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In Memoriam - Elliot Eisner

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In Memoriam - Elliot Eisner *March 10, 1933 - January 10, 2014*

The arts enable us to have experience we can have from no other source and through such experience to discover the range and variety of what we are capable of feeling.

Elliot W. Eisner

The *International Journal of Education and the Arts* invited Professor Eisner's former students, his colleagues and mentors, and others inspired by his teaching, friendship and scholarship to submit substantive remembrances, photographs, or video clips for inclusion in

this memorial to Elliot W. Eisner. Dr. Eisner was an intellectual leader in the fields of arts education, curriculum studies, qualitative and arts-based research, and beloved mentor to many of those whose work has appeared in this journal.



Figure 1. Top row, in order: Tom Barone, Kimberly Powell*, James Henderson, David Flinders** (5th), Teresa Cotner, Bruce Urmacher**, Robert Donmoyer, Shifra Schonmann**, June Donmoyer
Middle row, in order: Lissa Soep, Liora Bresler*, Nancy Ellis, Elliot Eisner, Matthew Thibeault**, Marjorie Bullitt Bequette (above Matthew)
Bottom row, in order: Jerry Rosiek, Ira Lit, Ellie Eisner, James Bequette

*Special Issue Guest Editors **Special Issue Contributors

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Elliot Eisner in Memoriam

Decker Walker
Stanford University, USA

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Elliot Eisner was the most important figure in my professional life. He was my teacher in graduate courses in curriculum, my academic and dissertation adviser, chaired the search committee that recommended my name to fill the position that became my first appointment and the review committees that recommended my promotions and tenure. He was my closest colleague over thirty years of academic life and one of my closest friends. His company has been a constant pleasure that I greatly miss. But I cannot express his personal qualities in a way that others could appreciate – his energy, enthusiasm, optimism, generosity, joy in life, to mention only a few, and so I will focus on his professional accomplishments.

Elliot will be remembered by future generations of educational scholars for his fundamental and ground-breaking scholarly contributions represented in his books and scholarly articles. I will not attempt to review these here. Instead, I would like to reflect briefly on a few qualities that most inspired me and, I think, others who knew him, qualities that may not be apparent to those who know him only from his writing and speaking.

The first thing everyone noticed about Elliot was his passionate way of expressing himself in words. When he started talking on a subject close to his heart, a fountain of words would gush out, each thought suggesting another in rapid succession, expressed in perfect sentences,

covering various sides of the subject in great depth, often with citations to foundational works, all seemingly without effort, as if possessed. It worked the same way when he wrote, yellow pencil in hand and yellow legal pad in his lap, feverishly, without pause, page after page. It's as if Elliot was able to open a tap directly from his brain to his organs of expression. If he had doubts or second thoughts, they didn't interrupt the flow. His example of unbridled passion and total commitment to his train of thought, ignoring the critics within, continues to awe and inspire me.

Elliot was the most thorough and rigorous scholar of education I have known. On the first day of the first course in curriculum that I took from him, he handed out a syllabus of about twenty mimeographed (1968) pages, single spaced, the bulk of which were lists of assigned readings he had placed on two-hour reserve in the library. The list included dozens of scholarly articles, Ralph Tyler's *Basic Principles of Curriculum and Instruction*, Philip Jackson's *Life in Classrooms*, and two books by John Dewey. The readings for each topic included not just foundational pieces from the education literature, but also works from philosophy, psychology, history, or other disciplines that shed light on the topic. For instance, when we read Tyler's rationale advocating behavioral objectives, we also read an article by Frederick W. Taylor on time and motion study. Elliot wanted us to encounter the best contemporary thinking on education issues, which accounted for the appearance on his reading list of works by the likes of Suzanne Langer, Paul and Nelson Goodman, and Philip Jackson. And he wanted us to learn about the sources of contemporary ideas, which accounted for the appearance on his reading list of works by the likes of Plato, Aristotle, Rousseau, Herbert Spencer, Frederick W. Taylor, and John Dewey. A couple of years later I had the privilege of serving as Elliot's teaching assistant for this course. In reviewing the reading list I asked him whether it was reasonable to expect students to read so much in a ten week quarter. He gave me a look of incredulity and said something like 'You read this much, didn't you? I read several times this much and cut it down drastically for this list. They need to understand these matters, and this is what it takes.' Students seemed to understand. They complained to one another, but not to him, and by and large they read what he assigned.

Elliot had a deep and abiding commitment to humanity and human values that shone through everything he wrote and said. He worked to make schools places where teachers and students could live rewarding lives and begin to realize their best selves. He struggled constantly for human freedom and growth against those who would mold young people to some fixed vision of the ideal human. He thought the greatest contemporary threats to the full realization of human potential came from widespread commitment to economic productivity and efficiency, science, and technology. He spoke out repeatedly against the Procrustean madness of tailoring future generations to the supposed demands of these humanly invented enterprises.

Elliot went through life with his senses and mind wide open. He enjoyed art, music, drama, literature, fine food, and conversation. For him these were not leisure pursuits providing relief from the stresses of work, but integral parts of his life and work. His experiences of the arts were sources which fed the fountain of his productivity. He decorated his office with a Persian carpet and original works of art, many by former students. He used to visit the flea market in San Jose on Saturdays just to revel in the universality of human ingenuity. When my dissertation draft finally passed his muster, he said "Have you had lunch? No? Let's go to lunch." So we walked to his red Italian sports car, put the top down, and drove in the warm California sun to a Chinese restaurant in neighboring Mountain View that a friend of his from New York who was a connoisseur of Chinese food had recommended. Later when we were faculty colleagues I knocked on his office door one day in admissions season, carrying a stack of folders we were scheduled to discuss. As I opened the office door I almost stumbled over a large motorcycle. He chuckled at my surprise and explained that it belonged to one of the students in his class. That evening they were going to discuss connoisseurship as a form of knowing, and the student, who knew a lot about motorcycles, was going to serve as the example for the evening. These and similar experiences found their way into his work, often playing a central role.

In closing I would like to mention Elliot's courage in propounding and defending unpopular ideas in the face of near universal opposition from his colleagues at Stanford and from the wider academic community. When I first knew him, educational objectives and behaviorism were the prevailing conventional wisdom, and Elliot spoke out in favor of happenstance and the teachable moment. At Stanford, in a faculty committed to quantitative, statistical, and analytical methods, he was often a lone voice speaking in favor of qualitative modes of inquiry. In a scholarly world that valued empirical verification by means of methods inspired by the natural sciences, he pointed out that what is now proved was once only imagined, and titled his book on the design and evaluation of educational programs "The Educational Imagination." His book on research methods he titled "The Enlightened Eye: Qualitative Inquiry and the Enhancement of Educational Practice." How foolish, he seemed to say, to live our lives and teach our children based only on what we could now prove 'scientifically.' Elliot's bedrock was not science, which he saw as one of many useful and admirable human arts, but rather the body of human wisdom represented in the arts and humanities, on the one hand, and on the other hand, his own life experience and reflection. And his conviction to both was unshakeable.

These are the qualities I most admire in Elliot as a man and as a scholar. They, reflected in his work on the arts and education, make him in my estimation one of the greatest humanist scholars of education in our time, certainly the greatest I have known. We will miss his contributions, his qualities of heart and mind, and his voice.

About the author

Decker Walker is Professor Emeritus at the School of Education, Stanford University. His work has centered on curriculum questions, particularly curriculum development and curriculum policymaking. His publications include *Fundamentals of Curriculum, Curriculum and Aims, and Instructional Software* in addition to dozens of scholarly articles. Currently he lives in California and spends most of his time painting and writing.

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Memory and My Friend Elliot

Jerome Hausman
Evanston, IL, USA

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“Memory is not an instrument for surveying the past but its theater. . . .He who seeks to approach his own buried past must conduct himself like a man digging.”

–Walter Benjamin, *Berlin Childhood Around 1900*

I sometimes wonder about the lasting impact of Google: its capacity to call up a seemingly infinite variety of facts and images. What will it do to our “memory”– the ability to dig up images and experiences that have made up our lives? I so treasure and enjoy the “theater of remembering” as many of my colleagues and friends who I have come to know as an Art Educator: Marion Quinn Dix, Edmund Ziegelf, Viktor Lowenfeld, Manny Barkan, Rudolf Arnheim, Al Hurwitz, June McFee, and Elliot Eisner. Somehow Google falls far short of providing the richness and quality of that experience.

Elliot Eisner’s death has set in motion a kaleidoscope of memories. Oh how fortunate I am to have known and worked with him. It was in the spring of 1960 that Ohio State University’s School of Fine and Applied Arts announced an opening for an assistant professor in Art Education. I was the School’s director and Manual Barkan was the senior professor in Art Education. I recall that it was Jack Getzels of the University of Chicago who wrote telling us

of a bright doctoral student about to complete his dissertation, Elliot Eisner. Barkan and I agreed to meet Eisner at an American Educational Research Association conference in Chicago. We attended a presentation he gave dealing with his research into the thought processes and behavior of creative students. His presentation was impressive – clear, well organized, and persuasive. When he finished Barkan turned to me and asked: “What do you think?” I responded, “I liked it.” He agreed. We hired Elliot. Thus began a friendship and professional association that lasted for more than 50 years.

The record of Elliot’s professional accomplishments and awards is most impressive: President of the National Art Education Association, the International Society for Education through Art, the American Educational Research Association, and the John Dewey Society. I know of no art educator who has published more books and articles in professional journals. He has been generous with his students and given himself fully to professional pursuits. I am ever so proud to have been the recipient of the Eisner Lifetime Achievement Award two years ago. Elliot called me to offer his congratulations. He prefaced his message with the assurance that he had not “weighed in” on that decision. My response was, “Elliot, I know!”

With all his accolades and awards, I continue to think of Elliot as a Chicagoan. Faithfully, he and his wife Ellie returned to Chicago to visit friends and relations. He was proud of his University of Chicago connections. I chuckle in recalling Elliot’s introducing me to Maxwell Street with its different discount shops.

What was always a great joy for me was the opportunity to meet with Elliot, David Ecker, Edmund Feldman, and Irving Kaufman at NAEA meetings. Oh that our Art Education literature might have recorded the conversations we had – a book about what was going on in the contemporary art world; underlying directions and needed developments for Art Education; a kind of manifesto as to “the next revolution” in Art and Art Education. Elliot was always on the “side of the angels.” He strove to do the “right thing!” He worked to have others see and appreciate the wisdom of his views. Come to think of it: he was right, most of the time! Now it remains for others to continue that quest.

Appropriately, much energy will be spent in celebrating the life of Elliot Eisner. Like others, I so admire and appreciate all that he has done. Both of us are of the same generation. We knew of the Great Depression, we experienced the pain and anguish of World War II, we have been participants in the development of a multicultural and global awareness. We have witnessed Art Education’s maturing into a Field!

So much is now happening that promises to dramatically change the context in which we live. Elliot would be the first to welcome the challenge for education in the twenty-first century.

New media and technologies are altering the way we think and act. We are entering a period in human history where John Dewey's *Art as Experience* takes on wider meaning and significance. Oh, that those who follow in education public policy making will be up to the new challenge. Celebrating Elliot Eisner brings us to the realization of new visions and the courage to confront the emerging issues of our time. That's what Elliot would have wanted.

About the author

Jerome Hausman completed his Masters and Doctorate Degrees at New York University. He was an art teacher in Elizabeth, N.J. before accepting a teaching position at Ohio State University in 1953, He was named Director of the School of Art at O.S.U. in 1953. In 1968 he accepted a Professorship at N.Y.U. and also served as a consultant to the J.D. Rockefeller 3rd Fund. He has served as Editor for *Studies in Art Education*, *NAEA Research Yearbooks*, and *Art Education* (the Journal of the NAEA). He accepted the Presidency of the Minneapolis College of Art and Design in 1975. He is living in retirement in Evanston, IL, He continues to teach part time at the School of the Art Institute of Chicago

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Elliot Eisner as Educator¹

Howard Gardner
Harvard University, USA

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Elliot Eisner is an educator. Indeed, he is one of the few genuine educators that I know. In this essay I want to explain this claim. In addition, I want to pay tribute to a person from whom I have learned much and whose company I have enjoyed for 30 years—ever since we first rubbed shoulders as advisors to a Television Arts Project.

When I speak of an educator what do I mean? An educator is not the same as a teacher, nor an expert on educational policy, nor a disciplinary scholar who happens to teach at a School of Education. Rather, an educator is a person who has deep and rounded knowledge of the processes of education and who embodies that knowledge in his or her own professional life. Fundamental to being a good educator is being a good teacher in the classroom. With his deep knowledge of several subjects, his interdisciplinary cast of mind, his extraordinary eloquence, his capacity to engage students in dialogue, and his concern about the development of his

¹ This essay was previously published in 2004 in B. Uhrmacher, & J. Matthews (Eds.), *Intricate palette: Working the ideas of Elliot Eisner*. Upper Saddle River, NJ: Pearson. It is reprinted here with permission from the author.

students, Elliot Eisner is an exemplary teacher.

However, an educator's skills go beyond expertise in the classroom. An educator needs to be knowledgeable about three disparate areas of knowledge. The educator needs to understand the nature of the learning process: how the human mind develops, what its potentials are, and how it can be fashioned along certain lines. Turning from the learner to the teacher, the educator must understand the nature of pedagogy, the development of curriculum, and the ways in which learning can be assessed. Finally, an educator needs to be cognizant of the larger forces that affect any educational system beyond home schooling: the political currents, the economic constraints, the processes at work in the broader society, the ambient culture, and the global context. Among those of us who populate the world of education, Elliot Eisner stands out for his extraordinary grasp of these various facets and how they work—all too often, fail to work—together.

Of course, even a polymath like Elliot Eisner must have areas of special expertise. Since I first encountered Elliot in the area of arts education, I tend to think of his focus as the arts, and particularly the visual arts. (But right away I remember how well he has written about literature and about hybrid arts, like the movies.) Yet a case could be made that Elliot is equally focused on curriculum, on pedagogy, and on qualitative assessment; and that he approaches educational issues with the analytic skills of the philosopher, the rhetorical skills of the lawyer, the sensitivity of the artistic connoisseur, and a “knowledge at his fingertips” (Fingerspitzengefühl) of the relevant social science literature—psychology, sociology, cultural anthropology. And while the mind of educator looms large in these various settings, Elliot can more than hold his own in company where no one knows (or even cares) about educational issues.

Though our education and our styles are quite different, I find myself in agreement with 95% of what Elliot has said and written in the area of education. Typically, he was there first. He has always been sensitive to the different ways of knowing of which human beings are capable. He has understood equally well the role of different kinds of culturally devised symbol systems in capturing knowledge and truths about the world. He has been skeptical of the scientism and quantification that is imposed, often inappropriately, on the curriculum and the classroom. He has appreciated the role of connoisseurship in evaluating classrooms, curricula, and the cultures of school. And he has been perhaps the leading figure in the world in arguing for the legitimate role of artistic expression and knowledge in the classrooms and the experience of each child. We might say that he has mastered the language of Susanne Langer, given John Dewey his due, and extracted what is good from the often-opaque Nelson Goodman.

Not surprisingly, I remember vividly two areas in which we have disagreed. Interestingly, both of the areas of our disagreement have centered on the role of the disciplines in the arts; and both have had their paradoxical facets. Elliot has been more of an enthusiast than I for an arts education that is discipline-based—the form of arts education that was promulgated for two decades by the Getty Center for Education in the Arts. My hesitation with this program had to do with its recommendation that children study the disciplines of art history, art criticism, and aesthetics. My own feeling has been that, before college (or senior high school), the precious time allowed for the arts should be reserved primarily for activities that are distinct from the verbal-analytic bias of school—the making of art. The paradox here is that Elliot began life as a painter, where my involvement in all arts save music has been chiefly as an audience member. Moreover, in most of my writings, I have been an ardent defender of the traditional discipline, while Elliot is more sympathetic to postmodern skepticism about disciplinary boundaries.

The second area has been our disagreement about the requirements for a doctoral dissertation in education. Elliot has been open to the idea that educators should be allowed to submit works of art—and, specifically novels—as a fulfillment of the requirement for the doctorate. I have resisted this idea. I argue that the doctoral degree is an academic achievement and that the dissertation should be an instance of an academic discipline—usually an analytic discipline like philosophy or one of the social sciences. I have argued, further, that the criteria for evaluating a novel are necessarily different from those entailed in evaluating a piece of scholarship—we can't block a well-researched novel just because we don't like its aesthetic properties, nor should we award a degree to a novel that is artistically effective but based on faulty logic or inaccurate data. (For Elliot's side of the story, see his essay titled "Viewpoints: Should Novels Count as Dissertations in Education?" in *Research on the Teaching of English*, December 1996.) But again, there paradox lurks. In his view of arts education, Elliot defends the disciplines. And it is I, with my theory of multiple intelligences, who might be expected to be more sympathetic to a work of art as a culminating performance in graduate school.

I have a word of advice for those who would disagree with Elliot. Get your arguments straight and practice your rhetoric! Elliot is expert on both dimensions. I have no doubt that if he had decided to be a lawyer, he would be able to bill hours at an astronomic rate. Whether on the strength of his arguments, or in spite of their flaws, Elliot always wins the debates. I must add that he is very gracious—and that I would rather lose a debate to him and learn something, than have the opposite outcome with a less able adversary.

I trust it is clear that I hold Elliot Eisner in extremely high regard as a colleague and friend. I recommend him on both counts. But in saluting Elliot Eisner, I have in mind a broader message for all of us who elect to traffic in the world of education. The field of education

cannot and should not be restricted to classroom teachers; nor should it be restricted to those who have mastered a discipline but happen to have found themselves in a Department or School of Education. Just as those who are in public policy or public health should exhibit a special blend of skills and knowledge, so, too, those who call themselves educators should be in possession of a unique set of skills and a defined area of knowledge. Elliot Eisner belongs to that small group that fully merits the descriptor *Educator*. His inspiring example has already swelled the ranks of educators and will continue to do so for many years to come.

About the author

Howard Gardner is the Hobbs Professor of Cognition and Education at the Harvard Graduate School of Education and Senior Director of Harvard Project Zero. Among numerous honors, Gardner received a MacArthur Prize Fellowship in 1981 and the Prince of Asturias Award for Social Sciences in 2011. He has received honorary degrees from twenty-nine colleges and universities. In 2005 and again in 2008, he was selected by *Foreign Policy* and *Prospect* magazines as one of the 100 most influential public intellectuals in the world. The author of twenty-nine books translated into thirty-two languages, and several hundred articles, Gardner is best known in educational circles for his theory of multiple intelligences, a critique of the notion that there exists but a single human intelligence that can be assessed by standard psychometric instruments. He has also written extensively on creativity, leadership, professional ethics, and the arts. His latest book, *The App Generation: How Today's Youth Navigate Identity, Intimacy, and Imagination in a Digital World*, was published in October 2013.

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Education by Inspiration, Invitation and Experience

Liora Bresler
University of Illinois at Urbana-Champaign, USA

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“The kinds of nets we know how to weave determine the kinds of nets we cast. These nets, in turn, determine the kinds of fish we catch. “ (Eisner, 1982, 49)

I met Elliot in September 1982. It was a meeting that changed the course of my life. I was new in the US, having left a position as a musical director at the Tel-Aviv Museum in Israel to join Yoram, my husband, a doctoral student in engineering. I was at a crossroads: With the established and gratifying music path obstructed, life was vacant and open, terrifyingly so. As fate had it, a friend took me to a doctoral seminar on aesthetic education: Monday evening in September, 7-10 PM, a generic room in old fashioned Cubberley. Not knowing anything about education as a field of study, I did not know who Elliot Eisner was (before Google-time, it did not dawn on me to search). But the class, a seminar on aesthetic education, was highly engaging. There was this distinct sense, not common in schooling, of tangible flowing energy that felt wonderfully appealing. This was unexpected; I had taken several courses on Aesthetics as an undergraduate in Philosophy at Tel-Aviv University. Having read some classical aestheticians I was turned off by the field; it did not seem relevant to my practices as a pianist, nor did it add to my understanding of the arts and the experiences they evoked.

However, Elliot's class was vibrant. The ideas had vitality. The concepts generated an intensified process of meaning making, inviting me to see more, hear more, think more deeply. It was also the first experience that pulled me in during my three months at Stanford. It helped that Elliot seemed comfortable with my thickly accented, high-paced English (his appreciation for my English contrasted with my encounter at the grocery store several hours earlier where the same English left the cashiers baffled). Elliot welcomed me to Stanford, to the community of education, with genuine interest, generosity, and an intensity that was as aesthetic as it was intellectual. I came back to the seminar every subsequent Monday.

December 1982, a time of decisions: Motivated by the need to find a structure and community, I was trying to decide between a doctorate in musicology or music performance, where neither felt particularly appealing. I remember Elliot calling me at home (Yoram picked up the phone), suggesting we talk. The following day in his office, he offered me a research assistantship in a newly funded Getty Center project. Surprised, I explained to him that I had no degrees and background in education, that, in fact, I did not know anything about education. Elliot reassured me that I would be fine, and that my degrees in philosophy and musicology would count. Skeptical, but distinctly flattered and excited, I plunged.

And a plunge it was. In a visit to a 5th grade classroom, a few weeks later, I was confronted with my own ignorance through the assignment of writing a case-study of that classroom. I did not exaggerate when I said I knew nothing about education. Lacking rudimentary concepts (e.g., curriculum, pedagogy) I had no clue what to focus on. Elliot's other four doctoral students were busy writing as I sat there, paralyzed with ignorance. Almost half an hour through the class, it dawned on me that I could use musical dimensions, basic aspects of my background, as conceptual organizers. The operational curriculum assumed meaning as I

attended to the *form* of the class, its *rhythm, dynamics, orchestration, melody, and counterpoint*. In Elliot's *Cognition and Curriculum* (Eisner, 1982), he quotes art historian Ernst Gombrich in driving home the point that the artist does not paint what he sees, but sees what he can paint. I could attend to classroom life through fundamental musical concepts. I was not familiar with Elliot's notion of connoisseurship and educational criticism, but in retrospect what I was doing fitted well with these notions. Elliot found my ideas worthwhile and gave me space to draw on my own sensitivities and curiosities, space to play with ideas, conceptualizations, and meaning making. It was a luxurious and compelling introduction to my career as a researcher. For my part, making the strange classroom familiar allowed me to make the familiar concepts strange, to appreciate their ability to deal with the temporality of lived experience.

As a student I did not fully recognize or grasp the impact that Elliot had on my thinking. I could see our differences; my own interests in anthropological research and emic perspectives, my wariness of the notion of expertise (and yes, it was Elliot who said that "a way of seeing is also a way of not seeing," acknowledging the limitations of expertise). Only after I graduated could I comprehend the extent of his influence; my interest in arts curricula, the shaping of consciousness and reflection on cultural and institutional values, and my fascination with what the arts teach us about inquiry and research. Beyond specific directions, Elliot provided a powerful model of engaging his audiences, large and small. I still remember his AERA presidential address where we were all tearful as he invoked poetry and film to drive home deeply educational messages. I remember teaching with him and Tom Barone in Palo Alto in one of his arts-based research classes. He was powerfully present, connected to ideas and people, always full of vitality, even when his illness was debilitating.

Elliot created a community of his former and present students, as we gathered every AERA and NAEA over food and drinks and good conversations. He was genuinely and intensely interested in each of us, in our careers and perspectives on the field and our families. Our last meeting, when Ellie and Elliot took me to lunch in May 2013 in San Francisco, was memorable. Elliot was struggling with his health, but was as animated as ever. As he ambled toward his car, parked next to a store displaying colorful socks, I was drawn to a whimsical pair of green knee-highs with a butterfly design. I hesitated, not wanting to delay him and Ellie, but Elliot insisted that when you saw something that really called you, you should go for it. I got two pairs, one green and the other black, which I now think of as my "Elliot socks." They reflect his aesthetic, imaginative, playful, and vividly dynamic spirit.

As many current and former students have heard about Elliot's death and have written to me, he is very much alive in my thinking and being (the title of Tom Barone's book *Touching Eternity*, about an inspiring Appalachian teacher and great teachers in general, often comes to

mind). And returning to Elliot's nets and fish in the opening quotation, it was the combination of his ideas and his personality that inspired me to expand in ways I never expected, to weave new nets and capture new kinds of fish. I am grateful for having met him, having been drawn into his circle, shown by example how academia can be a place of vitality, creativity, and joy in connecting to and creating multiple communities: a place of the mind, heart, and spirit.

References

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About the author

Liora Bresler is a Professor at the College of Education, the University of Illinois, Champaign. She is also the Hedda Anderson Chair in Lund University, Sweden (Visiting); a Professor II at Stord/Haugesund University College, Norway; and an Honorary Professor in the Hong Kong Institute of Education. Bresler has published 120+ papers and book chapters and has written and edited several books on the arts in education, including the *International Handbook of Research in Arts Education* (Springer, 2007), *Knowing Bodies, Moving Minds* (Kluwer, 2004), and the co-edited *International Handbook of Creative Learning* (Routledge, 2011); and *The International Handbook of the Arts in Education* (Routledge, in press/2014). Bresler is the editor of the book series "Landscapes: Aesthetics, the arts and education" (Springer). Bresler has given keynote speeches, invited talks, seminars and short courses in 35 countries in Europe, Asia, Australia, Africa and the Americas. Her work has been translated to German, French, Portuguese, Spanish, Hebrew, Lithuanian, Finnish, Korean, and Chinese.

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Elliot Eisner: A Canadian Perspective and Personal Tribute

Kit Grauer
The University of British Columbia, Canada

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In the 1970's there was money in Education in British Columbia. New legislation brought in class size limitations and hundreds of new teachers were hired. School districts opened Supervisor of Instruction jobs in the Arts and I was lucky enough to have just finished my first Masters and found myself the Visual Art Supervisor for a Vancouver area school district. With the new positions came new advocacy organizations and we initiated the Arts in Education Advisory board and the BC Arts Administrators group. The Music Supervisor in Vancouver had just returned from a music conference in the United States and he was raving about this great keynote speaker from Stanford University- Elliot Eisner.



Figure 1. *Elliot Eisner – Stanford University in the 70’s*

Knowing little other than I had funds for a conference, I phoned Stanford and spoke to Elliot about coming to Vancouver to speak. I was so naive that I didn’t realize that I should have been far more in awe of the man. He was as gracious then as he was in subsequent years and all the legendary stories about his speaking and writing ability were confirmed. This would be the first of many speaking engagements that he would make to Canada over the next 5 decades. Elliot was an incredible speaker. He brought a masterful command of intellectual rigor and timing to his speeches that kept the audience engaged at an emotional and cognitive level. Once someone experienced an Eisner lecture, the word spread quickly, he was a master. San Francisco is an hour and a half plane ride from Vancouver and Elliot would joke that he could keynote a conference and be back to Stanford to teach an evening class.



Figure 2. *Elliot keynoting*



Figure 3. *With Graeme Chalmers, Rita Irwin and I in Calgary, Canada.*

As Ron MacGregor once quipped, Elliot spent so much time in Canada, helping Superintendents, Principals, Teachers and Arts Educators advocate for the arts in education, he was thought of as an Honorary Canadian.

During one NAEA in Chicago, I looked up from my presentation to see Elliot in the room. Afterward (and yes, I was totally shaken), he asked if I would consider coming to Stanford to do a PhD. He only took one doctoral student a year in art education and he wanted me to be sure that I understood what that might mean. During that conference he had me meet with Steven Dodds to give one side of the Stanford experience and another former student (who was not so complimentary) to give the other side. I was hooked. I wrote the Graduate Student Entrance exams in the summer and took a leave from my school district to start classes at Stanford in January.



Figure 4. *Stanford University.*

My experiences at Stanford helped me to understand Elliot Eisner, the mentor.



Figure 5. *Elliot, Lenin and Sylvia Feinburg*



Figure 6. *Elliot and Ellie in Taiwan with Brent Wilson, Michael Parsons, Ann Kuo, Anna Kindler, Michael Day and a host of other art educators*

Elliot's influence was such that I had the opportunity to interact with academics that I had read but never realized I would get to meet. Elliot hosted graduate seminars and events in his home to ensure the doctoral students would not only interact with exciting educational ideas but would become life long colleagues. It was there that we all realized what an incredibly supportive bond there was between Elliot and Ellie and how privileged we were to be part of their lives. As life would have it, an education crisis was happening at home so I returned to my job without completing my PhD but at least finishing a second Masters. Elliot was not

pleased to see me go but was extremely supportive. I know he was partially responsible in my achieving my faculty position in art education at my first Alma Mater, UBC. He also continued that support when I went to Simon Fraser to complete the doctoral degree and he served as my external.



Figure 7. *My PhD dream team- Elliot Eisner, Marv Westrom, Ron MacGregor and Peter Grimmet*

When he was elected President of the International Society for Education through Art, he asked me to join the executive in the Treasurer and Membership position. InSEA was \$500 in the red and we had almost no idea who our paid members really were. He confided to me later that being President of NAEA or AERA were cake walks in comparison to our struggles to bring InSEA back to life. He not only gave his full support to InSEA as an intellectual organization, he procured funds for an evaluation conference and book to help offset expenses and convinced NAEA to sponsor World Councillors to conferences with InSEA meetings.



Figures 8. *InSEA Executive in France, 1991.*



Figures 9. *John Steers (UK), Iren Wojnar (Poland), Elliot Eisner (USA), Kit Grauer (Canada), Marie-Francoise Chavanne (France), Larry Kantner (USA).*

Elliot was the first InSEA President to support an African InSEA Congress and made sure that a highly influential Latin American woman- Ana Mae Barbosa, was nominated to succeed him. He understood that InSEA had to have support outside of the North America and Europe to really be an international organization.



Figure 10. *Vesta Daniel, Graeme Chalmers and Monique Briere with Elliot in Lagos, Nigeria.*

Throughout the years Elliot continued his mentoring role. Often at NAEA and AERA conferences, we went out to dinner with the Eisners and other former graduate students and always there was the Stanford party at AERA, where we could meet his new graduate students and he ours. I was nominated to the Council for Policy Studies, an organization he founded and still meets prior to NAEA. He keynoted my first museum institute without any compensation, he so believed in the idea of close contact between art teachers and museum educators. Whether at international conferences around the world or at his home, Elliot always made time to talk about ideas in the arts and education, ask questions and really listen to what folks had to say. As he said to my husband Peter Scurr, a high school art teacher for 38 years, “you can’t get the same gratification that you get as an art teacher from selling shoes.” Elliot Eisner was not only a legend, he was a man that made such a difference to our understanding of what the arts can mean in education and how to be a generous and caring mentor to his art education “family”.



Figure 11. *Elliot at home after an Arts Based conference*



Figure 12. *Elliot presenting at Ron MacGregor’s retirement from UBC.*

About the author

Kit Grauer is Professor Emerita in Art Education at the University of British Columbia. She remains actively involved in art education organizations at the local, national, and international levels and continues her arts based research through two major Canadian research grants. Dr. Grauer's interests include arts-based and image-based research, international issues in art education, digital media and youth, museum education, and art teacher education. She published and has given numerous presentations, in-service sessions, and keynote speeches in these areas. Her awards include the NAEA/BC Art Educator Award; the NAEA Pacific Region Art Education Award; the UBC Killam Teaching Excellence Award; the UBC Alma Mater Society "Just Desserts" award; the CSEA Gaitskell Award, InSEA Honorary Life Member, CSEA Honorary Life Member, UBC Sam Black Award for Education and Development in the Arts, USSEA Ziegfeld International Award, AERA Award for Best Publication in an Electronic Journal, George Cedric Metcalf Foundation Award for Excellence in Research, UBC Murray Elliot Award for Teacher Education, MICA Master Teacher Award, BCATA Higher Education Teacher of the Year, NAEA Fellow, the Canadian Art Educator of the Year, the NAEA Higher Education Teacher of the Year and the June King McFee Award.

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Elliot Eisner and an Education in Connections

Kimberly Powell
The Pennsylvania State University, USA

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The arts inform as well as stimulate, they challenge as well as satisfy. Their location is not limited to galleries, concert halls and theatres. Their home can be found wherever humans chose to have attentive and vita intercourse with life itself. This is, perhaps, the largest lesson that the arts in education can teach, the lesson that life itself can be led as a work of art. In so doing the maker himself or herself is remade. The remaking, this re-creation is at the heart of the process of education.

- Elliot Eisner 1998: 56

Ultimately there are but two philosophies. One of them accepts life and experience in all its uncertainty, mystery, doubt, and half-knowledge and turns that experience upon itself to deepen and intensify its own qualities—to imagination and art. This is the philosophy of Shakespeare and Keats.

- John Dewey, 1934: 41

In those first few weeks of class, I found myself quickly disoriented. Beyond the fact that I had moved across the country to start a new adventure as a doctoral student to study with Elliot Eisner at Stanford University, my disorientation was due to new forms of thinking about curriculum, pedagogy, and research. Elliot had stated that curricular choices were political and that curriculum is, and always has been, theorized, comprised of competing educational philosophies about what it means to teach or reform educational policy and practice. I paraphrase that statement now, as I heard it nearly 15 years ago, but it changed my view of curriculum as something one *does* in a classroom or educational setting to how one *inhabits* a classroom, and everything I had naively apprehended about curriculum studies was disrupted.

For Elliot Eisner, a theory of curriculum included a vision and version of education that involved artistry. Artistry, according to Elliot, was not necessarily located in art studios, art classrooms, or with professional artists themselves. This vision meant conceiving of schooling broadly, thinking of school as a culture in the sense of a shared way of life but also, as he espoused, as a medium for the creation of our selves. Elliot argued that, cognitively, the arts function to “liberate us from the literal,” dispose us to tolerate ambiguity, and “stabilize what would otherwise be evanescent.” (2002, pp. 10-11). He envisioned education reform not as a system of measurable outcomes but as a system that might embrace the artist’s studio or a scientist’s innovative laboratory as the model for classroom environments. The forms of teaching and learning that we would find in such environments include materials and materiality as pedagogical encounters, the teaching of form in relationship to content, the exercise of imagination, the world framed aesthetically so as to encourage our capacity to be moved, and flexible purposing, John Dewey’s (1934) term to describe the shifting of process and aims with the work at hand.

Elliot’s views allowed me to see the ways in which materials teach. I came to understand that the mirror image of curriculum is not subject matter, but pedagogy. In practice, they reflect each other, are one and the same image, the same event. This shift in perspective influenced my dissertation study as well as my future research, in which I continue to account for and theorize curriculum and pedagogy as lived and enacted. The idea of flexible purposing, in particular, has continued to inform my views of educational purposing: the surrender to process, surprise, and unanticipated qualities of experience; and the value of contingencies rather than predetermined goals.

In one of my favorite graduate courses, *Aesthetic Foundations of Education*, Elliot encouraged us to read, discuss, and explore what it meant to embrace art as a way of thinking and being in the world and the ways in which life itself can be lead as a work of art. The arts, Elliot wrote, provide “a way of creating our lives by expanding our consciousness, shaping our dispositions, satisfying our quest for meaning, establishing contact with others, and

sharing a culture” (2002, p. 3). Drawing inspiration from the philosophical works of John Dewey, and primarily from *Art as Experience* (1938), and of Maxine Greene, Herbert Reed, Suzanne Langer, Philip Jackson, and David Ecker, Elliot guided us through the qualities of thought evoked through art-making or art-perceiving that could contribute to the educational goals of schooling as well to those of research. I was particularly moved to think about the implications of what he called “aesthetic modes of knowing” (Eisner, 1985), which held referential and consummatory functions – the importance of non-discursive, abstract, and/or sensory knowing, as well as the joy and satisfaction of inquiry itself—that Elliot felt were critical to education. He argued that attending to the aesthetic aspects of subject matter might raise student awareness of the ways in which ideas are humanly crafted, and to how they also might become makers of knowledge as they explore, modulate, and give shape to forms of experience. It is a vision that he created to confront, directly and intentionally, widely held conceptions of knowledge.

Elliot was interested in questioning deeply held assertions about the nature of disciplinary practices in professional and academic fields, and his delineation of aesthetic modes of knowing recognized the presence of the aesthetic in all activities. My very first assignment as his advisee and research assistant was to study the role of artistry in the practice of social science research. Elliot wanted to confront the assumption that art and science were separate endeavors: How, he wanted to ask, might artistic considerations function in social science? At the time of this research study, I was fairly new to the doctoral program. As I sat with Elliot and our social scientist participants for lengthy, in-depth interviews about their processes, I was enthralled by Elliot’s interview style: A few well-phrased questions would be asked: “What’s it like for you to have formulated a concern, recognized a possibility, but to not yet have a study?” “Where are the satisfactions and frustrations located in your work?” “What is the basis upon which you edit?” “How, if at all, is somatic knowledge used to make decisions?” And what followed would be a deep discussion about the personal side of a scientist’s work. We talked with an education policy researcher, an archeologist, a historian, a psychotherapist, a cognitive scientist, a bio-behavioral scientist, an educational psychologist, as well as many others residing at the Center for Advanced Study in the Behavioral Sciences at Stanford University, and with every interview, I found myself immersed in stories of artistry in research: equating quantitative analysis with baroque fugal analysis; visualizing data through the creation of mobiles and sculptures; creating an image as a way to move static numbers or other data into a more complete, fluid picture; creating a dramatic structure for the writing process; creating aesthetic satisfaction with one’s work environment; hearing the rightness of fit during the editing process. Elliot encouraged me to work alongside him on that study as a colleague and co-author (Eisner & Powell, 2002), allowing me to give shape to my ideas alongside his own, pushing me to develop my own scholarly ideas about the ways in which the art of, and in, everyday life was embedded in process, method, and form.

To be comfortable with ambiguity, experimentation, non-discursive forms of thought, and somatic knowledge: this is what I learned from Elliot. Shortly after learning of his passing, I went through my coursework files from my days at Stanford, reading through Elliot's comments on the papers I had written for him. I read comments that were intended to challenge and push me further, indications of where my arguments needed solidification, depiction, and interpretation. For how and why the arts matter for education. I found a course paper that seemed to resonate with him. As part of a long and encouraging typed response to a paper I had written about music pedagogy, performance, and their implications for general school assessment practices, he had written: "Keep making connections." To experience and embrace the liminal, the sensory, and the "what-if": this is what I carry forward from Elliot's work into my own writings and teachings.



Figure 1. *Graduation Day, 2003. The author with Elliot Eisner*

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About the author

Kimberly Powell is Associate Professor of programs in Language, Culture, and Society and Art Education at The Pennsylvania State University. Concerned with art as an interdisciplinary site of study, her scholarship focuses on arts integration, artistic practice and performance as critical forms of social change, and the production of cultural meanings through the body and the senses. She studied with Elliot Eisner at Stanford University's Graduate School of Education from 1997-2003.

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Connoisseurship Unplugged: “Mic Check”!

Charles R. Garoian
Pennsylvania State University, USA

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Teaching is an activity that requires artistry, schooling itself is a cultural artifact, and education is a process whose features may differ from individual to individual, context to context.

Elliot W. Eisner (1976)

Feelings, images, and ideas of the past were crisscrossing as I sat in my seat. It was approximately a week or so after learning about Elliot’s passing that I attended a lecture by political activist and scholar Angela Davis who was invited to speak as part of a weeklong series of programs on the Penn State University campus commemorating the life of Dr. Martin Luther King Jr. Still grieving over the loss of my teacher, Elliot, I listened to Davis speak about her radical, countercultural work during the Civil Rights Movement, the Women’s Liberation Movement, her leadership of Critical Resistance and the Communist Party in the U.S., and her more recent cultural work in generating a movement to abolish what she refers to as the “Prison-industrial Complex.”

There I was, sitting in Schwab Auditorium among a crowd of students and faculty, listening to Davis speak about her controversial political life, while reflecting in gratitude for having been Elliot's student. My sentiments about him while attending to her message could not have been more disparate, more incongruous, yet from in-between what I had learned from him and what she was saying, emerged compelling encounters and alliances. Perhaps the agglomeration stirring in my mind was due to my geographical proximity in the San Francisco Bay Area in the early to mid 70s. It was during those years that my initial acquaintance and eventual studies with Elliot began, coincidentally when Davis was being arrested, tried, then acquitted for supplying weapons to the Soledad brothers' that resulted in the abduction and killing of a judge outside the Marin County Court House.

Davis began her talk by acknowledging the significance of great leaders like Dr. King, Nelson Mandela, and other named freedom fighters, while reminding the audience that we too easily identify with and monumentalize individuals when in fact historical movements are accomplished by multitudes of the unnamed. She expressed concern about the lack of sustained alliances for social justice today as compared with the 60s and 70s. The example she gave was the social media movement that brought out the vote for Barack Obama then quickly dissipated due to voters' assumptions that racism, sexism, and other social injustices would end with his election. To emphasize the contributions of unnamed cultural workers, Davis cited the Birmingham Bus Boycott; namely that it would not have happened, and its impact felt socially and politically, had it not been for those unnamed individuals who in solidarity refused public transit on December 3, 1955.

"Mic Check"! "Mic Check"! Exhorting the audience to exercise their right to assembly as American citizens in bringing about social change, Davis invoked the Occupy Movement that began on Wall Street in 2011 and spread to major centers throughout the Nation and worldwide. Then, in contrasting the demonstrative power of the multiplicity with those of monumental individuals, Davis described the Movement's "human microphone." "Mic Check"! Denied a permit to use any form of electrified sound amplification, Occupy protestors improvised by shouting "Mic Check"! to alert the crowd that someone in close proximity was about to speak.

As speakers spoke, each of their phrases were repeated in unison by those within range to those out of range of a speaker's voice thereby translating and transmitting what was heard, understood, and drifting throughout the crowd. "Mic Check"! "Mic Check"! Protesting in solidarity, Occupiers' performed their "microphone unplugged," which in pop music parlance stands for acoustic rather than electrified amplification. Occupy Movement's human microphone constituted an acoustic assemblage where the content of what was heard, and how and what was translated by those within range disarticulated and unsettled the ideological

refrains of the originating speakers by relaxing accuracy to probabilities of mishearing and misunderstanding.

Is what is lost in translation really lost or repeated and understood differently? Does misunderstanding constitute lack, an absence, or the presence of anomalous kinds of knowing? Poet and literary critic Édouard Glissant characterizes the act of translation as transversal, a crisscrossing of locutionary encounters and alliances. Similar to the acoustic assemblage of the human microphone, its process is non-hierarchical and referential.

Translation is thus one of the most important variants of the new archipelagic thought. The art of jumping from one language to the other, whereby the first is not extinguished and the second does not insist on its disappearance. And it is also an art of leaping because today every translation accompanies that skein [assemblage] of all possible translations of each language into any other. (Glissant as cited in Birnbaum and Obrist, June 2010, p. 307).

Hence, understanding the workings of the human microphone according to Glissant's characterization of translation suggests that a given speaker's phrases are not "extinguished" nor is there any insistence on their "disappearance." Instead, what emerges from its acoustic, referential process is a mutational kind of repetition that unfolds and enfolds hearing and understanding differently by riffing, that is, improvising off the refrain of existing knowledge rather than its exclusion. For Elliot this process of thinking otherwise through disclosure and enclosure was essential to the research and practice of art and teaching (1976, p. 141). "Mic Check"! Elliot was radical in his own right, a radical educator who through his scholarship and teachings articulated an "artistic vision" for the field of art education and curriculum studies. His musings on art and education continue to rouse the imagination of educators and their students nationally and internationally. He thought long and hard about their intersections, and when speaking, he did so on his feet, extemporaneously, with eloquence. Improvisation is not impoverished, but profoundly informed by the immensities afforded by exploration and experimentation. Elliot trusted that new ways of seeing and thinking would emerge by relinquishing control, letting go of what he already knew and understood, letting go of authorship. "Mic Check"! Elliot was a radical thinker. His was the kind of thinking characterized by Glissant: traversing historical and disciplinary languages of art and education, to accommodate a multiplicity of incongruous ideas and images, agglomerations of disparate and disjunctive understandings from which emerged his compelling representations of teaching and curriculum as "educational criticism" and "connoisseurship" (1976).

“Mic Check”! The human microphone that brought the disparate fields of art education and curriculum studies into solidarity was activated long before Elliot’s passing inasmuch as his teachings and writings have been translated into several languages across the world. Such broad dissemination of his ideas notwithstanding, Elliot was and continues to be an “electrifying figure” similar to the originating speakers that the unnamed activists of the Occupy Movement riffed. His continues to be a monumental voice in the history of art education, a distinction bestowed upon him by so many students, teachers, and researchers in the professional field who follow his work. Yet, as Elliot suggests in the epigraph at the beginning of this essay, “education is a process whose features may differ from individual to individual, context to context” (1976, p. 140). While educational criticism, connoisseurship, and other monumental metaphors have gained him prominence, it was nevertheless, the practices of unnamed teachers and their students, who constitute the individual and contextual shifts; that is, the human microphone of art education and curriculum studies that he espoused.

To claim Elliot radical is an exaggeration on my part, and perhaps of other grateful admirers. The use of such an honorific, however, is problematic insofar as the etymology of “radical” is the word “root,” which assumes Elliot as the ultimate source, as the person in the know, the critic, the connoisseur. In other words, to suggest Elliot radical sets him *apart from*, rather than *a part of* an on-going movement; a participant in a collective undertaking that Merleau-Ponty (1997) characterizes as the many “irrecusable and enigmatic” participations of others (pp. 130-132). While not the “root,” Elliot was nonetheless an individual through whom change was both amplified and refracted. The struggle of both named and unnamed teachers and students who continue to advocate for the arts in education by riffing his pedagogical and curricular refrains constitutes the multi-vocality, the acoustic assemblage that is art education and curriculum studies...

Hence, connoisseurship unplugged: “Mic Check”! “Mic Check”!

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About the author

Charles Garoian received a B.A. in Art and an M.A. in Art from California State University, Fresno, and his Ph.D. in Education from Stanford University. He has performed, lectured, and conducted workshops in festivals, galleries, museums, and university campuses in the United States and internationally. His teachings in art studio and art education focus on the exploratory, experimental, and improvisational processes of performance art. In addition to scholarly articles in leading journals on art and education, Garoian is the author of *Performing Pedagogy: Toward an Art of Politics* (1999); co-author of *Spectacle Pedagogy: Art, Politics, and Visual Culture* (2008); and, *The Prosthetic Pedagogy of Art: Embodied Research and Practice* (2013); all three volumes published by The State University of New York Press. The Pennsylvania Council on the Arts, the Ford Foundation, the Rockefeller Foundation, and the Getty Education Institute for the Arts has supported his creative research and practice.

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Elliot Eisner: An Appreciation

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University of California, Los Angeles, USA

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What comes to mind first is that in the early 1950's Elliot was Lee Shulman's youth adviser and basketball coach at the Jewish People's Institute on Douglas Boulevard in the North Lawndale neighborhood of Chicago, a neighborhood where in the 1920's Golda Meier had been one of the residents. Lee and his friends were yeshiva students—he says that they were better at the Talmud than at basketball. (About ten years later I was in that same part of town doing youth work. By then the neighborhood was 98% African American. As in Elliot's case, my experience with youth work got me into education as a profession.)

When I began to read Elliot's writing about educational research in the 1970's he seemed to be down on ethnography, contrasting that to his own focus on aesthetics and "connoisseurship." I was very taken with his notion of connoisseurship. Having started out as a musician myself I could see how the judgments of someone who really knew a set of practices in detail — whether they were the practices of painting, or of wine-making, or of carpentry, or of music — could be not only rigorous but substantively, hermeneutically relevant, honing in on small differences in form that made big differences in meaning and significance. So much conventional educational research had strained for rigor without bothering with substantive, interpretive relevance — without a "sense of the game" that an insider has as a practitioner. But I still wondered, "What does Eisner have against

ethnography in educational inquiry?” It seemed to me that he was making a distinction without a difference.

Later I realized that I had been naïve and that Eisner was onto something important — he had been reacting to the whiffs of scientism and colonialism that ethnography was giving off, which derived from its earliest practice during the beginning days of anthropology — observational study that had more than a bit of the elitist ethos of the field biologist, who shot and killed research subjects in order to dissect them (without asking them for informed consent). Eisner’s intense allergic reaction to the scientific character of conventional educational research methods and theory even extended to ethnography, and I came to see that there was a certain rightness in that. As the 1980’s progressed ethnography was intensely critiqued from within anthropology and as an anthropologist of education I also had become more and more dissatisfied with it. In my own work I gravitated toward participatory action research and I reconnected with my earlier formation in arts-based judgments about meaning making. Moreover, as I began to meet Eisner at academic gatherings I came to appreciate him for his humanity. At one point after I had experienced a major professional disappointment he showed great kindness in going out of his way — literally pulling me aside in a hallway — to compliment me and my work, in a private moment.

My most vivid memory of him in public comes from his compelling Presidential Address at an annual meeting of the American Educational Research Association. He reviewed the notions of connoisseurship and observed that much of what is important in teaching and learning is incommensurable; educational experiences cannot be measured simply and repeatedly, on the unitary yardstick of ordinary psychometrics. To support that argument he showed slides of paintings and discussed the unique properties of each, and then in a culminating example he quoted from a poem which carries a special resonance that eludes educational measurement. What does it mean to have learned to know and love the concluding lines of Tennyson’s “Ulysses?” he asked, and then recited those lines. In them Ulysses speaks as an old man. I remembered this years later, after I was older and had come to appreciate the courage it takes to persist as strength wanes. With full attribution of Elliot’s use of this poem I repeated it in a speech in which I was urging reading researchers to adopt a broader vision of what I was calling “real reading.” I said that we need to think of learning to read with insight and commitment as a project that develops across an entire lifetime, not something that can adequately be measured at the end of a single unit of instruction or at the end of a single academic year, or by the “Gold Standard” of a field trial with randomized assignment to treatment and control groups. And so in concluding my speech I did as Elliot had done, repeating the words of Tennyson:

...Come my friends,
'Tis not too late to seek a newer world.
Push off, and sitting well in order smite
The sounding furrows, for my purpose holds
To sail beyond the sunset...
Though much is taken, much abides; and though
We are not now that strength which in old days
Moved earth and heaven; that which we are, we are.
One equal temper of heroic hearts,
Made weak by time and fate, but strong in will
To strive, to seek, to find, and not to yield.

Pace, Elliot. Thank you for sailing beyond the sunset toward a newer world and for carrying educational imagination there, past former horizons. Thank you for your striving, seeking, finding — so strong in will, never yielding.

About the author

Frederick Erickson is George F. Kneller Professor of Anthropology of Education Emeritus and Professor of Applied Linguistics Emeritus at the University of California, Los Angeles. A specialist in the use of video analysis in interactional sociolinguistics and microethnography, his publications include (with Jeffrey J. Shultz) “The counselor as gatekeeper: Social interaction in interviews” (1982), and “Talk and social theory (2004) (which received the American Educational Research Association’s Outstanding Book Award in 2005). He has also written extensively on qualitative methods in educational and social research. In 1998-99 and again in 2006-07 Erickson was a Fellow at the Center for Advanced Study in the Behavioral Sciences, Stanford, CA. He is an elected Fellow of the National Academy of Education and of the American Educational Research Association. In 2014 the Council on Anthropology and Education of the American Anthropological Association named its annual Outstanding Dissertation Award in his honor.

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The Arts, Efficiency, and Education: Celebrating The Work of Elliot Eisner

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In spring of 2006, Elliot Eisner was exhibiting early symptoms of Parkinson's disease, but had not yet been diagnosed. My chance to help came through accepting the role of unofficial teaching assistant for his Doctoral Seminar in Curriculum and Teaching—driving him to school, occasionally chiming in, and helping him put his coat on after class. As a thank you, Elliot and his wife, Ellie, took my wife and me out to dinner at Boulevard Restaurant in San Francisco. The conversation and food lasted several hours, and the night offered the right mood to ask about something personal—our poor high school records. I mentioned how, during our first class, he mentioned he had graduated high school with a GPA of 2.5 or so (a point above mine). He paused, looked over, and said, in a phrase I fondly remember, “I always had intellectual interests, but my school lacked intellectual opportunities.”

Eisner will undoubtedly be remembered for his convincing arguments that advocated for schools that offered the intellectual opportunities that his lacked. Specifically, he wrote of what education could learn from the arts, and this notion transformed our field. He did this through an understanding of the importance of the arts in the larger context of standardization, industrialization, and technological approaches to learning.

The central text in Eisner's work was undoubtedly Dewey's *Art as Experience* (1934). Dewey's argument in Chapter 12, "The Challenge to Philosophy," posits that any philosophical approach can be assessed by how well it handles the arts: "There is no test that so surely reveals the one-sidedness of a philosophy as its treatment of art and esthetic experience" (p. 274). Eisner made a similar move in his work, testing conceptions of education by how well they allowed for, celebrated, and demanded the full richness of human experience as found in the arts. Eisner continually invoked the arts as a bulwark against educational efforts that rested on shallow conceptions of what it means to learn and to be alive.

To ground his critique of educational approaches, Eisner convincingly presented problematic aspects in common conceptions of education. To do this, he turned to Raymond Callahan's (1962) *Education and the Cult of Efficiency*. He cited the text in many of his canonic works: on expressive objectives (1969), in developing educational connoisseurship (1976), critiquing assessment (1993), his questioning of educational standards (1995), and the book for which he won the Grawemeyer Award (2002). Elliot gave his copy of the Callahan to me when he retired, and his marginalia in the text—from fading pen markings to modern PostIts, and folded newspaper articles that echoed its themes—provides a testimony to its importance across his career for writing and teaching.

Callahan's history covers the rush to bring Taylorism and the assembly line to schools. He noted how even progressives like Ellwood Cubberly, the former dean of Stanford's School of Education whose name, in a small irony, adorns the building in which Eisner worked, wrote, "Our schools are, in a sense, factories in which the raw products (children) are to be shaped into products to meet the various demands of life" (Cubberley, 1916, p. 325). While Dewey provided Eisner a way to imagine education at its most-rich and aspirational, Callahan's history of education helped Eisner expose it at its most impoverished. The arts, then, provided a basis upon which a critique could be mounted against educational conceptions that prioritized standardization, high-stakes tests, efficiency, and systems of accountability.

Eisner was successful in his arguments: he provided a strong critique, always clearly articulated, and he connected these arguments to the enduring reasons people became teachers in the first place. For artists, he provided a set of conceptions and ideas that celebrated the intellectual and expressive aspects of arts in their fullness, yet using language persuasive for policymakers. For educational theorists, he provided ideas such as expressive outcomes (the preferred formulation of his earlier "expressive objectives") and educational criticism—approaches to assess and evaluate education without sacrificing validity or a rich conception of human development. He convincingly argued for schools as places for the celebration of thinking (1988), critiqued educational objectives (1967), and asked what is meant when we

ask if a school is doing well (2001). These texts remain central for many in education—not mere niche products. Furthermore, the ideas embodied in those various texts reached their culmination in his AERA Presidential Address (E. W. Eisner, 1993).

Eisner’s teaching was filled with simple statements that evoked the issues he championed. I recall a class where he began by noting that assembly lines were designed not only to be efficient, but uneventful. He asked us to consider the implications of that model when brought into schools, guiding a frank and fruitful discussion. Another time he began a discussion by noting, “You don’t tell your friend before a movie that in order to be satisfied it should have one love scene, two big explosions, and a car chase. You go out after for coffee to discuss what you experienced. Why should we consider education with less flexibility than we would a movie?”

Eisner’s pedagogy excited many students including myself, particularly in achieving his central aspiration, about which he wrote, “I believe that the key role of the doctoral preparation is to prepare students to think imaginatively about the ways in which the educational world can be studied and improved” (2005, p. 5). I had the honor of knowing this in an intimate way. He continued, right to the end of his life, to speak with me about ideas I was exploring, issues about which I was writing, and my attempts to enhance educational practice through the kind of imaginative work he championed (Thibeault, 2014).

As he told me over the dinner I fondly remember, Eisner’s high school lacked educational opportunities. Thankfully, he sought them out for the rest of his life and shared them generously with others. In a non-religious way, I regard the teaching, mentoring, and friendship I received from Elliot as a blessing, a gift for which I forever will remain grateful. So, too, educators have received the blessing of his ideas—passionate, imaginative, and articulate reminders of what we might be in our best moments.

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About the author

Matthew D. Thibeault is Assistant Professor of Music Education and Assistant Professor of Curriculum and Instruction (Affiliate) at the University Of Illinois. He studied with Elliot Eisner from 1997-2007, a span that included MA studies, public school teaching up the road from Stanford in Portola Valley, and Ph.D. studies. Thibeault publishes in the areas of media,

general music, and technology. During the 2012-2013 school year, he was a Faculty Fellow at the Illinois Program for Research in the Humanities. Thibeault also received the 2013 Outstanding Emerging Researcher Award presented by the Center for Music Education Research at the University of South Florida. As an outgrowth of his interest in the relationship between media and music education, Thibeault leads a community group devoted to participatory music making, the Homebrew Ukulele Union. www.matthewthibeault.com

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The House that Inspiration Built: Remembering Elliot W. Eisner

Bruce Uhrmacher
University of Denver, USA

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The ultimate aim of education is to enable individuals to become the architects of their own education and through that process to continually reinvent themselves.

- Elliot W. Eisner

The first time I met Elliot Eisner was in 1983 at his house in Stanford, California. It was a beautiful modern abode on a hill, filled with African art and abstract paintings. Walking up the entrance and into the dining area complete with a flagstone fireplace, afternoon light poured in through windows on the far wall. Dr. Eisner moved about this space swiftly, fielding a phone call, and shuffling papers on the dining table. To the left of the dining area, set off by the fireplace is a living room. There we both sat on the couch facing each other for our formal conversation about my attending Stanford. My recollections of the interview are a blur. The only question I can remember him asking me was whether I taught in a traditional public school classroom. "No," I said, but quickly added, "I went to one." He smiled. I had no idea whether I would gain entrance into Stanford.

I had become fascinated with Dr. Eisner's ideas by reading his varied essays on educational criticism and connoisseurship. Having worked in an alternative school for gifted students who were underachieving in the regular high school, I knew that traditional forms of assessment did not tell the whole story. The students in this school all scored well above average; what they needed was not "more" academics, but an education that had meaning and relevance. Thus, Eisner's ideas about finding the idiosyncrasies of actual teaching and learning thrilled me. Moreover, the tone of his works, a scholar in urgent pursuit of new ideas that carried immediate relevance to schools, was just the kind of journey I was seeking.

At Stanford, I took every class that Elliot taught: courses on curriculum, qualitative research, aesthetic education, and even his art education class. (At the time I was a social studies educator.) What came across in each course was a scholar vitally engaged in intellectual ideas. These were not courses with finely tuned objectives and a preconceived notion of what would transpire. These were opportunities to engage the text of an author—probe, prod, and debate. Elliot's enthusiasm, rigor of thought, and imagination brought each class to life and no one knew where it would end.

I worked a lot with Elliot even when I was not taking classes from him on research projects, conferences he set up, and eventually my own dissertation. Often he gave me the choice of meeting him at his house, usually early in the morning, or at Stanford later in the day. Now, I must admit I am not a morning person, but at the office Elliot's intensity was magnified. Thus, he could be abrupt if you caught him at the wrong moment. At home, even while focused and engaged, he was more relaxed. I always chose his house for our meeting.

Much of what I think about Elliot is captured in the book, *Intricate Palette: Working the Ideas of Elliot Eisner* (2005). I won't repeat them here, except for one vignette that will resonate with anyone lucky enough to have spent time with him. We were in Seattle and passed by a Persian carpet store in Pike Place Market. We looked at a few carpets and Elliot crouched down to one in particular, tugging the edge and sending a ripple through the sheen of the carpet. Noticing Elliot's connoisseurship of the Persian carpet, the salesperson invited us through the back rooms to a smaller warehouse of select carpets reserved for serious aficionados. Elliot always seems to discern aspects of the world most of us would miss. Many years later as we were driving from the Denver International Airport to my home, Elliot looked at an old industrial building and announced that the windows were the original. One could tell, he said, by the wavy glass. Elliot's appreciation of the subtleties of life was endless and it heightened the experience of anyone paying attention. It certainly heightened mine.

I also had the opportunity to meet Elliot and his wife Ellie for lunch or dinner at many AERA conferences. The conversations at these meals floated from matters pertaining to family and

friends, the world at large, and our work. Oftentimes, I shared specific ideas that I was thinking about and running them by Eisner always sharpened my thinking. By asking just the right question, Elliot, always had me leaving meals feeling rejuvenated, with logic restored, and educational implications refined.

Much more could be said about Elliot and how much he has meant to my work and life, but I'd like to pay brief homage to *his* support system, his wife Ellie. (I know Elliot's kids and grandchildren brought immeasurable happiness and support to Elliot too, but that story may be better told by others.) From my vantage point, from the time Elliot was struck with Parkinson's, Ellie was always at his side caring for him. Of course, Ellie had always been there for Elliot, but what I want to highlight here is that without her, Elliot's career would have shortened by several years. I know I speak for a multitude of people in saying that shortening Elliot's career even by one year would have been a great loss. As it was, Elliot attended every AERA conference he was able, his last being in San Francisco (2013) where he attended the Professors of Curriculum meeting, among other venues. His mere presence changed a room and it was because of Ellie's commitment in these final years that we have all benefited. On behalf of the academic community, I extend her our deepest appreciation.

For the last several years, I called Elliot at least twice a month—sometimes more. We talked about our lives. He shared that he had good days and bad ones. “It depends on the right combination of drugs,” he confided. Until the very end he was working on new ideas. With Susan Freeman's assistance, his last publication came out in the *Curriculum Teaching Dialogue* (2013). It's my understanding that one draft of ideas still remain. At the end of each phone call, Elliot told me how much my taking the time to call meant to him. He thanked me profusely, which of course was unnecessary, and I told him that the pleasure was all mine—and I meant it. Until his last day he inspired me to be the best scholar/practitioner I could be.

Elliot passed away at home on January 10, 2014. No doubt Elliot lives on through the people he has touched and the pages of the works he created. He opened my eyes to what education is and what could be, and he taught me us how to see with an enlightened eye and imagination.

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For Elliot: A Valediction Forbidding Mourning

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Elliot loved this poem:¹

Come to the edge.
We might fall.
Come to the edge.
It's too high!
COME TO THE EDGE!
And they came
And he pushed
And they flew.

¹ Although often attributed to the French poet Guillaume Apollinaire, it is the work of the English poet Christopher Logue, see Logue, C. (1969) *New Numbers* (pp. 65-66). London, England: Jonathan Cape

I recall him reciting this at graduation gatherings that he held in the backyard of his home in Palo Alto, or in the intimate get-togethers that he and his former students would organize at national conferences like AERA or NAEA. Sometimes, he or one of us would insert it into a private conversation. Often, there was no need for him, or for us, to recite it in its entirety. Simply to say, come to the edge, would be enough for any of us to understand. We knew the reference.

The poem has special meaning for me. When I first met Elliot, in an interview prior to my admission to the Masters program at Stanford, he asked me why I wanted to pursue graduate education. I said, "To find my voice." Years later, as I approached my own doctoral graduation, it appeared to me that instead he had bestowed me wings: a remarkable sleight of hand that had switched my original request. I had asked to speak from where I stood, and now he had given me the ability to travel to previously unimaginable lands.

In the period following Elliot's death, I was in contact with several people who had been touched by Elliot. A group of us wanted to discuss how we wanted to remember him at the upcoming Tenth International Congress of Qualitative Inquiry. Our discussions included attention to his vivacity for living and keen wit, as well as his contributions to forms of qualitative research and evaluation. However, what stood out for me in these conversations were the stories of his generosity in opening doors.

Recently, I had published my thoughts on John Dewey's aesthetics:

Dewey reminds us that inquiry is not a series of steps that draws us nearer to the distance. Inquiry is the process of constructing a point of transition. Inquiry is an effort toward making a border crossing. Through the compression of experience, in our reflective undergoing, we forge this entryway. The hope of inquiry is that it may be possible to step through this portal, stand in an arc of time, and behold a possible future that synthesizes our past. This is a measure for the success of research.²

Now, in thinking about how we wanted to remember Elliot publicly, the stories that were told were not of wings, but of how Elliot had revealed a portal and invited us to step through (not just his students, but anyone whom he reached out to or reached out to him). Some of us did; some of us did not. I could remember how I made a hash of my first invitation. I also remembered how Elliot too, with grace, could recall and laugh at my initial fumbling. But eventually, I too came to the edge.

² Siegesmund, R. (2012). Dewey through a/r/tography. *Visual Arts Research Journal*, 38(2), 99-109, (p. 108).

In the poem, the master does not give anything to the apprentices. Nor did Elliot give anything away. The master may push, but what comes forth, comes from the students. And so, I now realize that the words I spoke at Elliot's retirement party in 2006, when I thanked him for the wings he had given me, were mistaken. He had not given me wings. I always had the wings. I always had the voice. He took me to a Deweyian moment where I could step through a portal of time and behold a moment where an imaginary future—that has now become empirical (imagination transformed into fact)—has synthesized my past.

These acts of opening the door to personal transformation are the stories that I have heard in the past weeks. They are more than about giving wings; these are tales of the creation of minds.

These days have also led me to recall a poem that I have long loved, *A Valediction Forbidding Mourning*, written by the metaphysical poet John Donne. Donne addressed the poem to his wife, as he was about to embark on an extended trip that would take him away from England. As Donne so often did in his poetry, he began in empirical reality, in this case his looming departure, but closed the poem with a vision of timeless spiritual constancy:

Such wilt thou be to me, who must,
Like th' other foot, obliquely run;
Thy firmness makes my circle just,
And makes me end where I begun.³

Elliot will remain such an anchor to me whose firmness will continue to hold the promise of making my oblique meanderings a just arc. Each day when I step into a classroom, I hope that I am worthy of Elliot's legacy: that I can lead others to portals of transformation, as he had done for me.

About the author

Richard Siegismund is Professor and Division Head of Art+Design Education at Northern Illinois University's School of Art. He has received individual fellowship awards from the Getty Education Institute for the Arts, the National Endowment for the Arts, and the University of Georgia's Willson Center. He has been a Fulbright Scholar. He is a member of the Council for Policy Studies in Art Education and serves as a Research Associate to the Research Institute of the National College of Art and Design in Dublin, Ireland. He was

³ John Donne, *A Valediction Forbidding Mourning* (written c 1612, published 1633).

recently elected a Distinguished Fellow of the National Art Education Association. His publications include *Arts-Based Research in Education: Foundations for Practice*.

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Education by Invitation

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Like the other tributes that appear in this issue of *IJEA*, I too wish to celebrate the inspiration and achievements of Elliot Eisner. Elliot was a thoughtful, cogent, and compelling author. Moreover, he was a mesmerizing speaker and an iconoclast in the original sense of that word. Elliot was also a wonderful teacher, and below I argue that his triumphs in teaching are of a type rarely seen. Within the constraints of this short essay, I will describe three specific educational experiences for which I have Elliot to thank. The first two occurred while I was a doctoral student at Stanford University: the third a decade later.

Years before the Stanford School of Education began offering courses in qualitative research, Elliot was teaching seminars with titles such as Educational Criticism and Connoisseurship. The term I took Elliot's criticism course, he arranged for us to view Lina Wertmüller's classic film *Seven Beauties*. The class then read a lengthy criticism of the film that appeared in a 1979 issue of *The New Yorker*. The review's author was Freudian psychologist and Holocaust survivor Bruno Bettelheim. Dr. Bettelheim himself, at Elliot's invitation, showed up at our next class session to discuss the film and his review.

I was impressed to have such a famous guest speaker, but even more so when Bettelheim turned up at one of the casual dinners Elliot frequently held for his doctoral students. Albeit

more than thirty years ago, I vividly remember sitting in Elliot's living room listening to Bettelheim describe his childhood in Austria. He told us that he, like other elementary age students at that time, had stayed with the same teacher for four or five consecutive years. Someone asked what he had learned from having the same teacher for such an extended period. Bettelheim replied: "Well, we learned to get along."

The second example I will describe also originated in Elliot's course on educational criticism. The term I took that course, one of the other students was a member of the Christian Brothers, the order famed for producing fine wines and brandies. Elliot asked the student if he could help him arrange a wine tasting for the class. The class met in the School of Education lounge on the appointed evening. On a large table in the front of the room were six short rows of unopened wine bottles. I investigated, taking a bottle from the first row. It was a 1978 cabernet sauvignon. A bottle from the next row was again a 1978 cabernet sauvignon. All of the bottles were 1978 cabernet sauvignons, but each row represented a different vintner. As the tasting got underway, I learned that our task as junior wine connoisseurs was not to compare one vintner's cabernet with another. Rather, the Christian Brothers (our tutors that evening) asked that we judge each wine in terms of its own individual qualities. This was an important lesson. Still today in my classroom research, I seek to understand the particular qualities of an individual teacher, school, or lesson without comparing the case at hand with others of its classification. Incidentally, that evening I also learned something about research design. Conducting my dissertation study a year later, I selected a "like sample" of six participants. All six taught high school English, but at different schools. Alas, I was unable to recruit six teachers of the same vintage.

My third example of Elliot's mentorship occurred a decade later. For an academic sabbatical, I returned to Stanford as a visiting scholar. Because Elliot was away from campus that spring, he asked me to stand in for him helping to teach an undergraduate course titled, *The Work of Art and the Creation of Mind*. This course was Elliot's brainchild. It included four Stanford professors (in addition to myself), each responsible for roughly two weeks of the course calendar. The first two weeks was taught by a professor from the Drama Department. He divided the class into several small groups, and each group staged, rehearsed and performed a short scene from a play by Euripides. The next two weeks were under the direction of a music professor. During that time we learned taiko drumming and sang with a local choir. We went on to learn dance routines from a professor of modern dance, and create installation art with the help of a visual arts professor. When my weeks came up, I assigned a short book of poetry and brought in its author, a professor from UC Santa Cruz, to discuss his work with the class. We also wrote and shared group poems. Overall, it was a risk to engage in art rather than study it, but perhaps for that reason, the class quickly developed a wonderful sense of community.

Each of these examples I regard as an educational experience. Each furthered my growth on a practical and intellectual basis for which I am indebted. Note, however, that in all three examples I did not learn anything directly from Elliot. When he was actually present, as in the first two examples, Elliot remained behind the scenes. He arranged for the events but was not on stage. Bettelheim was on stage, as well as other luminaries who often came to Elliot's regular get-togethers. It was the Christian Brothers, not Elliot, who taught me to better discern the color, clarity, body, and bouquet of wine. The undergraduates, other professors, and the Santa Cruz poet taught me about the various arts which they were in the process of mastering. Elliot was two thousand miles away, but he had set the wheels in motion.

I do not mean to discount Elliot's role in any of these cases. On the contrary, his role is exactly the point—the larger lesson that I am still learning after three decades. What I learned is that great teachers can neither have an experience for their students, nor can they give their students an experience by substituting their own. Elliot invited me in his home and into his classrooms. He invited me to AERA and into his professional life. Great teachers introduce their students to places, people, and events; and then they step out of the way so that others may have their own experiences. This is what Elliot did for his students. He invited us to the party.

About the author

David J. Flinders is Professor in the School of Education at Indiana University, Bloomington. He is a former AERA Vice President for Division B and has served as President of the American Association for Teaching and Curriculum. Flinders is also co-editor of *The Curriculum Studies Reader 4th Edition* and *Teaching and Curriculum Dialogue*. His interests include curriculum theory, secondary education reform, qualitative research, peace education, and high-altitude research.

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Meeting Elliot Eisner's Spirit through Anecdotes

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"Our telling is a way of making public what we have come to know."

(Eisner, 1991, p.68)

This entire volume is devoted to Elliot Eisner's scholarship and legacy. I shall address it in a more personal manner, via anecdotes of which Elliot himself was well aware.

A Lesson in Aesthetic and Critical Thought

It was a rainy day in January 1981. Seventeen students were gathered in a small classroom, in one of Stanford's beautiful ancient buildings, listening to Chopin, while staring at their professor who was sitting on the table. He took off his right shoe, took off the sock and began to rub his uncovered foot. An unsettling silence prevailed, unsolved dissonance between that sight and the sounds of Chopin. I was sitting there, staring at others uncomfortably moving their eyes to find resolution, the music stopped, Elliot put on his sock and his shoe in a quick energetic movement, stood up and asked: "Well, in what terms can you describe the experience you have just undergone? Can you explain the sense of the aesthetic that you

gained from this situation?" A loud laugh of relief was heard and we began to struggle to find the right words to define *aesthetic experience*. As days went by, we could find in his writings:

The phrase 'we are able to experience' is a critical one... What we are able to see or hear is a product of our cultivated abilities. The rewards and insights provided by aesthetically shaped forms are available only to those who can perceive them. (Eisner, 1998, p. 34)

It was a lesson that none of us would forget. What occurred in that lesson re-occurred throughout the semester and along the way through his teaching. The students had an extraordinary experience with his creative and provocative ideas of how to develop a thought and how to argue for it. His voice was clear, his eyes were encouraging, as though he were saying: "Go ahead, speak your mind... tell me..." It was long before his reputation breakthrough, in those days that he had to struggle to build his own status at Stanford. Right from the beginning he had the spirit of a warrior.

Aesthetic Modes of Knowing

Parallel to that time, Elliot Eisner allowed himself to provoke the mainstream thought of the educational community of scholars by developing the idea of *Aesthetic Modes of Knowing*. He wrote:

The phrase, 'aesthetic modes of knowing' presents something of a contradiction in our culture. We do not typically associate the aesthetic with knowing. The art, with which the aesthetic is most closely associated, is a matter of the heart. Science is thought to provide the most direct route to knowledge. Hence, 'aesthetic modes of knowing', is a phrase that contradicts the conception of knowledge that is most widely accepted. (Eisner, 1998, p. 33)

He tried to show that this widely accepted view was too narrow and that the roads to knowing are many.

Eisner's stand inspired my work in developing '*Theatrical modes of knowing*'. On my sabbatical, in 1996-7, I visited him at Stanford – to work with, to be inspired by, to engage his mind and to share in the development of ideas. It was one of the most productive chapters in my life. Elliot was always ready to meet, to listen, to argue, to comment and share his ideas, and to ask for honest critical comments. He tried hard to "free the aesthetic from the province of the arts alone and to recognize its presence in all human formative activity. All subjects have aesthetically significant features, from the process of making to the form the product finally takes" (Eisner, 1998, pp. 36-37). Elliot Eisner needed constant stimulation; he sought

to activate our 'sensory systems'; he looked to vary our experiences and to see in the aesthetic one, most important source of stimulation. From his deep commitment to the aesthetic not only as a motivation factor in life but also as a deep understanding that the aesthetic is also motivated by our need to give order to our world, a road to understanding education differently was opened. I returned to my students in Israel, trying to employ his many ways of seeing and thinking about research in curriculum, arts education, and teaching and teacher education. All of these areas, from that time on, were developing under the impression of his eloquent mentorship; clear and bright ideas, with ongoing deliberations with Elliot's aesthetic approach. Even now, a doctoral work of one of my students is being written; it is entitled: *Arts Education in the Kindergarten in Israel, from the Perspective of Elliot Eisner's Aesthetic Approach*. Elliot was happy to know that his ideas were rolling abroad and we had hoped that he would be able to read and comment. But, it gives us great pleasure to know that his spirit will continue to escort our work.

He argued "To confer aesthetic order upon our world is to make that world hang together, to fit, to feel right to put things in balance, to create harmony. Such harmonies are sought in all aspects of life" (Eisner, 1998, p. 38). He set out to find them. He loved to be surrounded by beautiful things, by beautiful people and beautiful ideas. He breathed the beauty of the world; beauty in the sense of quality, of merit and, in this sense, he himself was a beautiful human being.

Connoisseurship: The Art of Appreciation

At one of the AERA meetings, we were sitting in a session in which one young researcher was struggling with the idea of *connoisseurship*. Elliot bent over to me and said: "I should never have coined such a term ". His comment about misusing his terminology opened up a vivid discussion after the session, in which he explained to me his idea about words and their power, about the power of words to activate ideas or to block them. The young researcher did not understand Elliot's terminology. Educational connoisseurship and educational criticism are both particular species of qualitative inquiry which he had developed for more than a decade and eventually situated as the major focus in his famous book *The Enlightened Eye*:

Connoisseurship tends to conjure up something effete or elite. I have no intention that it do so;...there are few terms that do not possess some conceptual liabilities with respect to the way in which they might be interpreted. I recognize the potential liabilities of the terms I have chosen to use and express here the hope the readers will work with the terms I have chosen in the ways that I have elected to use them. (1991, p. 7)

Elliot regretted using such a term because his hope was not fully fulfilled as in this case.

I have tried to argue that by choosing to work with that term he enabled a greater visibility to the idea of 'knowing' *qualitative inquiry* and in so doing intrigued a deep discussion. But, he still said that he should have chosen another term, one more accessible. He was very emotional about that, which brought me back to his foundational thought that all productive thinking is infused with feeling, whereby "feeling permeates the forms of thinking we employ and provides us with the information we need to make judgments about the quality of our work. Mind is not separated from affect; affect is part and parcel of mind" (Eisner, 1998, p. 8).

Making Public

Elliot Eisner was a rare flower in the academic world. He was a special human being. I learned from him about being a warrior for the ideas that one believes in, about generosity and determination. Elliot inspires me to think about education in terms of arts and I feel privileged and empowered to convey his spirit to my own students and to go ahead and develop the question: "What education can learn from the arts" (Eisner 2002 p.196).

There is an old Indian maxim which says that without tears there will not be a rainbow to the soul. Elliot is living in this rainbow of the soul.

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About the author

Shifra Schonmann Professor Emerita, is holder of Bar-Netzer Chair of Education, Society and Theatre for Young People at the University of Haifa, Israel. The continuing areas of her research are: aesthetics, theatre-drama education, theatre for young people, curriculum, and teacher education. She has published numerous articles as well as books, among them: *Theatre as a Medium for Children and Young People: Images and Observations* (Springer); *Key Concepts in theatre- drama education* (SENSE publication); *Behind Closed Doors*, (co-written with M. Ben Peretz, SUNY Press); She has been a visiting professor at a number of universities such as: NYU, Stanford, S.F.U Canada, Reading University England and University of Melbourne. She is an invited speaker in international conferences, acts as a member of Editorial Board of several leading journals and serves as an advisor of UNESCO

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Teacher: An ode to Elliot Eisner (With apologies to Shakespeare and Robert Frost)

Valerie J. Janesick
University of South Florida, USA

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Teacher, where are you today?
Here in this classroom and that one,
In our textbooks and book chapters:
In the minds and hearts of those who learned from you:
A bright star in this now cloudy sky,
Reminding us to never stop moving forward.

Artist, where are you today?
In our imagination and our memory.
Recalling that you may have chosen painting over teaching.
Yet you chose the academic road
Giving us ideas and perceptions to play with.
Making us imagine and deliberate
About research the arts and education.

Colleague, where are you today?
Still transforming us through your history and ours

Recalling Shakespeare and Frost.
So that we do not measure our sorrow by your worth
Otherwise our grief would be unending.

Friend and mentor, where are you today?
Here at my computer making me think of what would you have said in that line?
There in that meeting, waiting for the exact moment to speak,
At home or at yoga class recalling that life is in itself a work of art.
Every space filled with your wisdom and wit.
Connoisseurship and discernment your legacy.

I shall be telling this with a sigh
Some ages and ages hence:
Two roads diverged in a wood, and you
Took the one less travelled by, Teacher,
And that has made all the difference.

About the author

Valerie J. Janesick, (Ph.D. Michigan State University) is Professor of Educational Leadership and Policy Studies, University of South Florida, Tampa. She teaches classes in Qualitative Research Methods, Curriculum Theory and Inquiry, Ethics and Educational Leadership. She has written numerous articles and books in these areas including her recently completed 3rd edition of *Stretching Exercises for Qualitative Researchers* (2011) which is reorganized around habits of mind and includes new sections on internet inquiry and constructing poetry from interview data. She uses dance and the arts as a metaphor for understanding research, evaluation and assessment. Her book, *Oral History Methods for the Qualitative Researcher: Choreographing the Story* (2010) Guilford Publications, argues for artistic representations of data and oral history as a social justice project. Find her website at:

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Meeting Elliot Eisner in His Office: Notes from a Photograph

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Georgia State University, USA

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Figure 1. NCTE Conference, November 2004. Stanford. Elliot with Tara, Steve, Sharon, and Melanie. I took the picture.

We took a taxi, CalTrain, and Marguerite bus to get to the Stanford campus. Then we walked to SUSE. At Stanford acronyms have their own lives. SUSE was the Stanford University School of Education—now renamed the GSE, Graduate School of Education.

On the train we talked about moments in our lives, *those* moments that meant the world to us. Sharon started. Let's talk about our experiences, she said. We talked about seeing sculptures in museums, looking over a city from a centuries-old church, reading at the kitchen table with grandparents. These experiences, these moments were times when we lingered over our actions, when we watched with fresh eyes to really see what was in front of us. Arriving at Elliot Eisner's office, a space filled with books, chairs, and a couch, we brought with us this conversation of perceiving the world and noting the qualities of our experiences that helped us make sense of what was important. Elliot opened the door with a smile and invited us to sit.

The first time I met Elliot was a moment that made both of us chuckle. I was a new student at Stanford in fall 2002. I had just moved to California and was determined to do well in the master's program. So I went to the university bookstore in late August. While looking for the Education 219 course – The Artistic Development of the Child – I realized I was not alone in my search. There was a man looking at a purple book with pencil drawings on the cover. He looked through a copy, nodded, and then put it back on the stack. The book was *The Arts and the Creation of Mind* (Eisner, 2002) and it was the main text for the course. In my excitement at the prospect of meeting another classmate, I said to this guy with a tidy cut of white hair and a ring with a large stone on it, Hi! Are you taking this class, too? I'm really looking forward to it.

He smiled. I plan on teaching it, he said. My name is Elliot.

He shook my hand. I turned red, very red. I managed to introduce myself.

That year he taught two classes that were open to master's students. I took them both.

In his office, Elliot talked with us about art, aesthetics, and education. He delighted my new friends from Georgia and answered many questions. We invited him to speak at our university for an arts-based research conference scheduled for the following year. He said he would be happy to continue the conversation.

January 2005. Qualitative and arts-based researchers from all over the U.S. and Canada gathered in Athens, Georgia to discuss, view, listen, and think about

possibilities in educational, health, and philosophical research. It was the 18th year of the conference, nicknamed QUIG, and the attendance was the highest ever. With the arts foremost in conversations, Colleagues presented research through paintings, poems, dramatic readings. An auditorium filled to capacity in anticipation of Elliot's keynote speech.

After Elliot's talk, I drove Elliot across town from the conference hotel to a party hosted by one of his doctoral graduates, Richard Siegesmund. While Elliot put on his seatbelt, I had a moment. In *that* moment Elliot's hand grasped the metal clip and I reached over to help him finish clicking it in place. I had done this same gesture multiple times with my grandfather just a year before. My grandfather was weak from cancer treatments and his body was beginning to fail him. In that motion of using my hand to guide Elliot's in putting on a seatbelt, I remembered my grandfather and understood the impact of Elliot's work on me.

In his courses, Elliot was a thorough teacher. He used Dewey's (1934/1989) chapter on having *an* experience as a cornerstone for teaching about perceiving qualities, understanding relationships. The work involved in completing Elliot's courses and subsequent conversations with him over the years helped me understand that what happens in schools is complex, requires attention and thought, and is always embedded within physical, emotional, and mindful people and their relationships with each other. Learning from Elliot became one of the cornerstones for pursuing my research agenda on understanding and advocating for integration of visual arts in English language arts curricula (Zoss, 2009; Zoss, Smagorinsky & O'Donnell-Allen, 2007; Zoss & White, 2011). Perceiving the gesture in my car, I saw the effects of my relationship with Elliot.

As a teacher educator and researcher, I embrace what the arts can offer, in part because Elliot provided eloquent writing that invited readers to join him in thinking through important ideas. In my courses, students pursue open-ended inquiries toward multiple end points and I await their projects knowing that there will always be something that surprises me.

After an hour of talking with Elliot, Melanie and I asked if he would sign our copies of *The Arts and the Creation of Mind*. He smiled again and pulled out a fountain pen. He wrote a short note to us both. One last request, I said. Could we take a picture? He laughed. I asked everyone to gather behind Elliot's chair. He took his glasses off. We all smiled. I took the picture.

Elliot taught that perceiving, really seeing a thing while thinking about and experiencing it, is an achievement of mind. His CV was one representation of many achievements over a lifetime of work that advocated and advanced the arts and qualitative research in education. Along the way Elliot also fostered relationships with graduate students that continue to resonate. In this image, I see the professor who offered a gracious gesture at our first encounter and who continued to listen and offer advice long after I graduated.

A note inside my book—Elliot: Thank you for pointing out the joy and surprise the arts bring to life, and the value of expression with and beyond words.

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About the author

Michelle Zoss is an assistant professor of English Education at Georgia State University. She focuses her research on the integration of visual arts in language arts teaching. Her publications include research on teachers’ curriculum decisions for teaching secondary students to communicate via writing and drawing. She also studied pre-service teachers to examine their uses of metaphors for teaching literacy in urban schools and their understandings of aesthetic experiences. Other publications argue for the need for students to learn to write and draw as they move through the K-12 school system. Her interests developed from educative university and school experiences, involved in teaching art and English in elementary and high schools in Las

Vegas, Nevada, and in earning degrees at The University of Iowa, Stanford University, and the University of Georgia.

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On the Gift of a Red Wheelbarrow Thank you Elliot

Candace Jesse Stout
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*“So much depends
upon
a red wheel
barrow....”*

William Carlos Williams, (1923)

Perhaps it is because of my beginnings in the literary arts and my love for poetry that I draw a curious analogy between Elliot Eisner and American poet William Carlos Williams. The truth is, in my own interpretation I have always linked the two. In their fresh, direct observations, their clarity of insight and expression and their habits of coming to the heart and wrestling with formidable complexity, they are alike. They are companions in their insistence on redolent thought. From the time that I entered the discipline of arts education, Elliot’s scholarship—his prolific writings, his modest yet fervent and exhilarating lectures have become the *red wheelbarrow* that sits at my desk, in my classroom, and trundles with a cargo of questions into the field where I do my research.

Redolent in my mind as I teach graduate research courses in qualitative and arts-based inquiry are my first experiences with *The Educational Imagination* (1979) and *The Enlightened Eye* (1991). New and a little daunting at the time, they are now well-worn, heavy with red and green flip-markers, marginalia, “Q’s” for quotations and exclamation points. Other Eisner volumes including my signed copies of *The Kind of Schools We Need* (1998) and *The Arts and the Creation of Mind* (2002) reside on my office shelves in those sparse times when students have not checked them out.

So much of my professional and scholarly life in arts education has depended on the kind of thinking, feeling and acting shared and modeled by Elliot Eisner. So much of my staying power and my dedication to arts education depend on the thoughtfulness and generosity that so surprised me when he sent letters praising certain qualities of my research and writing. And so much pride in my profession, along with the generosity of spirit that I try (most of the time—I really do!) to show to younger scholars, emanate from watching Elliot show up unexpectedly in the audience at my presentations at AERA and NAEA, no matter how good or bad they were or how long I sometimes droned on.

So much does depend on Elliot Eisner and the bright red wheelbarrow packed with insights incalculable, sitting now so prominently beside my desk, waiting to someday travel new grounds with students of my own.

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About the author

Candace Jesse Stout is Professor of Art Education at The Ohio State University. Her teaching and research interests include the application of narrative research and writing theories to teaching and learning in arts education; alternative forms of re-presentation in arts-based research; and critical inquiry in arts curriculum. Current interests focus on a funded research

project titled: *In-side Out: High School Students' Narratives of Urban Education*. Students' experiences and perspectives of arts-integrated learning are among the primary interests in the study. The project which involves mentoring undergraduate students in narrative research, is carried out in collaboration with researchers in Literacy Studies in the School of Teaching & Learning at OSU. Professor Stout has given keynote lectures nationally and internationally as well as presentations in multiple scholarly forums. She has published in national and international journals and has contributed to numerous anthologies. Her research on the historical, social, and political experiences of visual arts k-12 teachers culminated in the publication of *The Flower Teachers: Stories for a New Generation*. She has served on the editorial board of a variety of journals and as Senior Editor of *Studies in Art Education*. Professor Stout was elected to the University Senate at The Ohio State University and has earned awards for teaching in higher education. She is co-sponsor of OSU's campus-wide Qualitative Inquiry Working Group, sponsored by the Humanities Institute. Recent publications include editorship of a book titled: *Teaching and Learning Newly Emergent Research Methodologies in Art Education* published by the National Art Education Association, 2013. Dr. Stout continues her studio work as photographer, incorporating photography into research and teaching.

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Elucidating Elliot Eisner

Stephen Mark Dobbs
Consultant to Private Philanthropy

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Elliot Eisner loved language, and language loved Elliot Eisner. His affair with words flows back in a constant stream to boyhood, where he first exhibited the fluency that would become a hallmark in later professional life. One can almost imagine Elliot responding to one of his early school teachers, “That is a feckless proposition!”

Over time Elliot would become a master at stringing words together until, like Aphrodite springing full grown from the head of Zeus, his thinking would emerge in such pregnant lines as “artistic development is NOT an automatic consequence of maturation!” Certainly few writers in arts or education has contributed more to the rich and vivid use of language to elucidate concepts.

Evidence for this claim has been accumulating since Elliot’s first published article in *The High School Journal* in 1957. He wrote “What is art education for?” while serving as an art teacher at the Carl Schurz High School in Chicago.

Several decades later Elliot continued (along with the rest of us) laboring to provide good answers to that question. His own contribution to the inquiry is singularly impressive: several dozen books and major reports, hundreds of articles and invited papers, book chapters, and countless presentations.

The Eisner Literature includes *Educating Artistic Vision* (1972), *The Educational Imagination* (1979), *Cognition and Curriculum* (1982), *The Art of Educational Evaluation* (1985), *The Enlightened Eye* (1991), *The Kind of Schools We Need* (1998), *The Arts and the Creation of Mind* (2002), and *Arts-based Research* (with Tom Barone, 2012).

This fluency is unmatched in the field of art education or in the related educational disciplines in which Elliot participated: curriculum, qualitative assessment, and connoisseurship.

He must also bear a small share of the responsibility for having contributed to the trend toward global warming, as the trees sacrificed to Elliot's professional writing would stretch for many miles, certainly those that are converted into yellow-lined pads.

But these numbers do not fully reveal the power of Elliot Eisner's dexterity with language (if anything, he was ambidextrous with it!) In his teaching, writing and conversation, as well as in his more formal presentations, there was a dedication to clarity, conciseness, and cogency which is familiar to students, colleagues, and friends. His dedication to his listeners' and readers' understanding was one of his most admirable assets as a true teacher.

The appreciation of Elliot's ideas and their iteration in speech or print is not limited to those of the English language persuasion. His published material appears in at least a half-dozen other tongues, a testament to the authority and reach of his language and many years of building professional relationships with colleagues around the world.

Elliot was in fact a connoisseur of discourse. But the proof of connoisseurship goes beyond simply having (or wanting) something to say. For if a man has something to say but does not know how to say it, he will be ineffective. The verso is equally true: if a person has nothing to say, it does not matter how beautifully one says it. Or, to quote another Eisnerism, "If it's not worth saying, it's not worth saying well."

For Elliot the importance of expressing himself not only clearly but well became paramount. Professional audiences crowded into conference rooms wherever Elliot was speaking. People loved to hear him expound, his presentations marked by humor and humility. His speaking and writing is filled with helpful structure, supportive continuity, and incisive example.

Elliot didn't just use words, he felt them, he tasted and savored their qualities as they rolled off his pen or his tongue. Such hardies as isomorphic, noetic, pulchritude, recondite, ubiquitous -- not to mention the inimitable "feckless" --- debuted in our academic vocabulary through Elliot's example and endorsement.

Elliot simply loved to write. He relished the encounter with the yellow pad. The words began to flow almost immediately as he organized his thinking and sketched an armature for his thoughts.

The hand moved resolutely to give birth to an almost indecipherable script which challenged secretaries and editors. But the doctor's handwriting was eventually decoded and the yellow pad scribbles entered the public arena.

Pen and paper were for Elliot the source of an "aesthetic mode of knowing," both as tools of the trade and as linkages within a venerable tradition. In their simplicity and economy the pad and pen represent the values of directness, idiosyncrasy, and verisimilitude which Elliot cherished and incorporated in his work.

Eisner bent over a manuscript at his dining room table, or making metaphors in an airline seat at 30,000 miles, are indelible images of Elliot doing something from which he derived enormous satisfaction.

Francis Bacon, another bon vivant of the English language, opined that "Reading maketh a full man, conference a ready man, and writing an exact man." Elliot Eisner focused his professional life on eliciting and elucidating ideas that he believed could be significant for educational practice.

In this quest he has been full, ready, and exact in his commitment and his competence. But above all, Elliot Eisner has been artful. Elliot raised the bar high: the creation of language that dispels ignorance and myth, while promulgating insight and understanding. This became a central means by which he fashioned a professional life of high worth and consequence.

Elliot's contributions to arts education, curriculum, qualitative assessment and other fields has been paradigmatic (another Eisner favorite). But his students, colleagues, and friends have drawn out of Elliot's prodigious and influential body of work more than good ideas, more than efficient exposition.

They have also become sensitized to the power of language (and we haven't even begun to speak about images as words!) to recruit our attention and to bind our allegiance to ideas worth pondering. As Elliot once observed, "There are things that we really enjoy and want to linger over and savor and relish." Elliot Eisner needs no further elucidation.

About the author

Stephen Mark Dobbs is a graduate of Stanford where he studied with Elliot Eisner from 1968-1972. Dobbs was a professor in the humanities for 15 years at San Francisco State University, and then began a new career in philanthropy and the foundation world, serving in a variety of leadership positions. These included senior program officer at the J. Paul Getty Trust, executive director and CEO of the Koret Foundation, president of the Marin Community Foundation, and executive vice president of the Bernard Osher Foundation.

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Elliot Eisner Remembered

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In an effort to advocate for the arts in education, people often try to evoke strong feelings for the inclusion of the arts in the curriculum by stating: Imagine the world without art! For those of us in the arts, we simply cannot imagine a world without art.

As I reflect on Elliot Eisner's contribution to arts education, I find myself trying to imagine the world without him. For those of us in arts education, where would we be now had it not been for his educational imagination? I refer here not only to his own ability to imagine education to be greater, larger, more creative, more engaged and more important to the human spirit than most people had experienced, but also to his seminal text entitled *The Educational Imagination* (1979, 2002). Eisner had an immeasurable influence upon arts education not only in North America but, in many countries around the world.

In *The Educational Imagination*, Eisner calls for artistry in curriculum and evaluation practices. He refuses to 'teacher proof' the curriculum and instead invites educators and students to perceive their educational engagements as improvisations leading to creative problem solving. Embracing artistry, Eisner developed the ideas of educational connoisseurship and educational criticism as forms of educational assessment and program evaluation. These notions may be Eisner's greatest claims. These notions also inspired a new

generation of educators, artists and researchers to reimagine their practices as arts based educational research.

Eisner's understanding of the artistry of teaching made him a prominent speaker at educational conferences worldwide. Educators and administrators were compelled to respond to his call for imaginative practices framed through an aesthetic lens. Curriculum practices, assessment practices, and in some places, even policy practices were changing. Eisner had a profound influence upon art education around the world not only through his Presidential leadership roles within *International Society for Education through Art* (InSEA), *National Art Education Association* (NAEA) and *American Educational Research Association* (AERA), but through his convincing arguments, compelling stories of successful practices, and his own artistry as a scholar (Irwin & Reynolds, 2010).

As I think more personally, I am deeply honoured to be the 2013 recipient of the *NAEA Eisner Lifetime Achievement Award*. Previous winners include Al Hurwitz and Jerome Hausman, both of whom were very involved in the *International Society for Education through Art* and the *National Art Education Association*. Hurwitz and I share the experience of being President of InSEA with Eisner. While Eisner was also President of AERA, I was President of the *Canadian Society for Education through Art* (CSEA). I mention these points to underscore Eisner's mentoring and commitment to leadership in the field of arts education. While he made profound contributions to the American educational landscape, he made an equal or greater contribution to international art education. His writings and keynotes were always persuasive, compelling and inspirational, yet so were his personal conversations with countless art educators worldwide (Irwin, 2013). My own personal introduction to Eisner was in Calgary, Alberta at a CSEA conference in 1988 (photo can be found in Kit Grauer's article in this issue). I had just completed my doctoral program and taken a position as Assistant Professor at Lakehead University in Ontario, Canada. My doctoral supervisor introduced me to Eisner during a conference social event and what stands out in my memory was his excitement in talking with me: he genuinely inquired into my work, my experiences, my aspirations. We had a lively conversation about his work, my work, and the intersections between the two. Later, I would realize this was a hallmark of Eisner's interactions with people around the world. Over the next 25 years I would see Eisner regularly at InSEA, NAEA and AERA conferences and even taught with him one spring at an AERA ABER Institute (see Barone & Eisner, 1997). What I remember the most were the conversations. He genuinely wanted to engage with ideas and he took an active interest in those with whom he spoke.

In closing, I recently attended an "Artistic Research Conference" (January 27-30, 2014) in Granada, Spain. The chairs of the conference, Ricardo Marín-Viadel and Joaquín Roldán

wanted to offer a tribute to Elliot Eisner during the conference. They shared a photo showing them with Eisner at the New York 2002 InSEA conference.



Figure 1: *Elliot Eisner with Joaquin Roldán and Ricardo Marin-Viadel, Granada Spain at the InSEA 2002 World Congress, New York [image behind] and Joaquin Roldán and Rita Irwin in Granada, 2014 [front image taken by Ricardo Marin-Viadel] at the 2nd International Artistic Research and Arts-Based Research Conference.*

Eisner had friends around the world through his InSEA connections. The tributes at this recent conference came full circle. Eisner gifted arts education with a courage to create, an ability to think clearly about difficult topics, and the belief in an educational imagination that could transcend the seemingly endless challenges we face. He gifted all of us with insights into new horizons for our pedagogy and research, evocations into our own perceptions of art and education, and provocations into how we might reimagine our futures, especially those for our children in public schools (Uhrmacher, 2001).

You will never be forgotten Elliot. Your legacy lives on through your work and your students – and many of us consider ourselves students of you and your work, even today. Thank you for your educational imagination and all of the remarkable conversations that linger with me, and so many others, each and every day.

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About the author

Rita L. Irwin is a Professor of Art Education and Curriculum Studies, and Associate Dean of Teacher Education, at the University of British Columbia, Vancouver, British Columbia, Canada. Rita has been an educational leader for a number of provincial, national and international organizations. She is the current President of the International Society for Education through Art. Her research interests have spanned in-service art education, teacher education, socio-cultural issues, and curriculum practices across K-12 and informal learning settings. Rita is an artist, researcher, and teacher deeply committed to the arts and education. In recognition of her many accomplishments and commitments, she has received many awards for her teaching, service and scholarship including the distinction of Distinguished Fellow of the National Art Education Association in the USA, the Ted T. Aoki Award for Distinguished Service in Canadian Curriculum Studies, Canadian Art Teacher of the Year Award and the Elliot Eisner Lifetime Achievement Award (NAEA).

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Elliot Eisner Will Stay with Art-Educators Beyond His Lifetime

Elisabete Oliveira
University of Lisbon, Portugal

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I admire Eisner's pioneering insights, theories, practices and books, namely "The Educational Imagination" (1979), "The Art of Educational Evaluation" (1985), "The Arts and the Creation of Mind" (2002) and "Educating Artistic Vision" (1972). Each text, in its own unique way, comprehends curriculum for its productive, critical and cultural dimensions: These dimensions, together with B. Malinovski's "Une Théorie Scientifique de la Culture" (1944), were crucial for my own action-research construct of the three Visual Aesthetic interactions of Dimensions (D) and Functions (F) in Education, as follows: *Material D – Technological F / Social D - Communicative F / Ontological D - Life Organizing F*. Since the peaceful Revolution into Democracy of April 25th 1974 in Portugal, Eisner – as a *referential* (I am not recognizing human *models*) – has helped me in contributing to the improvement of a cultural emphasis in the Portuguese Visual Arts Education Curriculum for all young people (up to the age of 15). Eisner also influenced my action-concept of continuous "self-eo-compatibilization" in Art-Education – interacting with others and the environment emergence.

I met and worked with Elliot Eisner from 1979-1980, during his sabbatical year at the London University Institute of Education, where I was completing my PhD studies. During this time, Eisner's "Educational Expressive Objectives" were being approached in his lectures and worldwide gaining recognition. I also had the privilege of proposing, introducing and assisting

him to Lisbon for the 1980 Ministry of Education – Calouste Gulbenkian Foundation Course for Secondary School Teachers and Inspectors. Our friendship grew during INSEA (see Figure 1), and especially in 1988-1997, when I served as an INSEA World Council elected member. During the summer of 1988, while attending the *cultural night* of the 1st INSEA African Congress in Lagos, Nigeria, Marie Françoise Chavanne (INSEA President) and Eisner (INSEA Vice-President, before becoming President) were called to the stage in their stockings. “Tell my wife if I don’t come back”, said Eisner to the audience. Both their heads were marked with the blood of a sacrificed cock and they were declared immortal. This became true for Eisner, at his death, entering a new dimension from which his personal energy, knowledge and works will stay with Art-Educators beyond his lifetime.



Figure 1. Legend: Rotterdam INSEA World Research Conference Participants, 1981: All in the 3rd row (left to right), Phyllis Gluck is 3rd; Elliot Eisner is 6th; Brian Allison is 9th and Elisabete Oliveira is one step in front of him.

Below, I share Eisner’s own written words in a 2009 interview for my book “Visual Aesthetic Education Eco-Needed in Adolescence” (2010), in order to answer the four questions that I had posed: (1) What factors from art, life or others, have contributed relevantly to your becoming the Art Educator as you are? (2) What do you consider as your major contribution to Art Education? (3) What gives you energy to go on in Art Education? (4) What do you suggest to those who are now to go forward in Art Education? In Eisner’s words:

I have tried to respond to your questions, which are quite broad, in a form that is useful to you. (...) You ask what kind of education contributed to the arts educator I have been. I would say that all of my life experiences in one way or another have contributed to the way I think about life, education, and art. The experiences that I have had in my own life have sensitized me to features of the environment, most especially to people, in ways that have provided a basis upon which I develop my own thinking. As you know, I do not make a sharp separation between art education and education in other fields. All fields, in principle, can be treated in an aesthetically sensitive way and I would hope that schools would make it possible for students to enjoy the aesthetic in any subject they work in.

Your second question deals with what I place greatest emphasis on in the context of my work in the field of art education in general. First, I would say that my major focus has been on the conceptual or, even more broadly, theoretical aspects of art education as a field of practice. I have tried in my work to identify features of art education which are distinctive, that is, which are unique or specific to art and education. So I have tried to have it both ways, I have tried to show what is common across the field of art education and across other fields and I have tried, at the same time, to identify what is particular and unique to the field of art education. This kind of a task may make me slightly schizophrenic, but I want to retain both the generality of the field and its contribution to other areas of life and at the same time to recognize what is specifically or uniquely belonging to the field of art education. I would say that my work in my book, "The Enlightened Eye", would be an example of the kind of work that I have the strongest regard for.

Your third question is regarding energy for continuing my work at, let us say, an advanced age. The energy that I have is fed by the joy and pleasure I receive from grappling with ideas that I have been struggling with for a lifetime of scholarly work. Engagement in such work is a deep source of satisfaction and may even do some good! At the root of my work is a form of aesthetic experience that comes with the form of an intellectual type. These rewards have contributed to my continuing motivation to work for which I am most grateful.

Regarding what I would suggest to art educators regarding their work, my recommendation is in some ways very simple. It is, keep your feet rooted firmly on the ground while your head can reach into the heavens. Create an awareness in your own life between what is grounded firmly in the earth and at the same time reaches high above the ground to explore the possibilities that the arts make possible in the

lives of those who engage them and who themselves are engaged in their making.
(Oliveira, 2010, pp 69, 71, 164, 166 & CD - Annex 1.8.14, complete interview).

Eisner's words will surely stay with all of us.

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About the author

Elisabete da Silva Oliveira (Lisbon University-FPCEUL, PhD,2005). Licensed in Painting, she was "Visual Aesthetic Education" (VAE) Teacher, National Curriculum Planner and Adviser in Basic / Secondary School (ages 10-18) in 1965-1985; Teacher Education Teacher for Infant / Primary / Secondary School; and Museums' Lecturer. She followed London University Art / Design Diploma / Master / PhD Courses. From 1985 to her retirement in 2006 she taught Sciences of Education (FPCEUL) and Azores University; and Theatre-Education at the IPL-Theatre and Cinema Higher School. She is a CIEBA-FBAUL researcher and PhD Jury presently. She wrote and edited 5 Books, Book Chapters and 100 Articles; and created Visual Resources/Centers. Her 2010 book "Visual Aesthetic Education Eco-Needed in Adolescence" researches "auto-eco-compatibilization" in a VAE curriculum for all; teachers' formative evaluation criteria; and an "Exploratory" of emerging pioneer School Projects.

She co-founded VAE Associations and was InSEA World Counsellor (1988-1997), making Presentations in Europe/America/Asia/Africa. Her Art work integrates national and international collections.

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An “ART-spiration”

Debi West
North Gwinnett High School, USA

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The arts inform as well as stimulate, they challenge as well as satisfy...This is, perhaps, the largest lesson that the arts in education can teach, the lesson that life itself can be led as a work of art. In so doing the maker himself or herself is remade. The remaking, this re-creation is at the heart of the process of education.

(Eisner, 1998, p.56)

When I began my graduate school journey to better myself as an educator for my students, I immediately fell in love with the thoughtful writings of Dr. Elliot Eisner. He truly changed the way I thought about teaching, and has therefore helped me touch the lives of thousands of students over the past two decades.

In keeping this tribute short, I will showcase a lesson that came from a ‘combine’ of sorts, using the lessons of John Dewey and Elliot Eisner as well as the art of Cy Twombly that took my students learning to the next level – a level I like to call, art with purpose. I began the lesson by having my students look at the work of Cy Twombly and hoped they would be inspired by his marks. As slides of his work emerged on the large screen before them,

students were told to make marks of their own on their large sheets of white drawing paper, experiencing various media with no particular direction in mind. Their art was solely about the experience of mark making. Perhaps an excerpt from a paper I wrote in regards to this lesson will help to accentuate the initial experience a bit more:

I quickly told my students that I wanted them to feel the piece, and show me how this image inspired them. I encouraged them to go "big" and be bold - I encouraged them to explore the elements they saw and to enjoy the act of mark making with no fear of "mistake making". As they worked, the lights were dimmed and light background music played. As such, the art room took on a new feel - one filled with renewed energy - experimentation - excitement - a bit of trepidation – and slowly more art media was laid out before them at each table and they were silently dared to explore it and play with it and learn from it. From graphite sticks, thick cones of black lead in all shades of grey, a myriad of value before them, and ochre colored chalk pastels, oranges, yellows, browns and beiges - then oil pastels, more warm hues to choose from, maroon, red, pink - more chalk - and slowly simple pencils and erasers were added to the mix for fine line quality to appear. Every few minutes the next slide would appear- disturbing the student's comfort zones while pushing their creative juices as they experimented with imagery, media, and mark making with curious urgency - and finally, white paint appeared, but only 1 brush per table. "Use your fingers and feel the art" – I was energized and I was channeling Eisner and Dewey and Twombly. And, as I jumped on the tables to get better views I continued to walk around the fury of art making, I knew that this was what learning was about! (West, 2011, p. 4)

This non-objective art experience took my students to a new level of understanding art as both an informative tool and as a creative stimulator. It went beyond the direct observation lesson. When the mark making was complete, students were then told to deconstruct their papers and turn them into something new – to re-create their art by diverting it's composition, thus remaking them into new, more meaningful and personal forms of art. This art process was new to me as a visual arts teacher. It was suddenly more about my students connecting with their mark making, discovering how to make the art elements and principles work for them. The lesson became a meaningful individualized experience where the fear of failure disappeared. As the art became more personal, the energy in the room palpitated with a renewed celebration of art meeting life.

As always, Eisner's words inspired me:

The medium we choose to use affects our perception of the world. If we are to represent something through a medium, we try to find qualities of the experience or features of the world that will lend themselves to the medium we have selected. Thus, representation influences not only what we intend to express, but also what we are able to see in the first place (2002, p. 23)

This quote enticed me to take this experimental lesson to the next level. The culture of our high school is steeped in community service, so my students were encouraged to hold a Relay for Life Art Auction and put these new works in the exhibit. These art works were extensions of each of them and they wanted to give back to the community and help others, they wanted to turn this art into a purposeful experience on multiple levels. As the bids came in, my students glowed knowing that their art was touching the lives of others. Utilizing Eisner and Dewey and Twombly as their source of inspiration, they were able to make art connections that were literally life changing. They lived Eisner's words through this art experience. That first Art Auction raised over \$1000 and 7 years later it continues to grow here at North Gwinnett High School in Suwanee Georgia. Now every visual art student contributes and finds clients. Last year my students successfully raised over \$6000 for the American Cancer Society.

Elliot Eisner taught me what it is to TEACH students – authentically! I believe that I truly TEACH them now and I thank him for inspiring me to be the best that I can be, to be the life-long learner that he was and to never give up on our youth through creative curricula and strong lessons. As Eisner (1994) reminds us, "When we define the curriculum, we are also defining the opportunities the young will have to experience different forms of consciousness" (p. 44). Eisner, like Dewey, is clear that our ability to know is based in our ability to construct meaning from experiences. Schools should help children create meaning from experience, and this requires an education devoted to the senses, to meaning-making and to the imagination.

My students said it best: "It was like a day of creative therapy"(Rachel W., age 17) and "I really liked that we could paint with our fingers, it freed up the fear I have of making a mistake, I don't think I'll ever use a paint brush again cause I had complete control!" (Helen P., age 15). And perhaps their artworks say it even better (see Figures 1-4).



Figure 1. *Art II Students exhibiting their work in a hallway critique.*



Figure 2. *Teared Up Magic. Art work by Lina S. – age 16*



Figure 3. *In process art work by Michelle M. – age 15*



Figure 4. *Marks of Me. Art work by Chelsea N. – age 15*

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About the author

Debi West, Ed.S, NBCT - has spent 21 years teaching children through the visual arts. She currently serves as the department chair of the Fine Arts program at North Gwinnett High School, Suwanee, GA. She owns the Crystal Collage Children's Art Studio and is an arts consultant for ArtsNOW and is the current elected National Art Education Association's Southeast Vice President and a past president of the Georgia Art Education Association. Debi earned her BA from the University of South Carolina, MAEd in 1999 from the University of Georgia and her Ed.S from UGA as well. She is currently a Ph.D candidate at the University of Georgia and plans on completing her dissertation in the spring of 2015. Debi is the recipient of numerous awards, including the 2012 National Art Honor Society Sponsor of the

Year, 2009 Georgia Art Educator of the Year, 2005 National Elementary Art Educator of the Year, 2005 Gwinnett County Teacher of the Year and 2006 Teacher of the Year state finalist. Debi and her husband, Chuck, are the proud parents of Croy and Carson. They reside in Suwanee, GA. dwestudio@bellsouth.net / art.northgwinnett.com

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For Elliot Eisner

Elisabeth Soep
Youth Radio, USA

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My very first class on my very first day of graduate school was Elliot Eisner's 9:00 am course, *Aesthetic Foundations in Education*. One of the first texts we read was Maxine Greene's. She talked about the "shocks of awareness" the arts can create, their ability to help us envision other ways of being.

I, too, believe the arts are capable of provoking a state of wide-awakeness. As we learned in that course, the arts challenge us to imagine the world as if it were otherwise. But they are not alone in that power. In my experience, mentors with brilliant minds, expansive imaginations, and an absolute commitment to bringing up the next generation also hold that power.

In my own upbringing into educational research, it was Elliot who woke me up and transformed my view of the world.

That's not to say it was a walk in the park, being Elliot's advisee. I remember the excitement and edginess I would feel when invited into his elegant home, where I would sit in one of those upholstered chairs and let my eyes wander across all the stunning works of art and design that surrounded me. In this beautiful spot, I knew, I was about to be drilled. Elliot would sit across from me, having read some preliminary bit of analysis or final paper in a course he'd taught, and he would dig in. What did I mean by "peer critique" in the arts? How

did I choose the research sites where I'd be carrying out my ethnographic field-work? What about the relative quality of the work the kids produced? How was I accounting for that?

Looking back now, I'm pretty sure that by the time I was the one sitting in that chair, Elliot had been asking these same kinds of questions to student after student for years. And yet he made our joint investigation seem urgent and new, as if we were on the cusp of discovery. Elliot had the ability to make us, his students, believe that our work might matter in the world, because it mattered to him.

When we weren't meeting in person, Elliot prepared carefully composed multi-page essays of written feedback, printed on letterhead. (It was only much later that I learned that these carefully composed documents were actually transcribed off-the-cuff dictation — the man spoke in publishable paragraphs!)

This is one excerpt from Elliot's feedback on an early draft of my dissertation introduction:

“Thus far in your writing the overwhelming focus of your comments pertains to either the socio-linguistic context for your work or the analysis of discourse. What you have not yet done is to give the reader an educational reason for spending time and attention to the linguistic moves involved in the crits that you present.”

The point, which of course was spot-on, reminded me of something Elliot had said in class. “How does an analysis of the incidence of B flats in a Mahler symphony deepen one's understanding and appreciation of the music?” All that discourse analysis is fine, but show me why it matters for education.

That was what Elliot was always after, it seems to me now, looking back at the legacy of his ideas. How does this approach to teaching the arts, or that way of analyzing what the arts teach, or this other artistically-grounded approach to research—how does any of it deepen our understanding and appreciation? How does it help us to hear the music of teaching and learning?

Along the edge of a text that Elliot had assigned in class, I wrote this fragment, quoting one of his lectures: “Aesthetic experiences move us. If we bring the right stuff to the work, it allows us to feel in a certain way.”

Elliot helped his students to feel in a certain way. To feel like we might just have what it takes to do this thing called educational research. To feel that it was okay not to have it all figured

out just yet. To know that we had to keep pushing, keep asking, keep trying. To understand, finally, that a chance to do this kind of work was a privilege.

When I first started grad school, my instinct was to rush through as quickly as I could. I remember one time, visiting his house, bursting forth with my plans to cram in as many courses as I could in just two years so I'd finish in four. He took a deep breath and said to me, "Lissa, this might just be the only time in your life when you get some of the best minds in your field to take your work seriously. You're here to learn. *Drink deeply from the fountain.*" I can't tell you how many times I have repeated those exact words to others who are just getting started on a new and challenging experience. And how many times I've quoted those words back to myself. To remind myself to slow down and experience something. To notice its distinctive qualities. To inquire. To delight in the details. To make the most of what's here.

I think of Elliot so often, and not only when I am immersed in intellectual work. I also think about the beauty of his home. The fancy chocolate cake Ellie delivered sometime in the nineties to our night-time seminar, which coincided with an important birthday. The orange soup we shared with Ellie around their kitchen table last year. His jewelry and bright shirts. The sparkle in his eye and the way he beamed when he was on a roll.

Elliot beamed his light on so many of us. I like to imagine him now, still beaming. We'll do our best to carry that light forward from here.

About the author

Elisabeth Soep (PhD, Stanford) is Senior Producer & Research Director at Youth Radio, the youth-driven production company that is NPR's official youth desk. Her collaborative media projects have won Peabody, Kennedy, and Murrow Awards. Lissa has written for academic journals (*Harvard Educational Review*, *Teachers College Record*); popular outlets (*Boing Boing*, *NPR*); and books including *Drop that Knowledge* (Soep & Chávez, UC Press), *Youthscapes* (Maira & Soep, UPenn Press), and *Participatory Politics* (MIT Press). She co-founded Youth Radio's Innovation Lab, a partnership with MIT that merges coding and storytelling. In 2011, Lissa joined the MacArthur Foundation's Youth and Participatory Politics Research Network, which explores and advances digital-age civics. For more than ten years, Lissa served on the Board of Directors of the United States' premier youth poetry organization, *Youth Speaks* (HBO series, 2009 & 2010), where she now serves as an advisor.

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Elliot Cared

Teresa Cotner
California State University, Chico, USA

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Elliot Eisner became my mentor when I started the graduate program in education at Stanford in 1995 and will continue to be my mentor through my many memories of him and through all of his written works. “The Enlightened Eye” and “The Arts and the Creation of Mind” are my personal favorites among his books, along with the list of what education can learn from the arts. Of course, the times spent with him and the ideas exchanged in those times are the experiences most dear to me intellectually and emotionally. I loved his stories and it did not matter if I had already heard them once, or twice, before. The one about Elliot trusting the inner city Chicago kid with the keys to the art room when he went home to have lunch with Ellie, and how his son Steven referred to jet airplanes as “George Washington Planes” because the jet engines resembled the tube-shaped curls in Washington’s wig, are my favorites, and I believe two of his favorites.

Elliot helped turn my interest in education into an undying passion and he guided my attention to a wealth of education theory and research, old and new, and to designing and conducting my own research. Elliot thought on his feet, in the moment, and taught with his whole body, sometimes breaking into a few improvised dance steps to help make his point. And he listened to his students’ and colleagues’ ideas with equal fluidity and intensity. His deep interest in what we all were doing and thinking is testament to the respect and love he felt for us and I see the same for him in the eyes of those whose lives he touched. One time, I was at the

airport in Atlanta with Elliot. We were waiting for Kim Powell to arrive and from there we all drove to Athens to participate in a QUIG conference with our hosts, including Richard Siegesmund and Edmund Feldman. While Elliot and I were visiting and waiting for Kim, he became fascinated with a small boy, perhaps three years old, a few tables away from us. The boy's mother was offering a variety of food, drink and toys to the boy to pass the time while they waited. The boy clearly preferred the drink with the straw and Elliot turned my attention to this scene and said, "That kid really knows what he likes, and that is a very important thing to know." This was one of those teaching and telling moments with Elliot. He was teaching me about the power of observation and perception, that knowing what you like is important, and he was telling me who he was, a man who pursued his own passions with everything he had. Elliot really knew what he liked!

The weekend of my graduation from Stanford, Elliot had all of his graduating students and their families over to his and Ellie's house for a reception, an annual tradition. He asked each of us to say something about our experience at Stanford. I said that what had meant the most to me, impressed me the most, was that everyone at Stanford, my professors and peers, enjoyed their work immensely. I always tell my future teacher students this story and I tell them that if they don't love teaching and research, don't do it. Elliot wanted each of his students to achieve great things. We may not all see eye-to-eye as to what these things are, but what is the most enduring gift to me from Elliot is that I feel him beside me, always encouraging me, saying something like, "Go! Go for it! Figure it out! Try it on for size!" Sometimes when I jog, I don't feel the strength to finish the course on which I have set out. I think of Elliot and I feel his conviction in my abilities. I always finish.

About the author

Teresa Cotner is from Los Angeles, California. She is an Associate Professor of Art Education at California State University, Chico. She is the Director for the Northern California Arts Project (NCAP, a regional site of TCAP, The California Arts Project). She earned a BA in Art at California State University, Sonoma, an MA in Art History and Single Subject Teaching Credential at California State University, Los Angeles, and a PhD in Art Education at Stanford University. She taught high school art in East Los Angeles prior to completing her PhD. Cotner's teaching and research interests include arts education, place-based education, cross-disciplinary education, classroom discourse and qualitative research. She was the California Art Education Association 2004 "Outstanding Art Educator in Higher Education." She presents research at professional conferences regionally, nationally and internationally. Her most recent publication is a chapter in *American Multicultural Studies*, "Color-Blindsided at the Intersection of Multicultural and Integrated Arts Education" (SAGE, 2013).

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Editors

Christine Marmé Thompson
Pennsylvania State University

S. Alex Ruthmann
New York University

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Pennsylvania State University

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April 7, 2014

Caring Mentor, Brilliant Scholar

Dan Nadaner
California State University, Fresno, USA

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In 1973 I was completing art school and was passionate about painting. At the suggestion of my aunt, I made an appointment with Elliot Eisner. He appreciated my interest in art, but asked me to think more about my interest in people. That next year, in the Stanford Teacher Education Program (STEP), with Elliot's guidance I discovered my care for people while teaching in a continuation high school. When he visited my class, he was supportive of me, and my dialogical approach to teaching. He helped me feel validated as a person and as a teacher. That year has been the foundation of my teaching career.

That same year he introduced me to a new world of intellectual connections between art, philosophy, psychology and history, in the master's degree component of the program. Looking back now at the STEP program, after 40 years in education, it is amazing to me that Elliot could make possible such a solid real-world experience while at the same time providing, single-handedly, a world-class master's degree curriculum. During that year, and when I returned for the doctorate, I was introduced to the writing of Dewey, Langer, Broudy, Feldman and Arnheim, and then personally introduced to Broudy and Feldman when Elliot invited them to lecture. Because of Elliot I met the inspiring graduate student Charles Garoian, the wonderful English art educators John and Shula Newick, and the great Rudolf Arnheim, who had profound respect for Elliot.

Elliot and Ellie invited all students to their home, and made us feel welcome and at ease with these great scholars.

Elliot taught me to shape ideas and to write clearly. He gave me confidence in writing, and an athlete's writing ethic: five pages a day, a chapter in a week. I had the honor of serving as his research assistant for his book *Cognition and Curriculum*, and as teaching assistant for his class on educational evaluation.

His scholarship is stunning for its significance and for its range. His doctoral dissertation, a typology of creative behavior, is still one of the best works in the field of creativity. His concept of expressive objectives brilliantly located the unique place of art activities in the goal structure of the school. He synthesized a wide range of psychological and philosophical studies into a broadened view of cognition in education, and identified the cognitive contribution of the arts. His ideas on qualitative evaluation remain relevant, important, and needed to help with critical issues in schooling today.

I will always be grateful to Elliot Eisner as a caring mentor, and value him as a brilliant scholar.

About the author

Dan Nadaner received the A.B. from Harvard, the M.A. and Ph.D in Education from Stanford, and the M.F.A. in Art from the University of California, Berkeley. Since 1988 he has taught art education and studio art at California State University, Fresno. He is co-editor, with Kieran Egan, of the book *Imagination and Education*. He is a painter and video artist. He has exhibited his works in New York, San Francisco, Los Angeles, Tokyo, and Marseille. He has been artist-in-residence in Yosemite, participated in an artist exchange in Japan, and been a visiting artist at the State Academy of Art in Oslo and the Studio Art Centers International in Florence. His current interests include the use of non-narrative structures in video art to convey dream and consciousness. He has taught Dewey and Langer every semester in his art theory course for the past sixteen years.

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Elliot and Ellie's Driveway

Charles Garoian
Pennsylvania State University, USA

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Elliot and Ellie's steep, asphalt driveway
Just up from Tolman Drive, Elliot's final thrust,
Pedal to the metal, varoom, varoom, varoom,
Accelerating his fiery red *Alpha Romeo*,
Making its final ascent into the garage...

Aesthetic Education, a first class with Elliot.
Dewey, Langer, Polanyi, White, and others,
Their percussive blow on his body, his mind,
His passionate dance to their rhythm, bewildering,
Yet, compelling my desire for the unknown, the unseen...

Having grown up with English as a second language,
Dubbing myself a right brain thinker, a visual artist
Presuming an underdeveloped *corpus callosum*,
I learned to read, write, read and write all over again.
Elliot, forgiving, while inspiring rigorous clarity...

At my lowest point, sinking, sinking, submerged...

While disappearing in the Eisner's living room couch,
Irving Kaufman's large polychromatic canvas at my right,
My tongue tied, my mind knotted, my emotions in ruins
Elliot spoke: "You don't have to do this." "WHAT"!

As I typed my dissertation on the *IBM Selectric*,
Four-year old Stephanie, brought a brown shoebox
Next to my desk, turned it upside down on the floor,
Positioned her tiny hands like mine. As I typed,
She tap, tap, tapped the box with her fingertips...

Elliot and Ellie's steep, asphalt driveway
Just up from Tolman Drive, Elliot's last thrust,
Pedal to the metal, varoom, varoom, varoom,
Accelerating his shiny red *Alpha Romeo*,
Making its final assent into the garage...

Intermezzo, Elliot's classes were between...where
To flip metaphors of studio research and practice,
To invert assumptions of teaching and learning,
To explore and extrapolate their disjunctions,
To see and think about art and teaching differently...

DBAE, Educational Criticism and Connoisseurship,
I devoured Elliot's curricular, pedagogical arguments.
I absorbed his advocacy for art making in the schools.
Yet, skeptical of intellectual closure, resisting representations,
I distanced myself. In loneliness, I sought a different politics

Gaye and I, our live performance at AERA past,
A multi-media montage, video, slides of children, their,
Creativity informing Sutton-Smith's ambiguities of play,
In the audience, Elliot, surrounded by our spectacle,
Overwhelmed, while asking for curricular implications...

Oscar Wilde: "Art is the only serious thing.
And the artist is the only person who is never serious."
Art-in-the-making, teaching-in-the-making, the passionate,
Immersive play of Dewey's learning by doing, and

Experiencing Nietzsche's "living life as a work of art..."

Elliot and Ellie's steep, asphalt driveway
Just up from Tolman Drive, Elliot's last thrust,
Pedal to the metal, varoom, varoom, varoom,
Accelerating his shiny red *Alpha Romeo*,
Making its final assent into the garage...

Barry Lyndon, Stanley Kubrick's 1975 film
Its wide-screen, panoramic views of
Mid 18th Century Ireland, epic landscapes
Elliot and I dueling over boredom, "why, why not,"
Debating the question of narrative minimalism...

Sensation, affect, and movement of the body,
Its making meaning from disparate experiences,
Cognition in process, with no beginning or end,
Learning from unexpected shifts in understanding,
Learning from art's indeterminacy, learning from Elliot...

Elliot often cited Solzhenitsyn's emancipatory writing,
A Day in the Life of Ivan Denisovich, in a Soviet Gulag,
The author's tangled prose of labor camp imprisonment,
His writing emancipating language from ideology,
And, inspiring the agency of learning through art...

Our last visit with Elliot and Ellie in their living room,
He, sitting, backlit by the sun through the large window...
As we were leaving, he asked that I stabilize his chair,
He rose to say goodbye. We then embraced; it was then,
Then, that I caught him as he fell back on his heels...

Elliot and Ellie's steep, asphalt driveway
Just up from Tolman Drive, Elliot's last thrust,
Pedal to the metal, varoom, varoom, varoom,
Accelerating his shiny red *Alpha Romeo*,
Making its final assent into the garage...

About the author

Charles Garoian received a B.A. in Art and an M.A. in Art from California State University, Fresno, and his Ph.D. in Education from Stanford University. He has performed, lectured, and conducted workshops in festivals, galleries, museums, and university campuses in the United States and internationally. His teachings in art studio and art education focus on the exploratory, experimental, and improvisational processes of performance art. In addition to scholarly articles in leading journals on art and education, Garoian is the author of *Performing Pedagogy: Toward an Art of Politics* (1999); co-author of *Spectacle Pedagogy: Art, Politics, and Visual Culture* (2008); and, *The Prosthetic Pedagogy of Art: Embodied Research and Practice* (2013); all three volumes published by The State University of New York Press. The Pennsylvania Council on the Arts, the Ford Foundation, the Rockefeller Foundation, and the Getty Education Institute for the Arts has supported his creative research and practice.

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Requiem

Robert Stake
University of Illinois, USA

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Requiem

Once more the woods
 turn bare twigs to budding lace.
The ground puffs to pass green shoots.
 Alive the land! Yet not each
endures. Here and there above unknowing roots
 a few stand still in winter's reach.
Once more the woods—
 but once again a different face.

About the author

Robert Stake is emeritus professor of education and director of the Center for Instructional Research and Curriculum Evaluation at the University of Illinois. Since 1963 he has been a specialist in the evaluation of educational programs. Stake has authored *Quieting Reform*, a book on Charles Murray's evaluation of Cities-in-Schools; books on research methodology: *Evaluating the Arts in Education* and *The Art of Case Study Research*; *Multiple Case Study*

Analysis; and Qualitative Research: Studying How Things Work. For his evaluation work, in 1988, he received the Lazarsfeld Award from the American Evaluation Association, a lifetime acknowledgement from the American Educational Research Association and honorary doctorates from the University of Uppsala and University of Valladolid.

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