on some level messages have been laid out? I mean I try to really prepare them, but I'm always curious. I think that is true, I think that they have their first real experience with a book in here. (Percy Interview Two)

Similar to students' experiences with *Siddhartha*, Percy shared that some students have aesthetic experiences while reading *Frankenstein* in the midst of the Romantic Idol project. He explained while reading certain books, his students connect with certain characters. He especially loves the connection made between students he described as "little wounded souls" and the monster in Frankenstein and their realization that they have permission to empathize with the monster (Percy Interview Two).

> I love when they read a book and see that they're in it. We read *Frankenstein* and the monster appeals to the introverted little wounded souls and I have kids say, 'This is really weird, but I feel like I want to cry for him.' And I say, 'that's not weird that's really human. You know that he's a character, but that writer made you want to cry for him because he's all of us; that inadequate part of us that we're afraid to show the world.' (Percy Interview Two)

During the Romantic Idol project one particular students' performance stood out in my mind and Percy's as well. Percy explained that the student, Megan, had very conservative parents and that she is a student who "schlumps through," but is very smart (Percy Interview Two). Percy explained *Paying Close Attention* to this young lady throughout the journey to Romanticism and he said that she has just been waiting for someone to see the value in her.

> I think that someone like Megan sees, I hope that she sees, you know, 'I'm fighting with this invisible monster all the time that really isn't that important. The important thing is that I'm not being who I should be because of those things.' So I see that as, like I've been trying to get her to hear that. I'm waiting for those moments when [the students] say that to me somehow. (Percy Interview Two)

Although Percy and I did not discuss Megan's aesthetic experience after that day, I was able to intuit from her performance and Percy's reaction to her performance that she had aesthetically experienced her poem and purposefully communicated her experience. The moment she walked into the classroom that day she gained the attention of the students. She sat in her desk after applying her small heart sticker to her sleeve and vigorously ripped strips of duct tape from a roll. She wrote words such as *weird* and *stupid* on the small strips. The student next to me continuously asked what she was doing and why she had duct tape. As he bombarded her with questions she took each strip of tape and firmly pressed them to each forearm. She sat quietly until Percy asked her to present her poem.

Upon being called to the front of the room to begin her performance, she set up

her music with nervous fingers and pressed play. Loud instrumental music filled the room

as she approached the circular prayer rug. She began reciting her poem in breathless

sentences, forgetting her lines once, and began again. After starting a second time, still

breathless, she paced in circles spouting off the words. I could tell the students and the

teachers had given up trying to fill out their comment sheets because they were watching

her intently. With their full attention on her she began to rip of the pieces of duct tape,

one by one, saying in a loud voice that she would not be identified by such words. As she

forcefully ripped off each piece of tape, every face in the room cringed as large

rectangular welts began to appear on her arms. The applause after her performance was

boisterous, while many of the students expressed their concern for the condition of her

arms.

Following this class Percy discussed how Megan's performance made him feel

and how many of the performances during Romantic Idol often leave him with chills or

feelings of heartache.

> I mean there are moments when I can't speak. And I don't know if I'm just, like
>
> when they really get going, I go to say something to them and I like well up. I
>
> always tell them, 'If you really want to get me, watch for that because I'll expose
>
> myself.' I don't know if other people feel that, but like when she, Megan, stood up
>
> I had a little bit of that sort of chill. But there are times that my heart breaks over
>
> it. I mean I think that teachers see that when they get all the way cooked and
>
> we're up on the stage, I think other people tap into that and go, 'That was kind of
>
> magical, where did that come from?' But I think you're right in the fact that I
>
> want something too. (Percy Interview Two)

These feelings did not subside after the first and second rounds, but were continued through to the Romantic Idol finals. Percy described his students' reactions to embodying the poem and also watching a peer transform a poem in front of them.

> So somebody thinks they know something, then you show them another thing and not necessarily criticize it, you know, they do it because they see that it's similar and they have to do something with it. Why do all people put that tree in the middle of the garden? Because they're connecting heaven and earth. As it is above, so it is below. Kids start to use the word magic in here. Like I say, 'When you really feel the poem, what is it?' They say, 'It's magic.' That's a word you don't hear too often. And I really think that's what magic was. It was people bringing their spirit into their intention. (Percy Interview Two)

My experience during the Romantic Idol finale proved to be even more exciting than the first two rounds. Although I was participating as a judge for the competition, my role was small and allowed me to watch the performers, Percy, and the audience. Percy smiled through the entire show and expressed his pride in each of the eight performers. As I told the audience the day of the finale, I was privy to the transformations that took place within the students from the first round to the last round and seeing the process was the most incredible part of the whole project. The students who took the stage expressed the emotion from their chosen poems using a unique perspective. I would consider what happened on stage that day to be Percy's concept of magic or aesthetic experience; the students put their spirit into their intention.

Following the Romantic Idol finale, Percy shared with me a student reflection by which he was moved. The student shared with Percy that during Romantic Idol he was

engaged in a journey, which allowed him to find "a part of myself I really didn't know about" (Percy Reflection Four). Percy described the student as a young man who did not typically get excited by much in school, but the student's experience during Romantic Idol reaffirmed Percy's hope to help students discover themselves in his class.

Contemplations. The two projects of which Percy was the most proud were similar in several ways regarding aesthetic experience and artistic expression. Both Agora and Romantic Idol were Percy's attempts to lead students to the patterns connecting them to the world and other people in the world. With both projects Percy encouraged students to critically engage their own worldview in order to discover and explore the world through the eyes of others.

Another important connection between Romantic Idol and Agora was Percy's attempt to help students discover their self-worth. Percy's experiences as a child and teenager who did not always play the game of school gave him the perspective of the "underdog" (Percy Interview One). While Percy certainly expressed *Care* for all of his students and their self-discoveries in his class he admitted that he understands the underdogs, who are often free spirits. He tried very hard to lead the underdogs to understand their worth. The underdogs and free spirits were the students Percy discussed as "shining" during Agora and Romantic Idol (Percy Interview One).

Percy also expressed *Care* for the highest performing students as well, but for different reasons. He spoke about being worried that those students never had the opportunity to "loosen up" (Percy Interview Two). Percy explained that these students are often the students who are threatened by him the most and argue with him, but he appeared genuinely worried for their wellbeing and rigid outlook on life. For these

students, Agora and Romantic Idol present challenges and are a source of tension due to the lack of a formula, as Percy would say. He readily admitted that these students were the hardest for him to reach, but nevertheless, he tried to instill a sense of wonder in these students.

There were also distinct differences between the two projects. During Agora, Percy's curriculum was completely organic and took on a life of its own during the planning process and throughout the week of Agora when various meaningful avenues, such as the group of Tibetan monks, presented themselves. Furthermore, the Agora curriculum, while based on themes drawn from student feedback, was not nearly as personalized as the Romantic Idol curriculum. The Romantic Idol curriculum and his 10th grade English curriculum in general, were planned to tell a story and within the story Percy hoped for each student to encounter themselves in relation to one another and the world through literature and art. Romantic Idol proved to be much more personalized and individual compared to the communal effort and experience of Agora.

Several *Teacher Dispositions* exhibited by Percy were related to, yet transcended Agora and Romantic Idol. *Care* permeated the atmosphere of Percy's classroom and his discussions of Agora and Romantic Idol. His care for his students was demonstrated throughout the discussion of Agora and Romantic Idol and is both emotional and intellectual and involves *Love*, *Safety*, striving for *Personal Connections*, *Hope*, and *Respect*.

Percy's *Care* for his students is related to some of the dispositions with negative connotations such as *Disappointment*, *Dissonance*, *Subversion*, and *Worry*. Percy often expressed disappointment with adults in relation to Agora and Romantic Idol. His

disappointment stemmed from teachers' and administrators' failure to understand or accept Percy and his teaching as valid. He expressed his feelings that many teachers were what he considered to be formulaic in their teaching and could not see beyond their own content and classroom. An example of Percy's disappointment appeared when he discussed the brevity of Agora and while he wished it could last an entire year the other teachers and administration expected the school to be "back to business as usual on Monday" (Percy Interview One).

Feelings of disappointment with the adults around Percy also led to dissonance between himself and adults. The dissonance between Percy and the adults did not appear to be detrimental to his ability to work with others, but simply exemplified differences of opinion and perhaps philosophy. His ability to collaborate during Romantic Idol and especially Agora showed that he is well respected and that feelings of disappointment and dissonance did not have a negative impact on his working relationships with his colleagues.

Disappointment and *Dissonance* were both related to Percy's use of *Subversion.* Percy's subversion was a manifestation of his *Care* for his students and he explained that small subversive acts allowed him to engage students in projects such as Romantic Idol and Agora. Percy did not express using subversion to overthrow the system, but to disrupt, divert, or create unrest for adults in order to accomplish a goal for his students. For example, Percy described allowing his students to explore sexually explicit poetry from the Romantic era and recite such poems to the entire school. He explained being called into the office on many occasions due to the disruptions during the final assembly, but explained that the requests to script the student performances would defeat the

purpose of studying Romanticism. Furthermore, Percy's attempts to transform the entire

school during Agora suggested an act of subversion. During Agora, the students and

teachers reversed roles and the notion of a traditional public school was turned on end.

Figurative representations. The figurative representations that best described

Percy's teaching were his ability to teach as if he were *Conducting an Ensemble* and his

utilization of *Theatrics* within his teaching. Agora was the most significant example of

Percy's ability to teach as if conducting a musical ensemble. He demonstrated this when

he described 14 different projects occurring simultaneously and his ability to facilitate the

needs of each project while still maintaining focus on the group as a whole.

Percy's classroom often had the feeling of a theatre class during my observations

of Romantic Idol. Not only did he discuss theatrical techniques in his classroom, he often

exhibited the use of theatrics in his own teaching. For example, his dramatic introduction

to the Romantic Idol project during which he performed a poem for students with lighting

and sound effects.

Percy's metaphor. During our last conversation I asked Percy to represent his

teaching and his students' learning using a metaphor or some other type of figurative

language. Percy first described himself as a spiritual alchemist, which he explained was

an ideal held by many Romantic artists. Percy explained spiritual alchemy represents

people being confronted with different ideas and beliefs, comparing them to their own

ideas and beliefs, and reconciling the two views in the hope of discovering oneself

through transformation.

Alchemy was the first step from seeing the world as mythical, presto change-o —

I throw a chicken egg at you and heal you. To really understanding how the world

really works. So they were seen as wizards, they really were stepping forward with scientific processes, but they still had these old ideas of magic and witchcraft and stuff. So [alchemists are] mentioned in Frankenstein actually. And so there was literal alchemy, and they fancied themselves as the first chemists or scientists. Then it became dangerous to be one and they sort of went underground. So the Romantics, because they were interested in spiritual alchemy, they were against scientists. They picked up the metaphor of transformation. So they used it like, Nathaniel Hawthorn uses it in *The Scarlet Letter*. It's about people being put through the fire to find out who you are. I think people settle in, I mean it's a fact that your brain, without that cognitive dissonance your brain really isn't doing anything. It's like you're operating on your reptilian brain. So my technique is to bring this thing that you're familiar with, talk about it, then bring another thing and put it side by side and have you reconcile it. (Percy Interview Two)

Percy later described himself as a storyteller and his curriculum as a story to be told. He explained the way in which his entire curriculum was meant to unfold as a story touching on the different and often contradictory genres of literature. He also shared that he hopes to help students find and tell their own stories in his classroom. Although, he did not reconcile alchemy and storytelling, the words transformation and unfolding appear to link the two metaphors.

Codetta. Percy's insistence on being a "romantic at heart" was reflected in many of the dispositions he possessed (Percy Interview Two). Foremost, his discussions of *Subversion* in relation to his teaching, his thinking, and his students' learning were reminiscent of romanticism. He often discussed using subversive tactics while teaching in

131

order to side-step bureaucracy or to overcome the atmosphere of rationalism surrounding him. Similar to the romantics of the late 18th and early 19th century, Percy seemed to find the idea of rationalism, formulaic thinking, and standardization troubling and worth questioning, if not overthrowing.

Related to *Subversion* was Percy's interest in the practice of *Critical Thinking* in his classroom. He explained engaging his students in the type of thinking that forces them to confront their own myths, ideals, and beliefs. Percy described his classroom as a place where students recreated their stories. On several occasions Percy discussed the tension his students felt during what he referred to as their "crisis" (Percy Interview Two). In Percy's students' case such tension evoked emotional responses, and as Percy described, they were often extreme and led to transformation or the beginning of transformation. Like romanticism, Percy's teaching was permeated with emotions and the subsequent transformation of both he and his students.

In addition to themes of emotion and transformation, Percy also used the word magic or magical on numerous occasions (15 times) to describe either his teaching or the goings on in his classroom and often in reference to some type of transformation. He spoke of his students describing certain Romantic Idol performances as magic, or the magic imbued in the atmosphere of Agora week. Such depictions of magic were also related to the romantic interest in the supernatural.

Upon reflecting on Percy's experiences and his aesthetic spiral I found numerous instances in which he alluded to or made outright declarations of his connection to and fascination with the ideals of romanticism. His reflection on romantic ideals and their relation to what he referred to as spiritual alchemy led him to embrace the transformative

nature of emotion within his teaching. Due to his association with literary romanticism it was easy to draw connections between his teaching and the somewhat murky genre of romantic music.

Similar to the romantics of the literary variety, many musicians also aligned with the romantic ideal of the rejection of rationalism. Romanticism in music was a mindset rather than a specific style of music and was not as temporally defined as literary romanticism. Literary romanticism preceded romanticism in music; however, romantic styles of music ranged from the early 19th century into the 20th century. Composers with very different compositional styles such as Beethoven, Berlioz, Liszt, Schubert, Weber, Wagner, and Strauss were all considered romantic composers in some way (Grout & Palisca, 2001). These composers associated with romanticism rejected traditional formal structures to a certain extent and allowed their imaginations to take over and to "trespass limits, which had once seemed reasonable, and to explore new realms of sound" (Grout & Palisca, 2001, p. 543). Percy's efforts to lead students to think critically about themselves and their myths, his passion and care for his students intellectual, social, and emotional well being, his interest in fostering transformation through aesthetic experience, and his rejection of rationalism, while still maintaining and valuing certain teaching traditions each point his association with not only the romantic genre of literature, but also music.

Steve's Cadenza

Upon arriving at Kirby high school, Steve met me in the office to take me up to his shared classroom. The short walk down the hallway and up the stairs gave Steve time to offer me a short Kirby history lesson. Steve was incredibly enthusiastic about the characteristic features original to the building. In the lower hallway we passed large

colorfully painted murals from the 1950s. At the top of the stairwell facing the second floor hallway was a line of wooden lockers preserved despite being unused by students. As we made our way into the classroom he pointed out unique wood flooring, woodwork cabinets, and a large wooden skeleton closet which he said was used by science teachers for storing actual skeletons. He assured me that it was not currently storing anything nearly as exciting as human remains.

During our conversations Steve shared with me that he does not have a designated room, but he shares the classroom mentioned above with another history teacher. He informed me he spends his other classes in the high school distance-learning lab. The learning lab was drastically different from the distinguished charm of the history classroom. The room was a large rectangular room with terraced seating similar to a university lecture hall. The desks were each equipped with outlets waiting to be occupied by laptop power cords. The technology in the room, used for conveying the classroom and teacher to several other schools in the district, was ample. An interactive whiteboard and large projector screen hung from the front wall with the projector mounted on the ceiling. Numerous microphones and cameras were angled appropriately to stream live audio and video of teachers and students in action. In the far corner, a large cabinet with audio/ visual equipment was situated behind a teacher desk.

Although the distance-learning lab was lacking in aesthetic quality, Steve had obviously attempted to make his mark with a smattering of Captain America paraphernalia. In the corner of the room in which the teacher desk was situated hung two posters depicting the Captain America emblem. In addition to these posters, Steve also carried a portable version of the Captain America emblem on his laptop. The center of his

laptop sported the superhero's emblem, which was emblazoned as the computer was opened.

The courses Steve discussed included a freshmen World Studies class, Advanced Placement (AP) Government, and a distance learning World War II class. Steve used the shared history classroom to teach World Studies and AP Government. The World War II class was taught in the distance-learning lab. Steve shared that he occasionally traveled to the other schools participating in the distance learning World War II class, but it was not on a daily basis; therefore, he spent a majority of time at Kirby.

In addition to visiting the two rooms in which Steve teaches, I also visited the auditorium for an assembly during my observations. Steve does not teach in the auditorium; the ambiance, however, for the assembly was quaint and reminiscent of a 1950s Christmas program stage with colorful lights, a Christmas tree with ornamental gifts, and garland hanging from the rafters. Steve mentioned that the auditorium was set up for music concerts the week before, but the decorations would be nice for his assembly as well.

Steve is the father of three children, twelve-year-old Emily, nine-year-old Justin, and six-year-old Malcolm. His education background included a Bachelor of Arts in History, a certificate for Adolescent Young Adult Social Studies teaching, and a Master of Education in Curriculum and Teaching. Steve has been teaching for eleven years, ten of which he taught at Regency High School. This year was his first year at Kirby High School. Prior to teaching Steve was a journalist for five years. He worked for a small regional newspaper for three of the years and as a writer for an internet-based news service for children for two years.

Aesthetic spiral. Steve told two types of personal stories during our conversations. Similar to Percy, Steve discussed stories from his past and his more recent teaching experiences. Within Steve's stories two main aesthetic experiences were noted: his experience as a journalist trying to uncover the story of his great uncle who served in World War II and his experience with a cancer diagnosis. The majority of Steve's personal stories about students were related to the Fallen Heroes project; however, much of our second conversation focused on the emotional trauma of losing students due to violence.

Steve's aesthetic spiral exhibited some complexity, but due to the number of conversations, observations, and artifacts I collected being less than that of Percy, my description of Steve's aesthetic spiral provided but a glimpse of the complexity involved (see Figure 5). Steve's aesthetic spiral involved layers from previous adult aesthetic experiences and layers from more recent aesthetic experiences with the Fallen Heroes project and student deaths. His aesthetic experiences led him to purposefully shape his curriculum using pedagogy in order guide students to their own aesthetic experiences. Steve's aesthetic spiral also provided insight into some of the intermediary themes of which he spoke and how he and his students' aesthetic experiences shaped the way he thinks about teaching and the dispositions he exhibits.

Aesthetic experience. Both aesthetic experiences Steve spoke of happened during his adult years. The first aesthetic experience he shared with me was his constant search for the story of his great uncle, Peter's, time as a soldier during World War II. Steve described himself as being intrigued by Peter's story, but knowing very little about it until his senior year as a history major in college. Steve researched Peter's military unit

136

for his senior project. He described the experience of learning Peter's story as one of growth.
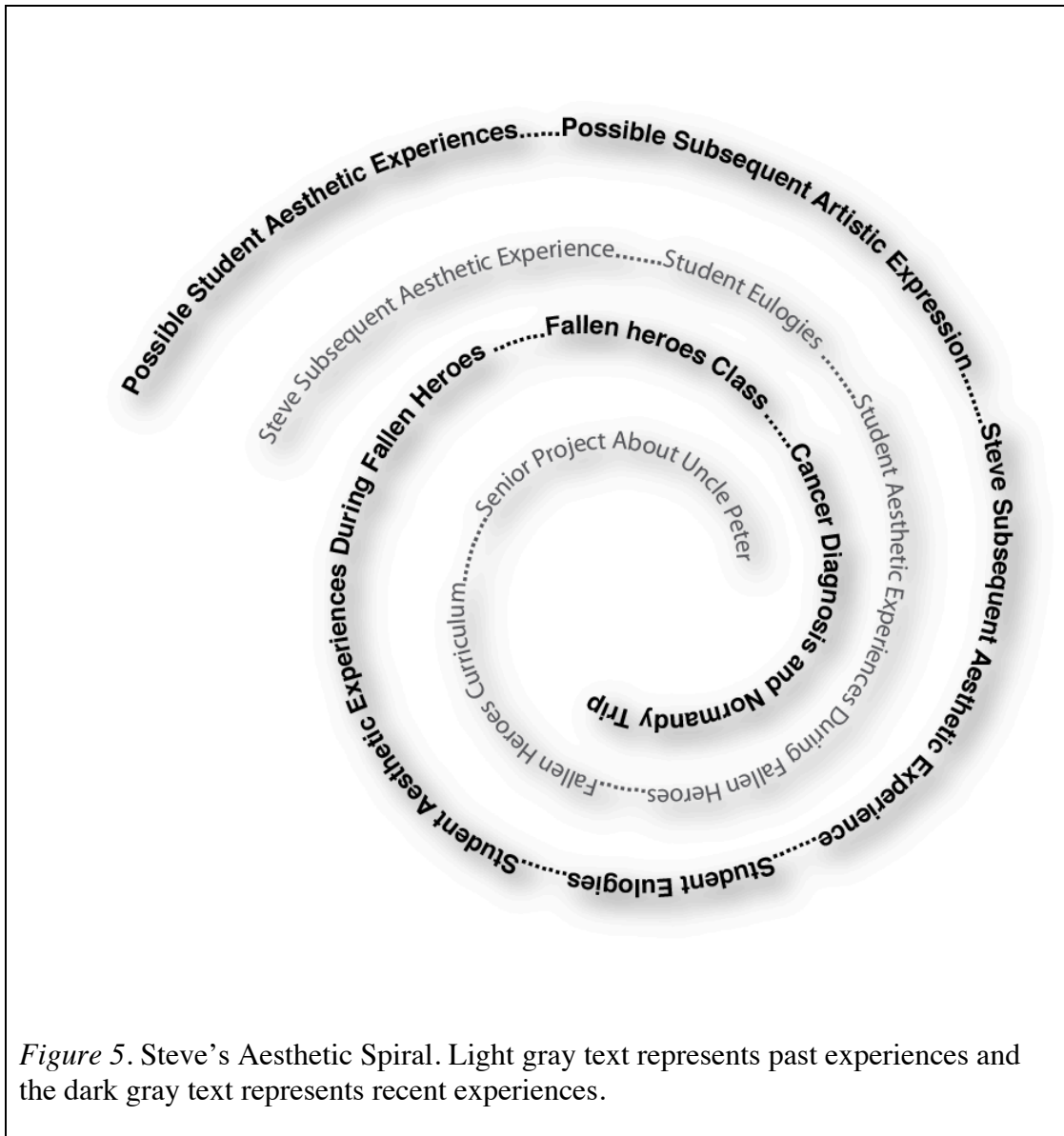
Figure 5. Steve's Aesthetic Spiral. Light gray text represents past experiences and the dark gray text represents recent experiences.

So for me, World War II was how I got interested in history. One of my great uncles was killed in Normandy and ours was kind of a typical family where he was killed it was so traumatic for my great grandmother you know that she had a box of stuff, put the lid on the box and that box stayed closed until about 1997.

And anyway, it's like we'd all heard bits and pieces and we knew uncle Peter was a hero and we knew that you know a couple of my cousins had been named after him, but nobody really knew anything about him. My senior year in my undergrad I was a history major first and went out and went in journalism, came back to get my teaching license. But when I got my history degree I did Peter's unit as my senior project and…uncovering his story was an incredible growth experience for me. (Steve Interview One)

Following this story, Steve also explained that much of his journalism career was spent investigating World War II and Pearl Harbor. He said he specifically sought out stories that could shed more light on the World War II experience.

After realizing he had missed his calling, Steve returned back to college to become a high school social studies teacher. Steve's early career as a social studies teacher was divided into two stages: before and after his cancer diagnosis. Before he was diagnosed with cancer, Steve described himself as "the guy to see to get you through your OGT's" (Steve Reflection One). He had won a teacher of the year award sponsored by a local television network and his district considered him one of the best teachers; therefore, he was chosen to teach the high school's Ohio Graduation Test preparation course. He explained that "[t]he further down the rabbit hole I got, the more I realized that every year, as my scores went up, these kids' knowledge and appreciation of history steadily went down" (Steve Reflection One). After his diagnosis and realization that he would live through the next school year, he began to question many of the practices associated with standardized testing. During that school year Steve described bonding with a group of his sophomore students, a group that included Sarah.

138

He said during his first several years as a teacher he focused a lot on World War II during his courses in order to help them pass the OGT. It was not until he and his student, Sarah, had the opportunity to travel to Normandy, France to participate in a project sponsored by the National History Day organization that the realization that his students' education was "orders of magnitude inferior to what the other kids were getting" (Steve Reflection One).

The project took place at the Normandy Institute and included extensive research on a soldier from Steve and Sarah's region. Steve explained that throughout the trip he and Sarah worked on research in order to develop a website dedicated to their *Silent Hero*, Joseph Vanasky. Steve explained that one of the most emotional times during the trip was he and Sarah's visit to the cemetery in Normandy.

> When we were in France we, all the kids just did one guy form Normandy on that trip. And so we're at the Normandy cemetery and I mean, we were there for four hours, I don't think I stopped crying, well especially then when I got to go to my uncle's grave I don't think I stopped crying for four straight hours and then cried all the way back to Paris. It was just so powerful that I really wanted to find a way to bottle that and bring it back here! (Steve Interview One)

Prior to traveling to Normandy, Steve had applied the previous year to travel to France with another student. Shortly after he found out he was accepted to the Normandy Institute that year he was diagnosed with cancer and a blood clot in his leg that made it impossible for him to travel to France. Although Steve did end up traveling to France the following year he had another "life-altering experience" with the news that his cancer had spread. He described his experiences with this diagnosis and subsequent treatment and

how they may have made him more "ballsy" after realizing his own mortality (Steve Reflection One).

> I couldn't hide from my mortality as I'd done at points over the first year of being a cancer patient. Academically, I knew that I just did not give a rat's ass about standardized tests anymore. And in the professional life of the school, we had a new principal who, like I, was far less interested in the minute picture of one score, and more interested in the holistic, process view of what, precisely, we were trying to accomplish in the lives of children at [Regency]. (Steve Reflection One)

Steve mentioned that his transformation did not fully take place until he was invited to work with the state department of education to help align the new American History assessments with the standards. He originally thought the experience would allow him to have a hand in shaping the new tests; however, as he reflected, he was sorely disappointed and angered by the process.

> But what really changed me that year was an alleged honor. I was invited to join the Ohio Department of Education's Content Advisory Committee for the new assessments hooked up to the American history course. It was, I thought, a chance to shape what the new tests might look like, and how they'd assess our kids. Instead, it was a look inside the machine that was destroying education. [Ohio Department of Education] officials, [American Institute for Research] officials, and every teacher on the committee agreed that much of what we were doing was WRONG — and could only obliquely come back to the answer that 'Well, this is what the legislature requires…' I came back from these meetings incredibly

frustrated with the large-scale picture, only to come back to a small-scale picture that was equally bleak. (Steve Reflection One)

Artistic expression. Steve's artistic expression, or his shaping of the curriculum, was best demonstrated through what he referred to as the Fallen Heroes Project. Each of the aesthetic experiences mentioned above led him to create, propose, and facilitate the Fallen Heroes Project in his school and eventually the district. Several other examples of Steve's artistic expression of his aesthetic experiences were also embedded within the Fallen Heroes Project.

The Fallen Heroes Project was conceived by Steve during his trip to Normandy, France and was a direct result of his dissatisfaction and worry about his students' knowledge, understanding, and overall interest in history as a result of becoming "test automatons" (Steve Reflection One). Upon returning from France he contemplated ways in which he could replicate the National History Day project he and Sarah had experienced. He piloted the content of the course with students three years ago and that he was able to "sneak it in" during the third quarter after the Ohio Graduation Test was complete (Steve Interview One). He explained during the pilot he did not focus on soldiers who were from the area, but on soldiers buried at the cemetery in Normandy, France, since he had connections to the cemetery. Following the success of his trial of the course then decided it was time to present the class to the district administration.

Steve explained how he had to propose the class to the building and district administration due to the difficulties of implementing new humanities courses in an era of standards-based education. He explained that he had to "work the system" and propose that the course, rather than focusing on World War II specifically, would in fact help

students learn 21ˢᵗ century skills such as researching, public speaking, map reading, and college level reading and writing skills (Steve Interview One).

> [W]hen I pitched this World War II class to the district it was in the standards-based ages. It's almost impossible to get a history class approved for anything or an arts or music class approved for anything because it's all got to be standards driven. So, how I pitched this class was the kids love World War II, it's their favorite thing when we're teaching World History or American History survey, they want to spend all this time talking about the Holocaust, talking about Pearl Harbor, talking about D-Day because of pop culture. So, what I pitched to the district was I can build the skills class around World War II and we can make it this thing they're interested in, but really what are we going to do? Primary source researching skills, public speaking skills, you know, military history skills, map reading skills, content writing skills, college level reading skills, all under the guise of something that they're kind of interested in. (Steve Interview One)

Steve said the administrators responded very positively to the class and this past year the class was officially added to the district's course offering list. Due to the anticipated popularity of the course the district decided the course should be offered as a distance learning option. Although Steve stated that distance learning was not necessarily his original plan for the class he has been able to make it work for the most part. The course was originally housed at Regency High School prior to Steve transferring to Kirby High School. Throughout the month, he traveled to each of the schools for face-to-face meetings with each class. However, on a daily basis, Steve described students from five schools, including Kirby and Regency, being in attendance.

Steve shared his planning process for the Fallen Heroes Project and demonstrated his focus on *Thematic Planning*, *Personalized Curriculum*, and *Organic Curriculum*. The obvious theme for the Fallen Hero class were the personal stories of the soldiers who died in World War II; Steve, however, divulged that his main goal is for the students to be affected at an emotional level, to understand that like their Fallen Heroes, the students' lives were worth something as well. Although he told his administration the main goals for the course were related to research and college readiness those goals were byproducts of the larger purpose.

> You know, here are guys who are no different from you, and especially the Kirby kids who have Kirby guys that graduated across that same stage they're going to be speaking from on Monday. I want them to make that connection that, you know, you are not junk. You come from a good place. And I really hope they get that, that these guys from [our area] did a hell of a lot with their lives, so can you. (Steve Interview One)

Steve explained the planning phase began over the summer during which he requested the names, addresses, and backgrounds for each of his students in order to create a *Personalized Curriculum* for his students. He then researched World War II soldiers who had died in battle and who were from the northwest Ohio region. He said that he attempted to find soldiers who either lived near his students' current residences and neighborhoods, or soldiers who had something in common with his students. For example, he described matching a student with a soldier who lived three houses down from him and who also happened to play football. "And then we try and match them up with people they live near. So yeah, Damon got a guy who was on the football team here

who lived three blocks around the corner. He walks past his house when he comes to school" (Steve Interview One). Throughout the process, Steve embraced the *Organic Curriculum* and allowed the students to determine the direction of their research while embracing a larger goal.

Steve explained that his planning process also included "playing the emotional card" (Steve Interview One). He specifically stated that he plans with his students' emotional connections to the soldiers in mind. He said he wanted his students to have an emotional response to their fallen hero for two reasons. First, he wanted the students to take part fully in the research because it was a semester's worth of researching and the students must be interested in order to sustain the process. Second, the culminating experience was a ceremony during which students read a eulogy for their fallen hero in front of their classmates, staff, media, and most importantly, family members of the Fallen Heroes who were able to attend the ceremony.

> I am not above trying to play their emotions a little bit to get them to buy into things. And so when this whole Fallen Heroes thing, when I assign it at the very beginning of the year and I come back to it and I lay it on thicker and thicker and I don't mean it like I'm laying bullshit on them, I sincerely believe what I say to them, but I'm not afraid to play it up and you are getting the very real chance to bring these guy's names back to life for the first time in 70 years. For a lot of these families it was so painful. They never talked about these guys and when somebody's name is dead, they're dead. When you say that name again you're bringing back to life. I play that emotional card all the time — ALL THE TIME — to try and motivate them to get going on the Fallen Heroes. (Steve Interview

144

One)

Additionally, Steve played the emotional card when he discovered twin brothers who had fought and died during World War II. During his summer research, he found the twins had attended Regency High School prior to leaving their homes. Steve specifically gave each of the fallen brothers' names to two brothers at Kirby High School. He said he purposefully did not tell the brothers that their Fallen Heroes were twins, but that he waited, often impatiently, for the students to come to the realization.

> Another place where I totally am playing the emotional card and I knew I was doing it. I had two brothers from [our area] that I knew died and I gave them to two twins at Regency. So the two brothers are doing the two brothers. So yeah, I'm an emotional manipulator, yes I am! Proudly! (Steve Interview One)

The culminating experience Steve created for the Fallen Heroes Project was a ceremony honoring each of the soldiers. I was able to attend the ceremony this past winter as a guest. In addition to myself there were also members of the staff, Steve's students, students from other history classes, members of the media, the chief of police, and several veterans with their families. Steve was also able to invite the family members of one of the soldiers after the student had contacted them during the research process. As everyone entered the auditorium the soundtrack from the 1998 movie *Saving Private Ryan* was playing along with a projection of a slideshow depicting each of the soldiers who were to be honored. The stage of the auditorium was still equipped with a Christmas tree, lights, and prop gifts from a Christmas music program at the school earlier that week. Steve specifically described wanting the auditorium set-up to evoke emotional responses from his students had they entered.

Then Monday, from the library, I've got pictures of almost all of these guys and then the high school yearbooks have got pictures of them. So when they walk in, and I don't tell them this beforehand, but I've got like some of the really sappy string music from the *Saving Private Ryan* soundtrack. I've got that playing over the background, as the pictures of each of these guys are kind of zooming in and zooming out and stuff. My goal is to emotionally break them down before they go up and give their speech because I want them to feel the gravity of the situation. I want to drive home that this wasn't the awesome Ben Affleck movie with fighters zooming around and "Yay War." I want to drive home that personal aspect and if that's all they get out of the class, I'm more than happy with that. (Steve Interview One)

During the ceremony the students each stood at the podium on the stage in Kirby High School's auditorium and read the three to five minute eulogy they had written based on their research. Behind the students was a screen with pictures of their fallen hero along with captions and the names and dates of battles in which they fought. Steve introduced special guests in the audience during several of the eulogies. He introduced the family members of a soldier who were in attendance. He also introduced the chief of police when a soldier, who had also served on the police force, was introduced. Following the ceremony, Steve invited the students and the guests to enjoy light refreshments.

Steve explained over the past three years the curriculum for Fallen Heroes has been shaped and reshaped based on the needs of his students and the circumstances of each class meaning it is an *Organic Curriculum*, growing and winding it's away around the stories of the soldiers and the stories of Steve's students. He explained his willingness

to try new methods or ideas that veer from the original path as a product of being more

willing to fail and "and have it blow up because I think you have to have the confidence

to be able to recover from it within the individual class period and within the flow of the

course" (Steve Interview Two). Although Steve researched each soldier extensively along

with the students in order to guide them and also assess their progress, he admitted being

surprised on occasions as to the depth of the stories and connections the students were

uncovering. One such surprise was the family of Anthony's Fallen Hero that attended the

ceremony. The story of Anthony's experience will be discussed in a subsequent section.

Another surprise Steve's use of *Organic Curriculum* allowed was for several

students to demonstrate *Engrossment* in the research process and move away from mere

descriptions of battles and military assignments, but to their stories as humans. He said

his students often explained to him their trips to the library to do research involved

uncovering photographs and documents and completely losing track of time in the

process.

   Spiraling outward. Steve communicated his aesthetic experiences through the

Fallen Heroes curriculum. He was driven to shape the curriculum through a series of life-

altering events and cancer diagnoses leading him to realize his students needed more than

a broad surface knowledge of facts and information about history. Steve purposefully

shaped the curriculum to lead his students to their own aesthetic experiences. During our

conversations and his reflection Steve described one powerful student aesthetic

experience that led him to have an aesthetic experience of his own. Steve's spiral

continued outward as he reflected on his own experience and his student's powerful

aesthetic experience. He shared his reflection with me and said that he plans to spend his

summer trying to purposefully guide students in a way that leads to similar experiences.

Steve described the Fallen Heroes ceremony as "full of beautiful surprises" (Steve Interview Two). Some of the surprises were more expected than others. The example he spent the most time describing was of his student Anthony's experience with his soldier's family. Steve said that Anthony did a decent job with the research process and was actually able to find and contact the family of his soldier and invite them to the ceremony.

Anthony's eulogy for his soldier was well written and presented, but had much of the same content as the other eulogies. The aspect of his presentation that stood out, for me, was that the family sitting to my left was clearly moved by Anthony's words and even gave him a short standing ovation after he was finished reading. At the time Anthony did not seem particularly moved by the experience, but promptly went back to his so the next student could take the stage.

During my second conversation with Steve, he shared the beautiful surprise that happened immediately following the ceremony, which I unfortunately missed. He explained that for Anthony, the experience did not come together until the very end of the project. Steve said Anthony met the grandchildren and daughter-in-law of his soldier. During their conversation the family revealed to Anthony that they had brought their grandfather's Purple Heart he had received during the war. The family allowed Anthony to hold the Purple Heart while they spoke with him about what he wrote. Steve stated that he stood near Anthony and the family while the conversation took place and could tell both by Anthony's tears and his emotional reaction to holding the medal that he was affected in a powerful way.

His grandkids came over, and pressed their dead grandpa's Purple Heart into

Anthony's hands. I was overcome with emotion, and so was Anthony, and so was

the family. That might have been the only moment I was truly happy with the

whole project, because everything I dream of this becoming was right there;

emotional connection for the kid, closure and respect for the family, and a

connection with the soldier that will last for the kid's entire life. (Steve Reflection

One)

Steve described Anthony's aesthetic experience as a source of aesthetic

experience for himself as well. He said as he was watching Anthony with the family of

his soldier he was crying because he witnessed Anthony's powerful experience and knew

that the Fallen Heroes project had worked, not because of the research that Anthony did

or his presentation, but because he was truly affected by the experience and that Anthony

would now have a life-long connection to the experience and to his soldier.

Steve discussed his experience in his reflection and also during our conversation.

He said witnessing Anthony's powerful emotional experience had made him reconsider

his planning process for the entire project. For the past two years Steve said his planning,

while intense at the outset, did not always yield opportunities for students to connect with

family members of the fallen soldiers. He said after watching Anthony and the Fallen

Heroes ceremony this year he is considering attempting to find soldiers with living family

and in some cases perhaps even pre-contacting the families to make connections like

Anthony's possible rather than waiting for beautiful surprises to happen. Steve shared his

wishes for every student to have moments such as Anthony's and how he will have to

work harder to lead his students to such moments: "it's the moment I wish every kid there

could have had, and next year I need to work harder to make sure it happens for more of them. If there has ever been one solitary moment in my career where I got to see history become real, it was that" (Steve Reflection One).

Contemplations. Steve's descriptions of his teaching experience revealed several interwoven *Teacher Dispositions*. His discussion of his *Negative Feelings* toward *Standardization* was the most prevalent among the disposition themes. These *Negative Feelings* were often voiced in conjunction with his *Disappointment in the Education System*, *Dissonance*, and *Subversion.* The next most prevalent disposition within his discussions was *Care*, which also included *Hope* and *Love.* Finally, while Steve did not frequently discuss his *Passion* or his *Content Expertise*, his devotion to researching World War II and its Fallen Heroes clearly demonstrated both.

Steve's discussion of his *Negative Feelings Toward Standards* and standardization mainly involved comparisons of his classes driven by standards and standardized testing to the World War II class. For example, he explained his extreme dislike for "the forced march through the curriculum" within his World Studies class, which is a freshmen level class tested by the Ohio Graduation Test (OGT). Steve explained that the Ohio history standards are in a transitional phase, making his job of preparing his students to move on to American History and for the OGT even more difficult. At one point he even described the process of melding the standards together within his curriculum as taking up more time than the Fallen Heroes project even though the outcome was a "Frankenstein's monster of a World Studies class" (Steve Interview One). He lamented the fact that due to a culture of standards, standardization, and quantification his students were receiving instruction based on tests.

150

[T]he instruction they were getting – from grade school on up with this group, who'd been in 5th grade when NCLB-mandated testing filtered through the system – was solely focused on testing. They hadn't written papers. They hadn't done projects. They'd done tests. (Steve Reflection One)

In addition to his frustration with standardized testing Steve's *Disappointment in the Education System* also manifested in his discussion of how underprepared his students were compared to other students in the state and country. He reflected on the fact that his student who traveled with him to Normandy, one of his brightest students, had nowhere near the opportunities the other students on the trip had. He explained that even she was aware of the disparity between the education she received and the education other, more affluent students received.

Steve's *Disappointment in the Education System* often led to feelings of *Dissonance* between he and the administration regarding the academic well being of his students. Not only did Steve feel his students were underprepared compared to other students, but he felt the administration in the building and district were not pulling their weight to help students. For example, he described his frustration with guidance counselors who did not take time to help students fill out college applications.

At every step of Sarah's way, I realized that if I looked at our school as a parent, it was even worse than it was if I looked at it simply as a workplace. When she was wait-listed for Cornell and Case after applications had been late out of the school, I was absolutely livid. Here was a kid whose family did everything right, lifted themselves out of abject poverty, and we couldn't even get one success story right. (Steve Reflection One)

151

Steve's *Disappointment in the Education system* and his *Negative Feelings Toward Standards* and standardization, in part, led him to create the World War II class, including the Fallen Heroes Project. Steve proposed the World War II course as a subversive act to incorporate the aspects of education, which he thought his students were lacking, creative thinking, the freedom to think independently, open-ended projects, and real research. He formed his proposal using the golden nugget of educational jargon: 21st century skills. However, he never lost sight of his larger goals throughout the process.

Teacher Dispositions with negative connotations such as *Disappointment*, *Dissonance*, *Negative Feelings*, and *Subversion* may have permeated much of Steve's experiences, but the theme of *Care* was woven throughout all of the experiences he described, specifically his *Love* and *Hope* for his students. During my conversations with Steve he expressed his *Love* for his students in several ways, but the most poignant example was discussion of taking one of his students, Sarah, in as a surrogate daughter. Steve and Sarah became close after their shared National History Day Project experience in Normandy, France. Steve explained Sarah's mother put her trust in Steve during the trip and he took that very seriously. Upon returning from France, Sarah registered for Steve's World War II course and they continued to stay in touch throughout the class. He described helping her with scheduling, homework, and the college application process. He said that to this day his own children refer to Sarah as their sister.

Steve's love of his students also extended to students he did not know quite as well. He unfortunately spoke at length of stories of former students who were victims of violence or who had committed violence. Steve expressed his care for the students involved in the violence, but also explained his *Worry* for the emotional well-being of the

152

rest of the students in his classes. He shared with me the grief he felt for his students and how he was often physically ill after an episode of violence in which a student or students were lost.

Steve's *Care* for his students also included a sense of *Hope*. During our conversations he was constantly hopeful that he and his students would become better people through their journey together during the Fallen Hero Project. His *Hope* for students was that they would discover the "connection that you know, you are not junk. You come from a good place. And I really hope they get that, that these guys from [our area] did a hell of a lot with their lives, so can you" (Steve Interview One).

Passion and *Content Expertise* were dispositions that also ran throughout Steve's discussions and reflection. Steve demonstrated his incredible knowledge of World War II, the research process, and history in general, but rather than being content with his current level of expertise, he continually researched his students' soldiers along with them to ensure he was able to guide them through the process and provide them with relevant feedback to inform their research and his teaching.

Steve rarely spoke directly about his *Passion*, but it infused his conversations and my observations of his teaching and the Fallen Heroes ceremony. His *Passion* was evident in his tenacity to continue teaching in the face of a cancer diagnosis and in his love of sharing history with his students. As exhibited in Steve's aesthetic spiral, his love of history and instilling that love in students was part of what inspired him to create the World War II course. Although faced with his mortality, Steve explained that he continues to reflect upon his teaching, constantly trying to guide his students to have aesthetic experiences through emotional connections to history.

Figurative representations. The figurative representations that best describe Steve's teaching are *Theatrics* and *Humor* both of which he exhibited individually and in conjunction with one another. He specifically stated that teachers should have some type of theater or public speaking experiences as pre-service teachers. He said he constantly uses the techniques he learned in high school drama classes to engage his students.

During my observations and our discussions Steve's fondness for theater was evident. He was always very animated both while speaking with me and while teaching. While observing the beginning of the semester in his World War II class he constantly moved around the front of the room from one camera angle to the next, completely aware of his audience in the room and at other schools. He also spoke about wearing costumes during Halloween when his students learned about pop culture, specifically pertaining to World War II. He said he dressed as Captain America since the character was created for the war. He described using theatrical techniques because he found his students respond to the novelty and he is able to gain their absolute attention.

In addition to his use of theatrics, Steve also exhibited the use of *Humor*, often comic relief, to alleviate the drudgery of his World Studies class. Steve did not explicitly speak about utilizing humor during he World War II class or Fallen Heroes, which may have been due to the engaging and personalized nature of curriculum. Conversely, his World Studies class, or his "Frankenstein's monster of a class," was described by Steve as a "death march" through curriculum for the standardized test. During this course, he said that he approached certain aspects of the curriculum humorously to engage students. For example, he shared with me his thoughts about incorporating the Anti-Federalist papers in the history standards and how he views some of the content standards as "some of the

most politicized garbage you will ever see" (Steve Interview One). Steve's views led him to approach the Anti-Federalist papers in humorously critical fashion with his students.

> The Anti-Federalist Papers didn't exist until a think tank came up with them 20 years ago. And we're teaching them like they're fact and it drives me absolutely bonkers. And last year when I taught the Anti-Federalist Papers at the beginning of the year I was like, 'Okay you guys, listen; this is totally made up, but you have to know this totally made up story. Just pretend we're in an English class, we're reading a fiction book and you need to know what happens in that fiction book and you'll be just fine.' They actually kind of bought into that because that was kind of an underdog thing. They're like, 'All right! We can do this!' [laughs] So that worked. (Steve Interview One)

Metaphor. During our first conversation, Steve said he sometimes feels as though he is a conductor rehearsing an ensemble made of numerous parts working together. While observing his distance learning class I noticed his affinity for the performing arts and how he was constantly *Moving* around the room paying attention to certain groups of students, but still focused on the class as a whole. When I asked him to reflect on a metaphor and describe his teaching experiences and his students' learning he used a metaphor related to being the conductor of an ensemble.

> I guess I will go back to something I said before, and say that I see the role of teacher a lot like that of a conductor. Every kid in here walks in with a different instrument. My job is to make them great at their instrument, first, and great as a collective, second. Then make them great learners, first, and then great, socially-aware citizens, second. (Steve Reflection Two)

Codetta. Steve's tendency toward the dramatic aspects of teaching such as his use of *Humor* and *Theatrics* were also connected to his intense desire for his students to be emotionally connected to history. Although he described feelings of inadequacy and *Disappointment* regarding his World Studies class, his description of Fallen Heroes exhibited his ability to teach in a way that invigorated his students whether they were in the classroom in front of him or miles away watching him on a screen.

Even though Steve used *Humor* and *Theatrics* as pedagogical techniques, his *Care* for his students and his *Passion* for teaching history were not dramatized, but were genuine. He showed an incredible ability to discern the subtle emotional needs of his students, which allowed him to understand which type of "emotion to tap into" (Steve Interview One). As he exclaimed, he was not beneath being an "emotional manipulator" (Steve Interview One). Although the word manipulator may imply negativity, I believe in this case, Steve was referring to artistically representing the curriculum in an attempt to lead students to emotionally charged aesthetic experiences.

My reflections on Steve's teaching experiences, his artistic expression, and his descriptions of his students' aesthetic experiences included associating Steve with a genre of music known as film music or motion picture music. I first attributed Steve's teaching to that of the genre of film music when I noticed his fondness of the popular comic book character and more recently, movie hero, Captain America. Steve directly discussed or alluded to several movies and movie characters during our conversations, which demonstrated that the genre of was significant to him.

Film score composers are often viewed as inferior to composers composing in a more traditional genre. Music scholars often view film score music as subordinate to

concert or Western classical music due to film score music's importance being perceived as secondary to the story being told by the movie (Wierzbicki, 2009). The inferiority of film score genre highlighted an important connection to my first conversation with Steve about his students' school and school district being viewed as underdogs, or inferior.

Many film score composers overcame feelings of inferiority and realized that without having to please the average concertgoer, who focuses on and understands the music, composers could use innovative and controversial techniques to exhibit their creativity (Wierzbicki, 2009). Similar to film score composers, Steve's innovative and perhaps controversial techniques for shaping the curriculum may be viewed by educators and administrators as subordinate to a traditional content, standards, and test driven curriculum. Interestingly, "pure music" composers and musicologists studying Western music may have in fact been envious of not only the popularity of film music, but also film music composers' freedom to utilize "musical niceties" and flirt with typically unacceptable musical combinations (Wierzbicki, 2009, p. 4).

In addition to the above connections between Steve's teaching and film music is the connection between film music's association with popular culture and Steve's use of popular culture in his curriculum. Steve discussed on several occasions referencing or analyzing popular culture within his curriculum and also using aspects of popular culture such as superhero costumes as dramatic techniques to maintain student engagement. Similar to the scholars, composers, and critics during introduction of popular music to film, Steve was concerned with examining the conflicting ideals of race, class, and values associated with popular culture and how they affected the historical landscape of the time (Mundy, 1999).

My reflections on the connections between Steve's teaching and film music also included noticing film music's affinity for narrative and storytelling similar to the Romantic fascination with programmatic music. Steve's Fallen Heroes project was essentially a storytelling venture and the connections between the narrative aspects of his project and those of Percy should not be ignored. Steve and Percy wove stories into their teaching the way Romantic composers and film score composers were concerned with the narrative possibilities for music.

Elizabeth's Cadenza

Elizabeth's classroom was bright with white walls and cabinets surrounded by four kitchenette stations. Each station was equipped with a stove, microwave, sink, and cabinets and drawers filled with cooking utensils. In the middle of the room sat two oblong tables in the shape of a T. The tables were covered with mismatched, yet colorful tablecloths. The center of the tables was adorned with small decorations in preparation of a celebration. One of the tables closest to the left side of the room had a large display of canned tomatoes stacked in the shape of a pyramid.

The room was decorated with numerous laminated photographs of food. There were signs and other decorations hanging on the door to the classroom. Nearly every upper cabinet in the room featured a laminated blue and green sign that say "JBN". It took me nearly 20 minutes to realize the acronym JBN stood for Just Be Nice, which happened to be Elizabeth's motto. The main sign explaining the acronym was near the entrance to the classroom. Incidentally, she also had this motto in the form of a bumper sticker on the back of her car.

The left side of the classroom was devoted to Elizabeth's desk, demonstration

area, and storage. Her demonstration area included a free standing stove with a mirror angled out for student viewing. The corner of the demonstration stove had a countertop on which live potted herbs were perched. Behind the demonstration stove was a storage area for utensils and also a refrigerator filled to the brim with square glass baking dishes covered in foil. Finally, near the entrance to the classroom sat Elizabeth's desk and an overhead projector and screen. The desk was filled with papers and files related to her healthy foods class and also upcoming Family Career and Community Leaders of America (FCCLA) documents.

Elizabeth explained that she teaches two courses at Donnelly Junior High: Healthy Foods and Consumer and Financial Literacy. Her Healthy Foods classroom was adjoined to another classroom in which she held her Consumer and Financial Literacy classes. The Financial Literacy classroom was very different from the food lab. There were four groupings of tables at which small groups of students could sit. The walls were covered with student made posters depicting recent financial literacy independent projects. On the far wall, there were also several large wooden boxes, which Elizabeth later explained were sewing machines she had retrieved from the high school before they were thrown out. She shared that she one day hoped to create a fashion construction class at the junior high.

Elizabeth took a very circuitous route to the profession of teaching. She began her university education in California studying art at a small university. She explained that she loved art and studying art, but it was clear to her that it would be best as a hobby rather than a career.

After deciding not to continue her art studies she became a licensed massage

therapist. During her studies she said she fell in love with human anatomy and physiology and soon enrolled in pre-med courses. After two years as a pre-med student Elizabeth described "hitting a wall with inorganic chemistry" and soon dropped out (Elizabeth Reflection Two). She sarcastically noted that after dropping out of college again and "did what any normal person would do…seized an opportunity to travel to Guatemala and El Salvador and taught art methods to disabled soldiers" (Elizabeth Reflection Two). During her time in Central America she helped a friend who had just started a rehabilitation service for soldiers who had very few government benefits.

After returning to Ohio, her "beau" at the time, whom she later married, suggested she go back to school to become a "Home Economics" teacher (Elizabeth Reflection Two). Unfortunately, upon enrolling her previous educational experiences did not transfer to her new Applied Human Ecology major, which she stated was a "stupid" name for Home Economics (Elizabeth Interview Two). She graduated cum laude in 1992 with a degree in education.

Her teaching career began in 1994 teaching four preps in a small rural school district at Donnelly Junior High School. In 1998 she left Donnelly and had two children. During her time away from K-12 education she taught textiles at a community college in the area.

She re-entered the field of K-12 education in 2005 at a medium sized suburban high school where she taught courses on food, teen issues, and co-created a course on fashion construction. After three years of teaching high school she left her position to become a satellite teacher for a local career and technology academy. As a satellite teacher, she went back to the school where she first began her teaching career, Donnelly

Junior High School. She began teaching Family & Consumer Science courses at the junior high, but the curriculum changed and she currently teaches two separate courses: Healthy Foods and Consumer & Financial Literacy.

Elizabeth shared with me that she has had several jobs and side jobs, but none she considered a career until teaching. During her college years she worked as a motel maid, a waitress in cheap cafes, and a waiter in a fine dining French restaurant. After leaving college she held jobs or side jobs such as, a licensed insurance sales agent, a salesperson at a major car dealership, a massage therapist, a writer for a news wire service, a Tupperware salesperson, a test kitchen operator, and a sewing instructor.

Elizabeth is the mother of two children, Lance who is 16 and Christopher who is 14. She is also the stepmother of three children, Daniel who is 43, Michael who is 40, and Josh who is 39. She, her husband, and two children also have a yellow Labrador, Kya, who Elizabeth jokingly referred to as the only other female in her family.

Aesthetic spiral. Elizabeth's aesthetic spiral, similar to Steve's was not quite as complex as Percy's. Also, Elizabeth did not discuss as many of her own aesthetic experiences with me; however, she and Steve did share the fact that they both had cancer related aesthetic experiences. Elizabeth did not divulge her experiences with cancer, but she did specifically state that cancer and her family's heath issues such as diabetes inspired her to be passionate about healthy eating and living.

Elizabeth's aesthetic spiral included experiences she had with past teachers, her own illness, family members' illnesses, and her experiences as the mother of a child experiencing bullying (see Figure 6). Each of these experiences inspired Elizabeth to passionately shape the curriculum for her Healthy Foods class, of which she was most

proud. She shared with me several stories about how Healthy Foods led students to have aesthetic experiences in her classroom and in some cases inspired them to express themselves at home with their own families.
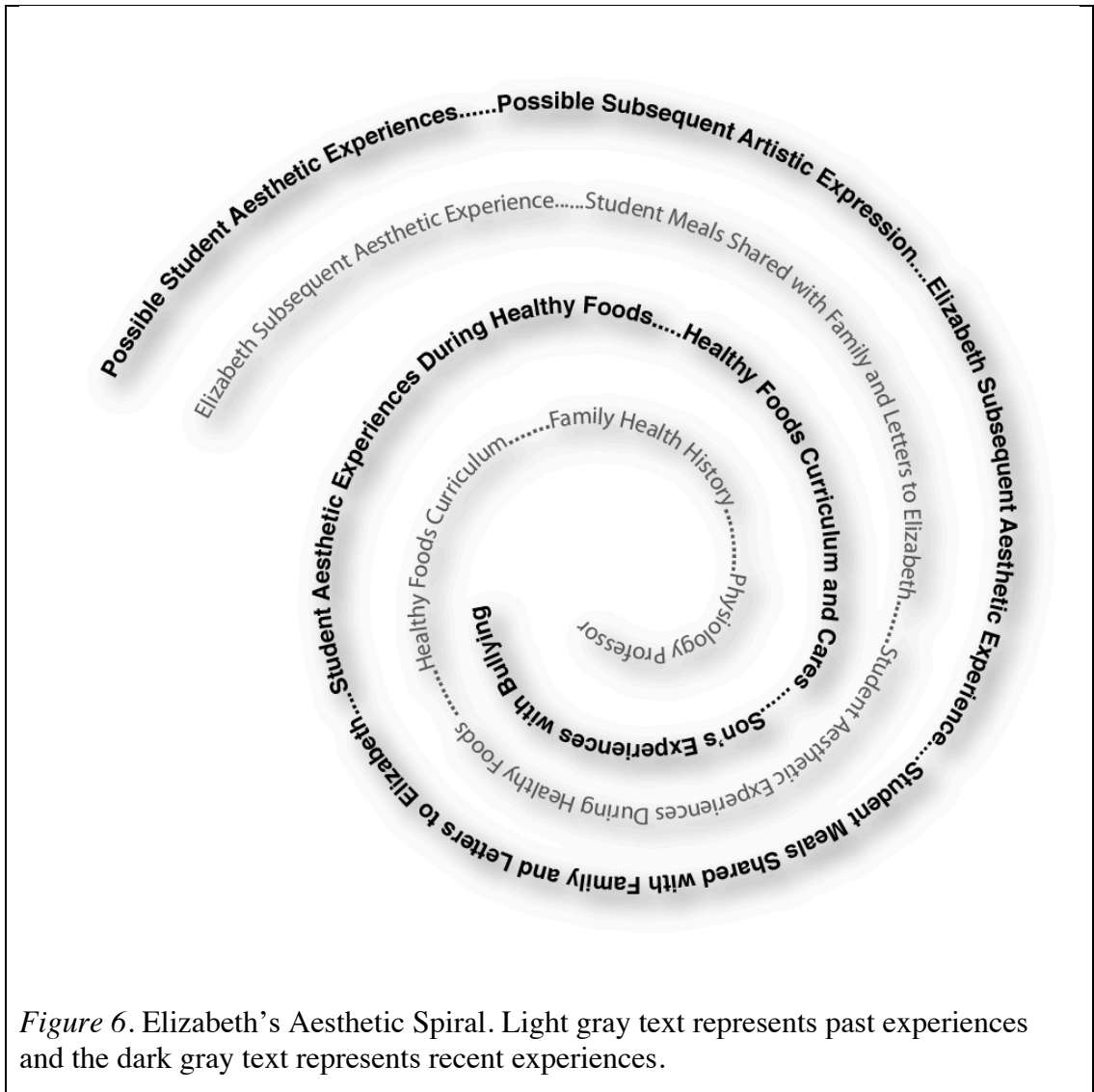
Aesthetic experiences. The aesthetic experiences Elizabeth described began with her anatomy and physiology teacher she had as a pre-med student in California. Elizabeth shared that this professor awed her with his ability to perform and make anatomy and physiology interesting and engaging for her and the rest of her class.

> I had an anatomy professor who was the greatest and you know it was one of those big halls and the seats go up to 200 or something. And so his floor down there was pretty wide and he would cover that whole floor and talk about stuff and wave his arms all the time like this [emphatically waves arms]! And I can remember watching him and thinking: I want to be like you! I want to be like you! I mean you know your topic really, really well, but you explain. In fact I do one of his lectures about fiber and the digestive system in my class. (Elizabeth Interview Two)

Elizabeth also spoke briefly about why she is so passionate about her students' healthy eating and living habits. She said that after being diagnosed with cancer her entire outlook on life changed and she began taking better care of herself. It was at that point that she also realized the importance of healthy food and exercise due to her family's medical history with diabetes.

Finally, Elizabeth shared a more recent aesthetic experience. She explained her son had recently been the victim of bullying by a teacher at his school. She described

Figure 6. Elizabeth's Aesthetic Spiral. Light gray text represents past experiences and the dark gray text represents recent experiences.

being completely enraged that another teacher would treat not only her son in such a manner, but that other students were most likely being treated in a similar manner. She said the entire experience was a very trying time for her son and the whole family as they dealt with the emotions related to the bullying and the aftermath.

Artistic expression. Elizabeth shared with me that she is most proud of her Healthy Foods curriculum, specifically a dish she named Pasta a la Donnelli, aptly named after her school. She briefly explained the evolution of this project and stated when she

first began using the dish she would do a majority of the prep work for her students and would simplify the recipe for a sixth grade reading level. However, she described being bored and often overwhelmed with the amount of work she was doing to prepare the dishes and simplify recipes for her students. She said she realized it was not realistic to teach in this way and that if she wanted her students to really experience their food she would have to change her teaching.

Elizabeth stopped modifying the recipes for her students and began allowing students to completely take over the preparation and execution of the recipe, which was in fact, a rather complicated recipe for junior high school students. During our conversation she proudly stated the fact that she believed she might have been the only teacher teaching such an involved recipe to sixth grade students.

The current version of the Pasta a la Donnelli was described as a baked penne pasta dish with a red sauce, Italian sausage, mozzarella cheese, and fresh Italian spices. During our conversation, Elizabeth explained she divided the class into teams of five or six. Each team member was responsible for various tasks throughout the entire project, which lasted a little over a week. The week began with several demonstrations for preparing various ingredients and ended with a communal meal during which Elizabeth transformed the classroom into an Italian restaurant, complete with waiters, decorations, mood lighting, and Italian opera in the background.

> Okay, so it is a recipe that I adapted and because we have 42-minute periods, you know, you have to break it down. As I mentioned you make the sausage as a demonstration one day and then you doll it out to the kids and then day two you demonstrate the red sauce and then on day three the kids make red sauce. Day

three you demonstrate how to combine the casserole and then day four the kids combine their casserole and day five as a teacher I put it in the oven so that it's beautiful and ready for them when they walk into the classroom. For students to stay with something all week long, for junior high school students, for them to come in and to be awed. Even before the bell rings, for a whole week, is kind of saying something; that's almost spectacular. (Elizabeth Interview One)

During the course of the meal, several students acted as waiters and waitresses who set the table and serve the other students. Elizabeth prepared each of the waiters and waitresses ahead of time and told them not to tell the rest of the students so that they would be surprised when they arrived at class on the meal day. The waiters and waitresses were dressed in white shirts and ties and took their jobs very seriously. The rest of the students thoroughly enjoyed the restaurant atmosphere.

Elizabeth shared another part of the Pasta a la Donnelli food lab she loves. She asked the students to create their own toast to honor their food and friendship.

One of the things they all have to do is whenever you sit down to eat with someone you have to honor your food and honor each other. 'I want you to cheers, you're going to toast', those are all my lines in the class. You know, whatever you're going to say; or you can do pirate talk, 'Argh! Here's mud in your eyes matey!' [laughter]. Whatever! Whatever you want to do. And they look at you like, 'What did you say?!'. Every once in a while you have a group and that's what they'll say all the time, 'Here's mud in your face!'. (Elizabeth Interview One)

During my visit to her classroom I was able to witness the final day of the Pasta a

la Donnelli food lab. When I went in, Elizabeth was rushing around taking glass baking dishes out of the refrigerator, turning on the ovens, and sliding in the dishes. The dishes had already been completely prepared by the students the day before and Elizabeth said she had to put them in ahead of time in order for them to be ready to remove from the oven and serve in their short 42-minute class period. She said the focus for the day would be oven safety, dish washing, and of course the enjoyment of their meal.

The entire 42-minute class period was filled with Elizabeth moving around the room assisting each of the lab groups and *Demonstrating* certain techniques. For the most part the students did everything on their own with little assistance. While visiting each group Elizabeth asked students about the dish they were preparing and why they thought it would be a healthy dish. She and the students had discussions throughout the lesson about nutrition facts and serving sizes through the preparation portion of the lab.

There was a lot of laughter in the room mostly stemming from the *Humor* in Elizabeth's boisterous presentation of the removal of the dish from the oven. She would often make light of certain situations such as removing the dish from the oven with out an oven mitt and spilling the contents everywhere. While these comical safety scenarios caused laughter, the students were able to explain to Elizabeth why safety precautions would need to be followed. The laughter and Elizabeth's witty commentary continued through the meal and at one point during the meal she even broke out into song along with the male voice emanating from the speakers on the table.

Spiraling outward. The Pasta a la Donnelli food lab was an obvious source of aesthetic experience for Elizabeth's students. Not only did she describe several past instances of student aesthetic experience, but I was also able to witness these experiences

during my visit. She said several students were later inspired to express their experiences with Pasta a la Donnelli by taking pictures and cooking the dish for their families.

Prior to visiting Elizabeth's classroom, I was skeptical that cooking penne pasta would yield emotional and aesthetic responses from students; my skepticism, however, quickly subsided. The energy in the classroom was palpable and the students were excited as they walked down the hallway to the smells of pasta cheese wafting from the classroom. Nearly every student exclaimed they could smell their creations down the hall and that several of the older students were jealous about the meal they had prepared.

Once in the room the students' demeanors became serious as several lab leaders directed team members to their positions. Throughout the preparation and serving portion of the lesson the students truly acted very professional and I could tell they were proud of what they were doing. The waiters and waitresses set the tables and served their fellow students. Each waiter and waitress helped as Elizabeth walked around and explained to them the next step in proper serving procedure at a fine dining restaurant. When it came time for all of the students to take a seat and enjoy their food Elizabeth announced it was time to honor their food with a toast. Several students mimicked Elizabeth's pirate toast, "Argh! Here's mud in your face, matey!" and others simply turned to their neighbors, clinked glasses, and exclaimed "Salud!" (Elizabeth Observation One). Throughout the meal students were excitedly chatting and whispering. Many were taking pictures of their food and their friends with their phones to share with their parents. The atmosphere was no longer that of a traditional classroom, but was relaxed with the sounds of friends eating good food they had prepared together.

Even as mealtime came to a close and the students went to clean their dishes and

lab areas, a chore that I suspected many students would groan about, the atmosphere was still filled with a sense of pride. Several students commented during that time that they wished they could prepare and eat meals in class every day of the week because they enjoyed the endeavor so much.

Elizabeth said she loves teaching students how to create the pasta a la Donnelli dish because it is a healthy meal they can be proud to prepare for their families. She said not many families, let alone children, know what a healthy meal consists of. She was very passionate about helping children and families become aware of what is in their food.

One story she shared involved an experience the superintendent's wife expressing her gratitude because her son had changed his eating habits and would consider his nutritional intake for the week before deciding to eat certain foods. Elizabeth shared that she is sometimes worried about parents approaching her because topics she teaches her students often inspires them to go home and notice how unhealthy their family's eating habits really are. She said some parents even discourage their children from taking the class because they know their children will come home attempting to persuade them to change what goes on the dining room table. Elizabeth explained that she has to be careful with her approach to the food labs because of the personal nature of the relationship between people and what they eat, "[s]o you know, and but see I think you have to realize that when you're talking about what people eat, that is such a personal concern" (Elizabeth Interview One).

Elizabeth said she often does not know the extent to which she has had an impact on students' lives until much later. Nevertheless, her students stop in as high school

students or adults to share stories and memories that have stayed with them for a number of years. She shared a particularly special set of student aesthetic experiences communicated years after being in her class. The students had an assignment in a high school English class to write about someone who had changed their lives, and several of them chose to write about Elizabeth. The students' aesthetic experience and artistic expression demonstrated a continuation of her aesthetic spiral.

> I got an unsolicited email from one of the high school teachers a few weeks ago. It just happened to be about the time that my [student learning objectives] were due. And I was struggling with mine. Mine had been returned to me because I didn't do it well. And I just was mad because I put in raw scores and they wanted me to put in percentages and I'm just mad! I've got to go back and redo all those scores and just this email popped up and [the high school students] were doing something in their British Literature class and I don't know what it was, but they were talking about people who had made a difference in their lives and she emailed me to say, you should know that a number of students have said you really had impacted their life. They felt like your class was one of the most useful classes they've ever had. And I just kind of went, 'Okay I'm not going to quit then after all!' But, you know, I mean that's one of the more noble things you can do in the world I think. To be able to provide somebody with something that will change their lives. You know, it's like, how often do you get an opportunity to do that? You don't know. And as a teacher you mostly don't know. Especially as a junior high school teacher you mostly don't know because then they go onto high school and then when they graduate high school and they remember the teachers

who impacted them most they remember somebody from the last ten minutes of their life! So you know, you never really hear. It's just once in a while. (Elizabeth Interview One)

Contemplations. Elizabeth's descriptions of her teaching experiences and my observations of her classroom gave me glimpse of her aesthetic spiral and the possible dispositions she exhibited that led her to purposefully shape her curriculum in such a way. Elizabeth described her *Value of Student Feedback* in the curricular process and stated that she strives to create a *Personalized Curriculum* based on her students' individual social, emotional, and academic needs. Although this was a goal of hers, she explained that the projects and themes of her curriculum rarely change and are fairly static due to their popularity among the students; however, the individual dishes within each theme may vary from year to year.

She explained that she used *Thematic Planning* for her Healthy Foods curriculum. Each unit was planned according to a different type of meal or snack. Her units progressed from simple fruit smoothies requiring no cooking to the more sophisticated Pasta a la Donnelli dish. Within her units she said there is often variation within her *Organic Curriculum* depending on her students' requests and opportunities that arise. For example, she explained her second unit is a salad, typically a vegetable salad. This past fall, however, she had a donation of apples from a local orchard and decided to create and experience for her students to explore apple varieties while creating a crunchy apple salad. She named the event the Big Apple Crunch and invited students to log their observations about eight different apple varieties.

And I had a donation of apples. There were like eight different varieties of apples

170

and we set them all up. I lined all my tables up there's all these apples. I have the names of them on each side. Went out and bought ten different apple cutters and the kids were all lined up on each side and of course you make it into an exciting thing for them. Bring your cameras and videotape this! It's going to be so exciting! And okay, I'm standing up high and I've got my camera, okay, everybody's got an apple cutter, they're right on top of the apple. 'Okay! On the count of five, four, three, two, you know, CRUNCH! You know, crunch your apple!' They all cut them into the pieces and then they had to be journalists you know. I want you to taste these apples and reach into the core and what's the different flavor of them. (Elizabeth Interview One)

Critical Thinking and *Authentic Experiences* were also an important part of Elizabeth's curriculum. After each of her food labs she spent the subsequent lessons exploring the nutritional value of the meal or snack she and the students made. She said she would often compare the healthy, homemade versions of foods such as smoothies and pasta to varieties found at chain restaurants. During their explorations, Elizabeth said her students compared nutritional labels and serving sizes and were often appalled by the extent to which food served by restaurants is unhealthy in contrast to the homemade counterpart.

Elizabeth's Healthy Food course was designed with *Authentic Experiences* in mind. Her class was described as experiential in nature, revolving around several food labs during which she expected students to engage in preparing, cooking, and cleaning. She explained the importance of teaching students how to cook healthy, delicious food for themselves in a society in which they are inundated by media advertising fast food

and sugary treats.

Elizabeth also utilized *Cooperative Learning* during her teaching. Every lab day involved students working in teams of five or six to prepare and cook meals or snacks. She explained each student was given a role whether it was the leader, materials manager, or recorder responsible for filling out the rubrics for the lab. During my observation I saw Elizabeth's use of *Cooperative Learning* and it was clear the students worked well together and that they were very used to working effectively as teams with little guidance from Elizabeth.

The *Teacher Dispositions* most prevalent within Elizabeth's descriptions of her experiences were *Care,* in the form of *Personal Connection*, *Passion*, and *Subversion*. Her *Care* for her students was evident during my visit to her classroom and our conversations. Elizabeth stated that she sees nearly 300 students a day, but still makes an effort to speak to each of them and ask them about their days. She also said that she shares her own personal stories with her students in an attempt to form meaningful relationships in their short time together.

One example of her attempt to make *Personal Connections* with her students involved her students writing letters to her at the beginning of the semester telling about themselves. She showed me some of the letters and explained the answer she was most interested in was in response to a prompt asking students to tell her something most people do not know about them.

Additionally, this past fall, Elizabeth created a new program during Donnelly Junior High's open house. She asked parents who visited her classroom with their students to complete a similar questionnaire about their students. Essentially, this was

meant to be a letter to Elizabeth telling her anything they thought she should know about their child. She shared that this questionnaire was based on letters she had voluntarily sent to her own children's teachers at the beginning of the school year. She said she wanted her son's teachers to know not only about his difficulties, but also about his interests, social, and emotional life. She thought as a teacher who did not have enough time to really get to know her students prior to beginning the school year that these letters were immensely helpful.

Elizabeth also described having a lot of *Passion* for her students and her content. She reflected on *Passion* and suggested that teaching and learning were not possible without *Passion*. She said she fears that many teachers lack passion and in turn are not able to engage their students in learning, "BUT — it is much easier to do this if you are passionate about the topic you teach, which is what I see lacking in many teachers" (Elizabeth Reflection Two).

Similar to Percy and Steve, Elizabeth spoke about *Subversion* for the good of her students. She described one examples of *Subversion,* which dealt with food, nutrition, and teaching students to analyze nutritional labels on processed food. Her subversive lessons did not involve a response to an aversion to standards or quantification as Percy and Steve's, but involved her students participating in *Critical Thinking* exercises. During these critical thinking exercises her students confronted food advertising and the nutrition facts for food they commonly ate. In one instance, Elizabeth taught her students about sodium and the average daily value appropriate for children and adults. After they learned about sodium, Elizabeth brought in several different kinds of soup and recipes for homemade soup with nutritional values. One of the brands happened to be Campbell's

173

soup, which proved to be troublesome for one student and the parent.

> I had one parent who was an executive of Campbell's who was extremely upset
> with me because I did a soup comparison and it was comparing the sodium
> contents. And once you tell kids how much sodium is appropriate, then they look
> at the can of soup, and you have to explain serving size too, because the serving
> size in soup is half. And you know, the sodium content in half of a cup is you
> know, 900 mg or something like that. And then you make them add it up. 'Well
> how much of this would you normally eat?' I mean you kind of do that math with
> them and they're astounded and when your dad is an executive at Campbell's
> soup and your teacher has all of this Campbell's soup. Yeah. So, you know that
> was a little tough. (Elizabeth Interview One)

Elizabeth was not ashamed by the fact that she was comparing the sodium levels in soup to the appropriate levels because she felt strongly about teaching students the long-term and short-term effects of consuming excess sodium.

Figurative representations. The figurative representations that best described Elizabeth's descriptions of her experiences were *Theatrics* and *Humor*. Elizabeth's love of theatre and humor led her to combine both in her classroom while teaching. At times during my observations of her classroom, she appeared to be a comedic actress on stage boisterously moving from area of the room to another. Within her reflection she explained her humor, "[s]o… I just turn my spontaneous singing in the classroom into moments of funny stuff, because, well, hell, we all need a few good laughs each day" (Elizabeth Reflection One).

Similar to Steve's resemblance to a conductor within his distance-learning

classroom, Elizabeth also appeared to be *Conducting an Ensemble* while teaching. She explained the necessity of *Moving* around from lab to lab to ensure safety and student understanding. While observing her I saw her focus shift from one lab to the next and then back to the whole group as if she were rehearsing a large musical ensemble.

Metaphor. Elizabeth reflected on her teaching and her students' learning and devised a metaphor aptly focused on her theater background. Similar to Steve, Elizabeth shared that she feels strongly that pre-service teachers should have some theater training during their education.

> I have always thought that my theater background was excellent preparation for teaching. In my opinion, teaching a class is like putting on a 'show'. You have to prepare your audience for what they are going to experience with your 'set-up', have an introduction, give them a reason to care about the characters (the topic of the day), and a resolution of some sort (the reason WHY this topic is worth learning). It is also important to have a concluding act that will have them running into the classroom the next day to 'see what happens next'. To do this well, requires the actor (the teacher) have a sense of dramatic timing, as well as some kind of emotional appeal. I plan EVERY SINGLE LESSON with these things in mind. (Elizabeth Reflection Two)

Codetta. Elizabeth's aesthetic spiral demonstrated her aesthetic experiences relating to personal health, family health, and former teachers. She subsequently shared her experiences with artistic expression communicating her experiences with her students hoping to lead them to their own aesthetic experiences. Woven into Elizabeth's spiral were themes relating to pedagogy and curriculum such as her use of *Organic Curriculum*,

175

Thematic Planning, *Personalized Curriculum*, *Authentic Experiences*, *Critical Thinking*, and *Cooperative Learning*. Elizabeth's aesthetic spiral was also affected by the dispositions of *Care*, *Passion*, and *Subversion* she exhibited and the theatrical metaphor she embodied within her teaching.

Similar to both Steve and Percy, Elizabeth showed immense *Care* for her students through her cultivation of *Personal Connections*. Another common thread among the three teachers was their use of *Theatrics* and in Elizabeth and Steve's case their *Humor*. Elizabeth was able to engage her students in learning through her purposeful staging of her classroom as a theater in which she took on the role of comedic actress with an agenda of addressing health and nutrition in a humorous, yet critical fashion. It was apparent that Elizabeth's goal was to change her students' lives by empowering them to live healthy lifestyles and by genuinely caring for them as individuals.

During my second conversation with Elizabeth she stated she wished she could walk into her classroom with the stage persona and excitement of the musician Little Richard, without some of the inappropriate innuendos. Elizabeth's energetic and boisterous personality with a fondness for drama along with her reference to Little Richard led me to reflect on her teaching through the lens of the popular music genre, Rock 'n' Roll.

Rock 'n' Roll emerged in the 1950s and was popular with adolescents rebelling against the post-war mainstream ideals, culture, and popular music. The origins of Rock 'n' Roll were varied and it was influenced by numerous musical styles such as the show tunes of the 1930s in Tin Pan Alley, the country western blue grass music of Nashville, the African American blues and gospel music, and the big band and swing music of Frank

176

Sinatra and Glenn Miller (Gillett, 1996).

Throughout the advent of Rock 'n' Roll, the influence of African American music could not be ignored. Numerous African American musicians were considered integral to the movement in popular music. Musicians such as Chuck Berry, Fats Domino, and Little Richard each played a large role in the history of Rock 'n' Roll (Gillett, 1996).

Elizabeth specifically mentioned Little Richard's stage persona, which was often described as passionate, raucous, extroverted, and involved shouting and unique vocal techniques. Similar to Elvis Presley among white audiences, Little Richard's performances were often viewed as outrageous. While Elizabeth's teaching style would not be considered outrageous by most, it certainly exhibited a raucous and extroverted passion. Although the lyrics of Rock 'n' Roll music offer little comparison to Elizabeth's teaching, the energetic style of the music, theatrics of the stage performances, and the rebellious nature of the music are certainly important to note.

Kelsy's Cadenza

Kelsy's classroom situation was similar to Steve's. She did not have her own classroom, but moved between two music rehearsal rooms in Jefferson Middle School and the Hughes High School orchestra room. All three rooms were spacious enough to accommodate large ensembles. Stands and chairs were scattered about both the rooms at the middle school. There were computers on the sidewall, which were used for tracking student attendance each class period.

Unlike Steve, Kelsy did have her own space at Jefferson, which she shared with the other music teachers. She and the other teachers shared a medium sized office with four desks, a mini refrigerator, microwave, and instruments scattered about in various

stages of disrepair. Each of the desks was filled with papers and stacks of sheet music. The office was equipped with windows looking into both rehearsal rooms. On one window was a plastic sign with the phrase "My One Word is LOVE" in large, blue block letters (see Figure 7).
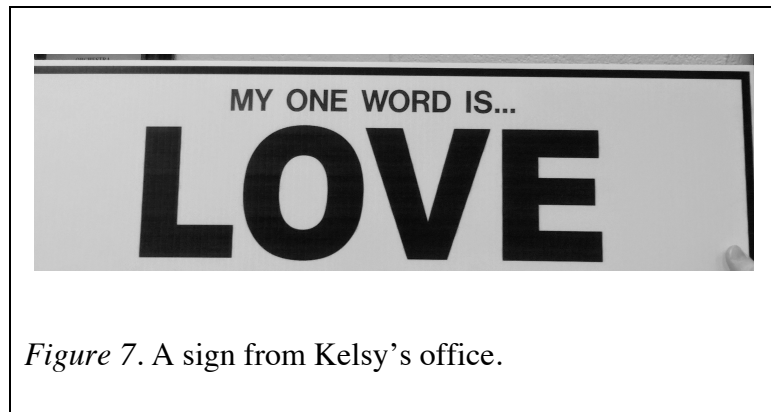
Figure 7. A sign from Kelsy's office.

Prior to our conversation, Kelsy introduced me to the rest of her colleagues in the office. They all seemed fond of each other and spoke briefly about the plan for the day because one of the band directors was out and would need to have her class covered. The situation was discussed and there was no need for a substitute because between the four of them and the student teacher the class would have a teacher. I also met two student teachers in the music department office; both were from a local university music education program. One student teacher worked with the band directors and the other student teacher worked with the orchestra directors at the 6ᵗʰ grade building, Kelsy, and her colleague at the high school.

After meeting her colleagues, Kelsy explained to me how important *Collaboration* in the music department is since there are so few teachers for a large number of students. She described being very close to her counterpart at the high school and also at the 6ᵗʰ grade building. She said the three of them work very well as a team and

collaborate during recruitment, concerts, and fundraising events. They also team-teach with each other on a weekly basis.

Kelsy's explained her teaching day consists of a 7th and 8th grade mixed Concert Orchestra II ensemble, two sections of 7th grade only Cadet Orchestra, and an a predominantly 8th grade Concert Orchestra I ensemble, which is the most advanced ensemble. After teaching at Jefferson, she spends her afternoon assisting the high school orchestra director with two high school ensembles. She also explained that one day a week she travels to one of the sixth grade buildings to assist the orchestra director and to get to know the sixth grade students that will move up to Jefferson Middle School in 7th grade.

Kelsy shared that she is the mother of two children Jonah who is eight and Emily who is five. Her education includes a bachelor's degree in music education with a focus on instrumental music and a master's degree in music education with the same concentration. She has been teaching for 18 years and has had no other careers outside of teaching. Her first three years were spent as a general music teacher in a nearby school district. She has taught orchestra in at Jefferson Middle School and Hughes High School for the past 15 years. Kelsy's main instrument is the violin, but she also plays piano. She and her husband both teach private lessons out of their home on a weekly basis.

Aesthetic spiral. Kelsy told two types of stories, from her past and more recent stories. The stories from her past involved her relationships with her private music teachers. Additionally, Kelsy's grandparents' admittance to a nursing home was another source of aesthetic experience from her past. Her more recent stories of aesthetic experiences involved being the mother of two children. Each experience was part of her

aesthetic spiral and was related to several of her dispositions and also the purposeful

shaping of her curriculum (see Figure 8).

Aesthetic experience. Music lessons as a child and teenager were a source of

aesthetic experience for Kelsy. She described her experiences playing violin together with

her private violin teacher. Kelsy said there were not words to describe their relationship

and how they were able to play together as musicians, other than the fact that she always

knew where he was going with the music.

> I don't know quite how to put it into words, but I think that to me, as a music
>
> teacher, there, that's it. As a music teacher, and I have this, okay, so I had this with
>
> my violin teacher growing up, he was also my orchestra director as well. But we
>
> got to the point where when you're playing together, you didn't have to say
>
> anything. And that doesn't happen. You can do that maybe with a musician that
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> you don't know well, I guess, you know if you're both outstanding musicians,
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> you can move together, you can phrase things together, whatever. But with my
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> violin teacher I always knew where he was going because I knew him as a person.
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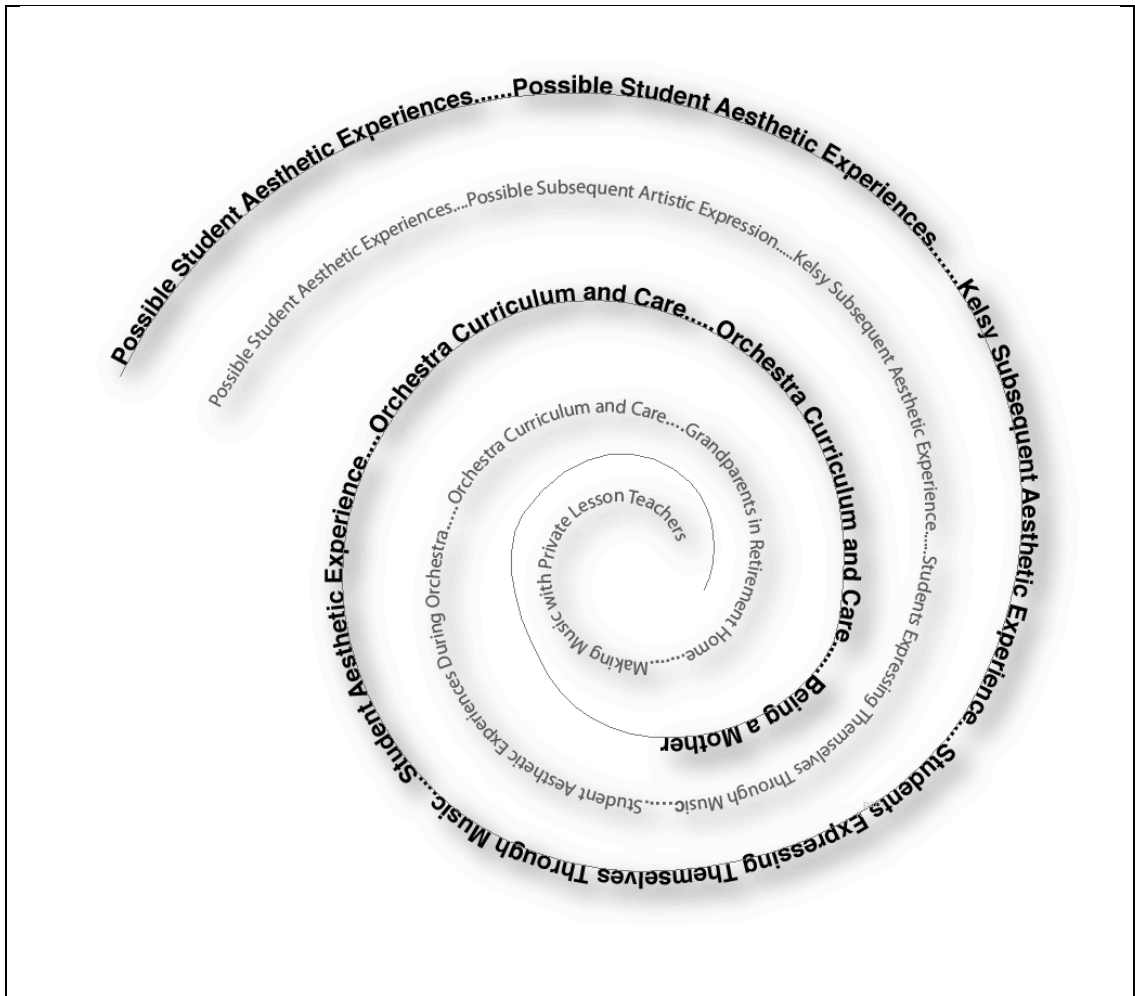
Figure 8. Kelsy's Aesthetic Spiral. Light gray text represents past experiences and the dark gray text represents recent experiences.

my violin teacher growing up, he was also my orchestra director as well. But we got to the point where when you're playing together, you didn't have to say anything. And that doesn't happen. You can do that maybe with a musician that you don't know well, I guess, you know if you're both outstanding musicians, you can move together, you can phrase things together, whatever. But with my violin teacher I always knew where he was going because I knew him as a person. I can't put that into words. (Kelsy Interview One)

Kelsy's piano teacher was also a source of aesthetic experience for her. She

181

described her piano teacher as a "tough woman, [an] Italian mama" who would often kick Kelsy out of her studio for not practicing her piano music (Kelsy Interview Two). Kelsy said that despite her teacher's tough demeanor she simply adored her. She developed a close relationship with her teacher throughout the course of her life. Kelsy said she and her teacher still keep in touch, visit each other, and exchange letters and birthday cards. She shared a story in which her piano teacher, now 85 years old, sent her a letter saying she was still teaching, but that it was difficult because her son was battling cancer at the time. Kelsy told me the end of her teacher's letter reminded her of why she believes music is both spiritual endeavor and an intellectual endeavor.

> Like my piano teacher I was talking about. She's 85 now. And I absolutely adore her. She was this wonderful, very tough woman, Italian mama. You know. And she kicked me out of her studio several times for not having my pieces learned. But I always send her a birthday card every single year and she sent me a letter this fall after I had sent her birthday card. And I shared that with my students, that she sent me this letter and she was saying you know, she was glad to see my children and telling me about what she's still teaching and she still has kids in competitions and she was so proud she had this one student learn the Tchaikovsky piano concerto, you know. All that. And she was telling, though her son has cancer and it's been a very difficult time for her and she said, 'Thank God for my music.' And that was the part that I shared with my students. So does that change my teaching? Yeah, it does. Because that's for most of them, that's what music is going to do, even though they're not going to be teaching it, it's going to be a spiritual thing, a healing thing, an escape for them. (Kelsy Interview Two)

182

Kelsy shared another past experience in which her grandparents expressed to her they did not want to be in a nursing home; however, she said they often told her how much they enjoyed being visited by young people and how it brightened their spirits.

I mean this, it's very near and dear to my heart, but I think about this every Christmas, you know, during the holidays. Whenever we go out and we play at the retirement center or something. And I try to make that an experience for the students where their understanding that what they're doing, that they're giving of their talent to somebody else. I mean, it was just, you know my own grandparents that were in a nursing home, they didn't want to be in a nursing home at all, and they went you know, when they were in their ninety's and I remember for them, how important it was to have other people coming in and like they loved music so they wanted to hear music. They wanted to see young people. (Kelsy Interview Two)

Motherhood was a more recent source of aesthetic experience for Kelsy. She described motherhood in general changing the way she interacted and taught her students. Two specific aesthetic experiences involved her son. Kelsy said she was emotionally affected while watching her own children interact with music.

Also seeing how my own children are influenced by music. Or, I think even how music affects them emotionally. When they are singing around the house, what songs they choose to sing. And then for me, watching them do it. Like Jonah, I bring up church because that's when we share music often. But, oh my gosh, he's getting to the age now where he can read the hymns, read the words, and he sings them because he kind of knows them now, and when he starts singing in the

183

middle of church, I just lose it. I cannot hold it together. And it's silly, it's just like a regular church hymn and I can't keep it together. (Kelsy Interview Two)

The second aesthetic experience involving Kelsy's son dealt with a recent encounter with standardized testing on the computer. She described having to explain to a very frustrated and upset son that he would not fail out of second grade because of his test results. Her son took a math test and was provided progressively with more difficult answers, which made him feel overwhelmed because he didn't always know the answer.

He took a math test and what they did was they kept giving him harder and harder questions because he was doing really well. And he goes, 'Mom, they were giving me fractions and stuff.' He came home from school, he had gotten so upset at school with it and the teacher called me and said, 'I just want to let you know that Jonah had gotten upset about this and you know we tried to explain to him.' Whatever. He said, 'They kept giving me harder and harder things and I didn't know it. And I was worried I was not going to pass second grade.' And I said, 'Honey, quite the contrary, you had done everything that you needed to do probably for second grade and you were moving on to farther things.' And I said, 'They were testing you to see what you didn't know. Which I get, but maybe doing it in that way is not quite the right thing.' And he goes, 'Well that's stupid!' and I said, 'You're right. That is stupid!' (Kelsy Interview Two)

Artistic expression. Kelsy's aesthetic experiences, past and present, were communicated through artistic expression. She shaped her curriculum using pedagogy in such a way as to inspire her students' own aesthetic experiences. The most representative example of her artistic expression was a community service project of which she was

very proud.

Each year during the holiday season, Kelsy said she took small groups of her students, both high school and junior high school students, to play for the elderly at a local retirement home. While this is a common practice among music educators, Kelsy described trying to help the students understand the importance of sharing their music with others. In addition to students playing for the elderly residents, Kelsy arranged for them to have a reception afterward during which students spent time with the residents. Each student took a Christmas card with them and gave it to a resident with whom they spent the reception hour.

> And so, when we go to do this performance not that the music isn't important, because it is, but I sort of take that time to remind the kids that you know, you're there for a much bigger purpose, these people need you to come in, they want to see young people, they want to hear your music. (Kelsy Interview One)

Kelsy's community service project exemplified the communication of her aesthetic experience with her piano teacher's exclamation of "Thank God for my music!" (Kelsy Interview Two). Kelsy was inspired to help her students reach a point musically and emotionally that sharing their music became more than just another concert or practice session, but something more meaningful to the student and the person listening to the music.

Although her community service project was the only project she purposefully included in the curriculum, her descriptions of her teaching on a daily basis communicated her other aesthetic experiences. Kelsy shaped her curriculum utilizing pedagogies of *Care* including *Personal Connection* and *Safety*. Each rehearsal Kelsy

185

spoke about being involved in the act of creating a musical relationship with her students similar to the relationships she had with her own teachers. She explained the importance of creating an environment of safety for her students during the short time they are together. Motherhood helped her realize the importance of understanding her students to create a musical bond with them in order to make music together rather than each student simply playing a part. Kelsy strove to embed these principles in her curriculum each day. Essentially, Kelsy's artistic expression revolved around her attempts to lead students to love music by modeling her own love of music and strengthening her relationships with her students. Similar to Percy, Steve, and Elizabeth she suggested she teaches for emotional responses from her students.

> Do I teach for that emotional connection? Absolutely. I do. And maybe it's selfish because I think that's how I think we can hook them and that's how they stay on. You know? But that connection is so powerful because then they will work. They will work for you. You know what I mean? They will then challenge themselves to be better, to do better because they want to, I don't know, I don't know how to describe it, but I mean, it's hard to describe. You're asking me to put all these things into words and I'm not good at that! It's a hard thing to describe isn't it, that connection. (Kelsy Interview One)

Spiraling outward. The community service project Kelsy spoke of was a source of aesthetic experience for her students. She told me a story about sharing a moment she had with one of the residents.

> And we had one of the ladies this past Christmas, when we went in there to play, she came up afterwards and she said, 'That was the most wonderful thing that I've

ever heard here.' And she said, 'That just made my Christmas.' And I shared that

with the kids, you know, and then I said that's the power of music. Yes, it's

important for you to sit here and be able to play your D major scale and your G

major scale and whatever, you know, do all these techniques, you know, all these

skills and techniques, but in the long run the most important thing is then you take

what you've learned, you take that talent, you take that, you know, the emotion

that you put into your music and you share it with other people because it makes a

difference in their lives. And I think the kids really did take that to heart. (Kelsy

Interview One)

Kelsy did not provide specific details about how her students reacted emotionally

toward the resident's comments, but did share an anecdote about what her students did

after hearing what the resident had to say. Following the holiday season, Kelsy said a

group of high school students took it upon themselves to continue visiting the nursing

home on a regular basis to play for the residents. The story appeared to be an instance in

which Kelsy's students were inspired by their experience in the nursing home and wanted

to continue to communicate their aesthetic experience.

Kelsy also described her high school students' aesthetic experiences during the

simple act of playing music together. Kelsy discussed her relationships with her music

teachers growing up and how making music with her teachers was moving. She said she

often shares these moments with her students during high school chamber orchestra

rehearsals. She described her students during their shared aesthetic experience as being

"all in" and knowing where to go musically (Kelsy Interview One). Kelsy referred to the

term being *all in* on several occasions during our conversation, which she explained as

expressing their identity through music.

> But, when I'm rehearsing them because they know me and because I know them so well, there's no fear there. This is who I am. This is how I phrase this. And I'm not going to be afraid to express myself. And they're not afraid to express themselves. If you don't break down that barrier then they're not all in. They have to be *all in*. (Kelsy Interview One)

Contemplations. "My One Word is LOVE", a phrase that completely described Kelsy's experiences (see Figure 7). *Care* and *Love* transcended her passion for her content area and permeated her curriculum and pedagogy. *Care* and *Love* inspired her to create a curriculum using *Thematic Planning* to tailor the curriculum to her students' personal musical and emotional needs. Her use of *Organic Curriculum* was also apparent due to her understanding of her students and their learning needs. The goals of her *Thematic* and *Organic Curriculum* would not have been possible without Kelsy's belief in *Building a Foundation* of musical fundamentals and techniques.

Kelsy's pedagogy was also tempered with her disposition for *Care*. She demonstrated her ability to pay *Close Attention* to her students' social, emotional, and academic needs. Furthermore, similar to Elizabeth, *Demonstration* was a large part of her pedagogy.

Kelsy's dominant disposition was *Care*, more specifically, *Personal Connection* and *Love*. Each of her aesthetic experiences, past and present, involved people she cared about and with whom she had a close relationship. Kelsy also explained her entrance into motherhood as a pivotal moment for her teaching career and the experience helped her to understand the necessity of paying *Close Attention* to her students. Her experiences with

close relationships, motherhood, and the impact they had on her life and her music led her to strive to foster similar relationships with her own students.

Kelsy's *Thematic* and *Organic Curriculum* were primarily based on her students' musical needs. Within her middle school classes, Kelsy spent a majority of the time *Moving* around the classroom and standing near every student observing their playing and emotional state of being. She described middle school students as being very emotionally fragile and said she has to pay very close attention to them to determine where to take the lesson each class period.

After years of observing children and developing an awareness for her students' progression of musical understanding, Kelsy created a *Thematic Curriculum* for her middle school students based on the fundamentals of music. She explained how this type of curriculum gave her the *Freedom* to determine which pieces to incorporate throughout the year. Similar to Elizabeth's Pasta a la Donnelli food lab, Kelsy said she often chooses "old standbys" not out of laziness, but because her students thoroughly enjoy playing them (Kelsy Interview Two).

Kelsy's themes for her middle school curriculum also allowed for an *Organic Curriculum*. Because her year was divided into themes she was able to adjust pieces of music and add pieces of music depending on the needs of her students. For example, her 7th grade cello students were not being challenged by the music at the beginning of the year, thus, she incorporated a piece of music specifically featuring the section, which they would play at the holiday concert.

Although Kelsy did not plan the curriculum for the high school, she explained her love of rehearsing with the high school orchestra as a whole ensemble and as small

chamber groups. Her enjoyment stemmed from her ability to step away from the focus on the fundamentals and truly explore the music with her students. Within the high school orchestra rehearsals, Kelsy described being able to "go where the students needed to go" without having a plan in place other than striving for musical expression (Kelsy Interview One).

Kelsy's pedagogical style was enjoyable for me to observe as a musician and a music educator. Kelsy seamlessly incorporated *Demonstration* and formative assessment during her entire lesson. Her middle school rehearsals involved her playing her instrument with the students a majority of the time. She engaged her students in call and response activities and would transition into a rehearsal of an entire piece all as she was playing various parts on her instrument. Her ability to talk to her students, assess their needs, provide feedback, and play at the same was exceptional and demonstrated her incredible *Content Expertise*. Although I was very familiar with Kelsy's content, my familiarity did not seem to impact the themes that emerged since there were similarities between the themes she exhibited and the other teachers.

Figurative representations. The most fitting figurative representation of Kelsy's teaching involved her *Movement.* Kelsy constantly maneuvered around 60 odd chairs, children, and scattered instrument cases with the grace of a dancer. Her movements also included her emphatically playing her instrument with large flowing arm movements to demonstrate certain bowing techniques or to highlight areas to which students needed to pay special attention. Kelsy was rarely glued to the director's podium and spent the majority of her lesson walking around to individual students while playing her own instrument.

Metaphor. Kelsy reflected on her teaching and used the metaphor of a gardener and garden to describe her teaching and her students' learning. Again, this metaphor highlighted her motherly, caring disposition, which infused her curriculum and pedagogy.

> I know it's something corny, but it's like a gardener. And you have all of these kids that are planted in different soil and they're different seeds and you don't know how they're going to come up and they all grow at different rates and our job is to give them the right kind of fertilizer, the right amount of sunlight, and the right amount of water and eventually you're hoping that they get strong enough that you can back off and nature takes over. (Kelsy Interview Two)

Codetta. Kelsy's aesthetic experiences provided insight into both her artistic expression and the dispositions she possessed. The aesthetic experiences and stories she shared dealt mostly with her family members or those very close to her. She exhibited a discernible affinity for human relationships and creating and strengthening bonds with others.

Kelsy's curriculum and pedagogy transcended the content of music as she herself explained. She shaped her curriculum to help guide students to the kinds of experiences she had with music as a child and as an adult. Her *Care, Love*, and *Passion* allowed her artistic expression to lead her students to their own aesthetic experiences. Although Kelsy described her understanding of helping her younger students *Build a Foundation* for their musical techniques and expression, her main goal was not to create wonderful performers, but to guide her students to becoming the type of musicians who value relationships with others and "sharing their music" (Kelsy Interview One).

It was difficult for me to reflect on a musical genre for Kelsy due to her obvious

associations with Western orchestral music. Although she was a classically trained musician and teaches her students traditional Western classical music, her teaching style was more representative of a style focused on concrete human relationships and the social importance of music; therefore, I chose to reflect on the connections between folk and Kelsy's teaching.

The genre of folk music is complex in nature and poses difficulties to musicologists, ethnomusicologists, and folklorists who have had in creating a classification system for folk music. Some scholars view folk music as an expression of social identity, location bound and used to promulgate traditions; however, folk music is not stagnant and changes with society (Bohlman, 1988). Therefore, folk music demonstrates an intriguing dialectic between the transmission of tradition and the innovation of change: "[t]radition is fashioned from both an authenticity that clings to the past and a process of change that continuously reshapes the present" (Bohlman, 1988, p. 13). Similarly, Kelsy's teaching experiences and her curriculum involved the dialectic of tradition and change. During our conversations she spoke of the importance of both the fundamentals, or tradition of music, and also sharing the standards of the orchestral repertoire with her students. However, she said she balances between fundamentals, tradition, and innovation depending on the needs of her students.

The performance of folk music offers yet another connection to Kelsy's teaching. Folk musicians perform for audience interaction and participation. The audience of the performance mitigates the musical and lyrical qualities of a song. For example, folk musicians may choose to alter a melody depending on the audience reaction to an elaboration or improvisation. Folk musicians may also choose to change or omit lyrics

depending on the audience reaction. They may do so in order to adjust the narrative or to simply enhance the satirical nature of the song (Bohlman, 1988).

Kelsy demonstrated a similar audience-performer relationship with her students. Like a folk musician, Kelsy paid close attention to her students' reactions in order to inform her pedagogy and ultimately her curriculum. She shared that she often spends evenings reflecting on her teaching and her students' learning and plans accordingly for the next day. While this relationship is not as instantaneous as the folk musician's relationship with the audience, it is obvious Kelsy's teaching exhibited a balance between tradition and innovation and demonstrated a certain comfort with ambiguity.

Amanda's Cadenza

Walking into Amanda's room, I immediately noticed the dual nature of the languages. Several book covers turned posters were hanging on the walls, including *Red Badge of Courage*, *Catcher in the Rye*, and *The Great Gatsby*. Above the whiteboard were small, rectangular signs featuring a pictorial Spanish alphabet. The bookshelves near the entrance to the room had class sets of Spanish textbooks and American Literature textbooks.

In addition to paraphernalia from Amanda's two content areas, Spanish and English, were examples of student art, prints, and one Led Zeppelin poster. One of the prints I recognized to be a Diego Riviera painting, *Girl with Lilies*, depicted a young girl with two braids in her hair grasping a large bundle of white calla lilies. Directly below that print was a print also by Diego Riviera, *Flower Festival: Feast of Santa Anita*, showing a man carrying calla lilies with a mother and two children in the foreground. The student artwork was hanging above the whiteboard, under the alphabet attached to a tack

strip. Each piece included a sheet of sandpaper with a scene drawn with crayon and a photocopy of the sandpaper drawing. The effect of the photocopy was that of pointillism and created a more abstract visage of the scene originally drawn on the sandpaper (see Figure 9).
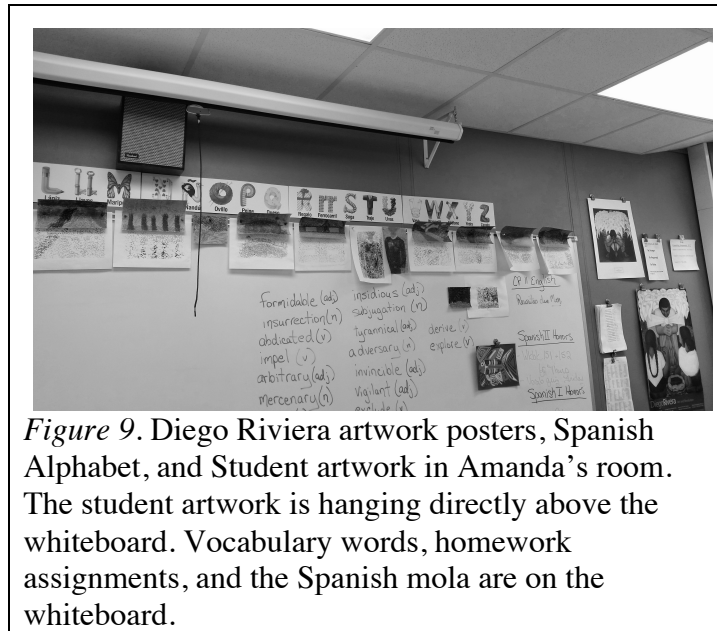
Figure 9. Diego Riviera artwork posters, Spanish Alphabet, and Student artwork in Amanda's room. The student artwork is hanging directly above the whiteboard. Vocabulary words, homework assignments, and the Spanish mola are on the whiteboard.

The whiteboard was filled with English vocabulary words with small checkmarks next to the words (see Figure 9). Two separate lists were apparent, as they were color-coded to match to correspond with the homework list for College Preparatory (CP) English and Honors English. Underneath the list of homework for Spanish I was a teacher created example of a Spanish fish *mola* created with construction paper.

The desks in Amanda's classroom were divided into rows and columns facing her desk and the whiteboard. Amanda's desk was situated in the front of the room in the corner and faced out toward the classroom. The back of the classroom had several storage cabinets whose surfaces were bare with the exception of small writing process posters. The shelves on either side of the classroom were also used for storage and were filled

with numerous classroom sets of worn paperback books.

Amanda is the mother of two children, a 21-year-old son attending college, and an 18-year-old daughter in her senior year of high school. She began teaching 28 years ago after receiving a Bachelor of Arts degree in both English and Spanish from a small liberal arts college. She left college certified to teach 7th-12th grade Spanish and English. Amanda also holds a Master of Arts degree in gifted and talented education.

Amanda currently teaches four courses at Amherst High School. Her dual certifications in English and Spanish allow her to teach two courses in each language. She teaches Spanish I and II, Junior College Preparatory English (CP English), and Junior Honors English. In addition to teaching, Amanda also serves as the advisor for Amherst's student council, National Honor Society, and the Link Crew program.

Aesthetic spiral. Amanda's aesthetic spiral was not as complete as Percy, Steve, Elizabeth, or Kelsy's because she did not share, in detail, as many past or present personal stories involving aesthetic experiences (see Figure 10). Based on the stories she did share I was able to find two possible examples of aesthetic experiences that led her to purposefully shape her curriculum. I was able to surmise that the stories she shared were important to her merely because she mentioned them. Unlike Percy, Steve, Elizabeth, and Kelsy, Amanda's stories lacked the same emotional quality. I doubt this was due to a lack of emotion involving the experiences, and more so with a reluctance to share the emotions with a person she had just met.

Aesthetic experience. Motherhood, similar to Kelsy, was a major source of aesthetic experience in Amanda's life. She said she began her teaching career believing she had the power to impart all of her wisdom on the students and did not understand

195

when students "didn't get it" (Amanda Interview Two). She said after having her first

child she realized that children were in the process of growing up and did not enter her

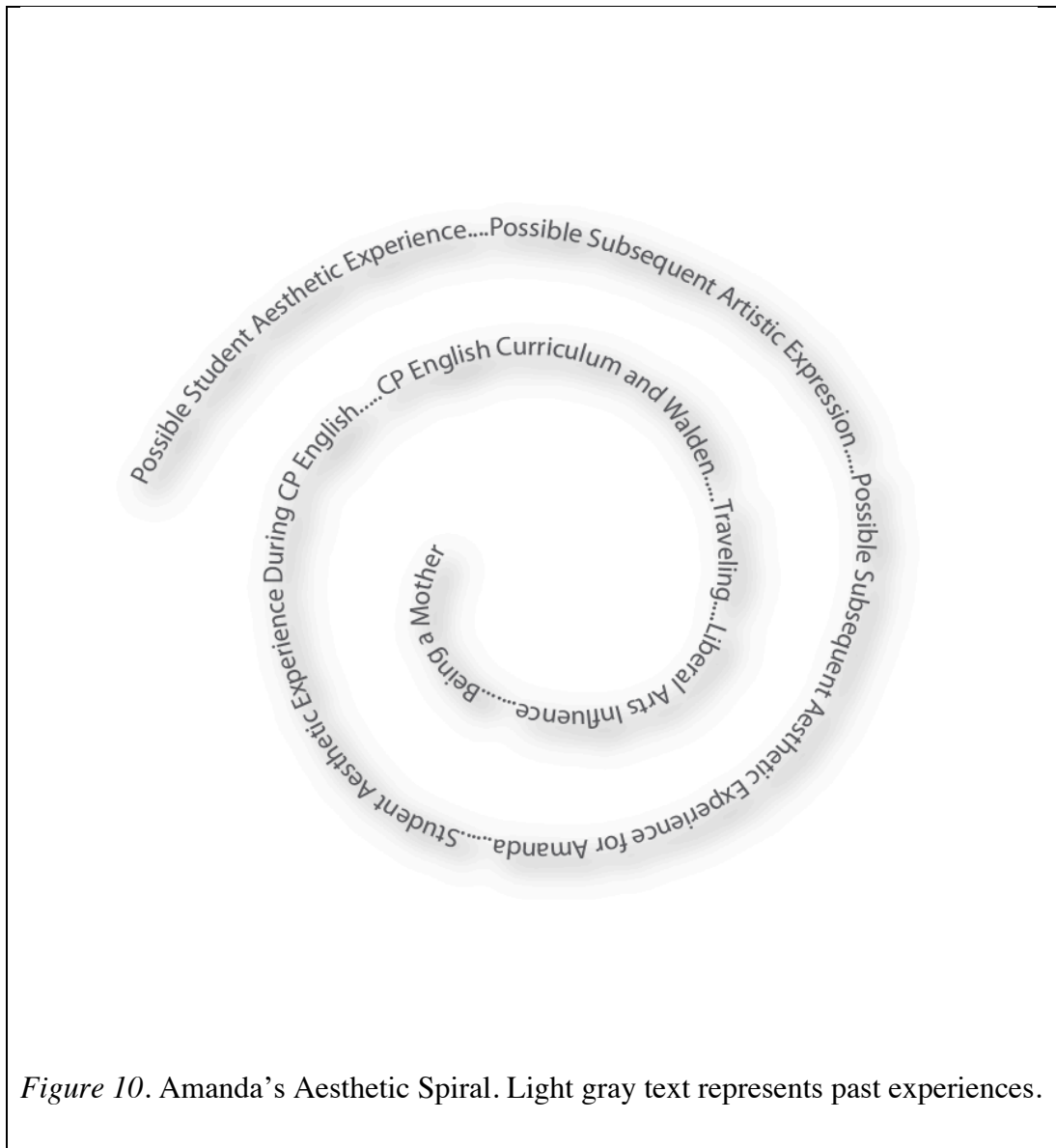classroom as small adults.

Figure 10. Amanda's Aesthetic Spiral. Light gray text represents past experiences.

The thing that changed my teaching the most was probably becoming a mom. I

think I just all of the sudden looked at things a little bit differently. I kind of

196

shifted from being that I'm just out of school and I have all this wisdom to impart on you and why don't you get it? To, looking at them more as children still in the process of growing up. And I think that really did change. (Amanda Interview Two)

The liberal arts tradition also had a major impact on Amanda's life and her teaching. She described growing up as the daughter of the dean and president of a small liberal arts college. She was influenced by the adults around her and said she was constantly listening to her parents' friends who were psychologist, sociologists, and historians having discussions and drawing connections between their respective disciplines.

I come from a liberal arts background. I went to a liberal arts school. My dad was dean of students and president of a liberal arts college so you know, that's kind of who I am. I like to bring in all of these things to literature. (Amanda Interview One)

Amanda's liberal arts background also influenced her to find connections between her love of travel, literature, and art. She discussed traveling to various locations within the United States and around the world as a source of inspiration to her.

I think traveling has been huge to me. Traveling too, you know, I teach Willa Cather's *My Antonia* as I've gone to Nebraska to Red Cloud and did the whole tour and museum thing. I've taken a lot of classes just on individual authors. I did one on Hemingway. Spent some time at Oak Park in Chicago doing that. Spent a lot of time in New England. So I think you know, all of those types of things, some of them have been really influential. (Amanda Interview One)

Artistic expression. Motherhood led Amanda to view her students and teaching in a different way. Based on her comment about imparting wisdom on students prior to becoming a mother, she seemed to have made a transition from a teacher-centered pedagogical approach to a more student-centered approach. In conjunction with motherhood and her liberal arts background she created a project in her curriculum, which exemplified her belief in guiding students to understanding and leading students to drawing *Connections* between literature and other areas of study and life in general.

> I think they usually respond well to anytime that I bring in music, art, film, and it's easy in English to do that. It lends itself to that so much. We kind of start the year in Junior English trying to define literature and then look at places where it butts up against music, and film, and visual arts, and that the lines get really blurry and end up talking about literature as kind of art. I do a lot of, especially with the honors kids, a lot of literary theory. So you're approaching literature through different lenses and different perspectives. (Amanda Interview One)

One unit in which Amanda attempted to lead her students to drawing their own connections between literature and art through encounters with nature was while her students read *Walden* by Henry David Thoreau. She explained her ongoing *Collaboration* with a naturalist at state park in the area and how she took her students there to spend a day interacting with nature and reading *Walden*. The culmination of the unit involved Amanda asking students to express their impressions of the journal based using ten quotes that resonated with them.

> It's always interesting to watch the response to the *Walden* unit just because when they first approach that journal it seems so dry and egotistical and foreign to them.

So, it's fun especially to watch out in the woods for a day and then to see how that completely changes the way they look at the novel when they come in. For years I had them do a quote project where they chose ten quotes from the journal and then had to illustrate them in any way that they wanted to. So the illustration could be actually drawing something, they find images, it could be making a book, it could be illustrating. I had one of them illustrate with Calvin and Hobbs cartoons, you know, the whole thing. I've had people do interpretive dance. It's really fun to watch them be creative and in response to something they thought they were going to hate at the beginning, to then put together a project that brings them to it. (Amanda Interview One)

Similar to Percy's English class, Amanda's class was divided in to *Thematic* units and the unit involving *Walden* was a unit in which the curriculum was more *Organic* and *Personalized* with regard to the process of students coming to an understanding of the journal. She explained that her lessons during such units were, "a disastrous mess of arrows and crossed out things because I'm never exactly where I think I'm going to be because I kind of get an idea and I go with it and then eventually we get back around to where I think we may be. But, it's pretty organic that way with some of these type of things" (Amanda Interview One).

Spiraling outward. Amanda described her students' enjoyment of being able to connect the content of her class to something outside of the class and that she thought the students responded to her teaching better when she helped lead them to such connections. The *Walden* project was an example of Amanda's students' aesthetic experiences. Similar to Percy's students' initial dislike of *Siddhartha,* Amanda's students began *Walden*

199

thinking it "dry and egotistical." However, she explained that as the unit progressed and students spent time trying to understand the meaning of Thoreau's journey, they encountered their own journey (Amanda Interview One). Amanda said that the students enjoyed expressing their aesthetic experiences with *Walden* in various creative ways such as cartoons or interpretive dance.

Contemplations. Between Amanda's aesthetic spiral and her discussions of curriculum and pedagogy, it was evident she valued helping students draw *Connections* between literature, Spanish, and the English language and other subjects or areas of life. She explained these connections were often spontaneous in nature and student initiated. Amanda also discussed her *Organic Curriculum* within her English classes, which she tried to *Personalize* for her students during research projects, class discussions, and forays into Thoreau's transcendental wonderings.

Although I was too late to view any of the *Walden* lessons, I was able to visit Amanda's class during a particularly intriguing lesson on *The Great Gatsby*. During the lesson her students were very comfortable expressing their ideas with her and with each other. It was clear she had created and environment of *Safety* similar Kelsy. Amanda's students felt comfortable expressing themselves and were *all in* during the activity. During the lesson she encouraged students to lead a discussion on Fitzgerald's use of visual imagery. The students were also responsible for creating their own visual imagery based on a National Public Radio podcast.

I expected students to take half-hearted stabs at their own visual imagery, which they would then be completely reluctant to share. I was wrong. Amanda's students took turns sharing, commenting, and providing critical feedback for each other without

prompting from Amanda. I asked Amanda about this during our second conversation and she explained she takes a lot of time creating an atmosphere conducive to *Cooperative Learning* and community in her classroom. She described being an advisor for student council, National Honor Society, and Link Crew and how each of those roles has helped her form *Personal Connections* with her students she would not have otherwise. The community atmosphere in her classroom was clearly important to her and she described the feeling in the classroom when she and the students were truly *Engrossed* in the conversation.

> I think it's atmosphere in class where there's enough of a feeling of community that you can really share ideas and that there's an element of, I don't know if fun is the right word, but just that we enjoy what we're doing and we enjoy what we're talking about kind of all together. It's like when you're with a group of friends and your just talking about something that's really interesting that you get to that kind of moment where you forget that you're at school. It has to be done, but it's something that we want to do. (Amanda Interview Two)

Another result of Amanda's emphasis on *Organic* and *Personalized Curriculum, Connections, Safety*, and *Cooperative Learning* was the amount of *Freedom* she allowed her students. She described both her Honors English and CP English students often having the freedom to choose some curricular materials, outcomes, or the types of projects with which they would be assessed. For example, Amanda's *Walden* unit, while the students did not choose the piece, they did have the *Freedom* to choose how they would express their own learning.

The *Freedom* Amanda provided her students was more akin freedom of choice

than any other type of *Freedom*. She explained during her Honors English research project, which was problem-based, she felt she lost control of her students' research process. She explained they found a lot of good information, but were forgetting the basics of citation and referencing their sources. She expressed that in the future she would like to "have tighter control on the research process" during the project (Amanda Interview Two). She described her Honors research projects as new and it seemed as though it was difficult for her to address the foundational aspects of the research process using such a problem-based format.

Figurative representations. The figurative representation that best described Amanda's teaching would be that of the musical or theatrical idea of *Improvisation*. Amanda's description of her lesson plans was an example of her improvisational process. Similar to a musician or an actress improvising she had a structure or foundation on which to base her improvisations. She also described how her value of *Connections* and reflection in the moment leads to improvisation. For example, during a Spanish class she decided the students were not engaged and she needed to take a different route.

> And I do a lot on the spur of the moment. I mean that idea just came to me in the midst of the drudgery of one exercise where they looked like they were going to sleep. I did the same thing the other day, we were doing indirect object pronouns and irregular preterit verbs in Spanish and again they were just kind of glazed over. So, I said okay, it's Christmas time; we're using the past tense so we're talking about last Christmas. Pick five of your classmates that were on the naughty list for Santa and five that were on the good list and now write ten sentences for me about what Santa brought this group of people [laughing]. And

of course then they want to be able to then share them and so they care about coming up with the worst gifts they can think of and the best gifts they can think of. And they're using the verbs and they're using the indirect objects and it seems to be less painful then at that point. And I guess I think that at this point in my career I am more willing to just try that type of stuff. I have the confidence to just say because I know that if it's a disaster then we stop it and we go onto something else. (Amanda Interview One)

Amanda described her improvisation in this story as being triggered by her reflection on a lesson's perceived failure. The improvisational style she described was mainly focused on her perceptions of her students' reactions to her teaching. Based on the experiences she described her use of improvisation did not include the interaction between herself and her students, as theatrical and musical improvisation often does.

Metaphor. True to her focus on helping her students create connections, Amanda's teaching metaphor involved her describing herself as a spider weaving a web.

There's a Whitman poem about a spider who's on a promontory, sending out threads to different places. And that idea of trying to connect things is kind of at the center of what I like to do in the classroom. Whether it's trying to get the kids to see the connection between a Spanish word and an English word. Or you know a cultural point with something. Or bringing together pieces of literature to their reality or to each other. Or just the stuff that I do in school with the Link Crew program or the student council program. It's kind of making those connections has always been important to me. (Amanda Interview Two)

Codetta. Amanda's aesthetic experiences as a mother, as person who considers

herself to embody the liberal arts tradition, and as an avid traveler each led her to express her experiences through her curriculum and pedagogy. In turn, she was able to lead her students to new understanding of literature such as *Walden* through their own artistic expression. Her aesthetic spiral, while not incredibly complex, but did allow some insight into her teaching experiences with the *art of teaching*.

Amanda's commitment to *Connections* was evident throughout each of conversations and my observation of her teaching. She clearly embraced the liberal arts tradition mostly within her English classes and to some extent her Spanish classes. *Cooperative Learning* and the creation of community through *Care* and *Safety* were also important to Amanda and her efforts to help her students uncover connections while attending to an *Organic* and *Personalized Curriculum* within her English classes. She, like many other English teachers, embraced *Thematic Planning* in order to guide her curriculum and help her students connect literature to their own lives.

Although Amanda described her own planning process and curriculum as *Organic*, there appeared to be varying levels of organic. Based on my conversations with Amanda she felt comfortable allowing her curriculum to grow in ways she had not anticipated mostly with her Honors English students. However, as a gardener would tie off an unruly vine to guide it back to its intended path, she guided her students back her intended path.

My musical reflections upon Amanda's teaching led me to revisit the musical genre of romanticism, particularly the concepts of early program music and leitmotif. I also described Percy's teaching experiences in relation to romanticism; however, I believe his brand of romanticism leaned more toward the idea of breaking away from

tradition and embracing transformation. Amanda's brand of romanticism, while still moving away from tradition in the sense that she valued artistic expression and aesthetic experience, still seemed to be grounded in a more traditional shaping of curriculum.

Early romantic composers were interested in embracing the changes happening within literary and visual arts such as a reverence of nature and representation of emotion through music. During the early stages of romanticism in music, nature and emotions were often represented through *Sturm and Drang*, or heightened contrasts in the music through dynamics, tempo, melody, and harmony. (Grout & Palisca, 2001).

In addition to *Sturm and Drang*, composers also began to be aware of the storytelling potential of music. As explained earlier, program music, or music composed to represent a story, became an important mode for composers. Several composers also began using the narrative technique of theme to represent certain characters or settings. These themes were known as *leit motifs* and also served to connect one part of the music to another (Grout & Palisca, 2001).

Mozart, a classical composer known for his fondness of the baroque style and the influence of Bach, began utilizing elements of *Sturm and Drang*, *leit motifs*, and certain psychological aspects of program music within his operas to further their plots (Grout & Palisca, 2001). The transition between classical music and romantic music was not clearly defined and remains nebulous due to the varying styles among composers during the time. However, the transitory nature of music bridging the gap between classical and romantic seems to be the most representative of Amanda's teaching experience. While many genres of music have encountered transitions between styles, this transition highlights Amanda's embrasure of the liberal arts view of separate disciplines with

connective filaments. Although in her 28th year of teaching, she seemed to be attempting to "experiment with [her] Honors English kids" in new ways by adopting new styles and techniques, but not ready to break away from tradition.

The Special Case of Renee

Renee's classroom was small and filled with five clusters of tables for students. The front of the room had a projector and whiteboard. The far side of the classroom, in the front corner, was Renee's desk and cabinet for personal belongings. She also had a U-shaped table next to her desk she said was used for individual or small group conferencing with her students. Directly opposite of her desk on the back wall stood a large bookshelf filled with novels and her classroom library. The shelves near the windows held old, tattered textbooks, which Renee said were rarely used due to their age. The tops of those shelves also held three red geranium plants that Renee said were left overs from her garden in the fall. Instead of bringing them inside her home she brought them to her classroom.

There were two bulletin boards hanging on the walls: one in the back of the classroom and on a sidewall. The back bulletin board had various laminated words depicting the focus of Renee's unit. When I first visited her for an interview, the bulletin board had words related to mindsets and skill sets for learning. Later, when I observed her class, the board had been changed and had different laminated strong verbs scattered on the background. The second bulletin board stayed the same and outlined the parts of a persuasive essay.

Renee is the mother of three children, two sons and a daughter. Her sons, 33 and 34, are both attorneys and her daughter, 28 works in communications. She shared that she

was a single mother for 25 years. Renee has been teaching for 25 years; however, on several occasions she mentioned she would like to retire after this school year. Her educational background includes a bachelor's degree in English and language arts and 30 graduate semester hours in curriculum and instruction.

Renee shared that she began teaching after graduating with her undergraduate degree. After teaching for a couple of years in the 1980s, when "there were no jobs in education", Renee worked in the banking industry for 7 years (Renee Background). Following the birth of her children, she then took 10 years off from teaching and working to raise her children.

Renee currently teaches at Whitmore Junior High School. She teaches mainly 7th grade English/ Language Arts (ELA), but said in the past she also taught English and Social Studies in conjunction with each other as a course. Renee also serves as a member of the school district's Internal School Improvement Team for AdvancEd, a company specializing in school continuous improvement and accreditation. Renee explained that participation in the team kept her out of her classroom on many occasions this year. She also shared that she has been approached on numerous occasions by the administration with the suggestion that she become an administrator for the district. She declined for reasons, which she did not share with me.

Aesthetic spiral. As stated in the methodology section of this study, each of the teachers with whom I met was chosen based on a recommendation from my dissertation committee members. The committee members chose teachers who they thought viewed teaching as artistic expression and learning as aesthetic experience based on several criteria. One committee member suggested Renee, having worked with her as both a

student and as a cooperating teacher for student teachers.

During my first conversation with Renee she explained to me she adheres to the standardized curriculum her school has adopted for 7th grade ELA. She described the curriculum as being aligned with the Common Core State Standards (CCSS) and included prescribed lesson plans in the form of scripts. The curriculum was adopted by the school district and has been in use since the spring semester of 2014.

As she described the curriculum she pointed to a three-inch binder that fell open to the lesson for a particular day. She explained that the curriculum includes lesson plans, activities, worksheets, and assessments for each day of the school year. While the curriculum was described as standardized, Renee did say that teachers are able to make adjustments based on students needs according to diagnostic testing done at the beginning of each quarter. The bulk of our first conversation was Renee explaining the ELA standardized curriculum and sharing her thoughts about why she thought the curriculum was important for her district.

During my first conversation with Renee, I noticed she was adamant about defending the standardized curriculum and the direct instruction often required by the prescribed lesson plans. She stated that the curriculum allowed every ELA classroom in the junior high to be at the same place, at the same time. She thought this was important because all students would be tested on the same concepts; therefore, they would need to be taught each concept at the same time and in the same way. The adoption of the standardized curriculum, according to Renee, helped the department with two aspects of the education they were providing.

I have two answers to that, two responses to that question because you always

have ability and the opportunity to adjust curriculum to meet student needs. And that's why we do a lot of diagnostics at the beginning of the school year and we test quarterly to try to figure out where they are. To try to ascertain their readiness and their learning level at that time. However, one of the things it has really done is, two things really, it has helped us eliminate fluff assignments that some teachers were assigning and it's really forced us to really look at why are we assigning that? What is the point? What do we want to see? What do we want to know that they, what should they demonstrate? How will they demonstrate mastery? What is mastery? What will we accept as mastery throughout the department? And that's huge because then what does a grade mean? (Renee Interview One)

She suggested that the main reason the curriculum was adopted was because of data from stakeholder surveys compiled by AdvancEd said the district's assessments and grading expectations were not consistent from teacher to teacher.

Renee admitted that teachers probably did not teach each lesson the same, but the curriculum provided much more consistency throughout the department. Her experiences with interpreting the lesson plans involved reading the lesson plans, being worried they would not work or that the students did not need to do a certain lesson, teaching the lesson directly from the script, and then realizing that, in fact, the students did learn from the lesson. Renee explained she sometimes had to supplement lessons depending on her students' individual needs. She also described having to retry lessons on occasion because she either did not "see the whole picture" or did not deliver the lesson effectively (Renee Interview One).

Although I asked Renee the same questions during our conversation that I asked each of the other teachers, she did not allude to any personal stories, past or present, involving emotional experiences on her part or her students' part. When I asked her about lessons, units, or experiences she had created that she was particularly proud of she described mainly pedagogical techniques such as cooperative learning and leading engaging classroom discussions. She did not provide specific stories for either of these techniques, but did explain the processes in depth.

Toward the end of our first conversation she did speak briefly about enjoying engaging her students in book talks. As she discussed book talks, she shared the project is completely independent and is done outside of school. However, she said she enjoys watching their presentations and how the other students in the class become interested in other books because of the presentations.

During my observation of Renee's classroom she began with reviewing subject-form pronouns by doing an introductory activity in which students used polite order to serve their classmates candy by saying, "You first, everyone else, I am last" (Renee Observation). She then transitioned to a worksheet correlating to subject form pronouns and then focused the rest of the lesson on using strong verbs during within their persuasive essays. The portion of the lesson in which the students were most engaged involved Renee choosing one student to use a strong verb to act out walking into the classroom. She had the student simply walk into the classroom and then told the student to *storm* into the classroom instead. The student ran in huffing and slammed the door. The students were obviously excited, but the demonstration quickly transitioned to another worksheet from the daily lesson and a persuasive paragraph exercise.

210

My second conversation with Renee was very similar to the first; she did not share any stories or experiences in which she purposefully shaped her curriculum for her students' aesthetic experience. Neither of my conversations with Renee yielded discussions of transformation or attempts to encourage change in students' lives, their perceptions, or to challenge their own beliefs. Each of the other teachers spoke passionately and had stories or experiences to share regarding some type of change in their students brought on by a specific lesson, unit, or entire course. Each of the other teachers exhibited a pattern of aesthetic experience and artistic expression loosely formed into a spiral. Based on my conversations and observation I was not able to uncover similar patterns and could not represent Renee's experiences in the form of an aesthetic spiral.

Contemplations. Renee's description of her teaching and her students' learning involved many references to *Cooperative Learning*. She shared that she structured her classroom to accommodate *Cooperative Learning* in the form of teams. Each student had a role, coach, reporter, record keeper, and material manager. Renee described her use of cooperative teams as trying to help students learn to use professional dialogue.

> But I follow very similar routine everyday of there being some sort of
> introductory activity and some sort of hands-on, then a lot of talk time with either
> their organized into teams of four in the classroom. Each one has a coach, a
> reporter, a record keeper, and a material manager. So everybody has a job and
> once a week I meet with the coaches to see who's doing their job, how are they
> doing it. Reporters are in charge of leading the discussions in the group daily. So I
> will pose a question or say, 'Reporters you read the directions on this exercise/

activity and then go around and record,' there's a record keeper, 'You record everybody's response and then share out.' So it's designed to have a lot of interaction, a lot of cooperative learning, a lot of student dialogue and then when they are reporting out I'm teaching them professional dialogue so that they learn to say, 'I agree with someone, but I'd like to add.' Or, 'I disagree with that.' (Renee Interview One)

The focus of the *Cooperative Learning* in Renee's classroom seemed to be professional dialogue between students about their persuasive essays and the various aspects of parts of speech they were studying. I observed one such session during my visit to her classroom and saw the process of the record keeper and reporter fulfilling their jobs; Renee, however, shared that she no longer has to have the coaches report behavior issues to her since they are accustomed to the routine in her classroom.

Renee exhibited several dispositions. The most common were *Respect*, *Collaboration with Parents*, *Disappointment in Adults*, *Modesty*, feelings about *Quantification*, and *Positive* feelings about *Standardization*. Renee, similar to each of the other teachers, was concerned with and showed *Care* for her students. Her *Care* demonstrated through *Respect*, a sub-theme of *Care*. Renee spoke often about creating a respectful environment in her classroom and respecting her students' time and effort. She explained that teachers, as adults, are viewed by the students as role models and are always learning from them; therefore, modeling and discussing *Respect* with students was important: "So it's really important, and we battle this like in all other schools, the language of adults. We try to station ourselves and talk to the kids about respect" (Renee Interview One).

Renee also spoke extensively about *Collaboration* with parents to resolve issues in the classroom or in some cases to provide parents with strategies to help their children at home. She said she feels as though parents view her as a resource since she herself has raised children. Parents often do not provide any structure for time in their homes and Renee expressed concern that the children were involved in so many activities they had no time left for homework or reading. During her communication with parents, she explained she often provided them with strategies for structuring their child's learning time at home. She also said she offered advice regarding appropriate consequences for children.

> I'm very involved with their families. A lot of emails make it so much easier to contact people and then just get them in because so often you need to have these conversations and to understand that dynamic that happens between the child and the parent. What's going on at home and how can I support that or how can you support what's going on in class? And let's have that dialogue. (Renee Interview One)

Disappointment in Adults was another disposition Renee shared with both Percy and Steve. Renee's *Disappointment* was often related to the curriculum and teachers not providing the same caliber of instruction throughout the department. She *Worried* that her students were not receiving the same instruction from class to class, thus, the variation would result in students being on drastically different levels once they arrived in her classroom. Her *Disappointment* in other teachers led her to view the standardized curriculum and prescribed lessons as a benefit to students.

> I said, 'Shouldn't my expectation and that teacher's expectations for what is

mastery on an essay be the same?' They were like, 'Are you nuts?' I was like, 'Oh, that makes absolute sense to me.' And that's when we started the dialogue throughout our building because when I looked back at the data from our stakeholder's surveys; our parents, our students, our teachers. One of the things that they said that we weren't consistent with was grading assessments. It was all over the board. And so we started on a two-year study to examine that. (Renee Interview One)

Modesty was a disposition a majority of the other teachers did not speak about as often as Renee. Although Amanda and Kelsy each mentioned modesty one time regarding using a lesson plan or an idea they did not create themselves, Renee spoke often about using pedagogical techniques she learned from others. She was ardent about the fact that she did not create the techniques, but that she uses them in the same way another teacher or professor did. She admitted that she comes up with very few of her ideas on her own and that what she does in the classroom was not revolutionary.

You know I'm not, I don't think that I know any better how to do it than anybody else does. When we are evaluated I'm always highly effective. But, you know isn't that just a silly joke? That's like calling, putting us in the Red Birds and the Blue Birds categories. It doesn't make any difference and it's not tied to your salary at all, so I don't know what difference it makes, what they call us. If I were highly effective, then [students] would all be achieving and we know that they're not all achieving. And we always want to blame the teacher they had last year. As if those last six teachers didn't know what they're doing either, but suddenly I'm the magician that's going to make the difference in their lives…But I don't ever

214

think that anything I do is so revolutionary that anybody else hasn't thought about or done it before. I mean we're all out there in the trenches just trying the best we can to keep up. (Renee Interview One)

Renee's feelings about *Standardization* and the prescribed lesson plans were positive. She described the curriculum as being more consistent and equitable across the district. Although she did acknowledge that the standardized curriculum was partially due to testing students in the same way for the same content, her feelings about *Quantification* were mixed. She realized the necessity and benefit of diagnostic testing, but stated several times she was worried about the number of hours during the school year were devoted to testing: "I mean look at how much we test our kids. Why are we testing so much? All we're trying to do is put a little quality control in. You're dealing with little humans. So many variables!" (Renee Interview Two).

Metaphor. Renee's metaphor, similar to Kelsy's dealt with nature; however, Renee did not emphasize her students' learning within the metaphor, only her teaching, or rather her presence as a teacher. She described herself as an old oak tree sheltering students, a constant in their lives rather than something fleeting and inconsistent.

I think one of the things I'd like to be is sort of like a tree. Because, I want to be that constant there, that they don't have to doubt. I'm always there. And I tell them to, 'You can always come back, you will always be my student. So when you're in high school or 8th grade or college you can ask me.' Hey what would you like, you know that big old oak tree that stands in the back yard that's just very unmoving. So I don't think that's very poetic or romantic, but they just need something constant that doesn't change. (Renee Interview Two)

215

Codetta. Renee's limited number of stories regarding emotional encounters with her students and her general matter-of-fact discussion of her teaching experiences led me to reflect on a musical movement known as neoclassicism. Neoclassicism generally began around 1910 and lasted until around 1950. This period in music "revived, imitated, or evoked the styles, genres, and forms of pre-Romantic music, especially of what we now call the Baroque and Classic periods" (Grout & Palisca, 2001, p. 699). The movement involved composers such as Honegger, Milhaud, Poulenc, and Stravinsky. These composers often utilized the experimental aspects of the past while adhering to tradition. Such traditions included tonal center, melodic structure, and a general concern for "goal-oriented movement of musical ideas" (Grout & Palisca, 2001, p. 700). Although composers harkened to the Baroque and Classical eras, their use of tonal centers and melodic structure were often perceived in new ways (Grout & Palisca, 2001).

Of the neoclassical composers, Stravinsky is perhaps the most notable. Stravinsky began his career in the thick of the Russian nationalist tradition gaining inspiration from Russian folk music. Stravinksy's *Petrushka* includes such repetitive folk melodies along with static harmony. The abrupt changes from one melody to another within *Petrushka* with only the theme of the opening scene as the cue to a scene ending is often compared to Pablo Picasso's cubism (Grout & Palisca, 2001).

Following his interest in Russian folk music, Stravinsky's compositions took a neoclassical turn to "balance, coolness, objectivity, and absolute (as opposed to program music)" (Grout & Palisca, 2001, p. 705). In 1920 Stravinsky was asked to compose for the ballet *Pulcinella*, another Diaghilev ballet. Within the score for *Pulcinella*, Stravinsky made a "rediscovery of the leading tone and the reintroduction in his music of the

216

dominant function…that proclaimed the self-attachment of Stravinsky's umbilical cord to Western 'classical' tradition" (Taruskin, 1993, p. 292).

My picture of Renee, like each of the other teachers, was incomplete. However, the fact that she was recommended to me as a possible artistic teacher led me to believe that perhaps Renee's teaching, like Igor Stravinsky's music, took a neoclassical turn. Her description of her recent teaching experiences may possibly highlight the rediscovery of her past with the addition of various experimental elements such as cooperative learning.

Coda

The two most common intermediary themes that appeared during my encounters with the teachers were *Care* and *Passion*. In addition to the themes that were revealed during my initial analysis, another layer of commonalities appeared as I began to write about Percy, Steve, Elizabeth, Kelsy, and Amanda's experience. The first was each teacher's discussion of one class or unit they deemed their safe place. It was in these places or spaces that they felt most comfortable experimenting with artistic expression. The second commonality was transformation or the unfolding of students' stories. The third was the teachers' stories about their paths to teaching. The fourth commonality was the teachers' discussion of the idea of their teaching taking time to develop, which included advice for pre-service and new teachers.

The most powerful commonality between the teachers was the essential theme *Aesthetic Spiral*. Identifying the pattern of artistic expression and aesthetic experiences allowed me stop trying to search for synthetic connections between the teachers with a representative *Aesthetic Spiral* and Renee. From the teachers' aesthetic spirals, their dispositions, and figurative representations I was able to draw out the essence of their

experiences with the art of teaching.

Care

Every teacher, including Renee, exhibited the disposition of *Care.* Out of all of the themes I found, *Care* was the most referenced throughout my encounters with the teachers. All of the teachers mentioned their students' *Safety* during our conversations. *Safety* for all of the teachers included creating physically and emotionally safe learning environments for their students.

While reading and re-reading my conversations with teachers I found important differences between the types of *Care* they were discussing. Steve and Kelsy spoke of *Care* in terms of maternal and paternal love for their students, while Elizabeth and Amanda concentrated on making *Personal Connections* with their students by sharing stories with their students during class discussions. Renee's *Care* for her students was manifested in her belief in the importance of *Respect* within her classroom, respect for her students, their respect for each other, and their respect of her.

Passion

Passion was a theme that began to appear as I was writing each of the teachers' cadenzas. Percy, Steve, Elizabeth, Kelsy, and Amanda each shared either explicitly or implicitly their passion for teaching, their students, and their content. Although Renee exhibited a passion for her students and the content, her descriptions of her teaching experiences alluded to a diminished passion for teaching in general. Every teacher described continuing to learn more and enjoy learning more within his or her content area. Each teacher also shared their passion for their students through *Care*. Their passion for their students was manifested in the amount of time Percy, Steve, Elizabeth, Kelsy,

Amanda, and Renee spent outside of the classroom helping their students and participating in extracurricular activities with their students. Percy, Steve, Elizabeth, Kelsy, and Amanda each shared they love teaching and stated thoroughly enjoying their careers despite the hardships that come with being a teacher.

Finding Teaching

Another noteworthy commonality between Percy, Steve, Elizabeth, and Renee was that each of them had other careers during their lives. Elizabeth clearly took the most circuitous route to teaching, but she and Percy both shared experiences in the food service industry, while Steve was a journalist and Renee worked for a bank. Elizabeth, Percy, and Steve each commented on finding teaching after experiencing other careers; Renee, however, shared she had been a teacher and went into banking after a job shortage in the 1980s and subsequently making her way back to teaching after her children were grown. The difference seems to be that Renee had already found teaching, yet had to leave for reasons beyond her control, while Elizabeth, Percy, and Steve discovered teaching after dalliances with other careers.

Safe Places

Percy, Steve, Elizabeth, Kelsy, and Amanda each discussed certain classes or units in which they felt more comfortable expressing themselves. Percy's safe spaces were Agora and Romantic Idol. Steve shared he wished he could teach six periods a day of his World War II class due to the freedom he had with his curriculum and pedagogy. Elizabeth explained how she was more passionate about teaching her Healthy Foods class and was more comfortable experimenting in the class due to her passion for and knowledge of food. Kelsy explained how she enjoys teaching younger junior high

students and seeing their love and understanding of music grow, but that she lives for making music together with her older students in her 8th grade and high school classes. Amanda shared that she feels as though she can be more creative in her Honors English class and that they are able to handle her improvisation and the freedom she allows them.

Steve, Elizabeth, Kelsy, and Amanda's *safe places* were classes, which were not associated with testing. Steve, Elizabeth, and Kelsy's *safe places* were all elective courses. Amanda said she did not have to battle testing since her students had taken their assessments the year before in 10th grade English. Percy on the other hand teaches 10th grade English, which is a tested subject, but he explained that his test scores have always been above average despite his curriculum and pedagogy being quite different from the rest of the English teachers in his school. His test scores allowed him to feel safe expressing himself through curriculum and pedagogy during Agora and Romantic Idol due to his students' exemplary test scores.

Unfolding

Unfolding, transformation, or reconstruction was a commonality among Percy, Steve, Elizabeth, Kelsy, and Amanda's curriculum and pedagogy. Each of the teachers alluded to the purpose of their teaching as their students' transformation, reconstruction of experience, or the unfolding of their stories.

The metaphors each teacher created provided some insight into their thoughts about unfolding, transformation, and reconstruction. Percy's specifically referred to himself as a storyteller and alchemist helping the students unfold and transform their stories or myths. Steve considered himself a conductor responsible for helping students transform into great learners and socially aware citizens. Elizabeth referred to herself as

an actor telling a story through her teaching with dramatic timing and emotional appeal. Kelsy viewed herself as a gardener nurturing her students and helping them grow and transform as they were meant to. Amanda viewed herself as a spider sending out connective webs weaving together a story to help students unfold their own connections. In contrast to each of these metaphors, Renee viewed herself as an old oak tree sheltering each of her students. Renee's metaphor evoked feelings of care and protection rather than transformation and reconstruction.

Aesthetic Spirals

Essence. Percy, Steve, Elizabeth, Kelsy, and Amanda's aesthetic spirals each revealed the underlying essence of their lived experience with artistic teaching including artistic expression and aesthetic experience. Each essence was drawn out over time through the iterative process of reading, writing, re-reading, and re-writing. It was not until I had completed the cadenzas for each of the teachers that I was able to step back and reflect upon the essence of their experiences. The essence of each teacher's experience was based on the complexities and connections within and between their aesthetic spirals, their dispositions, and figurative representations.

The essence of Percy's experiences with artistic teaching was his attempt to guide his students in the creation and re-creation of their stories through transformation. Percy's aesthetic experiences involved the reconstruction of his own story as a child and as an adult. He was transformed from a distracted child who liked to "doodle" to a child and later an adult whose views and interpretations of art were taken seriously and valued. Throughout the descriptions of his early aesthetic experiences and experiences as an adult he critically encountered his own identity, which was how he described shaping his

Romantic Idol and Agora curricula.

The essence of Steve's experiences with artistic teaching involved guiding students to realize their own worth and their place situated in history. Steve's aesthetic experiences in Normandy, France researching Fallen Heroes and finding his uncle's grave affected him and helped him to uncover his family's past and situate himself within that story. His experiences teaching students in an urban area also made it painfully clear that his students did not see themselves as part of the history of their city. Even more painful for Steve was that these students did not see their own self worth because the zip code in which they lived was associated with a lack of privilege. Steve's Fallen Heroes curriculum allowed him to give students a chance to discover local heroes who were high school students just like themselves who achieved great feats during World War II.

The essence of Elizabeth's experiences with artistic teaching involved guiding students to healthy lives through an understanding of the food they eat. Elizabeth's aesthetic experiences with cancer, the theatrical side of teaching, and her own children's bullying led her to purposefully shape her Healthy Foods curriculum. She shaped the curriculum in a way that brought the nutritional shortcomings of unhealthy food to her students through caring and teaching with a flare for the dramatic.

The essence of Kelsy's experiences with artistic teaching involved guiding students to find joy in and a love of music and subsequently sharing that joy and love with others. Kelsy's aesthetic experiences involving her family, motherhood, and sharing her love of music with her private teachers inspired her to artistically shape her curriculum to encourage her students to find love and joy as well. She described her belief that music is a spiritual experience and that students should share such experiences

with others either within an ensemble or in the community.

The essence of Amanda's experiences with artistic teaching involved creating a sense of community and guiding students to see the connective webs between English, literature, other disciplines, and their lives in general. Amanda purposefully shaped her curriculum to involve connections between literature, art, and nature. Her curriculum and pedagogy were also impacted by her belief in the importance of community in the classroom and entire school.

Spiraling outward beyond the classroom. The aesthetic spirals of each teacher shared a component of what I referred to as spiraling outward. Within their cadenzas the term spiraling outward was the term I used to describe the ways in which the teachers' artistic expression inspired student aesthetic experience and also subsequent artistic expression; however, after revisiting the teachers' aesthetic spirals, I noticed that my view of spiraling outward may have been limited.

Percy, Steve, and Kelsy's aesthetic spirals each indicated their students were inspired to create some type of artistic expression. In each case I added to the spiral the possibility for the teacher have an aesthetic experience based on the student's artistic expression. For example, Percy described his aesthetic experiences during Agora and while watching students perform during Romantic Idol. While this type of sharing or communication between teacher and student certainly constitutes spiraling outward, I did not account for students' artistic expression to yield aesthetic experiences in people outside of the classroom and within the context of the community.

Percy, Steve, and Kelsy each described instances of this type of spiraling outward in which students' artistic expression reached beyond the classroom walls and into the

community providing the potential for aesthetic experiences. Percy's students' artistic expression spiraled out into the community during Agora week when his students' created community artwork and volunteered in various capacities sharing their experiences to help others. Steve's World War II class has been helping him connect with veterans who were not able to graduate from high school due to the war and they set up a program to help the veterans receive their diplomas at the high school graduation ceremony. Kelsy's students continued sharing their musical talents with monthly visits to retirement homes in the area. Each of these examples involved the aesthetic spirals of the teachers and students flowing out into the community and impacting others.

Developing Over Time

Each of the teachers discussed developing as teachers over time. Steve, Elizabeth, and Amanda each specified it took them between five and six years to really settle into teaching. Elizabeth said it took her five years to "figure out how to do [her] job" (Elizabeth Reflection). Steve said it is not until year five that teachers can "really start to try things out" and by year six he started to "get more ballsy…and felt pretty comfortable with where I was" (Steve Interview Two). Amanda said it took between five and six years of teaching to "hit my stride", have more confidence, and "more in my bag of tricks" (Amanda Interview Two).

Furthermore, Percy, Kelsy, and Renee each referred to taking several years to begin to understand teaching and learning. Percy said it took him several years to develop clarity during discussions about religion in his classroom. Kelsy explained it took her several years of teaching to understand pacing and the importance to students' individual learning needs. Renee said after so many years of teaching she doesn't "battle for respect

224

anymore…so they're very polite; they're very respectful. I don't have behavior issues anymore because I know how to manage a classroom so that I can just eliminate those. And I think that you kind of get a feel after some many years for how kids think and how they learn" (Renee Interview One).

In addition to discussions about their *Years of Experience,* the teachers also offered *Advice* for pre-service and beginning teachers. Elizabeth offered the most in-depth advice, which was paired with her metaphor for her teaching. She said beginning teachers should think of themselves as actors and their students as an audience and they should take as much time as possible to observe other teachers. Steve also said he spent much of his time sitting outside the door of one of the teachers in his department he believed to be an excellent teacher; he said he listened to his lessons during his lunch and planning periods. Both Elizabeth and Steve suggested that pre-service teachers should either take more public speaking courses or participate in some type of drama course. Elizabeth and Steve also discussed passion and excitement for the content, students, and teaching in general; Steve, however, clarified his suggestion by saying his experiences with student teachers have made him realize he cannot teach excitement or passion.

Caesura

As I revisited the encounters I had with each teacher I constantly reflected upon various aspects of music including musical genre, composers, and history. As a musician thinking about stories and experiences in terms of their connections with music came naturally. I paused to reflect on my conversations and encounters with the teachers and I chose to revisit a piece of music I had not listened to since studying the history of Western music during my years as an undergraduate. One of my favorite pieces of music

225

was *Don Quixote,* Op. 35 by Richard Strauss, based on Miguel de Cervantes' famous novel *Don Quixote de la Mancha*.

Cervantes's and Strauss's *Don Quixote* both tell the story of a man on a chivalrous quest for adventure as a knight-errant. Throughout his adventures Don Quixote, a minor Spanish noble considered by most to be an elderly madman, and his neighbor turned squire, Sancho Panza fictitiously fought giants and enchanted Moors and rescued ladies. Each of their adventures were in reality encounters with ordinary people or objects to whom Don Quixote assigned the traits of characters from the romantic chivalry stories of the past (Rutherford, 2003). Cervantes' novel highlighted a man's journey from insanity and back focusing on his obsession with romantic antiquated chivalry novels. Strauss's variations on themes from *Don Quixote* expand upon the theme of humor and playfulness in contrast to the dark nature of the novel and its venture into the realm sanity versus insanity.

Upon reflecting on Don Quixote's journey through Strauss's music, I realized the art of teaching, an idea inherently drawn from the past, may be viewed by some as a quixotic adventure, or an adventure taken upon by a woman captivated with the old adage the *art of teaching*. However, this notion merely highlights the importance of the acceptance of a wider view of teaching involving artistry rather than solely technical skill. While Cervantes' novel was intended as a humorous poke at romantic chivalry novels viewed as archaic, his story eventually brought them back to the forefront of literature and into renewed popularity (Rutherford, 2003). The stories and experiences I have shared were not meant to be satirical like *Don Quixote*, but they were meant to bring the *art of teaching* back into the educational conversation.

Chapter 5

Discussion

The process of speaking with, visiting, and generally conversing with teachers for the past three months has been an incredibly rewarding and eye-opening experience. It was difficult to go into the process and step away from my preconceived notions of what artistic teaching looks like, sounds like, and feels like. Although difficult, I found the more I stepped back from the analysis and reflected on what the teachers were really telling me—their teaching stories and lived experiences—I was able to uncover important patterns otherwise hidden. The patterns I uncovered involved the ways in which teachers conceived teaching as artistic expression, learning as aesthetic experience, and the connections between such teaching and learning. These patterns eventually led to connections between the aesthetic spirals created for each teacher and their philosophical orientations.

Emergent Ends in the Research Process

The original purpose of this study, as stated in previous chapters, was to create an emergent theory of the *art of teaching* by understanding the lived experiences of artistic teachers in order to widen the conception of teaching. In the process of analyzing the data, the complex and individual nature of each teacher's experience with the *art of teaching* was revealed and important patterns emerged that helped to form an understanding of artistic teaching; however I became increasingly uncomfortable with the notion of creating a theory.

My discomfort with the creation of a theory stemmed from definitions of the term theory. Beauchamp (1981) explores the definitions and purposes of the term theory from

227

the perspective of a curriculum theorist. He compiles the relevant definitions and purposes in his summary. Beauchamp explains the term theory has several definitions, but at its most basic level a theory is "a set of statements explaining some series of events" (p. 30). The purpose of a theory, then, is to create such a set of statements, which "express unification of phenomena within [a] set of events" in order to describe, predict, and explain (p. 12).

Although my study yielded incredibly thick descriptions of each of the teachers' lived experiences, I was unable to provide broad definitions, generalizations, and explanations of artistic teaching to unify the phenomena of the *art of teaching* due to the missing perspectives of the students and in some cases community members connected to the teachers' lived experiences. Thus, I did not create a theory because addressing the perspectives of others involved in the aesthetic spirals would be a necessary component to come to a more complete understanding of the *art of teaching*. I do not believe that a lack of a theory diminished the importance of my study, as it still provided relevant contributions to conversations focused on widening the conception of teaching.

As Eisner (1985) discusses emergent ends in teaching, so too do I discuss emergent ends in research. Instead of creating a theory I was able to contribute to widening the conception of teaching by creating models of artistic teaching represented by aesthetic spirals. The aesthetic spirals were based on teachers' lived experiences with the *art of teaching*. The spirals also provided important insights into the teachers' philosophical orientations to curriculum, pedagogy, and learning, which were reminiscent of Eisner's (1985) five orientations to curriculum. In the following section I will provide a general description of the aesthetic spiral models, a description of Eisner's five

228

orientations to curriculum, and explain the ways in which the spirals and orientations were connected and the reasons for which the connection was important for this study.

Aesthetic Spirals

A spiral is defined as circular movements gradually progressing outward from a central point (Merriam-Webster, 2015). The image of a spiral was used to model the teachers' lived experiences in order to demonstrate the reconstruction of an original aesthetic experience. Because of this image, neither a linear model nor a cyclical model would suffice. A linear model would fail to capture the relationship between the original aesthetic experience and the subsequent patterns of artistic expression and aesthetic experience. Although a cyclical model would have had the ability to represent such a relationship, it would have failed to address the reconstruction of experience and simply return to the original experience; therefore, the shape of a spiral was chosen. The central point of the spiral was represented by the teachers' original aesthetic experience or experiences. Additionally, the circular and outward movement of the subsequent expression and experiences not only represented new levels of reconstruction, but also the relationship to the original aesthetic experience.

Each aesthetic spiral was associated with a teacher whose lived experiences were diverse and provided a unique model of artistic teaching. Through further analysis, the models of artistic teaching were connected to Eisner's (1985) philosophical orientations. The teachers' philosophical orientations, similar to their aesthetic spirals offered varying levels of complexity and often combined eclectic groups of two or more orientations.

Philosophical Orientations to Curriculum

As I began to reflect on philosophical orientations I was reminded of Eisner's

(1985) discussion of the five philosophical orientations to curriculum. Eisner paints very specific portraits for each orientation; he warns, however, that it would be difficult to find a teacher who fit neatly into one of the categories and that "the aims or forms of education are not nearly as clearly defined as these descriptions suggest" (p. 62). Instead, he suggests that the descriptions should be used to understand the essence and values of each orientation in order to allow for "appropriate modifications and complexities" (p. 62).

Development of cognitive processes. Eisner (1985) describes the first orientation as emphasizing curricula and pedagogy, which focuses on the development of cognitive processes. Individuals who align with this orientation believe the major functions of school are guiding students to metacognition, or thinking about cognitive processes of learning, and to help students "strengthen the variety of intellectual faculties that they possess" (p. 62).

Within a classroom this orientation would manifest as a problem-centered curriculum, which would focus on student-defined problems for which solutions would be sought. The problem-centered curriculum accentuates the development of students' cognitive processes by encouraging students to define and solve problems, thus utilizing what Eisner refers to as one of "the most critical intellectual abilities the school can foster" (p. 65). The most vital aspect of a problem-centered curriculum is content which is meaningful and presents an intellectual challenge to students.

The teacher within a problem-centered classroom, who focused on cognitive processes, would provide students with the guidance and the materials to pursue their problems individually or in small groups. Teachers would provide guidance by helping

230

students define suitable problems and asking questions to lead students to analyze the problem in a more sophisticated manner. Due to the individualized nature of the problems pursued by students, the problems themselves would be varied and encompass a broad range of levels; therefore, teachers would encourage students to represent their work using a variety of modes of conception. These modes of conception would include not only the more traditional verbal and mathematical modes, but also the visual and auditory modes. Furthermore, Eisner suggests students would be asked to "transform ideas held in one conceptual modality, say in the visual mode, into their verbal or mathematical 'equivalents'" (p. 65).

Academic rationalism. The second orientation Eisner (1985) explains is one of the oldest and most basic. According to Eisner, in the academic rationalism orientation to curriculum, the main focus of school should be to "foster the growth of the student in those subject matters most worth of study" (p. 66). The subject matters most worthy of study would be considered the major "concepts, issues, and problems" encountered by humans throughout the course of their lives.

Eisner describes the curriculum within an academic rationalist classroom as discipline-based, introducing students to "the basic fields of study" within the arts and sciences (p. 67). Within each of the disciplines only the best content, "exemplified by the greatest works humans have produced," would be chosen to introduce to students (p. 67). The study of humanity's great works within the arts and sciences became associated with "a basic liberal education" in which students encounter and reflect upon the basic questions of "life, truth, justice, and knowledge" (p. 67). A curricular focus on the great works of humanity and the fundamental questions they present would allow for students

231

to progress at different rates; however, academic rationalists believe the richness of an education focusing on the questions of truth, beauty, and goodness should be the right of every person. Thus, academic rationalists believe in addressing students' individual differences by varying the rate and depth of instruction rather than substituting "skimmed milk for rich educational cream" (p. 69).

A teacher aligned with the academic rationalist would present students with the fundamental questions and great works of humanity through dialectic discussion. Dialectic discussion in the classroom would involve the development of reason via "discussion, analysis, and comparison" (p. 68). Eisner suggests academic rationalists believe the development of rational thinking in this manner allows students to critically examine and lead life intelligently.

Personal relevance. The third orientation Eisner (1985) outlines involves creating personal relevance for students within school. The purpose of school is to create individualized programs in order for students to make personal meanings. The school must therefore create fertile learning environments to provide students with opportunities "without coercion, to find what he or she needs to grow" (p. 70). The personal relevance orientation, as Eisner suggests, may be summarized by a biological metaphor: "growth is the aim of life" (p. 70).

For the curriculum within the personal relevance orientation, the student is the source of the curriculum, which creates an education relevant to students and allows for students to embrace their talents and "cultivate the [students'] idiosyncra[sies]" (p. 70). Therefore, the curriculum is student-centered and the student plays a central role in determining the content of the curriculum, unlike other orientations.

The teacher's responsibility within the personal relevance orientation is to facilitate opportunities for students to choose their curricular paths. The authentic personal experiences of students are emphasized in order to promote a "deep personal commitment" to learning. Such opportunities for authentic personal experiences would most likely be possible in classrooms with smaller class sizes in which teachers would be able to provide more individualized attention. Additionally, classes would be formed based on the common interests of students within a range of ages. Due to the individual nature of this type of education, evaluation would also need to be individualized, and most likely take on the form of reflection or a portfolio showing the growth of the student pertaining to a specific concept or unit.

Social adaptation and social reconstruction. Eisner (1985) explains that the fourth orientation determines the purpose and curriculum of the school through the analysis of the interests of the society, which the school serves. It is then the responsibility of the school to create programs and provide services aligned with the interests and needs of society. This orientation may be divided into two branches, which both address the needs of society, but in different ways.

The first branch of this orientation is social adaptation. Eisner describes social adaptation as the school taking into account the different needs of the numerous groups within society. The needs of most of these groups involve maintaining social order with respect to labor, conformity to the existing value structure, and the need for students to "find their place in the social order" (p. 74). Eisner explains these needs as being relatively conservative; therefore, the curriculum is created in order to maintain the status quo of society.

The second branch of the fourth orientation is social reconstructionism and in relation to social adaptation may be viewed as quite radical according to Eisner. The purpose of social reconstructionism is to develop a "critical consciousness" among students that calls into question "the ills of…society" in order to motivate students to "learn how to alleviate them" instead of maintaining the status quo and adapting to society (p. 76). Therefore, the needs of society would still be the source of the curriculum, but teachers would aim to "help them recognize the real problems and do something about them" (p. 76).

Curriculum as technology. The fifth orientation is what Eisner (1985) refers to as normative compared to the other four orientations. The purpose of schools within this orientation is to have meaningful goals, which may be measured for achievement and efficiency. Eisner explains that the operations of industry are often applied to schools that align with this orientation, meaning that quality control is of the utmost importance for education due to its emphasis on the educational product— learning.

The curriculum within the technological orientation begins with determining the ends and then aligning the means to the ends "through statements that are referenced to observable behavior" (p. 79). Eisner compares this systematic model of curriculum to a "race to be run" and the objectives and learning tasks are the "obstacles or hurdles" on the course (p. 80). The objectives of the curriculum must be very specific and evaluation of the objectives must take place at regular intervals to ensure original ends have been met; thus, the standardization of curriculum and objectives is viewed as imperative. As Eisner explains, a consequence of creating and evaluating objectives in this manner leads teachers to pay more attention to the way in which an objective is stated rather than the

actual content or subject of the objective.

The main focus of teachers within the technological orientation would be to create measurable, quantifiable goals for each content area. Eisner explains that teachers would measure student achievement on specific objectives and use the data to monitor the effectiveness of the teaching, or treatment. All materials and curricular activities the teacher provides would be sequential and often found within workbooks. The student, along with the teacher, would be responsible for tracking progress by charting student grades, which would then lead to the assignment of a score such as the traditional A, B, C, D, or F

Connecting Aesthetic Spirals and Philosophical Orientations

After analyzing the data and revisiting Eisner's (1985) orientations, I noticed connections between the five orientations and the teacher's lived experiences. As Eisner clearly stated, the orientation descriptions were very precise in order to paint a detailed picture of each orientation in its purest form. However, the complexity of human beliefs, social interactions, and the education system does not typically provide the fertile soil for the clear-cut orientations to curriculum Eisner describes. Percy, Steve, Elizabeth, Kelsy, Amanda, and Renee's lived experiences demonstrated the intermingling and complex nature of these orientations. I was able to connect Percy, Steve, Elizabeth, Kelsy, and Amanda's aesthetic spirals to two or more of Eisner's orientations. Furthermore, I was also able to connect Renee's experiences to an orientation even though her lived experiences were not able to be represented as an aesthetic spiral.

Percy. Percy's philosophical orientation was a combination of *Personal Relevance*, *Social Reconstructionism*, and *Academic Rationalism*. Percy's philosophical

235

orientation focused mainly on his students' individual transformations during the Romantic Idol project within his class. These transformations involved shaping the curriculum and using pedagogy that allowed students to grow in the ways they needed to grow at the appropriate times and when they connected to certain ideas, beliefs, or pieces of literature.

Percy's curriculum and pedagogy also reflected the *Social Recontstructionism* orientation during Agora and to a lesser extent the Romantic Idol project. The early stages of Agora involved bringing students together to determine the needs of the school community and the community at large, uncovering problems they thought would be able to be solved or explored throughout the week, and finally going out into the community and enacting their plan.

Although Percy's curriculum and pedagogy were strongly rooted in the *Personal Relevance* and *Social Reconstructionism* orientations, the *Academic Rationalism* orientation was also evident in Percy's curriculum. Percy and his students explored the common problems faced by humanity through great works of art and literature and he was able to help the students discover similarities between their lives and the lives of the authors.

Steve. Steve's philosophical orientation combined the *Development of Cognitive Processes, Personal Relevance,* and *Social Reconstructionism* orientations. Steve's metaphor for his teaching directly involved focusing on helping students learn how to learn by providing them opportunities to grow as independent learners in his World War II class. The research projects completed by students involved Steve guiding and questioning to help students unfold the story of their Fallen Hero.

In addition the *Development of Cognitive Processes* orientation, Steve also demonstrated an orientation to *Social Reconstructionism* through his exploration of World War II heroes and bringing their stories back to life. Steve explicitly stated within his metaphor of teaching that his second job was to help students become good citizens. His curriculum and pedagogy showed he was referring to citizens who were comfortable asking difficult questions rather than conforming and adapting to continue the status quo.

Within the Fallen Heroes project Steve also demonstrated his orientation to a curriculum of *Personal Relevance.* Although *Personal Relevance* was not his primary focus in the Fallen Heroes curriculum, he certainly attempted to help students make connections between the content and their individual lives in order to draw them into the project.

Elizabeth. Elizabeth's philosophical orientation combined both *Social Reconsructionism, Development of Cognitive Processes*, and *Personal Relevance*. Within her curriculum she constantly explored the critical questions of food and health with her students. She and her students discussed food related health issues and the connection between those and large food corporations and their impact on society. Elizabeth's healthy foods curriculum also clearly demonstrated her desire to help her students learn how to cook healthy foods and utilize their new skills outside of the classroom in their homes to inspire their family members to eat healthy as well.

Although Elizabeth, on a surface level, did not appear to be concerned with *Personal Relevance*, she clearly took time to understand her students as individuals and adapted her curriculum to her students; however, she expressed that her students enjoyed certain units so much her curriculum involved little variation. Elizabeth's orientation to a

237

curriculum of *Personal Relevance* was very apparent through her interest in students as individuals and providing the freedom to choose topics of study and the questions they wanted to explore.

Kelsy. Kelsy's philosophical orientation was a combination of *Development of Cognitive Processes*, *Personal Relevance*, and *Academic Rationalist.* Kelsy's curriculum and pedagogy equally focused on her students' development of the foundations of music and building their interest in music. Kelsy spoke frequently about trying to balance both of these ideas. She wanted to help students learn how to learn music, but also wanted them to feel passionate about music, or at the very least maintain an interest in sharing their talents with others.

The nature of instrumental music education lends itself to the *Academic Rationalist* orientation due to a focus on the great works of composers and musicians throughout history. Although experiencing the great musical works with her students was important, Kelsy did not base her curriculum or pedagogy on the great works, but chose works suited to her students needs throughout the year.

Kelsy's alignment with the *Personal Relevance* orientation was woven into all of the facets of her curriculum and pedagogy. Eisner (1985) used a biological metaphor to describe the orientation explaining that growth is the main goal. Kelsy's metaphor of teaching was very similar to Eisner's growth metaphor, as she compared herself to a gardener attempting to understand each student's needs individually. Although the number of students in her classes hindered her from allowing each student the freedom to choose their own course of study, she frequently offered private or small group instruction and asked students for their opinions about the curriculum and whether certain

238

pedagogical techniques helped them.

    Amanda. Amanda's philosophical orientation was a combination of *Development of Cognitive Processes* and *Academic Rationalism*; however, through her students' individual research project, she was also slightly aligned with *Social Reconstructionism*. Amanda described helping students learn to make connections and practice making connections between different content areas and to a lesser extent their lives through careful analysis.

    Amanda's curriculum also strongly reflected her alignment with *Academic Rationalism*. She focused her curriculum on many of the great works of literature and explored the common themes throughout them. Although she did take into consideration her students as individuals, their individual growth was not as important to her as their experiences with great literature.

    Amanda briefly described a unit during which she aligned with the *Social Reconstructionism* orientation. During this unit her students reflected on the needs of society and created individual research projects to attempt to solve a problem. Although she expressed concerns with the research process she said she planned to try it again in a similar way, but with a tighter focus on helping students understand the process of research more so than the topic itself. Her shift in focus from the needs of society back to the process of research reaffirmed her alignment with the *Development of Cognitive Processes* orientation.

    Renee. Renee's philosophical orientation aligned most closely with the *Curriculum as Technology* orientation. Renee's use of the prescribed curriculum and lesson plans were what Eisner (1985) referred to as a "means-ends" approach to

curriculum (p. 79). Renee explained her appreciation for prescribed curriculum and lessons in relation to higher accountability among the 7th grade language arts program at her school. She valued measureable goals and idea of sequential work to be completed by students during class via worksheets and exercises. Renee's use of coaches and small groups in conjunction with progress monitoring also exemplified her alignment with the *Curriculum as Technology* orientation.

Aesthetic spirals and philosophical orientations. Each teacher's aesthetic spiral and lived experiences helped to gain a better understanding of their philosophical orientations and the complexity involved. Each of the teachers exemplified an alignment to at least one of Eisner's (1985) orientations; however, Percy, Steve, Elizabeth, Kelsy, and Amanda were each aligned with at least two orientations. In contrast, Renee only aligned with one orientation.

Commonalities between the teachers' orientations included some combination of *Development of Cognitive Processes, Personal Relevance, Social Reconstructionism,* and *Academic Rationalism.* Percy, Steve, Elizabeth, and Kelsy each aligned with a combination of three orientations. Each of their combinations included the *Personal Relevance* orientation. Of the six teachers, these four teachers had the most complex aesthetic spirals and also appeared to align with eclectic combinations of philosophical orientations, each combination including the *Personal Relevance* orientation. Although Amanda's lived experiences were represented in an aesthetic spiral, hers was the least complex. Furthermore, she aligned with two orientations rather than three like the other teachers.

Renee, the only teacher whose lived experiences were not represented by an

aesthetic spiral, was aligned with the *Curriculum as Technology* orientation. It was clear none of the teachers whose lived experiences were represented by an aesthetic spiral were aligned with the *Curriculum as Technology* orientation.

Discovering Additional Connections

The connection between Eisner's (1985) philosophical orientations to curriculum and the teachers' lived experiences was very important; however, other new connections were made, which led me to search for literature involving teachers' use of humor, storytelling, their descriptions of student experiences with Csikszentmihalyi's (1997) flow, and the idea of teacher dispositions.

In addition to humor, flow, storytelling, and dispositions, I also searched for literature pertaining to the idea of aesthetic spirals, which spiraled outward into the community. My search led me to uncover connections between the idea of spiraling outward and Joseph Schwab's (1976) concept of the learning community. Furthermore, upon analyzing the data I revisited Maxine Greene's ideas about wide-awakeness in a new way and perhaps through a different lens. I uncovered connections between wide-awakeness and teacher personal realities in the face of adversity.

Humor

According to Chiarelott, Davidman, and Ryan (2006), humor in the classroom is varied and often situational. The humor that teachers use in their classrooms varies not only based on gender, age, and subject taught, but also the developmental level of students and the situation of the classroom. Younger students tend to prefer concrete humor, while older students have begun to develop more sophisticated senses of humor. Humor in the classroom may be classified in five ways: Teacher-targeted, student-

targeted, untargeted, external, and nonverbal.

Chiarelott et al. (2006) explain teacher-targeted humor refers to the teacher's use of humorous personal anecdotes, role-playing by the teacher, or humorous self-criticism. Student-targeted humor includes "joking good-naturedly about a student's erroneous response or comment, insulting students in a friendly, non-hostile way, teasing students in a non-confrontational way, and student role-playing" (p. 159). Untargeted humor refers to topic-oriented humor or the telling of jokes in the classroom. External sources of humor refer to discussions of humorous historical incidences, the use of cartoons or amusing photographs, and the humor of "natural phenomena" (p. 160). Finally, nonverbal humor is the use of amusing or exaggerated facial expressions or physical humor.

Storytelling

Percy specifically referred to himself as a storyteller and his curriculum as a story within his teaching metaphor. Although Amanda and Percy's teaching metaphors were different and Amanda did not specifically discuss teaching as storytelling as Percy did, her metaphor of a spider on a promontory making connections with a web could be construed in relation to storytelling. Steve also referred to the importance of stories as he described his students finding their own stories while telling the story of their Fallen Hero.

Egan (1986) proposes an alternative view of teaching and curriculum, which turns the teacher and students into storytellers and the curriculum into a story worthy of sharing. He explains that a curriculum conceived as a great story would be more engaging for students and "put meaning center stage" (p. 2). Egan presents a model which includes the five aspects of applying story form to curriculum and teaching:

242

1. Identifying importance:

    What is most important about this topic?

    What should it matter to children?

    What is affectively engaging about it?

2. Finding binary opposites:

    What powerful binary opposites best catch the importance of

    the topic?

3. Organizing content into story form:

    What content most dramatically embodies the binary opposites, in

    order to provide access to the topic?

    What content best articulates the topic into a developing story

    form?

4. Conclusion:

    What is the best way of resolving the dramatic conflict inherent

    in the binary opposites?

    What degree of mediation of those opposites is appropriate to

    seek?

5. Evaluation:

    How can one know whether the topic has been understood, its

    importance grasped, and the content learned? (p. 41)

    Egan further elaborates on each of the parts of the model within the context of

social studies in order to outline the importance of uncovering the "kind of powerful

concepts which children use most easily to grasp new knowledge" (p. 60). Egan's ideas

align closely with Eisner's (1985) idea of outcomes being determined in action. Egan (1986) suggests that allowing goals to be derived naturally or organically from the curriculum is more engaging and meaningful for students.

Flow

The theme of *Engrossment*, or as Kelsy said, being *all in* emerged from the descriptions of their experiences with learning, creativity, and discovery. Upon further research this theme seems to be congruous with a flow experience, a concept developed by Hungarian psychologist Mihaly Csikszentmihalyi (1997). A person encounters a flow experience when eight characteristics converge during a creative endeavor.

First, people who experience flow know how well they are doing, mostly due to immediate internal feedback, but teachers may help with the feedback process. Second, there should be a balance between boredom and anxiety, skill and challenge. Third, the awareness of action and extreme concentration are necessary. Fourth, concentration on the experience relieves distractions from normal anxiety and fears. Fifth, concentration and involvement leave no room to fear failure. Sixth, self-consciousness and a person's natural concern with the protection of their ego disappears. Seventh, during a flow experience a person's sense of time becomes distorted and seconds turn into minutes, minutes to hours. Eighth, the activity becomes an end in itself rather than a means to an end (Csikszentmihalyi, 1997).

Dispositions

The National Council for the Accreditation of Teacher Education (NCATE) and more recently the Council for the Accreditation of Educator Preparation (CAEP) have included teacher dispositions within their standards for accreditation. For the purposes of

accreditation standards, dispositions are viewed as "predictive patterns of action," which "help to answer the question of whether teachers are likely to apply the knowledge and skills they learn[ed] in their teacher preparation programs" (Borko, Liston, & Whitcomb, 2007, p. 361).

The most recent debate about teacher dispositions involves the disagreement between those who seek identification of value-based dispositions and those who seek the identification of dispositions based on empirical measurement, a dialogue that will most likely not be resolved. Borko et al. (2007) suggest another approach to the disposition dialogue: teacher education programs opening the dialogue to support multiple lenses through which to identify the dispositions necessary in the pursuit to "educate teachers and most importantly *all* children and youth" (p. 363).

The way in which I address dispositions within my study should not be viewed as a checklist for determining a teacher's likelihood of becoming an artistic teacher, but rather a set of doorways into artistic teaching. No two teachers within my study exhibited the same set of dispositions. There were many similarities, but each had their own unique set; therefore, artistic teaching cannot be defined by a set list of dispositions.

One Size Does Not Fit All

The multiple unique aesthetic spirals and dispositions of the teachers in this study further supports my argument for a wider conception of teaching. Artists throughout history have been known to be mold-breakers and risk-takers; why should artistic teachers be confined to a one-size-fits-all view of teaching? Is consensus necessary within the dialogue of teaching?

Consensus is defined as an agreement or a shared opinion among members of a

group (Merriam-Webster, 2015). Unfortunately, it is difficult to find anyone within education who agrees upon one definition of a teacher. Miller (1990) alluded the idea of embracing a lack of consensus as a way to continue conversations about education to "attempt to see ways in which our conceptions…of teaching and learning are constantly open to redefinition" (p. 162).

Issues of consensus in education are not limited to what teachers teach, but also how teachers perceive themselves in the present and in the future. Greene (1978) believes it is important for teachers to explore their life stories and personal biographies in order to understand their personal realities and to consciously choose action to "continue making [themselves] what [they] might be" (p. 29). Greene explains the importance of teachers understanding their personal realities and the existing structures of education. Personal reality involves the "me" and the "I." The "me" is "the shared social reality we respond to as we live (p. 24). In contrast to "me," "I" is how one responds to the attitudes others ascribe to us. The "I" of personal reality "means that there is always the possibility of self-consciousness, of choosing, and of unpredictability" (p. 25).

When teachers encounter a fixed or restrictive conception of teaching put in place by the existing structures of the education system, teachers are in danger of losing a sense of their personal realities and choosing to become indifferent to their situations. Greene (1978) explains that encounters with restrictive, one-size-fits-all conceptions of teaching lead to a failure of teachers reaching for the "I" of personal reality and falling back onto the socially ascribed "me". When teachers are too disheartened and cannot see past the structures already in place, many teachers "cope by becoming merely efficient, by functioning compliantly—like Kafkaesque clerks" (p. 28).

I believe Greene's (1978) discussion of teachers' personal realities accounts for the differences between Percy and Renee within my study. Percy, the most representative case of an artistic teacher, described constantly pushing back and examining the structures within which he teaches despite facing adversity and possibly endangering his career. In contrast, Renee's experiences appeared to reveal a teacher unable to see past the structures and adversity within which she teaches. Although I do not believe Renee to be a "Kafkaesque clerk," I believe her coping mechanism has been to conform to the socially ascribed version of teaching and choose indifference, distancing herself from her students, while still struggling to protect them (p. 28).

Another important assertion Greene makes involves teachers and students as persons within communities. She suggests that transcendence and redefinition take place in the coming together of teachers and students as persons in "cooperative action" (p. 34). Percy, Steve, Elizabeth, Kelsy, Amanda, and Renee each valued the democratic idea of cooperation and community within in their classrooms to various extents; however, the classroom communities of Percy, Steve, Elizabeth, and Kelsy represented the idea that "interest becomes intensified and commitments are made" when students and teachers alike are viewed and valued as persons (p. 34).

Learning communities

Schwab (1975) addresses the paradox of society versus individual with regard to the creation of learning communities. Similar to Miller and Greene, Schwab views individual and society not as a paradox but as an integral part in the creation of a learning community. He explains how learning communities involve symbolic and action exchanges in which dissensus and consensus are integrated and hold equal value within

the community. In effect, a learning community should view integration of dissensus and consensus as a work in progress; they should "work *toward* consensus" rather than *for* consensus (Michigan State University College of Education, 1990). Schwab suggests a complex community with a variety of differences, which shares values and goals, has the ability to participate in collaborative action and a "competence…for mastering new and changing situations" (p. 33).

Additionally, for classrooms to become learning communities, Schwab suggests that learning must move beyond lesson plans and classroom walls to incorporate students in other classrooms and the community beyond the school. These types of learning communities are referred to as integrated and would include collaboration through "negotiation, recognition of differences of interest" and the exchange of property or services (p. 254).

Percy, Steve, Elizabeth, and Kelsy's classrooms, in some capacity, each represent the idea of learning communities in two ways. First, each of their classrooms demonstrates a propensity for the integration of dissensus and consensus through comprehension of differences and collaborative action to solve problems with multiple answers. Second, their classrooms also extend out beyond the walls of the school and beyond the lesson plan printed, or in some cases scrawled on paper.

The integration of dissensus and consensus was exhibited in Percy's classroom with the acceptance of the students' individual differences brought together by their shared goal of the transformation into poets. Steve's classroom offered a similar demonstration of the integration of dissensus and consensus by highlighting his students' individuality through their Fallen Heroes while sharing the goal of bringing each Fallen

Hero's story back to life. Elizabeth, to a lesser extent than Percy and Steve, embraced her students' individuality and addressed their personhood through her daily genuine interactions with students, tempered by a shared value of food and the common goal of breaking bread together to learn about healthy foods. Kelsy's classroom, similar to Elizabeth's, demonstrated the integration through the acceptance of personhood and individual learning differences and expressive outlets, but with a shared value of music and a common goal of expressing themselves together as a group.

Percy, Steve, Elizabeth, Kelsy, and to a certain extent Amanda's classrooms each shared the idea of spiraling outward. As previously explained, spiraling outward refers to the teachers' aesthetic spirals moving outward from student artistic expression and into a larger learning community. Percy's students participated in Agora negotiating with and providing services for the local community. Steve's students participated in the Fallen Heroes ceremony during which the Heroes' families were in attendance. Elizabeth and her students took on the idea of healthy foods and although she did not share stories about her students' expression spiraling out into a larger community, their learning community did incorporate their immediate families. Kelsy's students continued to visit the nursing home on a monthly basis to express their love of music and a desire to share with others. Although Amanda only spoke briefly about her Honors English research projects, the students participated in negotiations with local professionals to determine the needs of the school community in relation to teen suicide.

Reconnecting to Previously Explored Literature

While analyzing and uncovering themes within the teachers' experiences, I constantly reflected on literature I had previously attributed to the *art of teaching*. Several

themes aligned very closely to what I had already reviewed in the literature. I reflected upon Dewey's (1934) theories of artistic expression and aesthetic experience, Eisner's (1985) four senses of the *art of teaching*, the metaphor of teaching as performance, freedom, care, and wide-awakeness.

Artistic Expression and Aesthetic Experience

Throughout data collection I tried my best to bracket out my preconceived notions of Dewey's (1934) theory of aesthetic experience; after the first round of conversations with teachers, however, it was clear that Dewey's theory played an important role in the creation of the essential theme of *Aesthetic Spiral*.

Dewey's theory of experience involves conscious acts of artistic expression communicating aesthetic experience with the hope of inspiring subsequent aesthetic experience. Dewey never explicitly refers to his theory of experience as non-linear, circular, or cyclical; however, his frequent use of the word *subsequent* implies something to come or growth. Whether the something to come involved a linear or non-linear path was not stated.

Furthermore, Dewey does not suggest a causal relationship between artistic expression and the having of an aesthetic experience by the audience. Instead he suggests an artist's communication may *lead* or *guide* the audience to an aesthetic experience. Unfortunately, teaching is often conceived of in terms of the linear notion of cause and effect; teaching *causes* learning. However, scholars such as Eisner (1985) and Greene (1978) have argued against such a conception in favor of acknowledging complexities within teaching. My findings further encourage a more complex view of teaching in favor of celebrating non-linear relationships between teaching and learning. In contrast to linear

250

and causal conceptions of teaching, the essential theme of *Aesthetic Spiral* has provided a framework for a more complicated (not complete) visual representation of teaching and learning.

Senses of the *Art of Teaching*

Eisner's (1985) four senses of the art of teaching played an important role when reflecting on the themes I uncovered. His four senses include a teacher's skill and grace in the classroom, teachers making qualitative judgments while teaching, teachers being comfortable balancing inventiveness and routine, and teachers' ability to discover outcomes while teaching.

The intermediary themes of *Curriculum* and *Figurative Representations* seem to relate most to Eisner's four senses of the *art of teaching*. Within the theme of *Curriculum*, *Organic Curriculum* and *Thematic Planning* align most with the four senses. The teachers' use of *Organic Curriculum* and *Thematic Planning* allowed them to make qualitative judgments while teaching, which often led to discovering new outcomes. Percy, Steve, Elizabeth, Kelsy, and Amanda each discussed making these types of judgments before, during, and after teaching based on their students' needs, therefore, allowing the curriculum to grow and be organic.

The teachers' use of *Thematic Planning* also highlighted their ability to balance inventiveness and routine. Percy, Steve, Elizabeth, Kelsy, and Amanda each discussed using thematic units within their curriculum planning processes. The themes were used as a way to ensure some sense of continuity, while allowing opportunities for ends to be discovered in action.

The theme of *Figurative Representations* aligned closely with the teachers' skill

251

and grace in the classroom. Skill and grace were most notably related to teachers' ability to teach as though *Conducting an Ensemble.* Teachers gracefully moved from one topic to another and attended to various groups or individuals within their classrooms while continuously maintaining a focus on the entire class and the direction in which they were moving.

Teachers demonstrated their skill and grace and abilities to balance routine and inventiveness through the use of *Improvisation*. Like musicians, comedians, or actors, the teachers spoke about improvising during various situations. Teachers improvised their pedagogical techniques and were able to wander from their routines without skipping a beat.

Performance

It became apparent after interviews and observations that the teachers often thought of their teaching in terms of performance metaphors. Paine (1990) focuses on the metaphor *teacher as virtuoso*. The themes of *Conducting an Ensemble*, *Improvisation, Passion, Reflection,* and *Content Expertise* were clearly aligned with the virtuoso metaphor. Paine describes teacher virtuosos as being incredibly diligent and passionate about teaching while exhibiting other qualities of musicianship such as an extensive knowledge of music, the ability to transmit information to audiences, and constant reflection on their teaching.

Pineau (1994) and Rubin (1985) also discuss teaching as performance in relation to theater or acting. Both discuss teachers' abilities to use *Improvisation* and the use of *Theatrics* or techniques associated with drama to interact with and conduct a dialogue with their audience, or students. Furthermore, Rubin suggests the use of drama in the

252

classroom as a way to promote excitement and reduce *Boredom*, which both Steve and Elizabeth discussed at length.

Freedom

Percy, Steve, Elizabeth, Kelsy, and Amanda each expressed their abilities to teach the way they teach because of their relative *Freedom*. I previously mentioned the notion of safe spaces for the teachers in which they were free to utilize *Organic Curriculum, Personalized Curriculum*, *Thematic Planning*, and other forms of artistic expression which they would not otherwise be able to use in a different environment. The teachers were fairly free to express themselves within courses and units they felt were untouched by restrictions such as standardized testing or standardization.

In addition to the teachers' feeling free to express themselves within at least certain classes, they also strove to provide students similar freedom. The teachers' *Organic Curriculum* seemed to provide students with the most freedom to help determine the outcomes of the class or unit. In many cases such as Percy, Steve, Elizabeth, and Amanda's classes, students were free to choose their own content to study within the structure of the teachers' *Thematic Plan.* Although Elizabeth and Kelsy's classes did not necessarily allow for that type of freedom, they did allow students the freedom to express themselves during class, Kelsy's students through discussions and activities regarding musical expression, and Elizabeth's students while cooking and reflecting on their cooking.

Care

The disposition towards *Care* was incredibly important to every teacher with whom I spoke. Noddings (2005) speaks about care as being a human necessity. She

describes care as not being coddled by someone, but being received by someone. She also discusses the importance of teachers instilling the ability to care for others in their students. Each of the teachers expressed their *Care* for their students through creating *Personal Connections*, ensuring their physical and emotional *Safety*, and *Respecting* their students.

Steve, Kelsy, Elizabeth, and Amanda also showed their care through paternal or maternal *Love* for their students. Each of these teachers described their teaching as being similar to parenting or being changed by becoming a parent. In Steve's case, Sarah even became what he referred to as an adoptive daughter, accepted by his wife and children into their family.

Wide-awakeness, Transcendence, and Transformation

Greene's (1978) notion of wide-awakeness was also incredibly important as I uncovered themes and continued to reflect. Although none of the teachers referred specifically to being wide-awake, each of the teachers did exhibit signs of being incredibly *tuned in* to their classes and the students within their classes. Greene argues that wide-awake teachers assist students in dealing with difficult questions or dilemmas in their lives through dialogue. Percy, Steve, and Elizabeth especially attended to this aspect of wide-awakeness as they asked students to critically reflect on their own lives in conjunction with poetry, historical research, or the corporate food industry.

As Greene (1978) suggests, wide-awakeness may open students and teachers alike to new perspectives, or transform them. The idea of unfolding and transformation runs throughout the essential *Aesthetic Spiral* theme. Percy, Steve, Elizabeth, Kelsy, and Amanda each sought to guide their students to some type of transformation.

As Phenix (1975) suggests a curriculum focused on transcendence or transformation requires teachers to celebrate transformation in their own lives and also to cultivate such a celebration within their students. Percy, Steve, Elizabeth, Kelsy, and Amanda were each transformed by certain aesthetic experiences in their lives and celebrated their experiences through artistic expression. In Percy, Steve, Kelsy, and Amanda's cases especially, students were encouraged to express themselves during classes using performance, writing, or the creation of materials to serve the community.

Continuing Conversations about the *Art of Teaching*: Suggestions

The widening of the conception of teaching to include the *art of teaching* requires an open and ongoing conversation. My findings and subsequent discussion have shown that while there are similarities among artistic teachers, their aesthetic spirals and philosophical orientations, embracing their differences and allowing them to purposefully shape curriculum using pedagogy in their own unique ways to benefit their students is extraordinarily important. Therefore, I have several suggestions that may help continue to widen the conception of teaching.

Growing and Developing as Artistic Teachers

Time. Based on discussions with the artistic teachers in my study, time appears to be a major factor in teachers developing an understanding for the connections between teaching as artistic expression and learning as aesthetic experience. Time may seem like a common sense factor for teacher growth, but teachers are expected to perform as experts as soon as they make the transition from student to teacher. Nearly every teacher in my study explained their teaching did not develop or grow until after five or six years in the field. Therefore, teachers need to be given time to grow. Additionally, developing as an

255

artistic teacher is not achieved after a certain pre-determined number of years, but should be viewed as a continual process.

Safe spaces. Safe spaces were important according to the teachers in my study. The teachers described feeling more inclined to experiment and improvise within certain classes or during certain units of study. Percy felt safety in Agora and Romantic Idol, Steve's safe space was Fallen Heroes, Elizabeth felt safety in Healthy Foods, Kelsy's safe space was with her 8th grade orchestra ensemble, and Amanda's space of safety was her 11th grade Honors English class. The teachers described each of these courses as being immune to standardized testing, thus allowing more freedom. These courses and units were their safe havens from other restrictive areas within their course loads. Therefore, I argue that it is important for artistic teachers to have such safe spaces in order to alleviate the disheartened feelings of losing one's personal reality and coping through conformity.

Practice. Artistic teaching does not occur in a vacuum; community, dialogue, and sharing are important. Elizabeth and Steve both suggested that new teachers need to have chances to view and interact with other excellent teachers. Interactions such as these could take place through observation or perhaps some type of collaborative gathering in which developing and artistic teachers may share their ideas about teaching and learning. A possible avenue for such a gathering would be for artistic teachers and developing teachers to participate in educative mentoring.

Educative mentoring is a type of mentoring which encourages experienced teachers to view themselves as teacher educators. As teacher educators, experienced teachers would help novice teachers learn how to "teach and develop the skills and dispositions to continue learning in and from their practice" Feiman-Nemser, 1998, p.

256

66). The practice of educative mentoring could open possibilities for beneficial learning opportunities for mentors and mentees, such as collaborative reflection, teaching, planning, inquiry, and critical examination of teaching practices (Feiman-Nemser, 1998). Artistic teachers may be able to serve new and developing teachers in a productive fashion within educative mentoring situations. Artistic teachers may be able to help guide new and developing teachers by guiding them to aesthetic experiences and helping them uncover for themselves the connections between teaching as artistic expression and learning as aesthetic experience.

Understanding Connections: A Good Place to Start

Time, safe spaces, and practice are all important for developing artistic teachers. It is evident from the experiences described by the artistic teachers in my study that their journeys to artistic teaching began with their past aesthetic experiences and then started to develop and after they had been teaching for several years. Based on my knowledge of the universities and teacher education programs with which these teachers were involved as pre-service teachers and my own experience as a pre-service teacher, I was able to surmise that their experiences with teacher education were traditional. How would these teachers have developed as artistic teachers if they had had different experiences and aesthetic experiences within their teacher education programs?

Traditional undergraduate teacher education programs involve numerous courses relating to the study of the field of education such as the history of education, philosophy of education, and social dimensions of education. Additionally, courses related to the practical aspects of teaching may include courses in educational psychology, assessment, instructional design, curriculum planning, classroom management, pedagogy, and various

opportunities to link theory and practice through practicums. Add to that a smattering of general education courses and several courses focused on developing the teachers' knowledge of specific content areas and one has a brief overview of a traditional undergraduate teacher education program at universities in the Midwest region of America. This overview is not all-encompassing and I am not trying to describe every teacher education program in America, but according to my review of programs in the Midwest, this description is fits many undergraduate education programs.

Based on my research I believe schools of education, while not able provide pre-service teachers with a checklist or formula for how to be artistic teachers, may be able to create learning environments conducive to the development of or at the least exposure to artistic teaching. What better way to guide pre-service teachers to artistic teaching than to immerse them in such teaching during their time as education students? By this I mean that teacher educators who believe the type of teaching I have described is important should be guiding pre-service teachers to aesthetic experiences through their own artistic expression and the purposeful shaping of the curriculum with the use of pedagogy.

I believe an education conducive to the growth and development of artistic pre-service teachers would involve aesthetic spirals similar to the spirals of the teachers within my study. These spirals would begin with teacher educators expressing their aesthetic experiences with teaching and learning and lead to pre-service teachers having aesthetic experiences. The growth of artistic pre-service teachers would also have to include a safe learning environment in which they would feel free to share their thoughts and ideas about teaching and learning with their classroom community. In addition to encountering artistic teaching within their own classes, the growth of artistic pre-service

teachers would also need to involve discussions and reflections about the connections between teaching as artistic expression and learning as aesthetic experience. Widening the conception of teaching to include artistic teaching would mean also widening the conception of teacher education to include artistic teaching at the level of higher education.

The Importance of a Wider Conception of Teaching

Bridging Gaps and Situating the Study

The models of artistic teaching created based on Percy, Steve, Elizabeth, Kelsy, Amanda, and Renee's lived experiences will help teachers and teacher educators think about and perhaps widen their conception of teaching; however, further research in the area of artistic teaching will need to take place. I plan to conduct research in the future that will address the limitations of this study. I will include teachers in other content areas, such as math and science, to attempt to understand the ways in which teachers in those disciplines think about artistic expression, aesthetic experience, and the connections between the two. Additionally, I will include teachers who teach grade levels below 7th grade to understand the lived experiences of artistic teachers who teach younger students. I also plan to involve teachers from more rural and urban schools, in addition to suburban schools, to better understand how different schools and school districts may impact artistic teaching. Finally, including teachers with varying levels of experience may prove beneficial to understanding how artistic teachers' aesthetic spirals and philosophical orientations develop in the field.

Throughout the research process I was able to support my findings by making connections to a variety sources from theoretical to philosophical. Although I situated my

study within the relevant literature and connected numerous concepts and theories to the *art of teaching*, I was not able to find a study which discussed models of artistic teaching using teachers' lived experiences to help understand their philosophical orientations. Therefore, I believe my study helps to bridge the gaps between the theoretical, philosophical, and practical by providing a spiral model of artistic teaching, which will help teachers and teacher educators think about the connection between artistic teaching and philosophical orientations based on lived experience.

Importance of the Study in the Current Educational Climate

I believe this research to be important especially given the current climate of education. Currently the field of education is overwhelmingly focused on the standardization and accountability modeled after corporate America. The current movement shares many similarities to the factory model of the Administrative Progressive movement in the early 1900s. Similar to the factory model of education, a major focus within the corporate model is on holding teachers accountable for teaching students content, which is standard across the country. This type of accountability requires, and did require, some type of quantitative measurement which efficiently reduces teaching and learning to numbers for the sake of comparison, competition, and doling out punishment for not meeting the standards.

The reduction of teaching and learning to numbers was and is currently restricting how teaching is conceived. During the Administrative Progressive movement teachers were considered technicians who were required to perform certain skills such as administering tests, taking attendance, and calculating grades. Teachers were not expected to make curricular decisions and were to refer to administrators for all such

matters. The current educational landscape is arguably very similar and also restricts the conception of teaching.

The Administrative Progressive movement had its opponents such as John Dewey, William Heard Kilpatrick, and Harold Rugg who belonged to the Deweyan Progressive movement and who argued against an oversimplified view of teaching and learning for the sake of efficiency. Unfortunately, those opponents became divided and began arguing amongst themselves about the philosophical underpinnings of the movement and the needs of the individual versus the needs of society. John Dewey warned against such a dualism and about the idea of *isms* in general: "in terms of some 'ism about education, even such an 'ism as 'progressivism' …[f]or it then forms its principles by reaction against them instead of by a comprehensive, constructive survey of actual needs, problems, and possibilities" (Dewey, 1998, p. vii).

Decades later Maxine Greene also argued against a narrow conception of teaching and competing *isms* and viewed such arguments as detrimental to education. Greene (1978) believed overwhelmingly simplified views of teaching and learning failed to "recognize that the past is multi-vocal—that there are and have always been diverse perspectives on the valuable and the real" (p. 117).

My study suggests that conceiving teaching as art may help educators understand and think about an expanded conception of teaching. Within my study the aesthetic spirals served as models of artistic teaching, which were used to better understand their philosophical orientations. The artistic teachers within this study were considered highly effective teachers who viewed their teaching as artistic expression and their students' learning as aesthetic experience. Each of the artistic teachers aligned with at least two of

Eisner's (1985) philosophical orientations. Their alignments suggested that each of the artistic teachers embraced a wider and more complex conception of teaching themselves. In contrast, Renee, whose lived experiences were not able to be represented by an aesthetic spiral aligned with only one of Eisner's philosophical orientations, which suggested a more restrictive conception of teaching.

Allowing and encouraging teachers and educators to explore a wider conception of teaching may not yield mass numbers of artistic teachers. Such a belief in defining artistic teaching would come close to Dewey's warning against the creation of yet another *ism* in education. However, allowing and encouraging teachers and educators to conceive of teaching as complex and in Maxine Greene's words, "multi-vocal," would invite the acceptance of varying perspectives, pedagogical styles, and philosophical orientations without the danger of requiring teachers to conform to one conception of teaching and value the personhood of students and other teachers and not products to be controlled by corporations (Greene, 1978, p. 117).

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Appendix A

Interview Protocols

Interviews will be will be digitally recorded and conducted one-on-one to allow for confidentiality. There will be a total of two interviews each lasting 60 minutes for a total duration of two hours. Each interview will be semi-structured and will focus on the subject's thoughts about his/ her teaching. Subjects have the right to decline for the interview to be digitally audio recorded and may ask for the recording to be stopped at any point in the interview.

Interview One: Prior to observation and artifact collection

1. How would you describe your teaching?
   a. If I were to come into your classroom what could I expect to see?
2. Can you describe a time when you had an affective response to your teaching?
   a. Is there a teaching episode of which you are particularly proud or feel good about?
3. How did your affective response inform your teaching?
   a. Did you change anything about your teaching or the curriculum because of that experience?
4. Can you remember a time when you had an affective response to an experience outside of school that informed your teaching?
5. How would you describe your students' learning?
   a. What kind of patterns do you notice in your students' learning?
6. Do you have any current or former students who stand out to you?
   a. Why do those students stand out to you?
7. Can you remember a time when your students responded affectively to your teaching?
   a. Is there a teaching episode during which students were extremely engaged, lost track of time, or were very excited?
8. Why do you think your students had this response to your teaching?
9. What patterns or connections can you draw between your teaching and your students' learning?
   a. Reference examples teachers provided earlier in the discussion.
      i. In what ways do you think the your affective responses you described are connected to your students' responses to your teaching?
10. In what ways do you think the your affective responses you described are connected to your students' responses to your teaching?

Interview Two: Following observation and artifact collection

1. In your (artifact collected) you wrote…can you tell me more about this?
2. I heard you say…can you tell me more about what you said?
3. I saw you…can you tell me more about what you did?
4. I noticed…about/ within your classroom can you tell me more about your classroom environment?