Releasing Our Technological Imaginations: A Translation of Maxine Greene's Aesthetic Educational Theory into the Language of Instructional Technology

Mara Linaberger

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RELEASING OUR TECHNOLOGICAL IMAGINATIONS:
A TRANSLATION OF MAXINE GREENE’S AESTHETIC EDUCATIONAL THEORY
INTO THE LANGUAGE OF INSTRUCTIONAL TECHNOLOGY

by

Mara Linaberger

Submitted in partial fulfillment of
the requirements for the degree
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Dissertation

Submitted in Partial Fulfillment of the Requirements
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RELEASING OUR TECHNOLOGICAL IMAGINATIONS:
A TRANSLATION OF MAXINE GREENE’S AESTHETIC EDUCATIONAL THEORY
INTO THE LANGUAGE OF INSTRUCTIONAL TECHNOLOGY

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Abstract

This qualitative study is a journey—an attempt to translate personal experience and theory into a practical philosophical guide for teachers who desire to utilize the rich palette of technology in broad, meaningful ways. It begins with a reflection upon the impact that aesthetic educational theory has had on my teaching practices with technology. The project then moves on to identify and define the philosophical and theoretical underpinnings of both Instructional Technology and aesthetic education, seeking to locate common elements which will assist in merging the two disciplines. Through examining the demands of various qualitative methods to the purpose of this project, philosophical inquiry is identified as the most appropriate framework. In sharing the ongoing conversations I have had with Dr. Maxine Greene, the top scholar in aesthetic education of our time, the reader will begin to see the potential impact that aesthetic educational practices hold for the field of Instructional Technology. Finally, principles for employing aesthetics through technology will be offered, as well as ideas for refining personal practice and suggestions for future research.
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Finally, my most sincere gratitude goes to Dr. Maxine Greene. Without her inspiration, this dissertation would have not been possible. May the legacy of her theories bring new found confidence and freedom to teachers through the work we have done together, translating aesthetic educational principles into the language of Instructional Technology.
DEDICATION

This dissertation is dedicated to
three amazing women
who inspired my dissertation journey:

Mom,
you may have gone on
to your next great adventure
just as I was beginning the dissertation journey,
but your strength of spirit and determination,
your always sunny disposition,
your love of all the winged creatures,
and your ability to listen to the smallest of details,
have become some of the traits and skills I strive to emulate
as I follow my own path.

June,
your unwavering help and support,
bringing me cups of coffee at the computer in the morning,
preparing so many meals with loving care,
offering help with laundry and the checkbook,
knowing when to push me to work and when to offer playtime,
listening to ideas, offering your own thoughts, and editing my writing,

and the sharing of your strong shoulder to laugh and cry on,

you have kept me pressing onward and upward

when I just wanted to be finished

without you, the journey would have been impossible.

Maxine,

though I still shrink to call you

anything other than Dr. Greene,

your treatment of me as a colleague, an equal,

from the very first day I met you in your New York apartment,

and your continued support of me as a scholar,

as a co-creator, co-translator of your work,

has helped to stretch my dream towards the future theorist I hope to become,

following in your most awesome footsteps.
CHAPTER I
INTRODUCTION

The idea of going straight to the essence of things is an inconsistent idea if one thinks about it. What is given is a route, an experience which gradually, clarifies itself, which gradually rectifies itself and proceeds by dialogue with itself and others…What saves us is the possibility of a new development (Merleau-Ponty, 1964, p. 21).

Beginnings

The dissertation process has been a fantastic journey for me as I have pondered the selection of a topic from the many possibilities that have presented themselves. Potential topics have come and gone, much like the myriad of opportunities in each of our lives. The entire process has often reminded me of Robert Frost’s famous poem The Road Not Taken. There have been those times where I seemed to be standing still, looking, “down one [path] as far as I could to where it bent in the undergrowth” (Frost, 1916). Ultimately I have sat and pondered my direction, finally choosing a topic I believe has, “perhaps the better claim because it was grassy and wanted wear,” a topic which is both fresh and potentially ground breaking in its direction. It is my most sincere hope that selecting the topic, “the one less travelled by,” will ultimately make, “all the difference” for both myself and for teachers who aspire to teach with technology in new and creative ways.

This dissertation will follow a roughly similar poetic path – taking advantage of the “road less travelled” (Frost, 1916). There may be times that movement along the path seems to become delayed or convoluted, but rest assured, the path does indeed lead somewhere, to some deeper understanding of technology in education. I will attempt to assist the reader, sharing some of my insights along the way, helping you to visualize the road that I am
following. I encourage you to journey with me, enjoying the view, as I weave a framework that will become the foundation of this dissertation. Like most journeys, it is useful to start at the beginning.

Foundations

“I will not be the first to seek a vision of education that brings together the need for wide-awakeness with the hunger for community, the desire to know with the wish to understand, the desire to feel with the passion to see” (Greene, 1988, p.23).

My Introduction to Maxine Greene

In the summer of 2004, I had the opportunity to attend the Lincoln Center Institute (LCI) for the Arts in Education, an annual summer workshop for teachers held in New York City. During my week in the “Big Apple,” I participated in two workshops, one on technology and the other in poetry. As part of the poetry workshop, I was invited to attend live performances at Lincoln Center. There were selections that included dance, a string quartet, and more. All of these things, combined with the opportunity to explore the wonders of “the city that never sleeps”, united to create a life-altering and unforgettable aesthetic experience for me.

There was, however, an even more pivotal experience to come during that week in NYC. One afternoon, I was scheduled to attend a lecture by Dr. Maxine Greene, professor emeritus from Teachers College at Columbia University, and the philosopher-in-residence at Lincoln Center. I had heard many people at LCI talking about Maxine in familiar terms, as though she were a close friend. They spoke of her as one of the giants, the current queen of educational theory, and a wise sage in all things aesthetic. I could not wait to hear her
I suspected that Dr. Greene might be moving slowly, as my classmates made reference to her recovery from a recent, serious illness. In fact, there were those who were surprised at the recent rally, and at Dr. Greene’s insistence on keeping her speaking engagement at the Summer Institute. Even with all the build-up, I was still surprised to see Maxine enter the room in a wheel chair. Due to the way she had been described, I had created a mental picture of her as much younger woman (she was in her eighties at the time), and certainly more invincible than the small and frail looking woman who crossed the stage. I inaccurately concluded that the tone of her lecture might match mode of her entry.

Dr. Greene quickly launched into a whirlwind tour of aesthetic education, rallying the troops, so to speak, around the cause. Her words created a presence about her that was larger than life! I must admit that I found myself lost at many points in the high-level complexity of her musings, but I kept on listening, and somewhere deep in my core, I connected with the concepts she was describing. Ultimately, it would take me another full year to recognize the impact that this first Maxine Greene lecture had made upon me, and the changes which were beginning to take place in my teaching practice as a result.

Upon returning home from New York, I purchased two of Dr. Greene’s books: *Releasing the Imagination* (1995) and *Variations on a Blue Guitar* (2001). From time to time, I found myself opening these books to random places, skimming through key ideas; however I did not read these two books from cover to cover. A more thorough and meaningful reading of Maxine’s collected works would come at a later date, as I began to make connections between her work and my own, and as I found the need to more fully understand the underpinnings of her aesthetic educational theories.
Dr. Greene in Person

In the spring of 2005, I received a brochure from LCI announcing the upcoming Summer Institute schedule. I was immediately drawn to a workshop which was to be given by Dr. Greene, in her 5th Avenue apartment no less! It was titled: “Literature with Maxine Greene,” and was to center around the discussion of two books: *Fugitive Pieces* (1996) by Anne Michaels, and *Atonement* (2003) by Ian McEwen. I immediately signed up to attend.

Travelling to New York for a second time was just as thrilling as the first. Not only did I feel more comfortable with my surroundings, I felt I now had a real purpose for my journey. I was going to learn more about aesthetic educational theory and practice, directly from the chief philosopher herself. I would get a chance to actually sit and listen to Maxine Greene speak for three hours every day. Not only would I have a chance to hear Dr. Greene explain and expound upon her published ideas, I would be encouraged to share my own interpretations as part of her class.

The morning sessions were a treasure trove of personal musings, rich with the philosophical connections to literature that Dr. Greene has made famous. Maxine was a gracious host, inviting us to join her in her living room each morning, overlooking Central Park. Some of us sat on a large sectional sofa, a few in chairs, while others pulled up pillows and cushions to literally sit at Maxine’s feet. We dissected the broad concepts of *Fugitive Pieces*, bringing together our collective experiences, connecting the book’s themes to the popular culture of music, books, movies, and even the latest breaking news stories. Together we formed a richly, shared interpretation of the book’s timeless meanings for all of humanity. During that week, we were also encouraged by Dr. Greene to share our own favorite pieces of literature, and then to make connections between poetry and dance through a corollary
day-long workshop at Lincoln Center. In the purest sense, Dr. Greene invited each workshop participant into a personal and intimate version of her written aesthetic philosophies, guiding us through a broad and collaborative aesthetic discussion. Much of what we did that week was crafted and created on the spot by Dr. Greene, in direct response to our particular focus and needs.

That week I also took the opportunity to extend my personal experiences and interpretations by visiting several of the city’s diverse museums, including: the Guggenheim, the Metropolitan Museum of Art, and the Museum of Modern Art. I was amazed to find that the ideas and concepts I was exploring with Maxine could be found nearly everywhere – in a museum’s collections of art, in the city’s diverse architecture and culture, and even in Broadway musicals. My eyes were beginning to open to the possibilities that aesthetic principals held for expanding my own understandings of the richness of our world.

*My Ah-ha! Moment*

It wasn’t until I had begun to work with my dissertation chair, Dr. Gary Shank that I began to realize the impact that Dr. Greene’s work was having upon my teaching practices. Always looking for new ways to do things in my teaching, and wanting to make the most of the ideas I had learned in New York, Gary helped me to recognize that I had intuitively begun to incorporate Maxine Greene’s theories into my repertoire, weaving her ideas into my Instructional Technology practices. I believe that a true moment of awareness finally came when I began to directly muse with Dr. Shank about how richly aesthetic principles might influence current trends in Instructional Technology theory and practices, if they were “translated” for that purpose. Thus was born the seed idea of this dissertation.

Growing the idea further, I began to reflect upon how aesthetics might relate to the
notion of standards. As in many educational disciplines, much of the current theoretical focus in educational technology is aimed at refining teaching practice down into core methods which can be utilized with all students in a more generalized manner. The worldwide educational standards movement can be seen as one such trend in this direction as well. National and international standards now exist in nearly every subject area, aimed at condensing our core beliefs about what everyone should know and be able to do.

In her article *The Question of Standards*, Dr. Greene (1989) speaks of the idea of utilizing standards as means of liberation rather than restriction. She speculates that, “persons are more likely to be norm governed, to choose or to adopt standards, if they see themselves as members of community marked by certain commitments and always in the process of renewing itself” (Greene, 1989, p. 11). Dr. Greene also suggests that, “the development of capacities like critical thought, autonomy of choice, creativity, integrity, persistence, strength of will,” are far more important than seeking out “measurable achievement” with standards (p. 11). Finally, she suggests that we may find the greatest influence of standards to be situations in which people come together in community with the same goals and understandings.

While the use of benchmarks and standards can be utilized for encouraging reflection and promoting self-directed challenges with students and teachers, oftentimes standards are used by outsiders in order to compare student to student, school to school, district to district, or program to program. This kind of evaluative scrutiny is not generally present in aesthetic educational practices, where the focus is more on the internal, the individual, and upon his or her experience and interpretation of the moment.

Rather than following standards blindly in our teaching and learning, standards and
teaching methods should function more like mirrors, allowing each of us the opportunity to reflect, in order to better understand ourselves first, and then the broader world as a result. Or, as Dr. Greene describes,

I believe that standards must be raised, but that orthodoxies must be avoided, certainly where teachers’ knowing and teaching are concerned….I would argue for the kinds of standards that make possible an ongoing civil conversation, a dialogue that reconciles differences and that leads, with occasions open always for renewal, to the constitution of a common world (1989, p. 12).

I am convinced that translating aesthetic principles into the language of Instructional Technology will help us to achieve Dr. Greene’s aim. Beginning to apply aesthetic educational theories, as a lens or common focus for the technology standards which have been formulated by the International Society for Technology in Education (ISTE), is a potential means for the promotion of educational practices which are much more humanizing in their outcomes. Applying aesthetic principals to the use of Instructional Technology standards may help us to achieve, “the kind of learning community where norms and standards are being named and renamed, where it is possible to create situations and atmospheres in which conversation and an interplay of divergent views can occur” (Greene, 1989, p. 12).

*Aesthetic Education and Instructional Technology*

Solomon (2000) states that, “one’s theoretical stance affects practice, and vice versa (whether one is aware of it or not)” (p. 12). Once I began to recognize the fact that I had been intuitively employing aesthetic theory as a means to humanize the use of technology standards in my teaching practice, I became fascinated with the idea of identifying some of
those instances. One way in which I believe I have begun to incorporate aesthetic education theories in my teaching with technology, is in the area of Interactive Videoconferencing (IVC).

Upon returning from Lincoln Center in New York, I was faced with a new and exciting task in my workplace. Our school was to be outfitted with a dedicated IVC system during the summer months, and I was placed in charge of determining how best to launch its use with students in the fall. Having just returned from such a rich aesthetic experience in New York, I decided to look for some way to incorporate the arts into our initial use of videoconferencing. Reflecting back, I now see that at some underlying level, I sensed that my aesthetic experiences with art in New York were worth trying to replicate with students through the new IVC technology.

After posting a description of our school and its arts and humanities focus on the Internet, I received a number of requests for collaborative connections. One school in particular, caught my attention. Only about five hours away geographically, this arts and sciences focused elementary school was very similar in its foundations and practices to ours. Focused on the integration of the arts into various subject areas, the teachers at this school had also participated in their own arts-integration training at the Kennedy Center in Washington, D.C. I was pleased when the technology specialist agreed to join me in developing a year-long partnership focused on encouraging our students to share and discuss their various arts-infused projects.

The technology specialist at the partner school was friendly and accommodating. Together, we recruited staff members from each of our schools to assist in utilizing IVC for
the purpose of opening aesthetic dialogue with students. Throughout the school year our students met on a monthly basis.

The students at our partner school showcased an interpretive piece entitled “Rock Dance,” and dramatized three pieces of poetry through dramatic movement. My students in return, shared an interpretive dance called “Legacy,” as well as pieces of their own creative writing. IVC provided a steady and reliable medium for this collaborative aesthetic dialogue to take place between our two classes of fifth grade students.

Having seen the success in using aesthetic principles in IVC, I also began to seek out other ways to incorporate these principles into other technology-infused lessons. I soon realized that it was not specifically videoconferencing or the piece of technology which brought aesthetic dialogue to life; but rather it was the methods, focus, and understanding of the teachers and students that made this sort of dialogue possible. Reflecting back upon various activities and processes, I have come to recognize the potential that aesthetic education holds for challenging the current trends in Instructional Technology. If my practices and the practices of my colleagues have been transformed by teaching with aesthetic principles, then perhaps the teaching of others might be influenced as well. By thinking outside of the box of Instructional Technology philosophy and theory, I have begun to identify new ways of encouraging creativity with technology. I believe that this pedagogical transformation is possible for other educators as well.

Maxine Greene (1988) has brilliantly articulated the critical need for precisely such a cross-pollination of theory in her assessment of the state of technology today:

What is left for us then in this positivist, media-dominated, and self-centered time?

How with so much acquiescence and so much thoughtlessness around us, are we to
open people to the power of possibility? How, given the emphasis on preparing the young for a society of high technology, are we to move them to perceive alternatives, to look at things as if they could be otherwise (p. 55)?

It is precisely this call which makes the case for applying aesthetic theory to the field of Instructional Technology education. It is time for us to move beyond the simple meeting of technology standards towards a more fluid, humanistic, and student centered approach for Instructional Technology.

*Technology as a Medium*

As I began to dig deeply into Maxine Greene’s written work I was amazed to find that, although she rarely mentioned technology explicitly, much of what she described in terms of educational practices were potentially applicable in beginning to re-define the various types and forms of technology as an educational medium. Throughout this dissertation, it is my intention to refer to technology as a “medium” rather than a “tool.” I believe that the metaphor of technology as a “medium” is much more descriptive, and should be more compatible with the notion of utilizing technology for aesthetic educational purposes.

Traditionally, many forms of technology have utilized the metaphor of a “tool” as a way to help learners understand the potential that technology has to aid and support learning. Dusek (2006) shares that, “The understanding of technology as tools or machines is concrete and easily graspable. It lies behind much discussion of technology even when not made explicit” (p. 31). I believe that this metaphor is stale, outdated, and potentially limiting, as it supports a line of thinking which is more closely tied to pre-industrial and industrial society, while our current society is moving ever more rapidly into the information age.
Dusek (2006) believes that we should utilize a more combined definition of technology, one that focuses more on the systems. He goes on to explain that, “The tool approach to technology tends to make technology appear neutral. It is neither good nor bad. It can be used, misused, or refused….The systems approach to technology makes technology encompass the humans, whether consumers, workers or others” (p. 36). The metaphor of technology as a “medium” should prove more useful in settings where interactions with technology are more collaborative and creative, as tools are often created for a single user and purpose. Looking at technology as a medium naturally implies the interaction of humans with equipment. In this dissertation I will explore the ways in which the metaphor for technology as a “medium” is more descriptive, systems oriented, and more appropriate, because of its potential to enhance the ways in which technology allows us to promote instruction in aesthetic ways.

Defining Aesthetic Education

Throughout this introduction, many references have been made to the theories of Dr. Greene and the notion of aesthetic education. Therefore, it may be useful to digress at this point to provide the reader with an overview of some of the key ideas found in the philosophy of aesthetic education.

While many of us are familiar with the vocabulary of education and instruction, the term “aesthetic education” is a bit more obscure. According to Dr. Maxine Greene (2001) “‘aesthetics’ is the term used to single out a particular field in philosophy, one concerned about perception, sensation, imagination, and how they relate knowing, understanding, and feeling about the world” (p. 5). Not a typical framework for providing instruction in a
particular media, or creating opportunities for art appreciation, aesthetic education is founded upon the premise that as educators we should provide, appreciative, reflective, cultural, participatory engagements with the arts by enabling learners to notice what there is to be noticed, and to lend works of art their lives in such a way that they can achieve them as variously meaningful. When this happens, new connections are made in experience: new patterns are formed, new vistas are opened. Persons see differently, resonate differently (p. 6)

Dr. Greene does not believe, however, that just providing loosely structured experiences with art is enough to stimulate transformations in our students. She suggests that we deliberately make “efforts to foster increasingly informed and involved encounters with art…enabling our students to both engage in art as a maker and experience existing artworks” (Greene, 1995, p. 138). Her hope is that through these aesthetic encounters with art, we might bring, “together the need for wide-awakening with the hunger for community, the desire to know with the wish to understand, the desire to feel with the passion to see” (Greene, 1988, p. 23). These concepts of seeing things in new and interesting ways, and of becoming both creators and aware consumers of a medium, are some of the key ideas that might prove incredibly beneficial to expanding the philosophical underpinnings in the field of Instructional Technology.

Recently, I have discovered that little research has been done to examine aesthetic educational theory, let alone its application into other fields and disciplines. Maxine’s Greene’s (1995) theories make logical sense, especially in terms of using arts-infused experiences to “release the imagination” of students. The dissertation will attempt to
translate some of her key theories into the language of Instructional Technology in order to influence current and future practice with students.

Dissertation in Stained Glass: A Metaphor for the Creative Research Process

*Aesthetics are to Technology as Stained Glass is to Dissertation*

If the above title sounds like an equation from the verbal portion of a college entrance exam, then my intent was successful. The reader should now be aware that one of the main functions of this dissertation is to translate aesthetic educational theory into language which is accessible to those involved in Instructional Technology practice. When employing aesthetics, often times artistic sensibilities are present. Therefore, I found myself thinking about the utility of applying a metaphorical artistic form to the dissertation process itself. It is my intention, therefore, that the reader become more involved in an actual aesthetic experience, thus allowing for a deeper experience and understanding of the power that aesthetic theories have to transform education. Through utilizing the artistic medium of recycled stained glass, and by describing my personal experiences of working in the medium, I hope to create for the reader a visual representation of my entire research process.

The reader should note that the idea for weaving artistic interpretation into the dissertation was actually inspired by similar methods utilized by Dr. Maxine Greene. Throughout her writing, she incorporates examples and quotes from great works of literature, believing firmly that literature can be considered a work of art. Through providing the reader with a common thread of understanding, Dr. Greene helps us to better understand the abstract concepts she is describing. It is my hope that incorporating an element of visual art to this dissertation will help the reader to picture the way in which each section of the project
connects to each of the other parts, allowing for a richer aesthetic encounter than words alone can provide.

*My Introduction to Recycled Glass Art*

In the spring of 2006 I had a chance to participate in an art auction, held to raise money for the continuation of a variety of arts-integrated initiatives, at the school where I am currently employed. During the auction, a close friend had the opportunity to bid on, and subsequently win, a commissioned stained glass window to be made of all recycled materials. The window was to be created by select students from my school under the direction of a teaching artist. I suggested to my friend that the students in my own classes might serve as the artists who would complete her commissioned window. At the time, my second grade Social Studies classes were discussing the concept of diversity, including the broad categories of human physical features, race, gender, religion, culture, and so on. My friend found this theme appealing as a conceptual focus for the stained glass window, and she consented to the students using it to design her commissioned piece.

Utilizing some cartoon-like sketches of children, which had been done by a young girl in one of the classes, we envisioned a window which would highlight the diversity of the school’s student population, as well the world. Six differing sketches were enlarged and placed under a recycled window frame as a template to guide the students’ artwork. Each child had an opportunity to glue down pieces of recycled stained glass, representing the various body parts of each of sketched children. The students were encouraged to make each of the six images in the window unique in skin tone, hair and eye color, and dress. The background glass was later added by the teaching artist, as was black grouting which filled in the gaps between the pieces of glass. The completed window, entitled “Diversity,” was a
stunning success! (see Figure 1) Seeing the window’s aesthetic beauty, I felt compelled to try medium for myself. Later that spring that I made an appointment to visit the artist in her studio for my own lessons in recycled stained glass.

Figure 1. The diversity window

Creation of Recycled Glass Art as a Metaphor

The initial idea came to me one summer afternoon, as I was creating my own first piece of recycled stained glass artwork that the dissertation process had steps very similar to the ones I was learning from my teaching artist friend. There were discrete tasks that I had to complete, in order to create an aesthetically pleasing window of my own. Once my first piece of recycled stained glass art was finished, I came to the realization that I had also created a new metaphor for my own dissertation work.

The “Five Chapter” Artistic Dissertation Process
Just as the dissertation process generally utilizes a five chapter format, the process I utilized to create my stained glass window also employed the same number of steps. Where the dissertation begins with an introduction and overview of the topic, the stained glass process is also launched with the conception of an idea, and planning for its execution. The next portion of a dissertation generally performs a review of literature. The next stained glass process I learned was to locate the materials and to shape them into the form I had defined in the planning stage, much like the process of locating existing research and shaping it into a research question. The dissertation generally continues with a methods section. Similarly in the glass process, I learned to actually do the work of affixing the glass, creating my chosen design. While the dissertation utilizes its results section to present findings, the stained glass process next proceeds with putting grout into the spaces between the glass pieces. In essence, both the results section and the grouting provide an opportunity to “tighten things up.” Finally, in the dissertation, a discussion of the findings is presented. The final event in the stained glass process is viewing the window, at various times, with varying levels of light. Both the dissertation and stained-glass viewing processes bring illumination to the subject matter, and hopefully, both provide the viewer with an aesthetic experience.

Introduction: Inspiration & Planning

I first began my creative artistic process by brainstorming a theme for my window. I found an image which inspired me, a photograph I had taken of a blue heron fishing in a lake near my home, the previous summer. Blue herons have always captured my interest, and they hold a symbolic significance in a number ways which seem to parallel dissertation work.
Utilizing a photographic software package, I created a black and white outline of the bird and printed it on an oversized inkjet printer to match the size of the window frame I had selected for the project (see Figure 2). I also gathered together a variety of color photos of blue herons to inspire the color palette I would select from the recycled glass.

![Figure 2. The original photo and design template for the blue heron window](image)

This artistic planning process is metaphorical for the dissertation process, in that I have spent a large amount of time searching for a theme and inspiration for my work. Much like the image of a blue heron, I have always found the theoretical work of Dr. Maxine Greene to be inspiring. Much like my preparation for creating the blue heron in glass, I have also gathered together many pieces of Dr. Greene’s writing which will become the palette from which I “color in” the image of my dissertation.

*Review of Literature: Identifying the Significance of Color and Form*
The next step in the process of creating a stained glass window from recycled materials was to choose the pieces to be used. This included the location of an appropriate frame and collection of sufficient quantities of glass in hues which approximated the colors of the blue heron. It was also during this portion of the process that identifying the symbolic significance of the heron became important to me.

I had long associated blue herons with my late mother, as she and I had often watched them fishing at dusk during our annual family vacation. Wanting to know more about the bird, and as with a traditional review of literature, I found myself reading a variety of sources on blue herons, including: bird reference books, animal totem guides, websites on the Internet, and ancient animal bestiaries.

I discovered that for centuries in a variety of cultures, birds of any kind have been seen to symbolically represent the human soul (Rowland, 1973, p. 13). Herons were also believed by some to be the physical representation of the mythical phoenix, which would perish in flames each night, only to rise from its own ashes in the morning (White, 1984, p. 124). In more modern interpretations, herons are seen to symbolize self-determination and self-reliance (Andrews, 2005, p. 156). Andrews also suggests that the bluish color of its feathers symbolize truth, happiness and calmness (p. 50). It has been fascinating for me to reflect upon each of these symbolisms and its parallel nature to particular aspects of the dissertation process.

Next, finding pieces of glass which could represent all of these qualities of the heron was quite a challenge. Sorting through a garage full of bins of recycled glass, I took several hours to identify pieces with just the colors I was seeking. There were many surprises – pieces which looked one way on the surface, but which changed completely when held up to
the sunlight. Some of these “surprise” pieces made it into the final artwork, and give the end product an almost magical, changeable quality.

The traditional review of literature in dissertation is much like the artistic process of digging through bins of glass for just the right color. With so many sources, it takes time to choose just the right pieces of writing, sifting through them for ideas and concepts which may illuminate each idea. Some pieces of writing have had the ability to support just one idea or concept, while others are broader, and will help to connect the entire dissertation thesis. Some sources, on the surface, have seemed unconnected at first to this dissertation, but when looked at again with “proper illumination” suggest a precise connection to the broader picture.

For instance, on more than one occasion, I have even gone to my bookcase and pulled down a book which seemingly has nothing to do with the Instructional Technology. Skimming for pleasure, various gems of ideas have leapt from the pages, and have ultimately informed my thought and practice. It is fascinating the way in which one’s mind sees more and more connections between everything once dissertating. Working in stained glass is a similar aesthetic process of making meaning from the seemingly unrelated bits and pieces.

Methods: From Part to Whole

The next step in the artistic process was the task of securing the glass to the frame I had chosen. As I sat down to begin, I found myself dissatisfied with the shape and size of the pieces of stained glass I had selected. Many pieces were too large, while others were small enough but oddly shaped. I relied on my teaching artist to show me how I might cut the pieces to achieve shapes which were more “feather like.” The process of sniping and cutting the pieces of glass was nearly as much fun as locating and selecting the glass had been.
There was something very rhythmical and sacred about cutting the glass, which in a prior life had been the creation of another artisan, and prior to that a product of the Earth as silica and sand. I found myself naturally sorting the cut pieces into color groupings, much as a painter would organize the dabs of colored paint on his palette. Intuitively I knew that this would help me to more effectively “paint” my blue heron in glass.

Now it was time to begin to create the image in glass. Unlike my instructor, who preferred to work from an image in her head, I laid a very large, printed outline of the blue heron behind the glass of my frame so that I had a guide to follow. I also organized a series of color photographs around me, for the purpose of inspiring the shapes and hues I would choose.

I can still remember the very first piece of glass that I selected – a long, thin piece of salmon colored glass, which reminded me of the underside of the heron’s long beak. Once that piece was glued in place, I moved on to the head and neck, only stopping to go back to the garage to find a small bit of bright orange to represent the heron’s eye. One deliberate choice I made while working was to leave my window laying flat on the table, not peeking to see how each piece looked. I had decided that the end product would be much more dramatic if I waited to see it as a whole. The entire process took the better part of one sunny August afternoon, and I was thoroughly exhausted when I finished.

The methods I plan to employ in this dissertation follow much the same pattern as the construction of the blue heron window. There will be a framework to hold all of the individual pieces or ideas together. There will be a sorting and sifting through all of the resources and data to look for just the right ideas to fit the overall pattern, with the occasional “surprise” idea to keep things lively. Some ideas might need to be snipped or cut down to fit
the overall pattern and shape of things, and each idea will be tested for its fit in the
dissertation before being “glued down.” Although I might be tempted to hold the dissertation
up to the light from time to time, to see how brightly it illuminates particular concepts, it may
be beneficial to keep working on it, at least section by section, waiting to look at it as a
whole, rather than as a sum of its parts.

Results: Filling in Gaps and Grouting

Towards the tail end of the process of gluing in the glass pieces in my blue heron
window project, I had to ask my instructor to help me look for, and fill in, any obvious holes
in the picture. It was only afterwards that she and I lifted the window to look at its overall
effect. Even then, incomplete because it lacked grouting between the glass pieces, it was
stunning to look at. In many places, the colors I had chosen to represent blue feathers,
because they looked bluish when glued flat against the window, were surprisingly different in
the sunlight. Some of the pieces had more of a blue green tint, while others had warm orange
or pink undertones. My instructor and I were quite pleased with the overall effect of my first
project.

I took the window home to dry for several days, and then came the grouting. In
traditional stained glass work, lead caning is used to secure the pieces together; however in
recycled glass art, a simpler method of spreading tile grout between the pieces is used. Both
methods have provide a similar overall result and feeling in the end product, binding the
pieces together, and darkening the spaces between the glass, producing a dramatic light and
dark framework or web-like effect. (see Figure 3)
This fourth process in the production of the window has many similarities to the results portion of the dissertation process. In the results section, ideas and data are often organized, but may need some additional cleaning up and organization to create a clearer picture of what has taken place. Even though I may have looked at every piece of data on an individual basis, there still may be an “ah ha” moment when the pieces come together as a whole and are revealed in the result section. Data which seems to point in one direction may actually look quite different when compared with the piece right next to it.

Finally, I know that my dissertation committee and Dr. Greene will serve as the teaching artist did, helping me to locate and fill in the holes throughout the creative process. The results section itself can be seen as the grout, which binds all of the differing pieces of the dissertation together into an end product, helping to make the various pieces make sense to the reader.
Discussion: Multiple Viewings

After sitting for several days to let the grout dry, and after buffing away a residual haze with a soft cloth, I was finally able to bring my blue heron window out into the light, setting it on the windowsill in the spot where I had chosen to display it. Even though I had seen the project many times, and through every step of its creation, I still felt quite overwhelmed by the sight of the finished window resting in its new home.

Since its completion, I have taken the opportunity to look at the heron window at a variety of times during the day, noting the difference that illumination makes. Some early mornings before the sun has come up, the window looks flat, almost dull, the colors only being illuminated from the front--light being generated by the room’s overhead fixture. In this setting the grouting looks lighter, showing off a natural sand-tone coloring. On such mornings, the heron looks most like the real creature’s traditional blue color, the feathers dull and plain. However, with sunrise or sunset, the heron window changes dramatically; it literally sparkles. Illuminated from the outside, from behind, a myriad of colors are uncovered within each individual piece of glass. It is at these times when the grouting is most dramatic, completely blocking out the sunlight, and taking on an almost black hue. While morning and evening are the most dramatic, there are other times when the heron window has a quieter, more pensive or even mystical quality, such as on overcast and rainy days, where the colors have some life, but are far more muted and quiet. I now have a regular ritual of looking at the heron window at various times of the day for inspiration as well as enjoyment. (see Figure 4)
This final step in the process, the aesthetic viewing, is what often happens towards the end of the dissertation process, during the discussion phase. Once all of the data had been collected and shared, it is incumbent upon the researcher to look back over all of the ideas and concepts and to talk about them in the broadest of terms. Its may take multiple viewings, at different times and in different lighting, to see all that there is to be seen in the dissertation project. Depending upon the person doing the viewing, what is actually seen and taken away from the process, will vary as well.

It is at this point where the researcher may begin to truly notice the differences in part versus whole, bringing together all of the little details into one cohesive summary. In the discussion, the researcher may begin to give his or her aesthetic impressions of the overall effect of the project, just as viewer might do with the work of art. This is the time where the
aesthetic result of the entire research process may begin to make itself known to both the researcher and the reader.

Maxine Greene and the Stained Glass Metaphor

Aesthetic educational theories are generally grounded in the notion of human experience. Building her work upon the ideas of many philosophers, including John Dewey and Hanna Arendt, Maxine Greene is known for providing her students and readers with thick descriptions of encounters that she has had with works of art, in order to more richly depict and connect the concepts she is attempting to illustrate. She believes that engaging, even with seemingly unimportant experiences from our past, can help to, “counteract the anesthetic, the humdrum, the banal, the routine” (Greene, 1995, p. 76).

The metaphor of creating a recycled stained glass window is a similar device, a visual aid which will accompany the reader throughout this dissertation, allowing for the creation of a sense of common ground with the author. The rich visual images that the stained glass provides, will aid in making the connections between the various ideas and concepts clearer as the work progresses. Dr. Greene has described her use of such metaphorical devices as allowing, both the reader and the writer to be responsible for bringing meaning to life through the act of reading, as well as through the joint effort of both parties (p. 77).
CHAPTER II

REVIEW OF LITERATURE

“My hope is to reawaken concern for and belief in a humane framework for the kinds of education required in a technological society” (Greene, 1988, p. xii).

The Philosophy of Instructional Technology

Significance, Color and Form: The Palette of Instructional Technology

Connecting to our metaphor of creating a recycled stained glass window, I found there were two distinct areas of concern in constructing the image: creating the bird itself, and adding a harmonious and supportive background. Within the framework of this literature review, Instructional Technology (IT) can be seen as a metaphor for the blue heron itself – IT is the main focus for the overall picture, the portion of the overall artwork which is key to understanding the artist’s message.

In extending the use of the metaphor of a recycled stained-glass window further, we now are about to embark upon the task of locating the inspiration, colors and shapes needed for the project. In creating a clear and representative image of the field of Instructional Technology, it will be necessary to identify and define the common terms and definitions of the field. It will also be useful to identify historical inputs which have shaped and refined the views of the field over time. Finally, this literature review will move on to identify theoretical bases for how Instructional Technology tackles issues of instructional design.

Terms of the Field

In education, there are several terms utilized when referring to technology. “Educational technology,” “Instructional Technology,” and “learning technology,” are the three most common. Often used synonymously, each of them actually means something
slightly different. It might be useful at this point to examine each definition and to discuss its current nuance of meaning.

The reader should note that some of the definitions offered in the following section are over 30 years old. In conducting a search for current definitions, it was found that in many cases, the top organizations in the field of Instructional Technology, as well as the leading theorists, still refer to these original definitions as the standard. The Association for Educational Communications and Technology (AECT), and even modern information sources such as Google and Wikipedia, refer back to the classic definitions proposed by theorists such as Seels & Richey (1994). Therefore, the definitions shared here will those which are the most often referred to in current IT literature.

*Educational Technology: A Definition*

According to the AECT, “Educational Technology is the study and ethical practice of facilitating learning and improving performance by creating, using, and managing appropriate technological processes and resources” (2004). Educational technology is the broadest of all of the terms used to describe the use of technology in education. In fact, it is the overarching umbrella concept which encapsulates all other terms. Educational technology’s domain includes educational management functions, development functions, learning resources, and learners (AECT, 1977, p. 2). Collier et al. (1971) describe educational technology in a similar light as involving:

- the applications of systems, techniques, and aids to improve the process of human learning…. It is characterized by four features in particular: the definition of objectives to be achieved by the learner; the application of principles of learning to the analysis and structuring of the subject matter to be learned; the selection and use
of appropriate media for presenting material; and the use of the appropriate methods
of assessing student performance to evaluate the effectiveness of the courses and
materials (p. 16).

In essence, the term educational technology is broadly used to describe a theory, a field, and
a profession, all of which function as a subset of the total field of education. (AECT, 1977, p.
6). It is important to note, however, that none of the definitions specify the kinds and types
of technology being utilized for instruction; rather they focus broadly upon the teacher, the
learner, the processes, and the outcomes.

*Instructional Technology: A Definition*

Although the terms educational technology and Instructional Technology both share
similar functions and goals, and are often used interchangeably, Instructional Technology
focuses more closely upon the actual tools utilized, the instructional systems, and processes.
“Instructional Technology is the theory and practice of design, development, utilization,
management and evaluation of processes and resources for learning” (Seels & Richey, 1994,
p. 1). How does this definition relate to the term educational technology? The AECT
explains that, “*Instructional Technology* is a sub-set of educational technology, based on the
concept that instruction is a sub-set of education” (1977, p. 3). Donald Ely, (1995) further
explains the differences in that, “Educational technology properly refers to a particular
approach to achieving the ends of education. Instructional Technology refers to the use of
such technological processes specifically for teaching and learning” (p. 1). Educational
technology provides the underpinnings and aims, while Instructional Technology goes about
the business of actually putting the theory into practice.

David Engler (1972) defined Instructional Technology as,
First and most commonly, it is defined as hardware—television, motion pictures, audiotapes and discs, textbooks, blackboards, and so on; essentially these are the implements and media of communication. Secondly, and more significantly, it is defined as a process by means of which we apply the research findings of the behavioral sciences to the problems of instruction. Defined either way, Instructional Technology is value free. (p. 59).

While Engler’s definition does not take into account the plethora of components available to today’s educator, it does go to the heart of the matter in focusing us on both the methods and the modes. Perhaps the main goal of Instructional Technology can be seen as attempting, “to make education more productive and more individual, to give instruction a more scientific base, and to make instruction more powerful, learning more immediate, and access more equal” (Tickton, 1971, p. 32).

Technology in Education: A Definition

Technology in education is not a synonym for educational technology, nor is it merely the reversal of the two words. Technology in education refers to, “any of those processes involved in operating the institutions which house the educational enterprise. It includes the application of technology to food, health, finance, scheduling, grade reporting, and other processes which support education within institutions” (AECT, 1977, p. 2).

Technology in Education, however, does not refer to the use of computers only. Various forms of technology have been present in education and have directly impacted its outcomes, as described by Knezevich & Eye (1970)

The alphabet provided the intellectual means for expressing, recording, and preserving the knowledge of mankind. The invention of paper and the refinement of
writing instruments reinforced and made more practical the process of recording information and alphabetic symbols. The book…a ‘series of paper-pressed levers of varying sizes which can be bound together, within a hard or soft cover, and organized for the purpose of presenting information in a sequential manner.’ In short, the book, like TV and the computer can be viewed from mechanical aspects as separate from its substantive content. Moveable type (Gutenberg) made possible to have the written word within reach of the common man. The blackboard was one of the first joint communication devices that permitted teacher and student to view the same flexible referent at the same time. The school bus influenced the way pupils were organized for learning even in the most isolated areas (p. 62).

In conclusion, the previous definitions clarify the general consensus of many professionals that “educational technology” is the broadest term and “Instructional Technology” is a subset of that term, including the methods and the tools, with the term “technology in education” being the narrowest as it refers only to the actual equipment being utilized.

Confounding the Three Definitions Further

Despite the work of various scholars since the early 1960’s to clearly define the terms of the field, there are those who believe that we should drop the debate entirely. In their 1995 publication Instructional Technology: The definition and domains of the field, Barbara Seels and Rita Richey make the case that the terms Instructional Technology, educational technology and technology in education may now be used interchangeably! Seels & Richey (1995) argue that,
Today the profession is centering on activities and concepts around instruction more and more, even if the instruction is incidental (indirect) rather than intentional (constructed or directed). In other words, there is less emphasis on problems involved with all aspects of education and more emphasis on problems related to the effect of incidental or intentional instruction on learning. Therefore, it is difficult to sustain the proposition that ‘Instructional Technology’ and ‘technology in education’ are subsets of ‘Educational Technology’ (p. 5).

Seels & Richey further go on to explain the reasons behind the use of the term “Instructional Technology” in their 1994 definition of the field. Some of their reasons include,

“‘Instructional Technology’ (a) is more commonly used in the United States, (b) encompasses many practice settings, (c) describes more precisely the function of technology in education, and (d) allows for an emphasis on both instruction and learning in the same definitional sentence” (p. 5).

For the purposes of this dissertation, the term “Instructional Technology” will be the main term utilized. However, in cases where the broadest of concepts are being discussed, that is, the field an all its component parts, the term “Educational Technology” will be utilized. Finally, when discussing the equipment only, the terms “technology in education” or simply “technology” will be utilized.

Current Theories That Inform Instructional Technology

Seels & Richey (1995) make the argument that, “A profession must have a knowledge base that supports practice” (p. 9). They also clarify that in some professions, such as Instructional Technology,
Theory consists of the concepts, constructs, principles, and propositions that contribute to the body of knowledge. Practice is the application of that knowledge to solve problems. Practice can also contribute to the knowledge base through information gained from experience (p. 11).

In this section, we will attempt to identify the underlying “concepts, constructs, principles, and propositions” which have contributed to the field of IT.

The Five Domains of IT

Within their definition of the field of Instructional Technology, Seels & Richey (1995) have identified, “five separate areas of concern to instructional technologists: Design, Development, Utilization, Management, and Evaluation” (p. 23). These five broad categories are often referred to as the five domains of IT.

The Design Domain

Out of the five domains listed above, the one that most closely relates to the purposes of this dissertation is the domain of ‘design’ as it, “includes an array of procedural models, conceptual models, and theory” (Seels & Richey, 1995, p. 30). Design is defined as, “the process of specifying conditions for learning” (p. 30). Seels & Richey (1995) describe the theoretical underpinnings of the design domain as stemming from B.F. Skinner’s work on programmed instruction, Herbert Simon’s work on the prescriptive science of design, and the creation of university centers for the purpose of designing instructional materials (p. 28). Adding to these three previous sources from the field of psychology in instruction is the field of systems theory, inspired by the work of Jim Finn and Leonard Silvern (p. 29).

Below the domain of design, Seels & Richey (1995) identify five subgroups into which most theory and practice in educational design may be categorized. These five
subgroups include: Instructional Systems Design (ISD), message design, instructional strategies, learner characteristics, and trends and issues (p. 30).

ISD is, perhaps, one of the richest and most thoroughly researched sub-branches of Instructional Technology. It is defined by Seels & Richey (1995) as, “an organized procedure that includes the steps of analyzing, designing, developing, implementing, and evaluating instruction” (p. 31). The authors then go on to further explain that,

In simple terms, analyzing is the process of defining what is to be learned; designing is the process of specifying how it is to be learned; developing is the process of authoring and producing the instructional materials, implementing is actually using the materials and strategies in context, and evaluating is the process of determining the adequacy of instruction (p. 31).

The second subset of the design domain is the area of ‘message design.’ “Message design involves ‘planning for the manipulation of the physical form of the message’” Seels & Richey, 1995, p. 31). In message design, the focus is on the actual visuals presented. Great attention is paid to even the smallest units within a message including the screens, pages, sequences, etc. (p. 31). The methods utilized in message design are influenced heavily by the particular medium being utilized and upon the type of learning experience which is being promoted.

Within the domain of design, Seels & Richey (1995) describe “instructional strategies” as, “specifications for selecting and sequencing events and activities within a lesson” (p. 31). Instructional strategies often bring theory about a model of instruction into play. The strategies to be utilized are determined by the demands of the teaching and learning situation.
The fourth subset of the design domain, as identified by Seels & Richey is learner characteristics. “Learner characteristics are those facets of the learner’s experiential background that impact the effectiveness of a learning process” (Seels & Richey, 1995, p. 32). One place where instructional strategies and learner characteristics overlap is in the area of motivation. As Seels & Richey explain, “The learner characteristics area uses motivation research to identify variables that should be taken into account and to specify how to take them into account. Learner characteristics, therefore, impact the components of instruction studied under instructional strategies” (p. 33).

The final subset of design domain is “trends and issues.” Seels & Richey (1995) describe that “Trends and issues in the design domain cluster around the use of traditional instructional systems design (ISD) models, the application of learning theory to design, and the impact of the new technologies on the design process” (p. 33). Within this domain, many theories are brought together to impact the design of instruction. Some of the ideas which are prevalent in this subset include cognitive, behavioral, and most recently constructivist theories. Seels & Richey share that current trends IT support constructivist theories because they place, “an emphasis on learner experience, learner control and learner definitions of meaning and reality” (p. 34). Many researchers who focus on the creation of technology-based content are focused on, “content which is evident in the situated and anchored learning research…the performance technology movement and the systemic approach to designing instruction” (p. 34).

The remaining domains of Instructional Technology are beyond the scope of this dissertation research. Should the reader wish to learn more about the theories and processes
involved in the remaining domains, Seels & Richey’s (1995) text, *Instructional Technology: The definitions and domains of the field*, is recommended reading.

*The Historical and Philosophical Underpinnings of Instructional Technology*

Philosophy has been around for thousands of years; however, a philosophical gathering of Instructional Technologists only came about in 1976 with the formation of The Society for the Philosophy of Technology (Dusek, 2006, p. 2). Dusek also shares that,

Not only was the philosophy of technology late in coming of age, but the field itself is hardly consolidated even now. One of the problems is that the philosophy of technology involves the intimate interaction of a number of different fields of knowledge: philosophy of science, political and social philosophy, ethics, and some aesthetics and philosophy of religion (p. 2).

The exact philosophies and theories which have impacted the field of Instructional Technology are broad and varied. While some of the early practitioners in the area of visual and audio communications referred to psychology in general, one of the first true applications of philosophy in IT came with the borrowing of B.F. Skinner’s theories and work with teaching machines and programmed learning (Seels & Richey, 1995, p. 66). In addition, it was the work of Bruner, Glasser and Gagne that helped diversify the underpinning theories, encouraging IT to branch out into cognitive psychology as well (p. 67). According to Seels & Richey “Today, the field [of IT] not only seems to be convinced of the importance of the various aspects of cognitive processing of information, but it is placing new emphasis upon the role of instructional context and perceptions of the individual learner” (p. 67)
One of the greatest challenges to identifying the source of theory in Instructional Technology is the fact that it draws its inspiration from a variety of disciplines, including: “psychology, engineering, communications, computer science, business, and education” (Seels & Richey, 1995, p. 68). Seels & Richey explain one of the most common criticisms of the field with their statement that, “While research and theory are used by instructional technologists to guide much of their work, it is common for general principles to be translated into the form of models which summarize recommended procedures” (p. 68). The unfortunate result of this overemphasis on methods and models seems to be that many instructional technologists are unaware of the theories they are implicitly ascribing to in their teaching. As Bednar, Cunningham, Duffy & Perry (1995) have so aptly described, “Instructional design and development must be based upon some theory of learning and/or cognition; effective design is possible only if the developer has reflexive awareness of the theoretical basis underlying the design” (p. 101).

Solomon (2000) states that, “Philosophical inquiry into the aesthetic dimension would most likely explore the nature of design” (p. 16). As this dissertation will focus generally on theory which impacts instructional design, it important to determine the underlying concepts which inform this domain. Seels & Richey (1995) have identified at least six potentially contributory theory bases, which include: general systems, learning, motivation, perception, instruction, and curriculum (p. 70). They have also proposed that research in individual differences, learner characteristics, instructional strategies and tactics, aptitude treatment interactions and message design, have all influenced the domain of design in Instructional Technology (p. 71).

Selecting a Compatible Theory
Gentry & Csete (1995) challenge, there is a “need of a sound learning theory base to guide instructional design” (p. 24). In many cases, students and researchers select one theory to inform their practice and then cling to it, even beyond its usefulness. In the case of this project, the goal is to locate current popular theory, build upon its base, thereby increasing the theoretical scope and reach available to instructional technologists. In order to broaden the theoretical base, we must first narrow our scope to identify appropriate theories which may be utilized to inform the field.

To match the aims and goals of aesthetic theory, in order to broaden the field of Instructional Technology, we will specifically examine theories that contribute to instruction and learning, as well as instructional strategies. One of the current theories which addresses these aims is constructivism. Bringing together the theories of aesthetic education through IT’s current focus on constructivism will allow us to synthesize and translate Maxine Greene’s theories into a language that technologists can understand and utilize.

**Constructivism and Instructional Technology**

Constructivism has gained popularity in IT circles in recent years, and its foundations are quite compatible with the aims of aesthetic education. According to Bednar et al. (1995), “learning is a constructive process in which the learner is building an internal representation of knowledge, a personal interpretation of experience” (p. 103). Within this theory, emphasis is placed on the links a learner actively makes, and depth in learning comes through interaction and the seeing of multiple perspectives. “Learning must be situated in a rich context, reflective of real world contexts” (p. 103). The authors also refer to methods such as cognitive apprenticeship, problems solving based in real-world situations, and the use of tools (p. 103).
Going deeper into the methods which are supported by constructivist theory, Bednar et al. (1995) suggest that,

Since the learner must construct an understanding or viewpoint, the content cannot be prespecified. Indeed, while a core knowledge domain may be specified, the student is encouraged to search for other relevant knowledge domains that may be relevant to the issue... We encourage students also to seek new points of view, to consider alternative data sources... We can and must define a central or core body of information; we simply cannot define the boundaries of what may be relevant (p. 104).

The aim, therefore, in creating constructivist learning situations is to, “move the learner into thinking in the knowledge domain as an expert user of that domain might think” (p. 105).

In looking at the characteristics of a learner in constructivist learning situations, there is some basic identification of each learner, however, “the focus is on skills of reflexivity, not remembering” (Bednar et al., 1995, p. 105). Constructivists are more interested in a learner’s ability to reflect on the learning process, how the learning takes place, the use of imagination, and self-awareness of the process (p. 105).

One of the critical issues in education today is the idea of transference. That is, students do not always see the connections between the things that they are learning and the real world, nor do they see the similarities between various subject matter and methods. Constructivism holds that, “information cannot be remembered as independent, abstract entities. Learning always takes place in a context and the context forms an inexorable link with the knowledge embedded within it” (Bednar et al., 1995, p. 107). Teachers must
therefore strive to provide students with experiences that help to make those connections between school and home, as well as between various subjects.

One method for supporting students’ growth in the area of transference is to provide opportunities for cognitive apprenticeship. Cognitive apprenticeship occurs when a teacher models thinking processes for students, helping them to actually see the connections that may be made between subject matter and real life. This should not occur through the use of scripted lessons, however. Cognitive apprenticeship is most effective when teachers struggle through subject matter just as their students would, allowing students to discuss the methods that work and those that did not.

Constructivist theory also promotes the idea of students learning to take on multiple perspectives. Within this area, students must thoroughly research a subject, and learn to critically evaluate all perspectives involved, noticing both strengths and weaknesses. Students are then encouraged to favor the strategy or method which best fits their own purposes, needs or learning style. One of the teaching strategies that can promote the idea of multiple perspectives is collaborative or cooperative learning. It is important to note, however, that teaching for multiple perspectives under the umbrella of constructivism does not merely mean to teach for a pure sense of discovery. Teachers must frame the experiences, providing appropriate materials and illustrations as supports. Bednar et al. (1995) sum it up well with their statement, “there is considerable guidance. It is simply not guidance on mastering a particular content element” (p. 109).

In constructivism, evaluation plays an important role in helping the instructor to know how a student is progressing. In contrast to traditional tests and exams, constructivist evaluations seek to determine if there has been improvement in a students’, “ability to use the
content domains in authentic tasks” (Bednar et al., 1995, p. 109). In constructivism, teachers must learn to evaluate students thinking processes, rather than content knowledge. Bednar et al. remind us that,

This is not to suggest, however, that the issue of thinking is independent of the content domain. Quite the contrary—as the extensive research on expert and novice strategies indicates, effective problem solving strategies are intimately tied to the content domain. Experts are experts because of their understanding of the content domain (p. 109).

Evaluation in constructivist activities generally contains two elements: instrumentality and metacognition (p. 109).

Instrumentality refers to a student’s ability to take on perspectives relevant to a subject, and to defend their judgments. In other words, “to what degree does learners’ constructed knowledge of the field permits them to function effectively in the discipline?” (Bednar et al, 1995, p. 109). Metacognition refers to a student’s ability to think about his or her own thinking. Bednar et al. share that, “…awareness of one’s own thinking implies monitoring both the development of the structure of knowledge being studied and the process of constructing that knowledge representation” (p. 109). As Papert (1995) describes it, constructivism, “attaches special importance to the role of constructions in the world as a support to those in the head, thereby becoming less of a purely mentalist doctrine” (p. 143).

The challenge to continuing with traditional evaluation practices when using constructivist tasks is that each student provides a different response, making the use of a traditional mastery measures impossible. Instructional technologists who wish to teach in a constructivist-aesthetic manner will need to rethink their evaluation and assessment practices,
identifying new methods for quantifying or qualifying mastery of instrumentality and metacognition within a particular subject domain. They will need to learn to ask questions that get at whether a student has, “become an expert at constructing knowledge” (Papert, 1995, p. 143).

Philosophical Writings of Maxine Greene

She is a person on whom nothing is lost, an intensely observant person, vigorous as well as open in pursuing what there is to be seen. She sees largely what narrower minds miss, and sees particularly in vivid, nuanced detail. She is a voracious and acquisitive reader—and she reads, beyond philosophy, literature, science, the arts, politics, poetry, educational research, essays on feminism, and more—and the sources of her thinking include all of that as well as films and music and paintings and conversations and chance encounters and dance and political rallies. She somehow maintains the capacity to access a huge amount of what she has encountered, and she seems to draw infinitely upon it, inventing new connections, surprising ways of seeing, remarkable ways of being and acting (Ayers, 1998, p. 5)

Significance, Color & Form: Identifying Maxine Greene’s Aesthetic Palette

The second area of consideration in creating the blue heron window was to create a background which not only made sense within the context of the overall project, but which added to and supported the finished image. Examining Dr. Greene’s aesthetic educational theories for their usefulness in the field of IT is a similar process.

In extending the use of the metaphor of the background in the recycled stained-glass window further, we now are about to embark upon the task of locating key concepts and inspiration in Dr. Greene’s writings. We will begin with a brief biographical introduction to
Dr. Greene as a theorist, and will move on to a broad definition of the field of aesthetic education. In addition, we will contrast aesthetic education with some of the more traditional views of education. From there, we will focus in on key terms from Dr. Greene’s collected works, highlighting the concepts which show the most potential for influencing the theories currently underpinning the field of Instructional Technology.

_A Brief Biography_

Dr. Maxine Greene has been a visible champion for the cause of aesthetics in education for well over 50 years. Earning her B.A. from Barnard College at Columbia University, she went on to earn an M.A. and Ph.D. from New York University in 1949 and 1955 respectively. Serving as a professor of philosophy at Columbia since 1965, Dr. Greene has published six books and well over 100 articles and monographs. She holds honorary degrees in humanities from ten universities, and has been awarded the Medal of Honor from both Teachers College and Barnard College. In addition, Dr. Greene is credited as being the founder and director of the Center for Social Imagination, the Arts and Education at Teachers College at Columbia University. Currently “retired,” Dr. Maxine Greene still lectures at Columbia University, serves as “Philosopher in Residence” for Lincoln Center, and continues to hold monthly educational salons in her home.

_Theoretical Inspirations_

Dr. Greene would be the first to admit that much of her work has been inspired by the writings of some of the world’s great philosophers and theorists. As Ayers indicated in the quote which opened this chapter, Maxine Greene is a theorist who reads broadly, both within and outside of the field of education. One could generalize and say that her main influences come from the writings of John Dewey, Hannah Arendt, or Jean-Paul Sartre, but that would
be missing the point. Maxine Greene’s theories are the work of a great philosopher—a mind that has the ability to locate meaning in the smallest phrase or poem, weaving it with original ideas to inspire us to action.

Maxine Greene’s teaching career has spanned nearly sixty years, and has interwoven inspiration from an exponentially greater number of sources. Her first book *The Public School and the Private Vision* borrows ideas the educational writings of John Dewey, but also examines many other sources for the current situation of education. She writes of how Thomas Jefferson, Horace Mann, Nathaniel Hawthorne, and even Henry David Thoreau and Walt Whitman have helped to shape our educational processes and institutions.

Dr. Greene’s second book, *Existential Encounters for Teachers* is an even more explicit attempt to immerse educators into the world of philosophy. She weaves together the writings of giants such as Camus, Heidegger, Kafka, Kierkegaard, Nietzsche, Rilke and Sartre, and then intersperses their ideas with her own interpretations. Her main goal is to help each teacher, “engage fully in his classroom life so that he can deal with each student as an individual” (Greene, 1967, p. 4).

In the 70’s, Maxine Greene’s third book, *Teacher as Stranger*, again attempted to merge philosophical ideas with the actions of teaching. In Dr. Greene’s own words,

> Philosophy is a way of framing distinctive sorts of questions having to do with what is presupposed, perceived, intuited, believed, and known. It is a way of contemplating, examining, or thinking about what is taken to be significant, valuable, beautiful, worthy of commitment. It is a way of becoming self-aware, of constituting meanings in one’s life-world….To do educational philosophy is to become critically
conscious of what is involved in the complex business of teaching and learning. It is to clarify the meanings of education” (1973, p. 7).

Again her muses are varied, ranging from Saint Thomas Aquinas, to Camus, from Noam Chomsky to Freud and Freire. And again, Dewey, Arendt and Sartre figure prominently in the formation of the ideas presented.

Maxine Greene’s (1978) *Landscapes of Learning* contains a more focused application of the ideas upon which aesthetic education now grounds itself. Increasingly, as she builds the case for emancipatory education through close examination of social issues and through the inclusion of aesthetic aims, Dr. Greene relies upon Arendt, Dewey and Sartre for her foundations. Although, it is through the relation of tales and ideas, through prose and poetry, that Dr. Greene richly illustrates the ideas she is promoting in this collection of her university lectures.

Some ten years later in *Dialectic of Freedom*, Dr. Greene takes up the cause of education once again, in order to address issues of oppression. In the final chapter, she makes the case for the arts as a vehicle for emancipation, and begins to pull together a definition for the work of aesthetic education. Again her trusted allies, Arendt, Dewey and Sartre are to be found, along with the ranks of newer names such as Carol Gilligan, Michael Foucault, and Martin Luther King, Jr.

*Releasing the Imagination* (1995) and *Variations on a Blue Guitar* (2001) are the final and two most popular volumes in the list of Dr. Greene’s published books. They are the most often quoted by teachers and researchers, as they provide excellent overviews on the topics of education, the arts, social change, and aesthetic educational principles. Dr. Greene’s list of references in both texts runs the gamut from well known philosophers and
theoreticians such as: Arendt, Dewey, Foucault, Freire, Heidegger, Merleau-Ponty, and Sartre, to poets and authors such as: Auden, Bishop, Camus, Elliot, Fitzgerald, Morison, Rilke, Stevens, and Woolf. These two texts alone make it evident that Maxine Greene’s thoughts are as broadly influenced by a lifetime of diverse literary inputs.

As we have seen, Dr. Greene’s writing has been influenced by a variety of theorists and writers. Some of the key ideas to be discussed in this dissertation which represent in her theories of aesthetic education have been borne out of the work of these authors. The source for the ideas to be discussed in this section may be found below (see Table 1).

Table 1

Some Key Ideas Utilized in M. Greene’s Writings and Their Sources

<table>
<thead>
<tr>
<th>Theorist/Writer</th>
<th>Concepts Utilized</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arendt, Hannah</td>
<td>Action, diversity, imagination, presentness</td>
</tr>
<tr>
<td>(1906-1975)</td>
<td></td>
</tr>
<tr>
<td>Dewey, John</td>
<td>The role of experience, the arts as experience, aesthetic experience, aesthetic</td>
</tr>
<tr>
<td>(1859-1952)</td>
<td>education, aesthetic versus anesthetic, democracy in education, freedom, imagination, perception and meaning</td>
</tr>
<tr>
<td>Heidegger, Martin</td>
<td>Going beyond, doing philosophy, metaphysics</td>
</tr>
<tr>
<td>(1889-1976)</td>
<td></td>
</tr>
<tr>
<td>Merleau-Ponty, Maurice</td>
<td>Consciousness, awareness, perception</td>
</tr>
<tr>
<td>(1908-1961)</td>
<td></td>
</tr>
<tr>
<td>Sartre, Jean-Paul</td>
<td>Aesthetic education, aesthetic experience, the arts, the role of teachers</td>
</tr>
<tr>
<td>(1905-1980)</td>
<td></td>
</tr>
<tr>
<td>Thoreau, Henry David</td>
<td>Wide-awareness, awareness</td>
</tr>
<tr>
<td>(1817-1862)</td>
<td></td>
</tr>
</tbody>
</table>

A Broad Definition of Aesthetic Education
In her book, *Variations on a Blue Guitar: The Lincoln Center Institute Lectures on Aesthetic Education*, Dr. Maxine Greene goes about the task of creating a definition of aesthetic education. She begins with the word “aesthetics” which she defines as, “the term used to single out a particular field in philosophy, one concerned about perception, sensation, imagination, and how they relate to knowing, understanding, and feeling about the world” (Greene, 2001, p. 5). This is in contrast, however, to the more traditional understanding of the word aesthetic, which is generally used to describe beauty or pleasant qualities in a work of art. While experiences with art may be pleasurable, aesthetic encounters involve, “the way in which a work of art can become an object of experience and the effect it has in altering perspectives on nature, human beings, and moment-to-moment experience” (p. 5).

In connecting aesthetics to a definition of teaching and learning, Dr. Greene (2001) suggests that education, “is a process of enabling persons to become different, to enter the multiple provinces of meaning that create perspectives on the works” (p. 5). It is through interaction with an artist that a learner picks up some of his or her accumulated knowledge through experiences with the work of art.

Bringing the two terms back together, Dr. Greene (2001) has offered a cohesive definition of aesthetic education as:

…an intentional undertaking designed to nurture appreciative, reflective, cultural, participatory engagements with the arts by enabling learners to notice what there is to be noticed, and to lend works of art their lives in such a way that they can achieve them as variously meaningful. When this happens, new connections are made in experience: new patterns are formed, new vistas are opened. Persons see differently (p. 6).
Traditional Views of Education

This last definition of aesthetic education differs greatly from more traditional views of what the goal of education should be. At various times throughout history, depending on the setting, education has had different definitions and objectives. From the earliest times, education was often seen as a way to share the basic skills necessary for everyday life. It also became a primary means for transmitting the messages of the church. In the words of Comenius (1592-1670), education had three aims, those being, “knowledge, virtue, and piety” (Eby, 1952, p. 183). By the 1700’s education was often seen as a means for preparing upper class males for useful and productive lives (p. 378). In the words of John Locke (1632-1704), education was to be a “gentleman’s calling” and its scope was thought to be “training confined to the aristocratic class” (p. 296). Rousseau (1712-1778), however, departed from this “traditional notion which looked upon early education as a preparation for adult life” (p. 339). Rather, he encouraged education which focused on the needs of the child at the time. Johann Herbart (1776-1841) also pursued a different idea of education, seeing it as means for teaching morality. Under the umbrella of morality, he felt that we should teach for, “five basic ideas: freedom, perfection, good will, right, and retribution” (p. 474).

In the 1970’s Maxine Greene defined education as,

a process of initiating young people into the ways of thinking and behaving characteristic of the culture into which they were born…it is the development of a person from innocence to experience, from the confines of childish immediacies to the open plains of conceptual thought…it is the effort of community to recreate itself
with the rise of each new generation and to perpetuate itself in historic time (Greene, 1973, p. 3).

In our modern times, education has also come to include many of these ideals. The definition of what education is, and what it should accomplish, is always changing. While our public schools are no longer charged with educating for religious sensibility and piety, instruction in the areas of basic skills and in preparation for adult life are sometimes still the primary goal. Many schools of thought still give precedence to Rousseau’s proposal for designing instruction to meet the needs of the child. One must wonder, however, what the true aim of education is in our modern society. It is no longer necessary to train workers for the industrial work that was common at the turn of the century. Students of the twenty-first century should be engaged in an education which matches the demands of an increasingly information-based society. Our notions of what education’s aims should be will inevitably begin to change with changes in our educational practices.

In his New York Times best selling book, *The World is Flat*, Thomas Friedman talks about the ways in which modern technology has created a level playing field for the world’s economies. In the wake of such a transformation, he feels that one of the most vital skills for individuals to obtain is the ability to learn independently. One of his suggestions is that students make a list of their favorite teachers, regardless of the subject area taught, and take as many of their offered courses as possible, as favorite teachers often inspire us to become life long learners (Friedman, 2006, p. 303). Some of the most vital subjects to be taught in today’s society are science and math, and Friedman urges us to make sure we teach the core skills, “without giving up those things in our culture that also inspire and instill creativity” (p. 338). Additionally, it has been noted that fewer young women are choosing math or science
careers in the United States, which has the potential to limit the country’s future growth. It is not just the subjects of math and science that are facing decline in the United States. There are serious decreases in literacy rates, as well as in English language proficiencies, as measured by the National Assessment of Adult Literacy (p. 339).

So how do we stem this tide? How can we stop, what on the surface seems to indicate the slow decline in our collective American intelligence? We need to shift our educational theories and practices towards providing learning opportunities that not only teach needed skills, but that spark each student’s inner passion for life long learning!

One of the ways we may help students to find a passion for learning is through the employment of aesthetic educational principals. By infusing education, no matter the subject area, with activities that are aesthetic, engaging, and stimulating, and by energizing teachers to teach passionately in their subject areas, we may begin to turn things around.

Maxine Greene (2001) speaks of a more noble cause for education:

I think we too often forget that the primary purpose of education is to free persons to make sense of their actual lived situations—to attend mindfully to their own lives, to take their own initiatives in interpreting them and finding out where the deficiencies are and trying to transform them. And discovering somehow that there is no end to it, that there is always more to see, to learn, to feel (p. 206).

This teaching she speaks of, known as aesthetic education, naturally provides many opportunities to making learning engaging and meaningful. So, what are some of the key ideas we can borrow from aesthetic education?

*Defining Key Terms in Maxine Greene’s Aesthetic Educational Theory*
What model reader did I want as I was writing? An accomplice, to be sure, one who would play my game….But at the same time, with all my might, I wanted to create a type of reader who, once the initiation was past, would become my prey—or, rather, the prey of the text—and would think he wanted nothing but what the text was offering him. A text is meant to be an experience of transformation for its reader (Eco, 1984, p. 52).

Eco’s words could have just as easily been penned by Maxine Greene, although her methods have certainly been more recursive. Her aesthetic educational theories are a complex, interwoven set of ideas. Aesthetic theory is not a discrete “to do” list of steps one must take in order to “teach aesthetically.” Much of what makes aesthetic educational theory rich and meaningful is its interwoven nature. When Maxine Greene talks about imagination, she often moves the discussion into how such ideas can elicit grand transformations. When she talks about teaching for awareness, she may also speak of how such instruction often brings a sense of freedom and possibility. Dr. Greene writes about aesthetic education in a way which may be perceived as challenging for many readers, often devoting many pages to the discussion of great works of literature as a means to illustrate her ideas. I believe that Dr. Greene’s intent in her writing is to avoid simply handing ideas to teachers, rather illustrating them through the discussion of the art form of literature, encouraging her audience to begin to think about aesthetic topics for themselves. Much as Eco (1984) writes, Dr. Greene has been interested in creating, “the text that seeks to produce a new reader,” seeking to “reveal to [her] public what it should want, even if it does not know it. [She] wants to reveal the reader to [herself] (p. 48).
In the field of Instructional Technology, theory and practice are often much more linear in nature than in aesthetic education. Teachers of technology generally follow the standards created by the International Society for Technology in Education (ISTE), both for themselves as professionals as well as for the students they teach. In addition there are many resources available to technologists which outline “best practices,” guiding today’s educator down precise instructional paths with their students.

This trend can be seen as a serious concern, as some of the teachers who ascribe to the use of ISTE’s standards and prescribed lesson plans may have inadvertently become less reflective in their teaching practice. In addition, some teachers who hold strictly to the linear nature standards may have long ago forgotten the passion they once held for their teaching subject. I believe that clearly illustrating some of the core concepts in aesthetic education, and relating their relevance to the field of Instructional Technology, might provide a spark needed by some Instructional technologists to once again teach with passion, without feeding into a need for prescribed steps in achieving the methods.

*Imagination and Transformation*

“*Nobody works harder at learning than a curious kid*” (Friedman, 2006, p. 304). Curiosity, Friedman says, is critical to education today. There is simply more to know than is possible as an individual, with the 24-7 availability of the Internet in an increasing number of venues every day. Teaching students skills needed for future work is no longer a sufficient reason for education; teaching in a way that sparks an individual’s curiosity matters more (p. 304).

In her 1995 book, Dr. Maxine Greene suggests that we need to be about the task of, *Releasing the Imagination*, of our students. Imagination and curiosity are two concepts that
go hand in hand, with curiosity being the desire to know more, and the imagination being a vehicle for such learning. “Imagination, that form of thinking that engenders images of the possible, also has a critically important cognitive function to perform aside from the creation of possible worlds” (Eisner, 2002, p. 5). So what actually is imagination, and how can teachers tap into it?

Imagination is not only the power to form mental images, although it is partly that. It is also the power to mold experience into something new, to create fictive situations. It is, as well, the power – by means of sympathetic feeling – to put oneself in another’s place (Greene, 2001, p. 30).

Another way that Dr. Greene (1995) describes imagination is as, “becoming a friend to someone else’s mind, with the wonderful power to return to that person a sense of wholeness” (p. 38). She goes on to further say that imagination can provide us with an ability to bring parts together, in an accurate order or pattern, which assists in the creation of a sense of wholeness (p. 38).

As we begin to grasp the concept of imagination, several questions arise. What is the nature of imagination? What sorts of attitudes can the promotion of imagination help to create in our students as they utilize technology? How important is imagination, and what is its real value in daily life? How can we as educators encourage imagination? What roadblocks are there to teaching students to use their imaginations? In her myriad of publications, Dr. Greene discusses and illustrates answers to many of these questions.

Even in her first two books *The Public School & the Private Vision* (1965) and *Existential Encounters for Teachers* (1967), which focus more on the traditional education than on aesthetic principles, Dr. Greene includes discussion on the topic of imagination.
Early on in her career, Maxine Greene (1965) already had firm convictions about the purpose of education as a means for helping students to move away from just being producers or making “competent choices” towards utilizing their education as a means to “create themselves” (p. 4). Through sharing the writing of Jean-Paul Sartre (1905-1980) on the Psychology of Imagination, Greene (1965) comments on the fact that imagination is a facet of consciousness which encourages reflectivity to occur. This often leads to internal unease because of deep perceptions and understandings of the particular situation, which is then followed by a need for new learning. In her discussion of Emerson’s 1837 lecture entitled “Man Thinking,” Dr. Greene (1967) speaks of those with imagination, as rising up by their own means, rather than through, “systems of education [which] have exhausted their culture” (p. 32). Throughout the years, Maxine Greene’s writings on imagination have moved from being a topic mentioned occasionally, as a means to describe the state of education, to a subject of central focus, intended to champion the concept’s inclusion in the theory, pedagogy, and practice of education.

In her book, Releasing the Imagination, Dr. Greene (1995) states that, “to learn and to teach, one must have an awareness of leaving something behind while reaching toward something new, and this kind of awareness must be linked to imagination” (p. 20). She also talks of imagination being a gateway or conscious reconciliation of both old and new ways of thinking (p. 20). As a central theme for the book, Dr. Greene talks about the facets and impact of imagination including: awareness, awakening, consciousness, experience, possibility, empathy, community and wholeness.

In discussing the complex nature of imagination, Maxine Greene describes the ability of imagination to allow us to feel empathy, to see and hear through others’ eyes and ears, and
to break with our own preconceived ideas about how things are (1995, p. 3). By encouraging imagination in our students, Dr. Greene believes we can create openings in our students’ perceptions, enabling them to, “realize that there is always more in experience than we can predict” (p. 14).

So what role should imagination play in our teaching? If imagination has the potential to help students see things in a new light, in what ways should we offer imaginative experience? Dr. Greene (1995) suggests that, “the role of imagination is not to resolve, not to point the way, not to improve. It is to awaken, to disclose the ordinarily unseen, unheard, unexpected” (p. 28). In helping us to grapple with the means for encouraging such awakenings, Dr. Greene states,

All we can do is to try to invent situations that make it more likely – allowing for time, for privacy, for silences. We have to try to move persons to think about alternative ways of being alive, possible ways of inhabiting the word. And then we may be able to help them realize a sense in which an active imagination involves transactions between inner and outer vision (p. 32).

She suggests that in her own classroom she would look for ways to create situations to surprise students into this type of thinking, but reminds us that such methods, should not and indeed cannot, force imagination upon students.

The greatest challenge to encouraging imagination in our schools, and in the field of Instructional Technology actually rests with the schools themselves. Dr. Greene (1988) shares that, “A concern for the critical, the imaginative, for the opening of new ways of ‘looking at things’ is wholly at odds with the technicist and behaviorist emphases we still find in American schools” (p. 126). Imagination breeds a sense of self in students, an
awakening of voice and a need for action. Dr. Greene speculates that this would mean, “...fresh and sometimes startling winds blowing through the classrooms of the nation” (p. 126).

Too often in education and in our focus on technology, we limit the ways of seeing and knowing that are possible when imagination is stimulated. Unfortunately, as Dr. Greene (1988) points out that,

ours is a culture that discourages the use of imagination, especially if imagination is understood to involve a capacity to see new possibilities in things, to perceive alternative realities, to open windows in the actual and discover what might be. It is not only that a technical culture tends to focus on abstract explanations; stress is laid upon objectivity and neutrality, on impersonal ways of looking upon the world (p. 30).

How then can we challenge this trend, this tendency towards allowing technology to limit our ability to be fully human? How can we move our pedagogy and practice in Instructional Technology forward into more imaginative modes? Perhaps we need to focus on another of Dr. Greene’s key ideas in aesthetic education: awareness or as she often calls it, “wide-awareness.”

Awareness through “Wide-Awareness”

The arts are a means of exploring our own interior landscape. When the arts genuinely move us, we discover that we are capable of experiencing. In this sense, the arts help us to discover the contours of our emotional selves (Eisner, 2002, p. 11). Awareness, that capacity of the mind to consciously know and comprehend experience, is a critical component in education. One of the potential purposes of education is to create an
informed sense of knowing within students. Without active consciousness, our students may miss out on deeper understandings of the content they are engaged in.

In *Variations on the Blue Guitar* (2001), Dr. Greene states that, “The first concern of those of us engaged in aesthetic education is to find ways of developing a more active sensibility and awareness in our students” (p. 8). Being active and aware allows students to begin to activate their imaginations, taking on the perspective of others.

This concept of awareness, much like the previous discussion of imagination, promotes questions such as, why teach for awareness? What are the facets of awareness, and how do they impact education? What changes can heightened awareness bring to the classroom, and how might we teach for such awareness?

In talking about the reasons behind teaching for an awakening of awareness in our students, or “why” teach awareness, Dr. Greene proposes that we strive for more than just an enhanced enjoyment of the arts (2001, p. 23). While enjoyment is a popular and admirable goal, she also suggests that we must also cultivate engagement, attention and risk taking as well (p. 23). Those three additional goals have the capacity to heighten our students’ awareness beyond mere personal satisfaction.

Greene (1978), in speaking of Henry David Thoreau’s *Walden Pond*, reminds us of his classic statement “To be awake is to be alive” (p.42). We, and all too often our students, move aimlessly through repetitive daily acts, unaware of those around us or even our own condition. On occasion, we may feel the twinges of awareness, particularly when we feel that we have missed out on freedom or that we have not met our full potential (p. 43). It is in these very moments when we have the capacity to experience, “a sudden perception of the
insufficiencies in ordinary life, of inequities and injustices in the world, of oppression and brutality and control” (p. 43). This is the moment that is ripe for our own awakening.

One of Dr. Greene’s (2001) best descriptions of the purpose behind teaching for awareness in our students is that,

Through the awareness, through wide-awakeness brought about by aesthetic education (or by authentic teaching conducted to that end), our students will in some sense be free to find their own voices, as they find their eyes and ears. They may even find themselves free for a time to possess their own lived worlds (p. 11)

In waking up, or becoming aware of one’s situation, our students may become more involved in their own lives. Through aesthetic opportunities and experiences, our students may, in fact, “awaken to the process of living itself” (p. 63).

If we agree that teaching our students to become more aware, that becoming more wide-awake to their lived experiences is critical, then what are the facets or qualities of awareness we might identify in order to know that we are reaching the goal? In essence, how will we determine that our students are more awakened? In Variations on a Blue Guitar, Dr. Greene (2001) talks about students who will, “break with the automatic or with purely conventional norms,…[awakening] themselves from passivity so they do not simply wait to absorb” (p. 186). This describes students who are asking questions, sharing individual viewpoints, not merely sitting back and waiting for the answers to be given to them by a teacher. Dr. Greene refers to personal aesthetic experience as, “a special kind of transaction between my embodied consciousness, my memories, my feelings and what is being enacted on the stage” (p. 112). This speaks of teachers who are encouraging students to be engaged and thinking, each participating at their own level through their own lived experiences, and of the
promotion “increasingly informed attentiveness” (p. 193). As Dr Greene summarizes, “the more we know the more we [will] see and hear” (p. 193).

What sort of changes can awareness and “wide-awakeness” promote in our students? How will they grow as learners and participants in society? In *Releasing the Imagination*, Greene (1995) speaks of human beings overcoming, “false consciousness by rejecting an absolute and static view of reality and its resulting subject-object separation” (p. 61). Beginning to learn that there are other possibilities, other ways of seeing the world is a powerful lesson for students to embrace. Once they are aware of multiple perspectives, our students may begin to search beyond themselves, “for a social vision of a more humane, more fully pluralist, more just, and more joyful community” (p. 61). Our students will begin to reach for their own sense of truth, while still remaining grounded in a sense of other and community.

Throughout her writings, Dr Greene discusses in broad generalities, some of the methods we might employ in activating awareness and “wide-awakeness” in our students. One of the first ways Greene describes is by returning to the concept of imagination. Teaching in imaginative modes may help our students to, “restore a sense that something can be done in the name of what is decent and humane” (Greene, 1995, p. 35). By providing opportunities for our students to use their imaginations we may help them to exercise awareness into being.

Greene also suggests that in our teaching, we “break through the frames of custom…to touch the consciousness of those we teach” (1995, p. 56). This is a messy process, requiring us to allow our students to struggle out loud with their ideas, their viewpoints, their experiences and their imaginings. The promise that engaging in higher
level dialogue holds for our students is that they, “can be empowered to view themselves as conscious, reflective namers and speakers if their particular standpoints are acknowledged, if interpretive dialogues are encouraged” (p. 57).

The challenge of teaching for awareness, as Greene (1995) puts it, “is to devise situations in which the young will move from the habitual and ordinary and consciously undertake a search” (p. 24). In teaching with technology, this is a critical point for us to remember. As we strive to construct meaningful activities for our students to participate in, we must ask ourselves if awareness will be activated, breaking out of the ordinary to engage consciousness. Dr. Greene (2001) best sums up the challenge we face in planning opportunities that will engage awareness in her statement that,

We want to create situations in classrooms that will release our students for live and informed encounters. We want to make the richest sorts of experiences possible; we want choices to be made. The ordinary planning we have been taught to do probably has to be reconceived. The orientation to predetermined objectives has to be set aside (p. 27).

This statement is in direct contradiction to the use of standards as a method for planning student activities in Instructional Technology. We will, therefore, need to examine the implications of this idea further in the discussion section.

*Openings through “Thinking of things as if...”*

Now that we have touched on imagination, making the case for allowing our students to think in creative modes, and we have promoted the cause of educating for awakeness and awareness, we must press on to the next aesthetic concept. By encouraging imagination and awakeness, our students may begin to feel an opening, a sense that things might be otherwise.
This is the time and place where real transformations may take place. Creativity alone is not enough, and even an awareness of the world around them will not necessarily facilitate changes in thinking and action in our students. However, opening them further to the possibility of how things can be different, we may begin to promote real change.

In teaching for openings, our aim is to encourage, “a sense of the not-yet, or the untravelled—the suggestion that there is something undiscovered, not yet heard or seen” (Greene, 2001, p. 46). In creating a sense of wonder, of possibility, we may also help students to find a sense of the alternatives available to them.

Why is teaching for openings so important in education? Maxine Greene (2001) believes that this capacity helps to promote, “the kind of world in which imagination is alive, [and in which] people have the capacity to look through one another’s eyes, to take one another’s perspective upon the world” (2001, p. 108). Teaching for openings will allow us to help our students shift away from self-centeredness, towards a more global perspective. We should be striving to teach in ways that promote, “situations in which persons, caring for one another, able to look through one another’s eyes, talk about what they are discovering together about themselves, about the world, about what is and what might be” (p. 108).

So what are some of the means and methods we might employ in our attempts to awaken our students? We must first learn awakening ourselves. Dr. Greene (1995) suggests we attempt to, “experience breaks with what has been established in our own lives; …keep arousing ourselves to begin again” (p. 109). Once we are skillful at creating our own openings, we might “think about both [our] own thinking and speaking and the discourses in which [we have] been submerged” (p. 112). The path we should take need not be hurried or direct. In fact, Dr. Greene shares the idea that a more varied route provides the sort of
inconsistencies that actually help to clear the broader picture as we travel along. What actually can promote this kind of change are the dialogues we engage in with others along the path (p. 115).

In the context of the work that we do with children, Dr. Greene (2001) speaks of the idea that, “Situations have to be created that release the energies required, that provoke interest, that move persons to reach beyond themselves” (p. 47). She suggests that while such education may not eliminate the pain and suffering in the worlds of our students, we will, “provide a sense of the alternatives” (p. 47). This is not an easy instructional path for us to follow. There are no guideposts or maps to follow along the way. Dr. Greene warns that, “you will not instruct them on what they are supposed to see or hear, even though you will help them to notice, help them to attend” (p. 104). Literally, in teaching for awakening, we must allow our students to individually chart the course that they follow.

In the context of a broader sense of what is possible in one’s life, Dr. Greene (2001) states that,

Learning provoked by what we call aesthetic education is paradigmatic for the learning many of us would like to see: learning stimulated by the desire to explore, to find out, to go in search. This is the learning that goes beyond teaching—the only significant learning, I believe. It is self-initiated at some point, permeated by wonder, studded by moments of questioning, always with the sense that there is something out there, something worthwhile beyond (p. 46).

How can we teach in such a manner? Is it possible to teach for a sense of possibility? Dr. Greene suggests that we look for opportunities in our classrooms to provide, “an authentic aesthetic encounter,” and that as teachers, we must “break with the routine and the
useful and the conventional and enter into another, often magical space” (2001, p. 45).

Again, the only way we can actually accomplish this task is to first engage in the practice for ourselves. Greene challenges that,

teachers will only be in a position to make such experiences available to your students if you take the time to cultivate your own informed awareness, if you allow your own minds to be activated, your feelings to be aroused, your imaginations to be released for the sake of bring these works into being for yourselves (p. 46).

How then will we as teachers change and how will our students be transformed by teaching which strives to create a sense of wide-awakeness and awareness in students? Dr. Greene (1995) suggests that aesthetic experiences will allow both teachers and students to tap into their personal stories, creating new identities for themselves (p. 115). Through aesthetic encounters, we may each be able to create meaningful metaphors, locate symbolisms, and to make new connections between the events of our lives (Greene, 2001, p. 45). Dr. Greene seems to suggest that the ultimate transformation in aesthetic experience may actually be the raising of a new “communal self-awareness,” which may be tapped into in a variety of ways (p. 105).

*Freedom and Possibility*

“We feel that freedom here—to interpret, to reflect, and (now and then) change our lives” (Greene, 2001, p. 198).

Now that we have touched on the ideas of imagination, awareness, and opening to the “as-if”, we must move forward again to the next level of complexity in aesthetic educational theory—the idea of teaching for freedom. Through encouraging imagination, promoting awareness, and stimulating openings, we may, as teachers, actually begin to access a new
sense of freedom and possibility in our students. Freedom and possibility are central themes in Maxine Greene’s writing; they are also concepts which have interwoven themselves throughout the fabric of her career.

What is freedom, how do we point to it, and why should we teach it? What does Maxine Greene’s writing tell us about how the processes of freedom work? When we speak of freedom, many of us think of the various movements of the 1960’s, when there “were rebellions in the name of freedom: freedom from constraints—from bureaucratic pressures that depersonalized…from manipulations by the government and the so-called power elite” (Greene, 1978, p. 149). In the twenty-first century, although generally taken more for granted, freedom to Americans still often means, “escaping what they [call] the rat-race, everydayness, or what [is] mindlessly expected of them” (Greene, 1978, p. 149).

Personal freedom in many Americans’ eyes, Greene says, “refers to self-dependence, self-determination; it has little to do with connectedness or being together in community. Americans assume that they were born free” (1988, p. 1). Dr. Greene goes on to share that, freedom is the most deeply held value in this country, yet it ‘turns out to mean being left alone by others, not having other people’s values, ideas, or styles of life forced upon one, being free of arbitrary authority to work, family, and political life’ (p. 19). By this definition are we truly free? Dr. Greene argues that, “freedom ought to be conceived of as an achievement within the concreteness of lived social situations rather than as a primordial or original possession” (p. 4). Freedom also should center on the idea of “opening of spaces as well as perspectives, with everything depending on the actions we undertake in the course of our quest, the praxis we learn to devise” (Greene, p. 5). These two statements point to the idea that we are not inherently free as Americans, and that we must
become awakened and actualized in freedom through the actions of our lived lives. It is not enough to merely look at freedom as a personal goal, with personal actions implied.

The issues which disrupt the challenges of true freedom are often the “distractions and comforts for those who might be expected to go in search. They live among representations, images, [and] symbolic renderings” (Greene, 1988, p. 15). The barriers to freedom may seem innocuous, but they are there none the less. Freedom in this day and age of globalization must be more than just a personal striving. Greene (1995) suggests that freedom should instead be promoted as “an achievement in the midst of life and with other human beings…[achieved] through increasingly conscious and mindful transactions with what surrounds and impinges, not simply by breaking out of context and acting in response to impulse or desire” (p. 178).

Why then, should we push for a new sense of freedom in education? Why teach our students to look beyond themselves, to connect with the other cares and concerns of the world? Dr. Greene (1978) suggests that those who are autonomous and free at the same time, manage to be actively attentive to the world around and aware of what they are choosing when they confront situations in which they can perceive alternative courses of action. They are likely to be guided by the principles according to which they—and those with whom they are involved—have freely chosen to live” (p. 155).

Greene (1988) also states that we should change our definitions to include envisioning, “human freedom, [as] the capacity to surpass the given and look at things as if they could be otherwise” (p. 3). The measuring stick for whether or not we have truly achieved freedom, according to Greene is whether or not we are transformed from the person we once were (p. 3).
As with previous concepts, Maxine Greene calls us to first learn the concept on a personal level, transforming ourselves as teachers, before attempting to teach the concept to our students. She suggests that, “a teacher in search of his/her own freedom may be the only kind of teacher who can arouse young persons to go in search of their own” (Greene, 1988, p. 14). Teaching freedom, once we ourselves envision it for ourselves, may help to promote a world where individuals, “are authentically present to one another (without masks, pretenses, badges of office), when they have a project they can mutually pursue” (p. 16).

Promoting a sense of freedom which is grounded in the needs of others will help us to make possible, “the living of lyrical moments, moments at which human beings (freed to feel, to know, and to imagine) suddenly understand their own lives in relation to all that surrounds” (Greene, 2001, p. 7). Pressing forward as educators, through our own lived experiences with freedom we may ultimately witness, “…moments of ‘freedom and presence’ seldom seen in schools” (p. 76).

How can we promote this kind of world-aware freedom? With today’s culture, so full of opportunities for personal gratification and sensory stimulation, how can we encourage a move away from narcissistic thought and action? Greene (1978) warns that our goal should not be the, “closing off of possibilities,” but rather promoting openings (p. 150). It is not enough to limit our students’ self-centeredness, we need to look for ways to help them out of “a terrible alienation” in which they are, “moving through their lives as strangers” (p. 151). In essence, we must strive to promote the ideas of informed decision making, reflection, judgment, and social interaction in order to teach the ideals of freedom (p. 151).

As educators, we must look for ways to involve our students in works that help them to, “discover that they are sometimes able to do something other than what they are doing,
that they are even able (at many junctures) to direct the course of their own lives” (Greene, 1978, p. 155). We must strive to awaken in our students a sense of autonomy, inspiring them to “manage to be actively attentive to the world around and aware of what they are choosing when they confront situations in which they can perceive alternative courses of action” (p. 155).

This teaching for freedom may be partly accomplished through the encouragement of “free and informed choosing within a context where ideas [can] be developed ‘in the open air of public discussion and communication’” Greene, 1988, p. 6). Dr. Greene seems to be suggesting that we must promote the concept of self-identity in our students, allowing for the free flow of discussion and ideas. If we merely lecture or tell our students what to say and think, they will not be able to “imagine a better state of things, share with others a project of change…[remaining] anchored or submerged, even as they proudly assert their autonomy” (p. 9). Dr. Greene’s thoughts on how we might accomplish teaching for freedom are based upon the foundational idea that,

If freedom is considered to be an endowment or a kind of inheritance or possession to be released by the removal of constraints, its expression cannot but be a function of randomly distributed strengths and capacities…Crucial is the recognition that conditions must be deliberately created to enable the mass of people to act on their power to choose” (p. 18).

As we endeavor to create situations in which freedom can be promoted in our classrooms we must always remember to acknowledge the abilities found in our students. Greene (1995) reminds us to strive to enable “students of very different potentials to discover appropriate courses of action by means of which to shape identities for themselves” (p. 177).
By promoting a sense of freedom in all our learners, we may ultimately see them “discover the self as someone with a sense of agency, the author of a life lived among others and not merely a passive observer or accidental tourist or a member of a crowd” (p. 177). Our goal should be to promote a sense of personal freedom within a growing awareness of the uniqueness of others and their needs as well.

In order to teach for freedom, Greene cautions us to look outside of what we think we know as teachers. To avoid the tendency of requiring our students to “attend to what is ‘given’ in the outside world—whether in the form of ‘high technology’ or the information presumably required for what is called ‘cultural literacy’” (Greene, 1988, p. 7). Merely teaching explicit facts, rather than allowing for opportunities to engage in independent thought will continue to promote an “unreflective consumerism…[or] a preoccupation with having more rather than being more” (p. 7). Greene (1988) calls upon us to remove “the artificial barriers erected in the way of children trying to create authentic selves” (p. 9).

As teachers of freedom, Greene (1988) suggests we look for opportunities to engage students’ attention in dialogue, in mutually pursued projects, and in multiple interpretations of reality (p. 21). Those opportunities should awaken a new sense of freedom, “as each person reaches out from his/her own ground toward what might be, should be, is not yet” (p. 21). In essence, teaching in this way will help to ensure that, “one’s ‘reality,’ rather than being fixed and predefined, is a perpetual emergent, becoming increasingly multiplex, as more perspectives are taken, more texts are opened, more friendships are made” (p. 23).

Finally, Dr. Greene (1978) suggests that we must take up the banner of freedom in education; that we must intentionally choose to teach a sense of self as well as a sense of what might be. “It is eminently clear that the freedom of wide-awakeness has to be
expressed in intentional action of some kind. The one who drifts, who believes that nothing matters outside of his or her own self-preservation, can hardly be considered to be free” (p. 153).

Diversity, Community and Partnerships

Each summer, at the Lincoln Center Summer Institute for Teachers, Dr. Maxine Greene is a featured speaker. Here she often talks about her philosophy of aesthetic education, promoting a rallying cry among the gathered educators for the cause of the arts in the classroom. On one such occasion, Dr. Greene (2001) addressed a key goal of aesthetic education: the creation of community and connectedness. She shared that, “Talking about imagination, perception, and the making of meanings at this Institute, I have a sense of community in the making: a community of wide-awakeness, exploration; a consciousness of what might be, what is not yet” (p. 148).

In the previous sections of this literature review, we have touched on several core ideas in Maxine Greene’s writing: imagination, awareness, and freedom. Now we come to the place where these concepts are actually put into action, given meaning and focus. Students who can imagine, are aware and “wide-awake”, and have a sense of their freedom, will be those more likely to become an active part of their community, in-tune with each member’s diversity, always searching for new ways of maintaining connectedness.

How does Maxine Greene define community, and the diversity and connectedness it strives to honor and maintain? What do these concepts promote, and how can we transform our teaching practices to encourage them?

In The Dialectic of Freedom, Dr. Greene (1988) discusses the way in which the concepts of community and freedom should work hand in hand with teaching. She states
that, “because of peoples’ embeddedness in memory and history, because of their incipient sense of community, …freedom in education cannot be conceived either as an autonomous achievement or as merely one of the principles underlying our moral life” (p. 121). As teachers, she reminds us that we can promote a sense of community in our classrooms by “look[ing] through students’ eyes, to struggle with them as subjects in search of their own projects, their own ways of making sense of the world” (p. 120).

In essence, Dr. Greene is challenging a teacher’s status as expert, and commending the idea of teacher as guide or teacher as co-learner. This may be achieved through, “open[ing] up to our experiences (and, yes, our curricula) to existential possibilities of multiple kinds…deepen[ing] what each of us thinks of when he or she speaks of a community” (Greene, 1995, p. 161). In Releasing the Imagination, Dr. Greene (1995) talks about how the arts can significantly contribute, “to discovering cultural diversity, to making community, to becoming wide-awake to the world…often lead[ing] to a startling defamiliarization of the ordinary” (p. 4). These are the types of experiences that educators should be striving towards in all subject areas, not just in arts related subjects.

In thinking about how education is impacting society, Greene (1995) briefly touches on the legacy of standards, and their impact on community, diversity and connectedness. She offers,

It seems eminently clear to me that a return to a single standard of achievement and a one-dimensional definition of the common will not only result in severe injustices to the children of the poor and the dislocated, the children at risk, but will also thin out our cultural life and make it increasingly difficult to bring into existence and keep alive in an authentically common world (Greene, 1995, p. 173).
Unless we tie standards to a sense of what is best for all, to a focus on community, we stand to diminish our students’ freedom, and therefore their overall sense of connectedness to others.

One of the main challenges to teaching for a sense of community lies in each individual’s understanding of freedom. Greene (1988) talks of “men and women who achieved their freedom in compassion for others or in solidarity with others” (p. 18). She goes on to talk about how such persons take into account their own being-ness while also keeping in mind the needs of others. She challenges us to look for, “places where individuals are impelled to come together in speech and action” (p. 19). We must create opportunities for our students to embrace a sense of personal freedom while also learning to value community as well. “Learning to look through multiple perspectives, young people may be helped to build bridges among themselves; attending to a range of human stories, they may be provoked to heal and to transform” (Greene, 1995, p. 167).

In Variations on a Blue Guitar, Dr. Greene (2001) talks of the way in which building a sense of community among learners enables each to become “friends of each other’s minds” (p. 145). In sharing what occurs when learners interact with a work of art while part of a community of learners, Greene states that,

There is a complex conversation going on each time, a transaction that draws us, in our community, both into the work and beyond what seems to be its limits. The more we are able to perceive, the wider and richer becomes the landscape on which our imagination and our feelings can work (p. 81).

Building community in our classrooms will help to broaden students’ experiences, thus allowing them to be capable of increasingly complex tasks. This task can be a double edged
sword at times, as we must build community and individuality at the same time. Greene reminds to remember that “We ourselves, unique persons living in a shared world will be enlisted in the sense-making process, as we must every time we attend” (p. 11).

So how can we create learning opportunities where students feel their individual freedom in conjunction with a strong sense of community as well? Dr. Greene (1988) shares some clues about potential teaching practices in her statement that, “intentional actions ought to be undertaken to bring things within the scope of students’ attention to make situations more palpable and visible” (p. 122). Once we are teaching in this deliberate manner, we must reflect upon whether or not we are supporting authentic questioning from our students. As Greene reminds us, “Teachers, like their students, have to learn to love the questions, as they come to realize that there can be no final agreements or answers, no final commensurability” (p. 134). Greene, (1995) speculates that, “through reflective and impassioned teaching we can do far more to excite and stimulate many sorts of young persons to reach beyond themselves, to create meanings, to look through wider and more informed perspectives at the actualities of their lived lives” (p. 172).

In teaching a sense of community, we must be cautious to include all of the diversity present in our schools. Greene (1995) cautions us to remember that, Cultural background surely plays a part in shaping identity; but it does not determine identity. It may well create differences that must be honored; it may occasion styles and orientations that must be understood; it may give rise to tastes, values, even prejudices that must be taken into account (p. 163). She further goes on to warn that, “every person, ought, on some level, to cherish her or his own culture, but that culture should never become an absolute, closing the person against the
new culture surrounding her or him” (p. 163). Teaching our students to talk of their cultural experiences will help them to make meaning, to continue to ask questions about the how’s and why’s of the world (p. 165).

As reflective practitioners, if we teach for community, diversity, and connectedness within our classrooms, how will know when we have met the mark? Greene, (1995) suggests that we might look for “an expanding community that takes shape when diverse people, speaking as who and how what they are, come together in both speech and action to constitute something in common among themselves” (p. 155).

Dr. Greene (2001) also states that,

Community cannot be produced through rational formulation or by edict. Like freedom, it has to be achieved by persons offered a space in which to discover that they recognize together, appreciate in common. It must be the space infused by the kind of awareness that enables those involved to imagine alternative possibilities for their own becoming, and their group’s becoming—to refuse always the state of being complete (p. 146).

As educators, we may strive to teach for community, diversity, and connectedness, but we must content ourselves with the processes never being complete. Our classes and their issues will change from year to year, just as society continues to grow and change in its complexity. We may continue along this path, so long as we remember that, “there are new perspectives to be opened, new visions to be had—that should be enough, and that should create an occasion for empathy and imagining” (p. 152). Each time we teach, we will begin the entire process anew.

Merging Instructional Technology and Aesthetic Philosophies
The Current State of IT Philosophy

In the 1970’s Donald Ely prepared a seminal paper for the British Journal of Educational Technology entitled *Toward a philosophy of Instructional Technology*. In 1999, Ely revisited the same topic in the same journal, in order to bring the same discussion up to date. In the latter version, Ely (1999) argues for philosophy to be defined as “a composite statement based on beliefs, concepts, and attitudes from which personal purpose and direction are derived” (p. 306). He also suggests that philosophy, “is still a personal pilgrimage, hopefully with added wisdom that usually comes with maturity” (p. 306). Ely bases his arguments on four overarching statements, the first three of which include: the idea that IT cannot be categorized as a discipline, that IT should follow the behavioral rather than physical sciences, and that the term technology be utilized in helping to define the field (p. 306). The fourth statement that Ely makes, and which bears directly on this dissertation, is that “any statement of philosophy regarding Instructional Technology is tentative” (p. 306). The basis for such a statement lies in the fact that the field of IT is always changing. “This a field that embraces new approaches to teaching and learning (e.g., constructivism), new media (e.g., interactive video), new ways to access information (e.g., the Internet), new communication techniques (e.g., email) and concepts of human behaviour (artificial intelligence)” (p. 308).

In a field that is growing and changing, there is a need for new theory to accompany the expansions. Ely (1999) shares that, “philosophies change according to innovations in the society of which education and training are a part” (p. 308). As we continue to grow and change as instructional technologists, we must endeavor to bring new definitions and meaning to our work. This may be accomplished in many ways, one of which is to translate
philosophical ideas from other fields and disciplines into language that Instructional technologists can understand.

**The Case for a Mosaic of Aesthetic IT Theory**

If we agree with Ely that philosophy should be framed around a person’s own conceptions of how things work, and that a philosophy of Instructional Technology is still relatively undefined, then there is no time like the present to bring in new philosophical ideas to enhance our processes. In an almost prophetic nod to this dissertation, Ely (1999) concludes that,

> The impact of distance education, educational reform and the new wave of programmed instruction will be balanced with increased sensitivity toward the learner. In fact, each of these developments is learner-centered. As education and training becomes more dependent upon media and technology it is more likely that concern for humanistic values will emerge as a countering force. In this sense, philosophy of humanistic technology will develop and serve as an undercurrent in various aspects of instructional design (p. 309).

Dr. Maxine Greene’s aesthetic educational theories go right to the core of Ely’s ideas such as sensitivity toward the learner, humanistic methods, and creating learner-centered instruction. The time is ripe for a translation of her work, in order to help shape the future work of instructional technologists.
CHAPTER III

METHODS

Educational technology could benefit from research conducted not just to predict and to understand phenomena, but to emancipate participants in educational arenas. Action research has that potential. The results of action research projects, although individual and reflective, could also be collected into new and different views of the utility, possibility, and power of educators and technology (Savenye, et al, 2004, p. 1006).

Qualitative Research

From Part to Whole: Piecing Together Research Methods

The metaphor of a stained glass window is particularly applicable in the methods section of this dissertation. This portion of the project is where we will identify the means for creating a framework, cutting the glass, and beginning to fit the pieces of glass together. It is actually what most people would consider to be the creative part of the process.

In this case, the methods utilized are similar to several forms of qualitative inquiry, and yet they are different. I will share the process I have undergone in identifying the methods, and reflect upon the identification of an appropriate qualitative framework to meet the demands of this project. This method is comparable to the selection of each piece of glass and dry fitting it within the confines of the window, ensuring that it not only fits within the scope of the big picture, but that it adds something to the process.

Qualitative Methods

Qualitative research, as defined by Shank (2002), “is a form of systematic empirical inquiry into meaning” (p. 5). In referring to the term systematic, he talks about research
being, “planned, and ordered, and public” (p. 5). Empirical refers to the need for a connection to the “world of experience” (p. 6). Finally, inquiry into meaning speaks of the attempt to paint a broad description of a situation, using “rich, deep, thick textured, insightful… [or] illuminative” terms (p. 7). It is with this broad idea of “systematic empirical inquiry into meaning” that the methods of this qualitative dissertation will be conducted (p. 5).

Savenye, et al (2004) define qualitative research, “as research devoted to developing an understanding of human systems, be they such as a technology-using teacher and his or her students and classroom, or large such as a cultural system” (p. 1046). They go on to discuss that,

The research questions often evolve as the study does, because the researcher wants to know ‘what is happening’ and my not want to bias the study by focusing the investigation too narrowly. The researcher becomes a part of the study by interacting closely with the subjects of the study. The researcher attempts to be open to the subjects’ perceptions of ‘what is’; that is, researchers are bound by the values and worldviews of the subjects. In qualitative research, it is not necessarily assumed that the findings of one study may be generalized easily to other settings. There is a concern for the uniqueness of a particular setting and participants (p. 1046).

This dissertation has focus on the “planned” and “public” through the utilization of a number of sources of interaction with Dr. Maxine Greene. These have included both structured and semi-structured interviews, emails, journal notes, and reflections on past interactions. The creation of new theory and the translation of aesthetic theory into the language of Instructional Technology draws upon her vast “experience” as an educational
theorist. Perhaps the most qualitative aspect of this study will be the co-creation of “rich, deep, thick, textured, insightful [and] illuminative” (Shank, 2002, p. 7) ideas, through dialogue with Dr. Maxine Greene.

*Review of Qualitative Methods*

Much as I did with each piece of glass in the blue heron window, I have sifted through the various qualitative methods, starting with the broadest and most often utilized procedures, working down to the narrow, more specialized methods. I will, in essence, be following Savenye’s et al (2004) advice that, “the questions a researcher strives to answer should drive the choice of methods” (p. 1047). In the following sections, I will share the details of my search for an appropriate qualitative method to fit the needs of this dissertation.

*Case Study?*

As I began this project, my initial thought was that working with Dr. Greene would be similar to a case study, in the sense that I would attempt to, “get to dark places…by asking questions to which [we] do not already know the answers…letting the person lead [us] to someplace where [we] have never been before” (Shank, 2002, p. 68). As a result of having the opportunity to speak and interact with Dr. Maxine Greene, whom many believe to be the top theorist in the field of aesthetic education, I did begin to utilize some of the methods of case study. Through my collection of both written and oral communication, our discussions have been able to illuminate some of the “strange and dark places” in her writing for me (p. 68). However, this project is not solely about describing Dr. Greene or her theories; it is more about interacting with and shaping her the ideas to fit the field of Instructional Technology. Case study methods can only partially explain the methods I have been interested in incorporating into this dissertation, therefore I moved on to the next likely method.
**Ethnography**

Next I decided to examine ethnography, as some portions of this research mirror those methods. Conversing over the telephone and through written dialogue, I have “participate[d] to some degree” in Dr. Greene’s life, trying to see her world, perspectives, meanings, etc. (Shank, 2002, p.56). My initial entry point for an ethnographic study of Dr. Greene came when I had the opportunity to meet her in person in the summer of 2004 at her home in New York. She and I built up a rapport at that time, which now serves as the basis for my continued work. Ethnographically, Dr. Greene is serving as the subject and main informant on her own writings and theories about aesthetic education. My field notes, personal reflections, and digital recordings comprise the main sources of data borrowed from ethnographic methods. Ethnography, much like case study, does not fully explain the need I have had to interact with Dr. Greene’s theories outside of my interactions with her. Ethnography also fails to suffice as the method of choice, as I have not fully integrated myself into Dr. Greene’s life on an ongoing basis. Thus, I moved on again, in search of a method which could better describe the methods I was interested in utilizing.

**A Form of “Glossing”**

The data collection methods that are being utilized in this dissertation, while they incorporate aspects of case study and ethnographic notes, seem to be a new twist on a very old method of inquiry. It was my dissertation chairman Dr. Gary Shank who recognized that portions of my research were essentially a modern version of medieval glossing (personal communication, September 26, 2006). In that conversation, he also described the transformation of the medieval practice of glossing into a legitimate modern qualitative research method.
The “gloss method,” which could legitimately be described as a new method for gathering qualitative data, draws its inspiration from the ancient practice of writing in the margins of text, which allowed various authors to interact with, and add to the meaning of a particular piece of writing. The word “gloss,” finds its origins in the Greek word “glossa” meaning “tongue.” Prior to the invention of the printing press, when few original works existed, writers would often “gloss” a text, describing, or debating in writing with the original. In some cases, glossing was utilized in order to translate works from one language to another. In other instances, a gloss was undertaken in order to expound upon the original ideas. Glosses were for centuries, a chief means for scholarly learning and debate.

Glossing still continues in our modern times. If you have ever used a highlighter or taken notes in the margins of a book, made comments on your own writing, or in the writing of a friend or colleague, then you have glossed. Modern tools, such as word processors, with their commenting toolbars and pop-up memo features, are an excellent example of how we still gloss with the writing and ideas of others. Internet discussion boards, Listservs and even personal blogs can be seen as forms of a gloss. In essence, most of us can consider ourselves to be “glossators,” the term used to describe one who glosses. Sociologists such as Talcott Parsons (1902-1979) believe that the gloss is an appropriate metaphor for explaining the way that our human minds construct reality.

While glossing describes the written interactions Dr. Greene and I have had in regards to her theories, it does not fully explain the work needed to craft a translated theory for Instructional Technology. Therefore I moved on once more in search of a method to describe my work.

Grounded Theory
As I dug deeper into qualitative methodological literature, I came across the notion of grounded theory. Savenye et al. (2004) describe grounded theory as a method for doing constant comparisons between data and theory in order to develop a new theory (p. 1051). In some ways, this seemed to describe a compatible method for this dissertation. Savenye et al. further go on to explain that, “The purpose of the methodology is to develop theory, through an iterative process of data analysis and theoretical analysis, with verification of hypotheses ongoing throughout the study” (p. 1051).

While my methods have certainly included iterative processes and an examination of data to build a new theory, I actually started out by describing my personal experience with aesthetic principles, which I thought might somehow prove beneficial to other educators. It would be a stretch to say that my intuition that Dr. Greene’s theories had worked their way into my own technology work, and that this could be detailed in such a way that others might try to utilize aesthetic theories as well, could be considered a hypothesis. Grounded theory, as a qualitative method, is too specific in its aims and methods to fit the purpose of my work, and so my search continued.

*Philosophical Inquiry*

I returned to Donald Ely’s attempt to define the philosophy of Instructional Technology in the 1970’s and then again in 1999, looking for inspiration. Ely (1970) believed that “there should be a philosophy of Instructional Technology and that it should vary from individual to individual” (p. 81). Solomon (2000) also suggests that we should identify the philosophy which informs our practice as, “the more we know about our beliefs and values, the more reflective we become in our work as instructional technologists” (p. 4). As I looked for additional philosophical support for my dissertation, I came across the notion
of philosophical inquiry. Koetting et al. (2004) define philosophical inquiry as, “a form of questioning (inquiring into) the nature of reality, knowledge and value” (p. 1011). They also go on to describe, “the process of philosophical inquiry: concept analysis, situating educational issues within a philosophical tradition, and examination of epistemological and axiological assumptions, criticisms, etc.” (p. 1012). This method was beginning to sound like the mode I had been in search of.

Solomon (2000) actually makes the case for the use of philosophical inquiry in the field of Instructional Technology through his assertions that,

instructional technologists operate from theoretical frameworks that are intimately tied to their values…it follows that theory and philosophy are intimately connected, thus, exerting influence on the field. Philosophical inquiry, therefore, could serve to explicate connections between theory and philosophy while providing insight into the choices made by instructional technologists (p. 5).

Reading Solomon’s previous statement was one of my biggest “ah ha” moments in the process of this dissertation. It helped me to finally articulate all that I was hoping to accomplish with a reflection upon my current application of aesthetic educational theories in my Instructional Technology practices. The concept of philosophical inquiry also helps to validate the methods I have utilized, as having the potential to make a significant contribution to helping define the field--as Donald Ely has called us to do.

In his discussion of philosophical inquiry, Solomon (2000) outlines three skills which may be developed through the philosophical inquiry process: “1) analysis, 2) assessment, and 3) argument” (p. 5). It is my belief that all three of these skills are present in the methods utilized throughout this dissertation, though perhaps not explicitly so. While the previous
three concepts have guided my work, organizing in such a linear fashion was actually incongruous with translating Dr. Greene’s recursive style. The only way in which to frame my own philosophical inquiry was to proceed in a more holistic and narrative mode, honoring the true spirit of Maxine Greene’s style of philosophizing.

*The Handbook of Research on Educational Communications and Technology* (2004), one of the premier publications of the field of Instructional Technology, has an entire chapter devoted to the topic of philosophy and its impact upon research in education. Koetting et al. (2004) suggest that in philosophical research, “although there are particular methodologies in use…oftentimes the research process itself is less visible, whereas the researcher is highly visible” (p. 1011).

In utilizing philosophical inquiry throughout this dissertation, I hope to, “illuminate, inform, call into question, etc., the taken-for-granted notions that we have…” which may help to provide the field with “…conceptual clarification, as well as inform our praxis” (Koetting et al., 2004, p. 1011). I also hope do as Koetting et al. suggest, in attempting to “do philosophy” through attempting to “analyze and clarify” Dr. Greene’s existing aesthetic educational theories for use in the field of Instructional Technology (p. 1012).

Koetting et al. (2004) best sum up the usefulness of philosophical inquiry for studying the field of Instructional Technology with their assertion that, “The study of philosophy of education from the normative, descriptive, and analytic perspectives offers critical means of inquiry into educational realities for researchers. Writing within these frameworks is doing philosophy. Doing philosophy is doing research” (p. 1013).

In determining the particular methods to be utilized in philosophical inquiry, Koetting et al. (2004) suggest that inquiry is dependent upon the needs of a researcher, and therefore
cannot be prescribed or standardized (p. 1014). This gives support to the variety of qualitative methods I have utilized in this dissertation. Koetting et al. sum up their call for philosophical inquiry to become a mainstay in Instructional Technology research with their statement,

We believe that it is important for those in technology/educational technology to engage in educational philosophy/research. Educational technology is founded on philosophical assumptions, and the designers of educational technology (and of technology in general) work under certain interpretive and normative process that are essentially philosophical” (p. 1018).

Perhaps the best justification for the use of the method of philosophical inquiry is an idea promoted by Dr. Maxine Greene herself. In talking about why teachers need to be involved in thinking about philosophy, she states that, “We philosophize when we can no longer tolerate the splits and fragmentations in our pictures of the world, when we desire some kind of wholeness and integration, some coherence which is our own” (Greene, 1974, p. 11). She also shares that, “to do educational philosophy is to become critically conscious of what is involved in the complex business of teaching and learning. It is to clarify the meanings of education” (Greene, 1973, p. 7). Therefore, philosophical inquiry, I believe, is the proper method to be utilized in this project for assisting in the reflection upon and condensation of Dr. Greene’s theories into a new theoretical focus for the discipline of Instructional Technology.
CHAPTER IV

RESULTS

Bringing It All Together

…under the right conditions, computers and other information technologies can make it easier for students to become active participants in meaningful projects and practices in the life of their community…technology reinvigorates Dewey’s (1915) idea of linking school with society. Technology builds a bridge that allows young people to participate in the learning practices of professionals; in the process they develop epistemological frameworks that organize the skills, habits, and understandings they need to thrive in a complex, postindustrial society (Shaffer, 2004, p. 1401).

The Grouting: Connecting Aesthetics and Instructional Technology

In this portion of the dissertation, the stained-glass metaphor represents filling in the empty spaces with final bits of glass and then grouting the work together. During this fourth step in the artistic process, it may seem as if we are engaged in the least important or least glamorous activity. In the case of the dissertation, the exact opposite is true. Pulling all of the pieces together into a cohesive whole, so that they provide the viewer with a finished picture that is comprehensible and aesthetically pleasing, is one of the greatest challenges any researcher can take on. This section of the dissertation will attempt to bring together all of the pieces of Instructional Technology with the dialogues, ideas, and discussions I have had with Dr. Maxine Greene, in order to create a new work of art—a translated theory of Aesthetic Instructional Technology.
A Growing Understanding

The learning process which began with workshops and seminars and in New York, continued as I intuitively applied what I had learned as Dr. Greene’s student, translating her ideas into my work as an Instructional Technologists. These initial trainings were invaluable to my growth as an aesthete, however, unfortunately they were not recorded. I have had to rely, therefore, upon my recollections and reflections as a basis for many of my early conclusions. Dr. Greene has been most hospitable in agreeing to work with me in this endeavor to translate her life’s work into terms that other Instructional Technologists may utilize. What follows are synopses of my correspondences with Dr. Greene, and discussion of their impact upon this project.

Conversations with Dr. Greene

“I am what I am not, yet. I expect, I hope. There’s always a space between what I am and what I hope,” (M. Greene, personal communication, July 12, 2005). This would seem to be Maxine Greene’s personal credo, the very thought by which she has charted the course of her life. And through her always striving for something more, looking for an opening, for what is possible, she has modeled a new direction for our methods in Instructional Technology, choosing to walk the “road less taken” (Frost, 1916).

As part of this dissertation, I have had the opportunity to examine the collective thoughts and writings of Dr. Maxine Greene. Many of her key ideas are reiterated throughout her various publications. For the purposes of this dissertation, the main references have been to Dr. Greene’s seven books, as they most fully represent the core of her aesthetic educational philosophies (see Table 2). For a list of Dr. Greene’ collected writings please refer to Appendix F.
<table>
<thead>
<tr>
<th>Text</th>
<th>Key Concepts</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>The Public School &amp; the Private Vision: A Search for America in Education and Literature (1965)</em></td>
<td>Public schools as seen through the lenses of literature and educational philosophy.</td>
</tr>
<tr>
<td><em>Existential Encounters for Teachers (1967)</em></td>
<td>Existential philosophers and their writings on the topics of: the individual, others, knowing, choosing, and lived situations.</td>
</tr>
<tr>
<td><em>Teacher as Stranger: Educational Philosophy for the Modern Age (1973)</em></td>
<td>Educators doing philosophy. Discussion of the concepts of: choosing, dialogue, being, learning, knowledge, truth, belief, morality, commitment, etc.</td>
</tr>
<tr>
<td><em>The Dialectic of Freedom (1988)</em></td>
<td>Discussion of topics including: freedom, education, public spaces, art, etc.</td>
</tr>
<tr>
<td><em>Releasing the Imagination: Essays on Education, the Arts, and Social Change (1995)</em></td>
<td>Topics including: creating possibilities, imagination, curriculum, openings, community in the making, standards and diversity, multiple voices and realities, etc.</td>
</tr>
<tr>
<td><em>Variations on a Blue Guitar: The Lincoln Center Institute Lectures on Aesthetic Education (2001)</em></td>
<td>A collection of Dr. Greene’s Lectures at the LCI workshops. Topics include: definitions of aesthetic education (senses, vision, imagination, awareness, possibility, meaning, and opening), imagination and transformation, standards and school reform, cultural diversity and community, and spreading the word.</td>
</tr>
</tbody>
</table>

Note: Complete references for each of the above mentioned works are available in the reference section.
Through reading and reflecting upon several ideas presented throughout her work, I have been able to isolate key concepts which may be useful to other Instructional Technologists. In the following sections, some of these key ideas will be shared as they have surfaced in the actual conversations I have held with Dr. Greene.

Lectures and Workshops

As I shared in the introduction, my first summer visit to New York in 2004 was a whirlwind. Attending Lincoln Center’s Summer Institute for the first time, I didn’t know what to expect. I went into each day’s workshops full of excitement and wonder. Although I could not fully comprehend her discussion of aesthetic educational philosophy, Dr. Greene’s tone and passion made a deep impression upon me. I could sense from her that it was critical to provide students with opportunities to have aesthetic experiences. I also understood on a most basic level that these theories and methods held some ethereal, almost mystical keys for transforming learning for students forever. It would take a full year for me to begin to identify some of the wheels that Dr. Greene set into motion for me that first summer.

By the second summer, I was better prepared for the intellectual work ahead. Armed with a beautiful new journal, I started my collection of reflections even before leaving for Lincoln Center in New York. As I pre-read the texts that Dr. Greene had assigned, I found myself jotting down key quotes and ideas that resonated deeply within me. When I found myself seated in Dr. Greene’s living room, listening to her speak recursively on a variety aesthetic topics, I again found myself jotting down quotes and ideas in that same journal (see Table 3). I’m grateful now that I took the time to differentiate each of the lines of my own thinking, as they were interspersed with direct quotes from Dr. Greene. These notes also
included, Maxine’s suggestions for further reading, and questions to myself, which may now provide rich support for the theories being discussed in this dissertation.

Table 3

Key Concepts Found in M. Linaberger’s summer 2005 Lincoln Center Institute journal

<table>
<thead>
<tr>
<th>Concept</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Role of teachers</td>
<td>Notes on a discussion about teachers pointing the direction for students. Avoiding prescriptive methods even when we are wrong. Learning about who we are as teachers.</td>
</tr>
<tr>
<td>Imagination</td>
<td>Notes on how imagination allows the “seeing of possibilities” and how that relates to art.</td>
</tr>
<tr>
<td>Culture</td>
<td>Notes on a discussion about learning of others through literature, learning about stereotyping, opening students to “other lived lives.”</td>
</tr>
<tr>
<td>Humanization</td>
<td>Notes on “growing up” and on avoiding thinking that everyone thinks the same way as we do. Helping children to find what’s real in their lives.</td>
</tr>
<tr>
<td>Meaning</td>
<td>Notes on “ceaseless and passionate search for meaning” and the continuing search for wholeness.</td>
</tr>
<tr>
<td>Aesthetics</td>
<td>Notes on reflecting upon experiences with art. The creation of an “entry point” to help students make connections.</td>
</tr>
</tbody>
</table>

Note: A complete transcript of this journal may be found in Appendix B

The reader may already be familiar with Dr. Greene’s propensity for including literary references throughout her writing, providing the reader with rich descriptions that illustrate the key points she is trying to make. In her own words, Dr Greene (personal communication, July 11, 2005) shares that we should “use a text to talk about education and society.” Looking back through my notes and through the text of Fugitive Pieces by Anne Michaels (1996) I can see that the same process may be useful here. Many of the overarching ideas conveyed by the main characters in Fugitive Pieces can be applied in
attempting to come to a fundamental understanding of life and its meaning. The discussion of these understandings helps to bring personal focus to the ideas, making them more deeply meaningful. This process models a real purpose for the translation of aesthetic theory into the language of Instructional Technology: for its ability to assist us in helping students with the meaning making processes in their lives.

As we have seen in the literature review, aesthetic education strives, at its highest level, to provide learners with rich experiences in order to help to broaden their range of understanding. It is, as the character Athos in Fugitive Pieces relates to his adopted son, that, “Sometimes the body experiences a revelation because it has abandoned every other possibility” (Michaels, 1996, p. 53). Providing students with experiences which activate imagination and promote a sense of wonder allow students to see things in new ways, abandoning a simpler complacency. Through literature, reading can promote the old Hebrew idea that when you “Hold a book in your hand and you’re a pilgrim at the gates of a new city” (Michaels, 1996, p. 156). Aesthetic educational principles applied to experiences in Instructional Technology have the same potential to open doors for students to wonders they have never even imagined.

In the case of that second summer I spent in New York, Dr. Greene delved deeply into the historical fiction work Fugitive Pieces, making personal connections to the purpose of the arts in education. She wondered out loud about what the arts were really good for, coming to the conclusion that art must serve a higher purpose than just providing entertainment or decoration (M. Greene, personal communication, July 11, 2005). Similarly, current trends in Educational Technology promote similar lines of questioning. Are we to use computers with students solely for the purpose of keeping them entertained, or for things
such as publication of their writing, merely in order to make them pretty? Shall we utilize technology to practice explicit content area skills on an individual basis? Or should we strive to utilize computers for higher purposes, activating increasingly higher levels of thinking skills?

Maxine Greene herself has come to understand some small part of the ability of technology to support and free us from the limitations of our human condition. In relating how she learned to use a personal computer for communication of her ideas after a long illness, she shared, “If it wasn’t for the computer I couldn’t write. The computer saved my life” (M. Greene, personal communication, July 11, 2005). Even in small ways, technology can provide each individual with a means for freeing thought, providing a method and a medium for sharing ideas with the world. Instructional Technology, when utilized in ways similar to the manipulation of an artistic medium and keeping aesthetic principles in mind, has the potential of helping students to “create themselves through the act of doing” (M. Greene, personal communication, July 11, 2005).

In her summer 2005 lecture to the assembled staff and students at Lincoln Center, Dr. Greene focused on some of the ways in which aesthetic principles may be put into action. She implored the audience to, “ask people to say what they see” and to “create a democratic dialogue” (M. Greene, personal communication, July 11, 2005). Dr. Greene also shared that the main challenge to promoting an aesthetic experience comes because, “an event takes place, and the aesthetic experience exists in the interplay between the artist’s work and the receiver. It does not exist itself” (personal communication, July 11, 2005). Because we are talking about promoting activities which reside mainly inside of the students themselves, the results may be difficult to quantify. How will we know that students have achieved an
aesthetic response? How will we know that students have begun to shift their thinking beyond their own experience to include the perspectives of others? How will we know that we have succeeded? These are some of the challenges that lie ahead for those of us who wish to teach in an aesthetic mode. In the results section of this dissertation, we will focus on some ways to begin to address these and other questions which have surfaced in this aesthetic translation.

_E-mail and Phone Conversations_

The conversation with Dr. Greene which began in person in the summer of 2004 has been maintained and deepened through email and phone conversations since that time (see Table 4). As I began to wrestle with the idea of using aesthetic educational principles in my dissertation, I decided to contact Dr. Greene to ask both her thoughts on the idea, and her permission to utilize her collected works. In our first correspondence, Dr. Greene expressed an interest in collaborating, but professed a “relative ignorance about technology” (M. Greene, personal communication, April 15, 2006). As the conversation progressed, we moved on to talking about the new focus on data driven decision making in Instructional Technology circles. I shared that my concerns for IT were that the data focus might lead teachers to utilize technology for the sole purpose of prescribing remedial or drill-and-practice activities for students in place of more project oriented tasks. Dr. Greene suggested that I might look into the writings of John Dewey and his concept of intellectual possibility (personal communication, May 7, 2006).
Table 4

Key Concepts Found in E-mail Correspondence Between M. Greene and M. Linaberger

<table>
<thead>
<tr>
<th>Concept</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Analysis/translation of aesthetic theories</td>
<td>The researcher proposes to work with Dr. Greene to create a translation of her aesthetic educational theories to impact the field of Instructional Technology.</td>
</tr>
<tr>
<td>Releasing the imagination</td>
<td>The researcher proposes a focus on releasing students’ imaginations through the use of aesthetic principles in technology-infused settings.</td>
</tr>
<tr>
<td>Data driven decision making</td>
<td>A discussion about data driven decision making and its use in the classroom as contrasted with the idea of “intellectual possibility.”</td>
</tr>
<tr>
<td>Teaching aesthetically</td>
<td>The researcher asks how we may teach aesthetically in an era focused on testing and measurement.</td>
</tr>
<tr>
<td>Key aesthetic ideas</td>
<td>Key aesthetic ideas are identified for future discussion through phone conversations: imagination, opening and awareness, “wide-awakeness,” new ways of seeing, freedom and possibility, etc.</td>
</tr>
</tbody>
</table>

Note: Complete copies of the e-mails referenced above may be found in Appendix C

As time passed, and I delved deeper into Dr. Greene’s work, I began to discover common themes across her work and began to identify and describe them in my review of literature. Through email I continued to share those discoveries with Dr. Greene. At one point I mused, “How can we convince teachers and administration that aesthetic experiences are valuable, and that they really do make a difference, [when] making ‘adequate yearly progress’ (AYP) in regards to the No Child Left Behind legislation is often the sole focus of schools these days?” (M. Linaberger, personal communication, September 8, 2006). This, and many other questions, became the basis for the two phone conversations we eventually had, which were recorded and transcribed as qualitative data sources.
Our first conversation by phone took place on October 9, 2006 and covered a wide variety of aesthetic and Instructional Technology topics (see Table 5). In talking about children’s seemingly natural ability to use technology from an early age, Dr. Greene inquired about the teaching of skills. She mentioned the idea of closed capacities, “the skills, the tricks of the trade” (M. Greene, personal communication, October 9, 2006). Her main point in this line of questioning seemed to be how we might solve the problem of how to, “relate the teaching of basic skills to the creative thing, where people find all sorts of new possibilities where space is concerned” (M. Greene, personal communication, October 9, 2006).
Table 5

*Key Concepts Found in the Transcript of the October 9th Telephone Conversation Between M. Greene and M. Linaberger*

<table>
<thead>
<tr>
<th>Concept</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Closed versus open capacities</td>
<td>Discussion about learning the basic skills needed to operate technology (computers) versus actually using them for higher level purposes. The idea of “competencies.”</td>
</tr>
<tr>
<td>Teaching to the standards and tests</td>
<td>Discussion about how standards should function in guiding teachers as a tool. How standards can cause students to conform. Teaching intrinsic vs. extrinsic standards</td>
</tr>
<tr>
<td>Aesthetic experience</td>
<td>The aesthetic quality of day to day experience and technology. The conception of virtual space and its impact upon aesthetic experience.</td>
</tr>
<tr>
<td>Information versus knowledge</td>
<td>Teaching kids the difference between the two ideas. The way in which aesthetics promote knowledge. The role of reflection in teaching.</td>
</tr>
<tr>
<td>Constructivism and inquiry</td>
<td>The role of constructivism in making meaning. Inquiry based learning with technology. The role of imagination in inquiry. The role of metacognition.</td>
</tr>
<tr>
<td>Aesthetic concepts</td>
<td>Identification of key terms in Dr. Greene’s writings which will be utilized in the dissertation: imagination, awareness, freedom, possibility, etc.</td>
</tr>
<tr>
<td>Interdisciplinary ideas</td>
<td>Discussion of ideas to translate for technology: reflection, quality, imagination, possibility, going beyond, opening, etc. as an alternative to teaching to the test.</td>
</tr>
</tbody>
</table>

Note: A complete transcript of this phone conversation may be found in Appendix D

As we both lamented the changes which have been wrought upon the schools because of the No Child Left Behind legislation, we discussed the impact of testing upon aesthetic ideals. I shared reflections about how I’ve seen teachers focus less and less upon methods which require students to utilize higher order thinking skills as they struggle to meet the
demands of “the test,” what ever form it might take. Dr. Greene reflected that in her position as a professor in New York, she has “big arguments with people who say it’s fairer to the children” as the end result so often seems to be that, “…they end up conforming much quicker” (personal communication, October 9, 2006). We seemed to be in agreement that aesthetic principals are still a way out of the testing trap.

Moving on, I shared my thought that the controls that testing and standards have brought to education warrant the reexamination of Freire’s ideas expressed in the book *Pedagogy of the Oppressed* about who sets the standards and why. Dr. Greene added that, “…we have to create situations where children can want to be as good as they can be, and…the standards must somehow be intrinsic, must come from within” (personal communication, October 9, 2006).

Knowing that aesthetic principles had the potential to create this kind of freedom, I asked Dr. Greene if she thought that aesthetic education must stem solely from artistic endeavors. She referred me to John Dewey’s work *Arts as Experience* where, “Dewey makes the point that there can be an aesthetic quality to day-to-day experiences” (M. Greene, personal communication, October 9, 2006).

At this point, having agreed that technology had the potential to encourage an aesthetic experience; I struggled again, to identify how such aesthetic experiences might be promoted. I shared the fact that technology has made it easy to locate information and to give kids practice with skills, that teachers are moving away from utilizing technology as a medium for creative expression towards lower level skill development. Dr. Greene pondered,
How do you avoid confusing information with knowledge? When kids get such quick information, we forget to tell them that knowledge involves more than just linking one piece of information to another. I think that’s part of [the problem]. It’s even part of the aesthetics’ demand. You know you reflect on [knowledge]. It’s not just putting beads together on a string (personal communication, October 9, 2006).

Aesthetic education goes far beyond the mere transfer of knowledge, forcing a student to begin to reflect on understanding, continually expanding the horizon of what can be known.

Another topic which surfaced during our conversation was the idea of constructivism, of students making meaning rather than finding it. Dr. Greene related that, “if I read a novel or see a movie, I don’t look for a hidden meaning as I read it, I create it as meaningful. And I think technology has some significance in that” (personal communication, October 9, 2006).

We talked about constructivism in Instructional Technology and about inquiry based methods, however, I shared a concern that teachers seem to be moving away from those methods because of their complexity, and because of the demands of standards and testing. In relating how vitally important continuing to teach with inquiry is, Dr. Greene shared, “that when you create a hypothesis, you have to imagine what could happen. You have to imagine the alternative consequences of acting on that hypothesis, and that takes imagination. Imagination therefore, I think, becomes fundamental to inquiry” (personal communication, October 9, 2006).

Our conversation turned to the concept of metacognition, students thinking about their own thought processes. Again I shared concerns that many teachers are letting the higher order thinking skills slip through the cracks because of the curricular demands to prepare for standardized testing. Dr. Greene asserted that, “you never have a full aesthetic
experience until you give yourself a chance to reflect on what has happened to you”
(personal communication, October 9, 2006).

As we pondered together how we might again promote teaching methods such as inquiry and constructivism through aesthetic experiences, we talked about the proliferation of standards, methods, rubrics and checklists. I struggled to figure out how we might share aesthetic aims with Instructional technologists who are used to carefully crafted lesson plans which meet specific goals and standards. How might we challenge teachers to open up the possibility of awakening in their students through the medium of technology rather than seeing it as a tool? I worried out loud about technology teachers rejecting aesthetics on the principle that they are for the arts alone.

As we moved toward the end of our first conversation, Dr. Greene reflected on the idea that,

there are certain concepts across the disciplines that would help you show the relevance of technology, …one is imagination and one is the whole notion of reflection. I think that we should try together…to respond to that question, “What can you say to other people to make them realize the pedagogical relevance of the idea of quality?”…I still believe that we [should] teach children that when [they] find openings in their own experience that they move to something beyond…Somehow we should be able to translate that and say it may be an alternative to teaching for the test, which limits [students] immediately because [they] can’t move beyond (personal communication, October 9, 2006).

On October 17th, 2006, Dr. Greene and I had a chance to continue our conversation about aesthetic education and technology (see Table 6). On this occasion, Maxine asked
about the concept of virtual space as it relates to Instructional Technology. She shared her thought that, “If you are aware and have imagination, one of the things that propels you is the idea of space. Something has to be filled, so you go beyond where you are” (M. Greene, personal communication, October 17, 2006). I added that because of the need to fill a space with something, “imagination comes together with our consciousness and awareness, and then that leads to an opening feeling” (M. Linaberger, personal communication, October 17, 2006).

Table 6

**Key Concepts Found in the Transcript of the October 17th Telephone Conversation Between M. Greene and M. Linaberger**

<table>
<thead>
<tr>
<th>Concept</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aesthetic concepts (review)</td>
<td>Refinement of aesthetic concepts to be included in the dissertation, including: imagination, awareness and awakening, “seeing things as if,” opening, and freedom. Discussion of the progression from aesthetic concept to the next.</td>
</tr>
<tr>
<td>Virtual space</td>
<td>Discussion of how space impacts the way in which you have an aesthetic experience.</td>
</tr>
<tr>
<td>Curiosity</td>
<td>How does it relate to imagination? Discussion about whether today’s children are more or less curious. Impact of TV in curiosity and imagination.</td>
</tr>
<tr>
<td>Prior knowledge</td>
<td>Discussion of how use of technology at home impacts instruction in the classroom. Concept of “digital natives.”</td>
</tr>
</tbody>
</table>

Note: A complete transcript of this phone conversation may be found in Appendix E

Dr. Greene talked of Henry David Thoreau’s statement about never meeting a man who was wide-awake and of Vichtenstein’s notion of “wide-awakeness” being an actual heightened consciousness (personal communication, October 17, 2006). We talked at length
about the notion of curiosity and whether or not it ends abruptly at some point during childhood because of something we are doing with either education or technology.

These conversations have provided many ideas upon which to move this dissertation forward. Both the broad concepts in the review of literature and my interactions with Dr. Greene, have led me to some new ideas of my own about how we might organize and present her aesthetic educational principles in a manner which can be readily understood and applied by teachers of technology. In the next section, I will attempt to draw together all that I have discovered about the power of aesthetic education to transform our teaching with technology.
CHAPTER V
DISCUSSION

We are convinced that the movement towards educational technology is irreversible and that our obligation as educators is to learn how to deal with it—how, if you like, to live with it as fully conscious human beings working to enable other human beings to become conscious, to become responsible, to learn (Greene, 1968, p. 386).

Where Now?

Multiple Views: Seeing things a Different Light

In this final section of the dissertation, it will be useful to return to the stained glass window metaphor one last time, examining the way in which it illustrates the act of an aesthetic experience while viewing a work of art. In the artwork, all of the pieces have been located, shaped and fitted into the window, and the grout has been added. All that remains is to find the work of art its audience.

Similarly, it is now time to view all of the pieces of this dissertation as a cohesive whole, and to bring interpretation and meaning to the various ideas which have been presented thus far. As we look at the overall purpose and meaning of this project, through various lenses and in “various lights” the broad picture is beginning to make itself known and gradually understood. Even though I will share my own interpretations about the meaning of this work, it is my sincerest hope that each reader will take away from this research a rich interpretation and understanding of aesthetic educational theory, combined with an understanding of how to apply those ideas to Instructional Technology practice. Perhaps this viewing will help to move the discipline forward in new and exciting ways, liberating the thinking processes of students and teachers alike.
As the Frost (1916) poem alluded to in the introduction, we have moved down the “road less traveled,” and are situated at a crossroads. We have seen several of the concepts which have been interwoven throughout the collected writings of Dr. Maxine Greene. We have also paused along the path to examine the philosophical underpinnings of the field of Instructional Technology. As we begin to bring together the two separate pieces as a cohesive whole, I urge the reader to follow the ancient wisdom of the blue heron depicted in the stained glass window, which has been a guiding metaphor for the process of this dissertation. Wade in to the discussion, holding your own firm beliefs about technology and education, while also “fishing” for new ideas which may bring life to your own teaching practices. Reflect upon the philosophy that underpins your current conceptions about what is possible, and stretch beyond to see things as if they might be otherwise. Also remember to heed Dr. Greene’s (1968) somewhat prophetic warning that, “if we permit the initiative to pass to the designers or purveyors of technology, we are all too likely to find teaching and learning being treated merely as problems to which there are technological solutions” (p. 388).

In the following sections I will strive to create a new theory, a translation of Dr. Greene’s ideas, for use in Instructional Technology settings. The examples and ideas that I will share will also come from reflections upon my own personal experience as an Instructional Technologist. By addressing these tasks through modeling the aesthetic IT process for the reader I hope to illustrate and identify my own theoretical stances. Fundamentally, what I will demonstrate are the application of aesthetic practices which I learned from Dr. Maxine Greene. My goal is to encourage you to begin to identify your own
underlying philosophical frameworks as well, considering the possibility of incorporating aesthetic ideals for the purpose of advancing your own teaching practices.

_A Formal Definition of “Aesthetic Instructional Technology”_

In the spirit of the body of Dr. Maxine Greene’s collected works, I offer the following new definition for a philosophy of aesthetic Instructional Technology.

_Aesthetic Instructional Technology (AIT) is an intentional and humane philosophy of the process involved in teaching and learning with technology. It creates opportunities for students and teachers that encourage participation, reflection, and engagement through experiences that are technology-infused. AIT acknowledges the diverse experience of each learner and teacher, as he or she imagines what is possible, becomes aware of the connections between self and others, opens to ideas not achievable as an individual, and is freed to become fully actualized through the process. Its highest achievement is reached in the creation of a community of learners, who are unified in their focus through the process of life-long learning through technology._

_The Challenge_

I tend to agree with authors Daniel Pink (2006) and Thomas Friedman (2006) that our world is on the verge of a radical change in thinking which will impact the way in which we learn and work. That we have moved entirely beyond the usefulness of an industrial model of education. I believe, therefore, that it is time to address the underlying assumptions and philosophies which inform our current teaching methods in order to determine whether or not they support new ways of teaching and learning.
As the review of literature illustrated, our definitions of Instructional Technology are outdated, and the field still lacks cohesive theory or philosophy to guide practice. I propose that aesthetic Instructional Technology principles are one potential means for moving the profession forward. It will be incumbent upon each of us to identify and select the philosophy and methods which most closely match our individual stances.

There are currently many educational methods which advocate for a move away from the traditional model of a teacher acting as a “sage on the stage” towards becoming more of a “guide by the side.” Moving the teaching profession into a more facilitative role is critical, as Rushkoff (2003) warns us that students, “are native to cyberspace and we, as adults, are immigrants” (p. 1). Rushkoff seems to be suggesting that in order to lead future generations of learners, we can no longer assume a role as dispensers of knowledge; rather we must honor the interest and skill of those we strive to educate, facilitating their explorations into knowledge. “The sheer magnitude of human knowledge, globalization, and the accelerating rate of change due to technology necessitate a shift in our children’s education from plateaus of knowing to continuous cycles of learning” (NCREL, 2003, p. 2).

Many of the most successful methods in Instructional Technology at present include elements of inquiry, where student questions take center stage in the teaching and learning process, and constructivism, where we begin to build understandings from the point where the student’s knowledge is located. Aesthetic Instructional Technology principles are, I believe, an additional way in which teachers can strive to educate students in a way which honors uniqueness and diversity. Dr. Greene (1968) recommends, “that when we think about curriculum-making in a time of advancing technology, we need to look on occasion through what is called by some a ‘person-centered’ perspective” (p. 389).
In the field of Instructional Technology, one of the newest terms is that of 21st century learning. Still in the process of being described and defined and described by leading theorists and technology organizations, 21st century learning generally refers to student centered education which utilizes technology in meaningful ways to support individual interests and needs. It also refers to settings where the ease of use and regular incorporation of technology have caused hardware and software use to become nearly invisible and seamless, within the framework of learning.

On their website, The Partnership for 21st Century Skills (2007), an advocacy group, lists the following critical 21st century skills sets: information and communication skills, thinking and problem solving, interpersonal and self-direction skills, global awareness, financial, economic and business literacy, and civic literacy. Similarly, the North Central Regional Educational Laboratory (NCREL) has created a framework for 21st century skills which include the areas of: digital-age literacy, inventive thinking, effective communication, and high productivity and quality, state-of-the-art results (NCREL, 2003, p. 9). Within these two lists, many of the ideas are directly related to the aims of AIT identified in the definition at the beginning of this chapter.

While many teachers are working hard to design instruction which addresses the aims of 21st century learning, many more have not yet heard of the concept. Either way, teaching for 21st century learning is a challenging process for educators to understand and implement. We still have a challenge in inspiring teachers to stretch beyond the top down methods they have practiced and perfected for so many years, towards a more democratic and student-centered way of thinking and learning. The following sections will outline the ways in which
aesthetic educational principles naturally fit right in to the aims and processes of 21st century learning goals.

How can we take the five large ideas of Dr. Maxine Greene, imagination, awareness, opening, freedom, and community, and promote their use with teachers as they strive to teach 21st century learners? How can we utilize these concepts while still remaining true to Dr. Greene’s request that we “avoid orthodoxies?” One idea that offers a purpose and means for translating aesthetic educational principals to impact the way we implement Instructional Technology, is the concept of “bricolage” (Papert, 1993, p. 144). Seymour Papert in his book The Children’s Machine: Rethinking School in the Age of the Computer explains how an old idea might be made new again:

Bricolage is a metaphor for the ways of the old-fashioned tinker, the jack-of-all-trades who knocks on the door offering to fix whatever is broken. Faced with a job, the tinker rummages in his bag of assorted tools to find one that will fit the problem at hand and, if one tool does not work for the job, simply tries another without ever being upset in the slightest by the lack of generality (p. 144).

Papert seems to be suggesting that we need to adopt a sense of using the best methods available to fit our practice, a skill that teachers have often adopted, rather than conforming to strict standards or prescribed methods.

In this discussion section, I will attempt to construct some supports for teacher action with aesthetic principles, much like a tinker would, providing ideas about which tools might be useful in certain teaching situations, offering personal reflection upon what has worked for me—my own practices, but ultimately leaving the specific selection and implementation of
technology-infused activities and lessons up to each practitioner in his or her own experienced situation.

_Trends in Instructional Technology–Just More of the Same?_

The future belongs to a very different kind of person with a very different kind of mind—creators, empathizers, pattern recognizers, and meaning makers. These people—artists, inventors, designers, storytellers, caregivers, consolers, big picture thinkers—will now reap society’s richest rewards and share its greatest joys (Pink, 2006, p.1)

Currently working as an Instructional Technologist, I have had the unique opportunity to work with and learn from some of the most powerful agents who direct the future of the field. Ranging from taking university level coursework, to training at the state department level and finally to attending international technology conferences, I have been exposed to cutting edge ideas on a variety of topics in the field of Instructional Technology.

One idea has begun to emerge as a major direction in which the field of IT may be headed, towards “data informed decision making.” This concept refers to the notion of educators utilizing all sorts of gathered data, including a variety of tested measures for each particular student, in order to determine the specific skills that need to be taught. The next logical step in this process is for skilled educators to design differentiated instruction to meet each student’s individual needs.

On the surface, this method appears to be precisely what is needed in education, a practice which allows each student to receive the precise instruction that he or she needs in a timely manner. What is not as readily obvious about this new technologically enhanced method of instruction, is that it may inadvertently be promoting what Paulo Freire (2003)
called, “the banking concept of education” where “…knowledge is a gift bestowed by those who consider themselves knowledgeable upon those whom they consider to know nothing” (p. 72). In the 1970’s Freire was concerned that educators were actually a part of systemic oppression, as they doled out the specific pieces of knowledge that they had determined students should have. In such a setting, the students’ interests and input are neither required nor honored.

In my own observations of teachers’ practices with data informed decision making, technology is sometimes utilized to remediate the particular skills that each student is missing. Such technology-based activities are generally prescriptive for each child, providing a technology based drill style of instruction, practice and assessment. Often times this type of technology use is favored over the creation of more “messy” and “complicated” project or inquiry based learning units. I have seen teachers shift their practice from creating thematic based projects and web quests, in favor of utilizing technology for doing weekly web-based activities that mach up exactly with the demands of the curriculum. The general comment I hear from teachers with whom I interact, is that these types of curriculum-based activities are easier to manage with students and are easily connected to the subject area lessons they are required to teach. Just speak with an educator today and you will hear that teachers are feeling increasing pressure for time. For many, the use of technology to helps them to meet district curricular goals is seen as an obvious solution.

I believe this trend is a subject for serious concern. I question whether or not data informed decision making is not just a wolf in sheep’s clothing--a potential reincarnation or means of allowing teachers to continue on, deciding what is best for students, rather than allowing student interest, awareness, and curiosity to determine the path for learning. While
it is unfortunately necessary to ensure that students learn core skills which will appear on standardized tests, what is the cost to student creativity with technology? Without encouraging students to stretch and internalize their ability to understand what they do not know and that there is always more to know, how can any learner ever be truly freed through the processes of education? Employing aesthetic principles in our efforts to meet students’ individual needs, we may break free of our old teaching habits once and for all.

Which Path Shall We Follow?

But in the last analysis, it is the people themselves who are filed away through the lack of creativity, transformation, and knowledge in this (at best) misguided system. For apart from inquiry, apart from the praxis, individuals cannot be truly human.

Knowledge emerges only through invention and re-invention, through the restless, impatient, continuing, hopeful inquiry human beings pursue in the world, with the world, and with each other (Freire, 2003, p. 72).

Instructional Technology is currently, I would submit, poised on the edge of a very slippery slope. In our haste to institute twenty-first century tools and methods, searching for ways to provide data-informed and individualized opportunities for all learners, we may have inadvertently created a technological monster. If we merely utilize our data to provide technology-enhanced opportunities to learn basic skills, then we will have allowed the computer to replace the teacher, rather than utilizing it as a medium for engaged learning.

Unless we find ways to explicitly use technology to promote constructivist, inquiry, and aesthetic methods with our students, we may wake up in the not so distant future to find that we have actually doubled back on our path. We may find ourselves still standing at the fork in the road, so to speak--students still trapped in a top down model of instruction, only
this time with the computer serving as the main source of knowledge transfer. In the mean-
time, the rest of the world may have surpassed us, actually creating citizens who are adept at-
thinking creatively and independently.

In the United States, I believe we do however, still put the needs of the learner at the-
forefront of education with technology. While we have come a long way towards using-
technology to meet the skill needs of the individual, we have still not addressed the issue of-
each individual, recognizing and internalizing his or her own potential as a learner and-
contributor to society. So far we have not succeeded in making technology accountable for-
inspiring all students to imagine, awaken, and recognize the power that each human holds in-
directing his or her own path in the learning endeavor. Bringing aesthetic educational-
concepts into the realm of Instructional Technology holds the promise of doing just that,
meeting individual need and interests through technology enhanced activities that promote a-
sense of curiosity through 21st century learning activities.

How then, should we go about the task of making all teachers aware of this critical-
need? How can we guide instructional practice to ensure that aesthetic aims are continually-
being incorporated and met in education which incorporates technology? The answer must-
be simple enough for all instructors to hear and comprehend, yet complex enough to-
challenge each teacher to become a reflective practitioner as well. In the next section I will-
bring the pieces of this dissertation together in hopes of reaching that goal.

*Pulling the Five Aesthetic Concepts Together*

In the review of literature five key aesthetic ideas were identified through examining-
the collected works of Dr. Maxine Greene. This list was not exhaustive; rather, it provided-
us with a starting point for aesthetic Instructional Technology practice to blossom. To
review, the five key ideas from Dr. Greene’s work which I have identified in order to help transform our teaching with technology are: imagination, awareness, opening to seeing things “as if,” freedom, and community.

As we work through each of the five ideas, I will share my own personal reflections upon how I have attempted to address them, as well as making connections to how each area will help students to meet 21st century learning goals.

*The Case for Talents, Principles, and Questions*

existential thinkers are concerned with presenting their personal responses to their own consciousness of existing. They are concerned with authenticating themselves as persons…as to realize themselves. This is quite different from the communication of doctrine, from explaining how things *are*. And it demands of the one who encounters them…move into his own consciousness, an appropriation of what is most meaningful to him, a distinctive use of what he finds (Greene, 1967, p. 6).

As we have seen in the review of literature, there are no explicit or step-by-step directions in the writings of Dr. Greene, no charts or graphs to show us how to move forward systematically in our aesthetic educational endeavors. Maxine Greene only points towards the direction in which we may choose to go. She shows us, rather than telling us, and leaves the hard work, the struggle, up to the individual.

There are groups, however, who have attempted to move beyond this, creating models of how aesthetic experiences may initiated and structured for students. In talking candidly with Dr. Greene about these models, I have come to understand that this was never her intention—that she felt the creation of an aesthetic educational model worked counter to
the fundamental idea of making each learner aware and responsible within the educational process.

In order to honor the tradition of Maxine Greene, I will not attempt to create a lock-step model for aesthetic Instructional Technology practices; rather I will offer the reader a series guiding questions, which identify the skills that teachers must possess and the learning states necessary in order for students to participate in a truly aesthetic technology-infused experience. I will also share some of my own experiences as an aesthetic Instructional Technology guide. I will “suggest possibilities for looking at certain educational issues” (Greene, 1967, p. 6). Binding my own ideas together with each talent and principle, I will share additional thoughts from Dr. Greene to balance out the effort.

Though at times the following sections may read more like a self-help book, in the spirit of Maxine Greene’s work, I ask you to consider the following sections as illustrative only. As you take up the torch of aesthetic educational principles in order to open your teaching to the possibility of transformation, you will need to engage with the theories yourself. In essence, what I will attempt to do is to share my own aesthetic Instructional Technology awakening process so that you might be inspired to follow a similar path as well.

*The Aesthetic Instructional Technologists’ Five Talents*

Within our new definition of aesthetic Instructional Technology, are five concepts which are necessary to cultivate order to begin teaching aesthetically: imagination, awareness, opening, freedom and community. Beginning with the educator first, we will explore those five ideas as “talents” which need to be cultivated prior to attempting to promote them with students. These talents or dispositions, represent the skills that will need to be developed in order to become an effective aesthetic instructional technologist. Through
the efforts of seeing oneself as a learner first, each educator may better come to understand the challenges that students will face in their learning with technology.

**Inspiring Imagination**

Connecting back to Dr. Greene’s (1985) work, you will recall that she suggests, “imagination is what sees the meanings in the objects of which we become conscious in the course of our perceiving. Imagination may order, effect connections, and sometimes disorder or transform” (p. 170). In order to become more conscious of our own imaginations, we may benefit from asking ourselves the following questions. Do I consider myself to be an imaginative person? Can I envision things in my mind in creative and exciting new ways? If I do not feel as though I am imaginative, am I at least willing to explore the possibility of becoming that way?

Having an imagination does not necessarily mean that you must have artistic ability or talent; it simply means that you are capable of envisioning things as they might be. As Dr. Greene (1985) has described, imagination gives, “intelligibility to the present moment…in any interpretation of what is perceived, there is a dimension of awareness of the past and the future, of what is not or what is not yet” (p. 168).

One of the best ways that I have personally found to imagine what is possible with technology is to observe the work of creative colleagues. Whenever possible, I make it a point to visit my colleagues’ classrooms to see what sorts of technology-infused activities they have come up with. In many cases, I have been able to expand upon a friend’s idea, creating new technology lessons for my own students. Of course, I always make sure to return the favor and share that new lesson with the colleague who inspired me.
Another place I go to feed my technological imagination is to Instructional Technology conferences and meetings. Local universities sometimes have educational technology showcases to encourage their aspiring teachers to create technology infused units before starting their teaching careers. There are always lots of new ideas to be found there. Also, most states hold their own technology conference on a yearly basis. This is great place to see the latest trends, as there will always presentation sessions devoted to novel uses of the very latest in technology. These conferences generally include a vendor session where you can also see the newest trends in software and hardware. Conferences will also provide you with a chance to talk with teachers who have a similar passion and interest, and who love technology as much as you do. On similar note, national and international conferences are another great place to gather resources, especially if you are interested in having your class connect with students from around the globe. I find that all of these chances to interact with other teachers of technology allow me to develop the, “…capacity to create new orders in experience, to open up to new possibilities, and to disclose alternative realities” (Greene, 1985, p. 167).

The plethora of Instructional Technology magazines and professional journals available today are yet another good source for stimulating your imagination. Through reading about what has worked and not worked for others, you may avoid some nasty pitfalls and end up being that much father ahead in creating imaginative technology lessons that not only work, but push you beyond what you originally thought was possible.

Finally, don’t forget to tap into the Internet. Many teachers have built their own websites in order to showcase and share their efforts with technology. Through searching online, you may find out that your best ideas have been tried already. Do not let that daunt
you, however. The fact that someone has already tried out your idea may prove invaluable in helping you to easily avoid problems.

As you begin to stretch your imagination in planning technology-enhanced activities for your students, do not forget to become an imaginative learner yourself. After all, how can you inspire imagination in your students if you are not willing to use your own imagination? (see Figure 5)

![Figure 5. Inspire students’ imagination through your own imaginings](image)

One way you may begin to translate personal imagination in your teaching practice is to reflect upon your current technology-infused lessons. Look carefully for evidence of the stimulation of students’ imagination in your practice. Begin to ask yourself questions such as: Am I encouraging the student to create mental pictures of the concepts I want him to learn? Can I identify where a student has been imaginative in his or her responses? Does the activity I am requiring activate a students’ senses, knowing, understanding or feeling about the world? If your answer to such questions is yes, congratulations! You are on your way to
transforming your teaching aesthetically through the first principle of imagination. If your answer is no, start the process by beginning to envision yourself as an imaginative teacher, and the ideas will start to flow.

*Activating Awareness*

By becoming aware of ourselves as questioners, as makers of meaning, as persons engaged in constructing and reconstructing realities with those around us, we may be able to communicate to students the notion that reality depends on perspective, that its construction is never complete, and that there is always something more (Greene, 1995, p. 381).

Do you consider yourself to be a watchful, conscious, and “awake” person? Are you aware of your surroundings, the people, and the various inputs present in your environment at all times? Awareness does not just mean that you utilize your five senses, although the senses do provide us with plenty of information. Awareness, for the purposes of our discussion, generally implies deeper levels of knowledge and understanding, a sense of seeing and comprehending things that others may not notice. Dr. Greene shares with us that awareness involves, “…heightened consciousness and reflectiveness…not a withdrawal from the intersubjective world” (1977, p. 121).

In today’s classroom settings, teachers are increasingly challenged to remain alert and aware of the needs of each and every student. Teaching is an almost magical, mystical job, as one must have the ability to recognize, analyze, and act, according to each student’s mood, energy level, attitude, preparation, background knowledge, home situation, etc. The list of factors which may potentially impact a particular student’s learning are endless, and the task
of reading all the indicators of a change on a minute-to-minute basis can seem like a never ending task for today’s teacher.

One thing that may help to lessen the burden of maintaining hyper-vigilant awareness on the part of teachers is to cultivate a sense of awareness in the classroom and within individual students. In order to achieve that goal, a teacher must first, examine his or her own conceptions of awareness and improve upon those internal abilities. Or, as Dr. Greene (1977) describes it, we may cultivate our own awareness as it, “…contributes to the creation of the self” (p. 121).

I believe one good place to start in cultivating your awareness of the classroom is to make a list of all of the things you feel you need to be conscious of during the day. This does not necessarily mean you must list each student and the things you keep in mind about him or her, but rather, the consider items in the larger context, such as the amount of time you need to complete a lesson, how you determine student prior knowledge on a topic, when decide it is time to move on to a new topic, and so on. With that list in hand, you might find it useful to keep track of your teaching to see how often you focus in on each area. The purpose of such a task is to help you begin to recognize how easily you slip in and out of awareness during the day. In fact, it may also be useful to keep track of how often your awareness shifts out of the teaching setting entirely, on to more personal matters such as, what you will be preparing for dinner tonight. If you can begin to identify the amount of time you are successful in maintaining awareness within the classroom setting, not only will you improve your ability to remain aware, but you will begin to understand the challenge that cultivating awareness presents to your students as well. (see Figure 6)
Figure 6. Activate awareness through noticing your own patterns of thought

As you strive to become more aware of your focus while teaching, you will most likely begin to notice some patterns. It may well be that you identify an increased ability to focus on items that are enjoyable or easier to complete, or that such items hold your awareness for greater portions of the day than less enjoyable tasks. It is important to recognize the power that certain kinds of thoughts hold for you personally, as you begin to plan activities to incorporate awareness for your students. It is a fairly well known fact that as humans, we all tend to gravitate towards things we like and away from things we dislike. The same holds true for our awareness. It will be important to strengthen your ability to remain aware, even when teaching topics you find uninteresting, or when you have to deal with a difficult student. Strengthening your personal awareness will help you focus on building awareness in your own students.

As you improve your ability to remain aware in your classroom, you will want to begin to look for opportunities to widen the circle of your vision. Start small by learning
more about what goes on in other classrooms at your same grade level, then within your
school building, and finally at the district level, if possible. Once you feel that you are aware
of the factors in play on this local level, you can look for ways to expand further to the state,
national, and international level.

Now begin to share your new found awareness with your students through creating
technology-infused lessons that encourage an expanded vision. Start small and work towards
broadening their awareness too. As you become increasingly aware, it is time to incorporate
technology into your routines and teaching methods. You may help yourself along the road
to technology integration by asking questions such as: Am I aware of the dynamics of this
group of students, and do I know how to promote excitement and interest in them through the
use of technology? What are the demands of the task I would like to present to my students,
and how can I engage awareness through the use of technology? Where are my students
already aware of their surroundings, and how can I begin to stretch that understanding further
with technology? Do the activities I offer promote appreciation, participatory engagement,
cultural awareness, or the ability to see things differently?

By beginning to ask yourself questions about your awareness and about the awareness
of your students, you will begin to make great strides in promoting the principle through your
teaching and learning practices with technology. You’ll be moving towards Dr. Greene’s
(1977) challenge to, “move others to elevate their live by a ‘conscious endeavor,’ arouse
others to discover—each in his or her own terms—what it would mean to ‘live deliberately’”
(p. 120).

*Offering Openings*
The term opening may not seem all that different in comparison with the previous discussion of awareness. There are, however, subtle differences. One cannot have a sense of opening to possibility without becoming aware of the world around us first. Maxine Greene (1977) shares that,

If students (and their teachers as well) are enabled to pose questions relevant to their life plans and their being in the world, they might well seek out answers in free involvement with a range of disciplines. Once this occurs, new perspectives will open up—perspectives on the past, on cumulative meanings, on future possibilities (p. 123).

Opening may also consist of a process of lightening the load, so to speak. In creating openings, we can begin to eliminate some of the ideas and assumptions we have been holding on to. In becoming more aware, it is inevitable that we will come to recognize that sometimes we no longer need to do things the way we have always done them. Opening is the method through which we may eliminate outmoded ideas, tasks, or habits, and through which we can begin to cultivate new methods with a better fit to the particular situation.

Opening, as a teacher, is a challenging task. It requires us to activate our own imagination and awareness at the same time. In order open up to what is possible, beyond what we already know, we must imagine that things can be different, and then internalize an awareness of how that might be achieved. In a way, we are making room in our busy lives for newer and better things to happen. As a teacher, opening may require you to clean house so to speak. You will have imagined all sorts of possibilities for your classroom and students, and you will have become increasingly aware of your underlying assumptions and
practices. As those two areas begin to merge, you will be starting the process of opening, of seeing things as though they might be otherwise. (see Figure 7)

Figure 7. Offer openings through embracing the possibilities in your own situation

Now that you have begun the process of opening to new possibilities, you will want to put the principle into action with your students. This process can be cultivated by questioning your actions and underlying assumptions on a regular basis. You might ask yourself questions such as: Why am I teaching this particular lesson, and how will it serve to open my students up to new possibilities? Does this activity encourage students to make connections or recognize patterns? Are there new or different ways I can approach the curriculum I am required to teach? Can I allow my students imagination and awareness to direct their learning and still meet the demands of my curriculum, the standards, the school board, NCLB legislation, AYP measures, and so on?

These questions will undoubtedly shake your foundations a bit, and for some teachers, perhaps a lot. Change is never easy, but change always presents an opportunity to deepen understanding. Explicitly cultivating a sense of “opening to what is possible” will
most certainly provide you and your students with rich technology-infused experiences you can not yet imagine.

_Fostering Freedom_

Freedom is neither an endowment nor a commodity nor an icon; freedom is not the Statue of Liberty, the flag, or any little fetish. Freedom can be thought of as a refusal of the fixed, a reaching for possibility, an engagement with obstacles and barriers and resistant world, an achievement to be sought in a web of relationships, an intersubjective reality (Ayers, 1998, p. 7).

As we move to the fourth principle of aesthetic Instructional Technology, we move up, once again, in complexity to the notion of freedom. Make no mistake, as we can see in Ayer’s quote above, freedom in teaching does not mean that we are free to do whatever we want, whenever we want to, in the classroom. It does not mean throwing out the curriculum, standards, the grade book, or state assessments. Freedom in teaching is a talent in and of itself, cultivated through the combination of imagination about how we might teach, awareness about what concepts must be taught, and through opening up to how those aims might be achieved in unique and exciting ways. So in essence, freedom in teaching happens when we have gained the skill of being able to see the connections between imagination, awareness, and opening.

Part of the definition of freedom implies that the task should not necessarily be difficult, and that it should promote a sense of ease. Within that definition is also the idea that freedom requires ingenuity and creativity. If you have sufficiently mastered the previous three “talents” you should actually be able to approach this task with excitement and energy.
In practicing freedom in your classroom you may first want to examine the tasks which are required of you. You have already activated your imagination in practicing the prior three skills, and should have plenty of ideas about how you would like to teach with technology. It’s now time to break out of the mold, open up to those imaginings and begin to wonder about how you can satisfy both your imaginings and what is required of you at the same time. It is a deceptively simple task—to free your teaching and your students, you must free yourself first. (see Figure 8)

![Figure 8. Foster freedom through freeing yourself first](image)

Dr. Greene (2000) calls us to action for the cause of freedom with her statement that, “if we consciously keep our own questions open and take intentional action against what stands in the way of learners’ becoming, of our becoming, the spaces for freedom do enlarge” (p. 13). As you begin the task of releasing your thinking and teaching from the bonds of the limitations that have been placed upon you or which you have placed upon yourself, it is essential to ask yourself some questions, stimulating your imagination once again. For instance, you might ask: Is there a way that I can meet the standards while also allowing students the freedom to imagine and open to other possibilities? Do I have to teach
to the test, or will my students gain the skills they need in the technology-infused activity I have planned for them? Can I build tested-skills into a technology-infused activity in such way that students won’t even know they are preparing for the test? Does this activity promote informed decision making and reflection in my students?

Freedom in teaching is really an act of faith. Freedom comes when we allow ourselves to imagine what is possible, are aware of the requirements of us, open up to new ways of doing and seeing things, and bring them all together into one spectacular piece of instruction. If you can achieve even one lesson that promotes this kind of freedom in your practice within a year’s time, then you are well on your way to transforming your instruction forever.

*Cultivating Community*

The skill of community is a talent that will not be all that difficult to promote in your classroom if you have consciously been applying the previous four elements all along. Community is a complex, multi-dimensional term that takes on different meanings in different settings—a term all too often given lip service to in the name of cooperative learning. Putting students together in groups to complete a task is not what is meant by teaching community. Community is something that blossoms when we liberate our students to imagine, become aware, open, and exercise freedom within the classroom. “…it may involve efforts to bring into being conditions that permit…the kind of integration of cultural life that makes it possible for ‘people inhabiting different worlds to have a genuine and reciprocal impact upon one another’”(Greene, 1991, p. 546).

Building a sense of community can be cultivated personally in several ways. You might find yourself reaching out to your colleagues more and more as you open yourself to
the previous aesthetic principles and talents. In sharing your successes with aesthetically enhanced Instructional Technology projects, you will be helping to open your colleagues to possibilities. This sort of collegial dialogue and sharing tends to build up a sense of community within schools. As you promote the aesthetic principles shared above, you will also notice new bonds being formed between your students. By giving students’ imagination a voice, you will be making them aware of what is possible. By cultivating awareness, you will begin to see openings and new avenues for instruction based upon the students’ ideas and responses. Through capitalizing on these openings to teach the prescribed curriculum, you will be offering a new sense of freedom. Students who are part of a classroom where their needs are met in such a manner will begin to come together naturally, bonding where they are able to see themselves reflected in the learning of others. (see Figure 9)

Figure 9. Cultivate community through building your own technology community

You may have noticed in the above figure that the image has shifted from a sole person, thinking about concepts, to a global image with many figures surrounding it. It is
important to point out that the image is not intended to suggest that the goal of cultivating community is for you to replicate little versions of yourself in the classroom, rather the repeated image is meant to suggest that in a community, everyone sees a little bit of themselves in each other. The real power in cultivating a sense of community in your classroom, school, and beyond, is that each learner has transcended his or her own imaged needs and has awakened to the possibility of what can be achieved when working in community with others.

In trying to promote a sense of community with your students, my suggestion is simple, and by now I believe you already know what it will be. To create a sense of community in your technology-based lessons, you will have to first cultivate imagination, awareness, opening, and freedom. As you have seen each principle builds on the previous one, opening the student up further to experience the world outside of private experience. Building a community through technology should always be geared towards the interest and imaginings of your students. Following this path, you may well notice a growing sense of “…plurality and multiplicity, with the distinctiveness and incommensurability of lived worlds, with the necessity for dialogue—and consensus, and freedom, and resistance, and some renewal of community” (Greene, 1991, p. 546).

This time, the questions that you are encouraged ask are geared more towards illuminating the work that you do with the students. You may ask if the activity you have planned incorporates social interaction, self-direction and autonomy. It will be important to ask your students about the topics they care about and would like to explore. You may choose to utilize democratic processes to determine the direction, or some other historical method, so long as the students understand that it is they who are leading the inquiry. The
road will be challenging and rocky at times, but I believe that the only way to teach aesthetically with technology is to aim for the creation of a community of learners. This new knowledge will serve both you and your students well in your future educational endeavors. Ultimately, building a sense of community, you may find that you are able to,

Move some of [your students] to reach out and to dream in accord with others about a more humane, more caring world. If this were to occur, there would be the beginnings of a community; there would be the grounding of a public, if we could somehow enact what we are doing together as a common enterprise (Greene, 1991, p. 552).

_Five Aesthetic Instructional Technology Principles_

In the prior section I offered you a series of five talents to cultivate within yourself as you begin to explore the idea of teaching aesthetically with technology. I now offer a series of five principles which may be applied with your students through your Instructional Technology endeavors in order to support aesthetic outcomes. In essence, I am modeling for you, the aesthetic processes I have learned from working with Dr. Greene herself. I will weave together a picture of increasingly complex aesthetic experiences with my own students for you to consider, showing you the connections I was able to make.

You are encouraged to scrutinize the principles and my examples against your personal understanding experiences in Instructional Technology. Some of the examples will hopefully illuminate the concept for you in such a way that you are able to begin to imagine how you might tackle a similar effort. The following five principles will provide you with a means for beginning to identify ways in which you may enhance your educational practice.
The effectiveness of each of the following five principles should be determined individually by how well it promotes increased aesthetic learning skills in your students.

In addition to presenting each of the five principles, I will connect the language and components of 21st century learning, in the hopes that you will see the way in which aesthetic instructional technology practices can enhance what we are already striving to accomplish in education. If AIT principles are a means for realizing commonly accepted goals for students, then it will make sense for you to try them in your own classroom settings.

*The First Principle: Imagination Encourages Creative Transformation*

**imagi-nation**  
*

1: the act or power of forming a mental image of something not present to the senses or never before wholly perceived in reality

2 a: creative ability

b: ability to confront and deal with a problem: RESOURCEFULNESS

3 a: a creation of the mind; *esp:* an idealized or poetic creation

b: fanciful or empty assumption

4: popular or traditional belief or conception (Webster’s, 1979, p. 566).

Imagination is one of those concepts that comes to mind when we speak of the arts. It is relatively easy to see how we might activate imagination in the creation of a piece of art, music, drama or dance, but what are some ways we might encourage imagination with technology?

I will begin with a personal example to help you begin to see way in which you might activate imagination with technology. In the introduction, I related the story of my creation of a videoconferencing partnership between two elementary schools. Half of that experience came from interactions with the fifth grade students in the school where I currently work. Utilizing the skill of reflection, I can share with you how I intuitively employed the principle of imagination to help deepen my student’s experiences.
During the first videoconference, my students had a chance to see a performance entitled *Rock Dance*. An interpretive piece, showing the different types rocks, and the earth processes related to their formation and erosion, *Rock Dance* provided my students with a technology-enhanced, aesthetic experience to discuss. In viewing the performance, they had to imagine the heat and pressure applied by the earth to form igneous rocks, and the sifting of silt and debris to form sedimentary rocks. Creating a mental image of volcanic rock was a much easier task, as the explosive and upward moving body positions of the dancers seemed to mimic the processes of eruption. Even though my students could see everything going on at the remote location, they had to use their imaginations in order to interpret what the images might mean.

After this first performance, there was time for debriefing. The students at the partner school shared bits and pieces of the lessons they had learned in their science classes, and how those ideas had been transformed into representative movements.

Evidence that my students had activated their imaginations during the performance was evident in the kinds of questions they asked. There were, of course, the fumbling “beginners” questions such as, “Did you have fun?” or “What is the weather like where you are?” But as the discussion moved further, my students began to ask deeper questions such as, “Why did you choose to spin around when you were trying to show a volcano?” or “Why did you choose the music you had in the background?” They had begun to make connections between the movements and their meanings through the use of their imaginations—and they were eager to find out from the remote students how correct their interpretations had been.

Let’s assume that you find the above example intriguing and that you have decided you would like to encourage your students’ use of their imaginations. How can you as a
teacher begin to activate imagination? Of course, utilizing a full-blown inquiry project, where students create every step of the learning process for themselves, is a super way to stimulate imagination, but it requires time, effort, and extensive preparations. Many teachers simply do not have enough time to do this sort of student-centered learning on an ongoing basis.

There are easier ways to incorporate imagination on a daily basis. Simply giving kids an opportunity during a lesson to have a simple aesthetic experience and then pose questions about it may make imagination more accessible in each and every lesson. This might take the form of showing a piece of historically inspired artwork, before having students research their topics. It might take the form of listening to music within the same project. It might utilize a walk in the school’s immediate neighborhood to identify beauty in nature before studying photosynthesis, incorporating technology to record images or observations. By then discussing student interpretations and imaginations about the who, what, when, where, why and how of the experience, you’ll be activating student curiosity and interest.

If you strive to launch your technology-infused projects with an aesthetic experience, with time to imagine, time to discuss what can be seen, you’ll find students more engaged and enthusiastic about their learning. If you continue to allow for opportunities to encourage imagination throughout a longer project they will produce products that will surpass your expectations, and you may elicit richer understandings from your students.

Creating technology-infused activities which cultivate a student’s imagination can also help us to meet the 21st century goals of promoting curiosity and creativity. The NCREL (2003) describes curiosity as, “The desire to know or a spark of interest that leads to inquiry” and creativity as, “The act of bringing something into existence that is genuinely
new and original” (p. 23). These two qualities are directly connected to, and fed by the activation of student imagination.

_The Second Principle: Awareness Stimulates “Wide-Awakeness”_

**aware adj 1: archaic:** WATCHFUL, WARY **2:** having or showing realization, perception or knowledge—**awareness n.** _syn_ AWARE, COGNIZANT, CONSIOUS, SENSIBLE, ALIVE, AWAKE _shared meaning element:_ having knowledge of something and esp. of something not generally known or apparent (Webster’s, 1979, p. 78).

Awareness, I believe, is a deeper understanding that comes about through the process of imagination. If we can begin to imagine the meaning in a work of art, or the thoughts behind a performance, then we may begin to awaken to even greater possibility.

In the example of my students utilizing videoconferencing, their growing awareness was something that I began to notice as we prepared for their own dramatic contribution. I visited the students in their English classroom where they each had been writing a piece entitled _Legacy_. These compositions were focused on describing an item left behind by a departed loved one. In listening to their sharing and reflections, I became aware of the fact that three of the students in the class had lost a parent—not something that we would think of as a commonplace, or standard topic for classroom discussion. In collaboration with their English teacher, I guided the students to expand this idea of _Legacy_ into a performance piece. Their interpretive dance, also entitled _Legacy_, showcased the stories of the three students who had experienced the loss of a parent. Visuals included the incorporation of the legacy item which each student still retained, dramatic movement, and an incredible blend of student performed music and rhythm.
Awareness was activated in participants in both classrooms, as they struggled, through the use of their imaginations, to understand what each of the three main characters was feeling, what it might be like to lose a parent, and what it is like to talk about such a loss in an open forum. The remote classroom’s students shared their own awareness through struggling to understand the imagery, the context, and the theme. My students also demonstrated a deepening awareness and sympathy through sharing the true inspiration for their performance.

Afterwards, as my students discussed the experience, it was interesting to see the varying levels of awareness. Some students reflected that they felt their topic was too “down” or “dark” based on the quiet responses they got from the remote students. Others agreed that topics relating to death were not something that kids were used to seeing or talking about. Some students reflected on how they were proud of the fact that they were able to perform for students in another school, while others were interested in moving on to discuss ideas for their next contribution.

So you can see that providing students with an opportunity to experience awareness, of self, of others, of topic, setting, theme, etc. can promote increasingly complex forms of questioning and reflection. How can you deliberately set out to promote a sense of awareness in your students? Referring back to the previous section on imagination, we might revisit the idea of a full-blown inquiry project. In such cases, your students will suggest the topics that they are aware of, things in the news, things in their school culture, and those ideas will provide a launch point.

If you want to promote awareness in students on a smaller scale, then you might look for opportunities to bring in topics that are current, in the news, and relevant to the lives of
your students. Encourage lively dialogues about what really matters to kids today, and use those points as a focus for your technology-infused activities. This might take the form of using student interest in natural disasters after they happen, to research and present on topics such as hurricanes, tsunamis, tornadoes, or earthquakes. Student questions about wars might be utilized as an opportunity to learn more about foreign countries, the people, their culture and their customs. Technology can truly promote awareness in our students by allowing them to connect with ideas and people from around the globe, and from different times and places.

Promoting as sense of awareness in your students will enable you to meet the 21st century goals for effective communication through demonstration of personal, social and civic responsibility. The NCREL (2003) defines personal responsibility as, “the ability of an individual to manage and use technology to achieve balance, integrity, and quality of life as a citizen, a family and community member, a learner and a worker” (p. 34). They also define social and civic responsibility in similar terms, “the ability to manage technology and govern its use in a way that promotes public good and protects society, the environment, and democratic ideals” (p. 35). These goals are clearly met in striving to promote the principle of awareness in students.

_The Third Principle: Openings Promote “Thinking As If”_

**open vt; opening vt; …3 a:** to disclose or expose to view: **REVEAL**  
**b:** to make more discerning or responsive: **ENLIGHTEN**  
**c:** bring into view or come in sight by changing position  
**4 a:** to make more openings in  
**b:** to loosen and make less compact  
(Webster’s, 1979, p. 797).
Some might say that imagination and awareness are high enough goals for the classroom, and that beyond those two concepts lie domains of experience which are not easily reached by many educators. After all, it is not the typical classroom where one hears words such as “enlightenment” or “revelation” tossed about in causal conversation. However, opening is not all that different from the concept of awareness, and it can be accessed by similar means.

Returning once again to the example of my students engaged in videoconferencing, I began to notice some them move beyond thinking simply of themselves after sharing thought about their *Legacy* performance. One student began to show empathy for the remote students in her reflection that they didn’t seem to understand the *Legacy* performance. She felt this was evidenced by their initial lack of questions and quiet demeanor. She also indicated that she could feel sadness on their part. What was particularly amazing about this young woman’s reflections were her connections to some dramatic instruction she had received the previous year. In reference to her own performance, she mentioned a concept called “taking off the mask,” meaning to put oneself into the character fully. She felt that she had done a good job of reaching this goal in her own performance.

These kinds of reflections, while not typical of all students, are certainly something to strive for. Combining imagination with an ability to be aware of people and situations beyond oneself helps to promote a sense of opening, or seeing things as if they could be otherwise, as Dr. Greene has taught us.

This concept, however, may prove to be a bit more challenging in our use of Instructional Technology. In order to attempt to create a sense of opening in our students, we must identify activities which require both imagination and awareness to be present. One
possible activity which utilizes technology might include identifying international e-pal programs. By allowing students to get to know a child in another region of the world, we may activate their imagination of what the pen pal’s life might be like. As the students begin to share and question one another, they may begin to become more aware of what their pen pal’s life is truly like. It is at this point that opening is possible, especially if we as teachers, encourage the students to extend their imaginations to envision what it might be like to visit or trade places with their pen pal.

The use of videoconferencing, as we have seen, is also a medium for potentially creating openings within our students. Even on a smaller scale, we may be able to promote openings in our students if we create activities which ask unusual tasks of our students, such as the idea of taking on the role of another person, from another place or time. In doing research to write in the voice of a historical figure, we present the opportunity for our students to stretch beyond what it is they already know and experience.

The principle of opening to the “as if” can be connected to the 21st century learning goals for promoting higher-order thinking and sound reasoning skills in our students. The NCREL (2003) shares that, “higher-order thinking and sound reasoning include the cognitive processes of comparison, inference/interpretation, evaluation, and synthesis applied to a range of academic domains and problem-solving contexts” (p. 29). Promoting a sense of openness in our students can help to achieve these aims.

*The Fourth Principle: Freedom Provides Possibility*

**freedom** *n 1:* the quality or state of being free: as **a:** the absence of necessity, coercion, or constraint in choice or action **b:** liberation from slavery or restraint or from the power of another: INDEPENDENCE **c:** the quality or state of being exempt
or released usu. from something onerous **d:** EASE, **FACILITY**

**e:** the quality of being frank, open or outspoken… **g:** boldness of conception or execution **h:** unrestricted use (Webster’s, 1979, p. 454).

Freedom is not a word always heard in our modern classrooms, unless it is being used in reference to discussions of our country, government, or military history. Freedom is something that many Americans literally sacrifice their lives for, but a state which very few students have an opportunity to enjoy in educational settings. Schools are generally not particularly democratic places, especially in light of the demands of the NCLB legislation and the pressures to meet yearly progress standards. Is it any wonder that freedom is not a theme being acted out in many classrooms today?

Reflecting back once more on the videoconferencing experience I facilitated with my students, I can admit that freedom was not an implicit goal I had in mind. Even so, many freedoms were offered within the confines of creating an original presentation for the remote classroom. While specific guidelines had to be followed in regards to length, appropriate content, and scheduling, my students had quite a bit of freedom in regards to the actual creation of their performance piece. Students were permitted to decide how best to dramatize the concepts they were attempting to present, and they brainstormed ways to incorporate each and every student into the performance in some meaningful way. Students who were not comfortable being visible on the “stage” during the performance were free to participate in off-stage work such as musical accompaniment and set design. In the end, all of my students had a role to play during the *Legacy* performance.

One boy, in particular, reflected on this freedom he had been given by expressing gratitude for having been able to share his African drumming skill with the distant
classmates. He acknowledged awareness that his talent was something that the other students may have never had an opportunity to see before. He felt that having a chance to share his musical ability with the remote classmates might provide him an opportunity to make a friend in another state. Another student took the freedom concept one step further, suggesting that time should be set aside for students to get to know one another on one-to-one basis, so that their future collaborations might be focused further to match the remote class’ interests. This student was truly interested in shaping future work to match the point of view of the students he was beginning to consider as friends.

Freedom is one of those challenging concepts to tackle in any classroom. As a teacher, does it mean giving up our control or somehow relinquishing authority? I don’t believe it has to mean that. In providing students with freedom in technological projects it might mean that the student has a choice over the technological medium with which to present the work. This might take the form a research project which requires the student to present new learning in new and creative ways. Allowing freedom can be messy, and of course a challenge when it comes to grading. Freedom in learning can also take much simpler forms, such as providing students with several different writing prompts, or allowing each student to select from a long list of topics. Freedom can mean allowing students to choose a partner they’d like to work with. Freedom with technology can also be as simple as offering a choice of several websites to practice a particular skill. In the end, providing students with freedom of choice makes everyone happier and more engaged in learning. In some cases, freedom has the power to transform a student, allowing him or her to see beyond the boundaries of their own lived world.
Freedom is explicitly addressed through the NCREL’s (2003) 21st century skill of self-direction. They have defined it as, “the ability to set goal related to learning, plan for the achievement of those goals, independently manage time and effort, and independently assess the quality of learning and any products that result from the learning experience” (NCREL, 2003, p. 25). Promoting freedom in our technology practices with students can certainly help them to develop the skill of self-direction.

*The Fifth Principle: Community Supports Diversity and Partnerships*

**commu-ni-ty n** 1: a unified body of individuals: as…c: an interacting population of various kinds of individuals (as species) in a common location d: a group of people with a common characteristic or interest living together within a larger society e: a group linked by common policy…2: society at large a: joint ownership or participation b: common character: LIKENESS c: social activity: FELLOWSHIP d: a social state or condition (Webster’s, 1979, p. 226).

Perhaps our highest goal as educators is to help move students beyond a self-absorbed state towards becoming conscious and active participants in a chosen community. Finding purpose in helping others to become the best they can be is both a noble and rewarding task. Working to incorporate the principle of community into our teaching with technology is both challenging and well worth the effort.

Returning to the example of students using videoconferencing once more, we shall see how community played an increasingly important role. As the date approached for our third videoconference with the remote class, my students were excited to see what their friends would share. On the day of the meeting, the distant students presented a series of poems through interpretive dance and music. Inspired by my students’ use of creative
writing as inspiration, they had chosen to illustrate words through movement and music as well. My students watched, uncharacteristically silent and focused on the performance which had been previously recorded. At one point, there was a technical glitch, and our remote partners were forced to stop sharing the recording. It was then that one of my students enthusiastically encouraged the remote students to perform the entire piece live! Within a few minutes, our distant partners had composed themselves enough to perform their interpretive dances on the spot in front of the videoconferencing camera.

The question and answer session which followed was rich and full of deep questions about personal experience and feelings about having to perform live. Students on my side of the camera were empathetic and complimentary to the remote class. The distant students were giddy and talkative about having done something entirely new. The third videoconference actually wrapped up with students talking about their cities, the similarities and differences, sporting teams, and points of interest.

In their written reflections the next day, several of my students showed evidence of a growing sense of community with their remote classmates. Several students shared ideas about future performances that they thought their distant classmates might enjoy. One student requested a means for communicating with the remote students beyond the scope of the videoconferences, in order to ask more questions about the meanings in the dances.

A sense of community is perhaps the hardest aesthetic concept to promote through our Instructional Technology practices. It requires imagination and awareness on the part of our students, and some measure of freedom to explore possibilities. As we identify more and more ways to incorporate these types of experiences, we may find that our students begin to
connect with their classmates, their school, and even other communities beyond the confines of their city.

If you don’t have access to videoconferencing technology and a partner class to develop aesthetic activities with as I did what methods might you use? A sense of community can be built within your classroom or school setting quite easily. You might utilize technology for the purpose of blogging or sharing writing within and between your classes. Community building activities might include the creation of partnerships for technology mentoring between older and younger students, or even between your students and senior citizens. A sense of community might be built through researching your school’s history and architecture, or learning more about the native cultures that used to inhabit the area where your school now stands. No matter how you choose to build a sense of community with technology, you are bound to find that students begin to treat one another with a growing sense of awareness and empathy as a result. That alone is enough reason to strive to teach community in your technology-infused lessons.

Teaching for community will also help you to meet several more 21st century learning goals. The NCREL (2003) advocates the promotion of teaming and collaboration skills with our students. They define teaming and collaboration as, “cooperative interaction between two or more individuals working together to solve problems, create novel products, or learn and master content” (NCREL, 2003, p. 32). Promoting the aesthetic principle of community may help us to reach these two 21st century goals more effectively.

*Applying Aesthetic Theory Broadly to Transform Learning*

As you have seen, I have already begun the process of transforming my own practice through the use of the principles of aesthetic Instructional Technology. I have also identified
the way in which I believe that Aesthetic Instructional Technology (AIT) principles directly link to and support the endeavors of educators striving to meet the goals identified as critical for 21st century learners. Future researchers may want to utilize both quantitative and qualitative measures to determine the ability of this translated philosophy to improve teacher practice and student achievement through the use of technology. Certainly we will want to examine the changes in attitude towards technology, both with students and teachers that are involved in learning through aesthetic Instructional Technology methods. We may also want to attempt to assess the true fit between AIT principles and 21st century learning goals.

Another area of potential research in the future is to examine the way in which AIT practices change the nature of our consciousness. Studying with Dr. Maxine Greene has had a profound impact upon my thinking, and thus has impacted the way in which I teach with technology. Just as Walter Ong (1912-2003) wrote about the impact of shifting from an oral to a written tradition changing the nature of human thinking, so might we examine the way in which technology, supported by aesthetic principles, restructure thinking as well.

As I near the end of this project, you can see that I have walked down a long road, most definitely one that has been less traveled. At the start, even I could not see my exact destination. I chose to walk boldly, however, trusting in the old axiom that life is not about the destination, but rather the journey. Along the way, I’ve had a chance to study with Dr. Greene herself—and what a blessing that has been. In sharing that experience with you, and through relating my thought processes through the method of philosophical inquiry, I hope you have been able to see the power of Maxine Greene’s legacy. Dr. Greene’s writings can be challenging for many, yet they are full of so much wisdom. I hope that my translation of her work has made many of her key ideas clearer to you the reader. In my heart, I believe that
the aesthetic principles which have been condensed and described in this dissertation are applicable to any situation where learning is taking place. I encourage you to borrow Dr. Greene’s ideas, as well as my own, to reinvigorate your teaching and learning practices.

_The Legacy of the Blue Heron Window_

It seems appropriate to revisit the blue heron metaphor one last time to examine its metaphorical resemblance to the power of aesthetic experience. Throughout this dissertation we have explored the way in which the creation of a work stained glass art mimics the process of creating a dissertation. We have also seen that each of the steps in the artistic process hold clues about the power each individual piece has in relation to the artwork as a whole—an to the greater community of learners. The image of the blue heron, in the end, has actually served as a metaphor for the idea of imagination itself. The blue heron has come to symbolize the releasing our technological imaginations about what is possible in instructional technology through the process of uncovering and transforming our underlying educational philosophies.

You may also recall that at the start of this work I suggested a change in the metaphor of technology as “tool” to technology as a “medium.” In some of the learning situations I have described and suggestions I have made for teaching aesthetically with technology, I have tended towards re-using that older metaphor of technology as a tool. I recognize that limitation, and suggest that it stems from my being still a participant in a culture of teaching which is in transition away from methods from the past. My suggestions and illustrations, therefore, should be seen as historical and transitional. They are meant to help influence teaching practices at this present moment in time. They may yet help us to move towards the notion of technology as a medium.
We will most certainly have to re-examine these ideas and update them as we become increasingly freed in our teaching practices with technology. I believe that Maxine Greene’s legacy of aesthetic education will force us to do just that. Revisiting the image of the blue heron window from time to time may also help to remind us to release our imaginations for the long term—encouraging us to continually look for newer and better ways to teach with technology.

*Some Final Thoughts*

Now I want to do more, to care for children more, to embrace people more, to dance more, to fight the power more, to move beyond where I am now. I feel spaces opening up before me; I feel called upon to pay close attention; and I feel challenged to act on what I now see and understand (Ayers, 1998, p. 10).

By now you too must feel, as Ayers does and I do, the power and promise of Dr. Maxine Greene’s lifetime of work to promote aesthetic experience in education. You have seen some ideas about how you might put those ideas into practice in the discipline of Instructional Technology. You may, however, feel a bit unsatisfied, as though your questions about *how* to do aesthetic Instructional Technology have not been answered. This has been intentional. It is one of the secrets I have learned from Maxine Greene—no one can tell you precisely *how* to do aesthetic Instructional Technology. The examples I have shared can only point you in the direction of that road less traveled. The way in which you will proceed will be of your choosing. You are meant to figure the *how’s* and *when’s* and *where’s* and *why’s* of aesthetic Instructional Technology for yourself. Take with you these wise thoughts from Maxine Greene,
We cannot ward off technology. We cannot act a latter-day Luddites and destroy the machines. But we can affirm responsibility as full persons with respect to them if we choose to do so. We can render technique a means to our own ends if we are brave and clear-headed enough, if we continue to create ourselves as persons in good faith, if we are determined to see both ways, if we dare to be (1968, p. 393).

Through reflection upon your own questions, the needs of your students, and the demands of your curriculum and standards, you may finally come to realize the true power aesthetic Instructional Technology principles have to change the direction of your teaching and learning forever.
References


Appendix A

Informed Consent Form
CONSENT TO PARTICIPATE IN A RESEARCH STUDY

Releasing Our Technological Imaginations: A Translation of Maxine Greene’s Aesthetic Educational Theory into the Language of Instructional Technology

INVESTIGATOR: Mara Linaberger
121 Circle Drive, Pittsburgh, PA 15237
(412) 367-0988 (h), (412) 216-1240 (c)

ADVISOR: Dr. Gary Shank
Professor, Department of Foundations and Leadership
(412) 396-4154

Dr. Greene, this study is being performed as partial fulfillment of the requirements for the doctoral degree in Instructional Technology at Duquesne University. You are being asked to participate in a research project that seeks to translate your aesthetic educational theories into language which is more accessible to Instructional Technologists. As a key part of the research you will be asked to interact with the researcher’s interpretations of your theories, and to make comments on their revision. All interactions with you will be archived (printed, taped and/or transcribed) to be utilized as additional data.

The main risk to you as a participant is that your ideas and theories could be misinterpreted. To guard against this, you will be given access to all of the researcher’s writing prior to its publication, and you will have full veto rights to any statements you feel misrepresent your ideas. Unlike most research, your identity is a key component of this study, as your actual reflections on the translated ideas will lend them validity. Therefore your name will be included in the dissertation, and as stated above, you will be given the opportunity to ask for the revision of concepts you feel stray from your original intent.

Participation in this dissertation will require no monetary cost to you. Any costs associated with telephone calls or the researcher’s travel to speak with you in person will be at her own expense. You are under no obligation to participate in this study, and you are free to withdraw your consent to participate at any time. A full copy of the resulting dissertation will be supplied to you, at no cost, upon request.

I have read the above statements and understand what is being requested of me. I also understand that my participation is voluntary and that I am free to withdraw my consent at any time, for any reason. On these terms, I certify that I am willing to participate in this research project. I understand that should I have any further questions about my participation in this study, I may call Mara Linaberger (researcher) at 412-267-9088, Dr. Gary Shank (advisor) at 412-396-4154, or Dr. Paul Richer (Chair of the Duquesne University Institutional Review Board) at (412)-396-6326.

[Signature]
Participant’s Signature (Dr. Maxine Greene)

[Signature]
Researcher’s Signature (Mara Linaberger)

[Signature]
Date

11-1-06

11-1-06
Appendix B

Lincoln Center Institute Journal, M. Linaberger, July 2005
- relationship between the arts
- Art, Imagination, and Inquiry (a new school, a high school in NYC)
- books to read: The Art of Reading, No Ordinary Time, Literary Democracy

“What good are the arts?”
- they’re not entertainment, not decoration
- the high arts versus the low arts
- resist the notion that the high arts are only for the elite
- relativism is the great fear of many people
- LCI contributes to democracy – opening up dialogue
- how do you open up a work to everyone but communicate some sense of norms?
- you want to point out convention without imposing meaning
- it’s not just any way at all
- dance is a story / story paintings
- the more you know, the more you see

Rica Burnam (the best reader of a painting)

“The role of a good teacher is to point, not to impose.”

“But I want you to be just like me.”

“How do you talk to people who wait for days to see Michael Jackson?”

“I’ve been obsessive about the exclusion of literature as a work of art.”
- does it refer to society?
- does it refer to something higher?
- salon: centers of liberal thought

“We use a text to talk about education and society.”

“To what does a book, a novel refer?”

- some are just expressionist, the sense of being on the verge

- impressionist (Virginia Woolf, *The Lighthouse*)

“You can’t have art without imagination.”

“Imagination sees the possibilities.”

“What is it to write, to shape language?”

- the connections between words and reality

“I was down in a hole. When I came back, I couldn’t read, I couldn’t write. The computer saved my life.”

“Immerse yourself in literature, in the debate.”

“Nobody lives happily ever after.”

- books expand your understanding of reality

Book to read: *The Golden Notebook*

“The precious four days we have left.”

“Its like a dance of transmutation.”

Aesthetic Education

“Open people to have more significant experiences with art!”

- not art appreciation, not art instruction

“Create a dialogue between you and art.”

- two poles – experience is between the art and the receiver
“You are created as a reader by the book.”

“History is a dialogue between you and the past – you never really know what happened.”

“The arts can’t be translated into each other – at least not precisely.”

Discussion: what is the connection between art, music and writing….
- music has a shape and a form
- appreciation comes from the knowing, the understanding of the component parts

“She allowed herself to become part of a really horrible curriculum”

Books to read: *The Kite Runner* (metaphor with the kite), *The Known World* (plantation life)
- the word you know stops at a certain border you know

“The tragedy of illiteracy”

“There liberation in literacy education.”
- the border is our own memory – working from only what we know, in order to overcome illiteracy, we must expand our memory – share it, and then assist others as well
- if we follow prescriptive methods, where are we headed – if we as teachers do what we think, even if we are wrong

“Children need to be exposed to learning what culture is.”

“Stereotyping is a real problem.”

“Books open up some lived life that isn’t accessible elsewhere.”
- Kafka: a novel should break up the frozen life within us
- V. Woolf: shocks of awareness, horror or awareness make me able to be a writer

“Making the mistake of thinking that everyone thinks the way I do.”

Sendek: children have always known, they hide it so that the adults won’t see it

Dewey: The self does not exist but is create the act

“Humanization is growing up so that you overcome internalized oppression.”

Books: *The Motorcycle Diaries* (image of S. America), *Hotel Rwanda*, *Crash*

“Even a bastard is a human being”

- the multiplicity of impulses

Dewey: creating self – people choosing to do the work

- how do we get kids to look for role models in a media dominated society?

“The worst kind of novel is a moralistic one…you teach kids to ask questions.”

“How can people structure their lives that way?”

- the work is to overcome that pyramid type of mentality

Kaplan Penthouse (afternoon), Dr. Greene’s LCI Lecture

“Ceaseless and passionate search for meaning.”

“What can we do in times like these?”

- find ways to attend to works of art

- to feel enough – to see enough

“Ask people to say what they see”

- create a democratic dialogue

“Not therapy, enhancement of experience in a time of darkness.”

“We are contributing to democracy which has become thin and frail.”
“Lend the work your own life.”

Aristotle: art is imitation… “the arts offer catharsis”

“An event takes place (aesthetic experience) the interplay between an artist’s work and the receiver”
- it does exist itself

Emily Dickinson: “Imagination lights the slow fuse of possibility”

“Did you ever think of the destructiveness of imagination?”
- so much of ignorance is inexperience

“Letting a story be told moves into history and memory.”

Willie Lowman in Death of a Salesman, - attention must be paid to everyone and everything

Dr. Maxine Greene’s Apartment (morning), July 12, 2005
- a teacher can give you a sense of where you want to go and what you want to be
- horror is more accessible when it is told on a personal level

Hawthorne: he had a peephole vision of the world

“Time is blind, history is blind, and people don’t learn.”

Hemingway: the world breaks each of us in places. In some we grow stronger in some places we do not.

“I am what I am not yet.”

Sartre: “Man is a futile passion.”
- if you ever reached wholeness you’d be stuck

“I expect, I hope—there’s always a space between what I am, and what I hope.”
“One society after another punishes children and intellectuals because they keep something alive.”

“It’s not your life, or your ancestors, but you have to remember.”

“Is there any hope or expectation after such horror?”

“I’m interested in the relationship between the self and imagination.”

“The terrible mistake of cutting off the body from the mind.”

- is the only way to combat evil and hatred to live your life in joy?

“I’m interested in the relationship between language and movement.”

“The great gift of a writer is tying language to the world that exists.”

“The best we can do is say there is an imagined or interpreted world.”

Sartre: the idea of being present in absence, the waiting…someone when you are looking for them is more there than when they’re not there

- as you move through life, the goals keep on moving

- teach kids “we” and the impact that their choices have upon others

- keeping wonder alive, modeling your own wonder

Dr. Maxine Greene’s Apartment (morning), July 13, 2005

- should there be a unifying format/formula to how we approach art?

“Out of the discipline comes freedom.”

“With art, what gets summoned up?”

“You can shape language as you shape clay.”

“So as to conjure up deep understanding”

- a teacher is a mediator—helps to create a learning environment where learning happens within the curriculum and environment
Dewey: aesthetic experience is fulfilled when you think back on your experience with art

“How does dialogue help you to create an entire novel?”

“I care about teachers learning about who they are.”

“We need to teach kids to learn how to learn.”

Poems: *I Care and I’m Willing to Serve*, M. W. Edleman

*The Journey*, Mary Oliver

“When I wrote my doctoral thesis, I chose the century I liked the least.”


“How important is it to know the context before read a poem?”

- art is meant to cause us to ask more questions than to answer questions

Poems: *Fire*, Judy Brown (open spaces are important as the log, the fuel)

*Spiritual Voice in a Ruined World*, and *Confession*, Czeslaw Milosz

Dewey: something conventional can let you reach below where art and poetry are

Poems: *The End and the Beginning*, and *Homecoming*, Wislawa Szymborska,

*These Things I Love*, Rupert Brooks

**Lincoln Center, room 314, Dr. Maxine Greene & Susan Thomassen, dancer (morning), July 14, 2005**

Books: *Ten Poems to Change Your Life*, *Good Poems* (Garrison Kielar), *Sailing Alone Around the Room* (Billy Collins)

Poems: *The Swan*, Mary Oliver, *The Night House*, Billy Collins

“Living in a civilization of images, it becomes harder to chose or see our own
images”

“Help children to find what’s real.”

- image is a way we can all connect

Dr. Maxine Greene’s Apartment (morning), July 15, 2005

Calveno: images have something to do with your own vision

- We’re being surrounded by fabricated image, can we find authentic image?

“In dialogue, we can find authentic vision.”

Dewey: democracy is a community in the making—a continual dialogue

“Lincoln Center is a type of metaphor.”

“Teachers should communicate to students that teaching is a craft, just as art, music or dance are.”

- aesthetics give us an entry, but when the performance comes, the child has an ‘ah-ha’ moment—they realize some connection between what they’ve done or seen, and what the art brings

- teachers work magic, but no one understands their alchemy

- teaching is not just a job, its an art as well as a craft

Poems: Letters to a Young Poet, Rilke, Poems, Wallace Stevens

“The relationship between word and image and what becomes meaning”

- its like an ostrich in the desert

Appendix C

E-mail Correspondence with Maxine Greene
Dear Dr. Greene,

First of all, let me say thank you for your hospitality - both in your writing, and in allowing me to participate in a discussion of literature in your home last summer as part of the LCI for teachers. You may recall me as one of the "three guests from Pittsburgh". I was the young, blonde woman who spoke to you of an interest in using videoconferencing as a tool for promoting the arts as a part of dissertation. My colleagues and I spoke to you of our school in Pittsburgh, and of how we strive to incorporate the arts into all that we do.

I am also writing to you to tell you a bit more about the progress and direction of my dissertation. I have selected my dissertation chair, Dr. Gary Shank of Duquesne University, a fairly well known semiotic. Dr. Shank is a master of allowing his students to uncover their topics - and I feel that he has helped me in this way. I've talked with him on many occasions about reading your works, and of having met you last summer through LCI. I've also mentioned the ways in which your theories have informed my own practices as a teacher. I'm therefore planning to do a critical analysis of your collected writings, in order to determine their "fit" in helping to inform the future of instructional technology. I'm particularly interested in the concepts of imagination and freedom. I believe that all too often, technology limits these ideas in education. I also think that current trends towards standards (and yes, we even have them in technology these days!) cause many teachers to limit what students are capable of achieving.

I would love to begin a dialogue with you about using technology to "release the imagination" of students (in your own words). Please let me know if you would be interested in talking with me, or in seeing my writing as it progresses. Thank you!

Mara Linaberger

From: maxine greene
To: 'Mara Linaberger'
Sent: Saturday, April 15, 2006 10:07 PM
Subject: RE: Greetings

Dear Mara Linaberger,

Indeed, I do remember you. In fact, one of your ideas led me to put on line salons in several locations (using same texts, a week apart, hoping for dialogues). I’m flattered by your desire to consult my work, will send bibliography, and would like to talk or correspond, but caution you on my relative ignorance about technology. Thanks and best wishes on your work.

Maxine Greene
From: Mara Linaberger [mailto:mlinaberger@cs.com]  
Sent: Sunday, May 07, 2006 7:45 PM  
To: maxine greene  
Subject: A Request

Good Afternoon Dr. Greene!

I was so thrilled that you responded to my first note about my dissertation focus. As I've continued to delve into your work over the past few weeks, I've come to the realization that your theories are extremely applicable in the area of technology in education. I met with my dissertation chair this week, and we discussed the possibility of my refining my topic a bit further. Here is what I'm proposing, and I'd like to know your opinion as well.

I'd actually like to focus solely on the application of aesthetic education theories in the arena of instructional technology (IT) - all sorts of technology, not just videoconferencing as I had originally anticipated. I feel that the direction that the IT field is moving in will cause a strangle hold on creativity before long. One of the current themes in IT is "data driven decision making". What it refers to is that teacher’s use technology to determine exactly what to teach kids, when, and how. I believe that applying aesthetic ideals in the use of technology could be more freeing for students, and help us to move away from the focus on testing, scores, and prescriptive education.

One of the things I'd like you to consider is the possibility of opening a dialogue with me. I'm not sure if your health would allow you to communicate with me on a semi-regular basis or not. What I'd love to do is to talk with you about your theories and how I seem them being applied in the area of IT, either in writing or by phone. I certainly understand if your schedule does not permit this kind of interaction. Please let me know if this would be at all possible.

Sincerely, Mara Linaberger

From: maxine greene  
To: 'Mara Linaberger'  
Sent: Sunday, May 07, 2006 8:07 PM  
Subject: RE: A Request

Dear Mara Linaberger,

You will understand if I say I will need time to ponder and look up some bibliography. But what you said about data-decision-making and creativity interested me greatly. My health, et al. will permit occasional interactions. I’m just concluding a Teachers College class in aesthetics, preparing for Lincoln Center workshops; and I should like soon to start off with some notes to you about where I now am in re data and what Dewey called ‘intellectual possibility’; and you can begin teaching me. I hope it works. Thanks for thinking of it. I’ll list my few sources in your field as soon as my term papers are done. My best.

Maxine G.
From: Mara Linaberger  
To: maxine greene  
Sent: Friday, September 08, 2006 5:07 AM  
Subject: Greetings & beginning our discussion

Dr. Greene,

Well, at last I am back from my very hectic, but very productive summer travel. I am settling back into my work place with a new assignment. I'll be implementing a grant from the state of Pennsylvania to mentor my colleagues in their use of technology. I will also be working on my dissertation in earnest now. In fact, having the opportunity to mentor my colleagues should give me lots of observational inspiration for my thinking.

If it is okay with you, I thought I might start sending along some questions now, as I begin to flesh out my review of literature in aesthetic education. I've sent off my proposal to my chair, but haven't heard back from him yet. I'm anxious to get going, and want to make sure that I don't intrude on your time too much.

Correspondence via email is one method we might use to begin our dialogue. I have been thinking about some other options too. One possibility is that I could use voice-over-internet technology to place a phone call to you. This would allow me to use the computer to record our conversations for further reflection later on as I am writing. Another option is to actually have an online meeting via computer. This summer I had a chance to participate in some training for an online meeting product called Elluminate. If we went this route, there would be a facilitator who would guide us, and we could type, talk, and even have video of our discussions (using web cameras) if we chose to. One final option is that I would be willing to come to New York to speak with you - at your convince. What ever option we choose, I know that our conversations are going to be fantastic - and I don't want you to worry about the technology end of anything. As I told you before, technology is the area I've been training in, and those issues and details will be for me to work out for us.

So here are some initial ideas that I'd love to talk with you about:

Your writings on aesthetic education implore us to look for ways to "release the imagination" in students. In a world that is increasingly focused on results/outcomes, and the utilization of high-stakes tests as a measurement of progress, how can we still teach aesthetically? Even the arena of instructional technology there is push to move towards activities which focus on end-results and specific learning goals. The International Society for Technology in Education (ISTE), which is the professional organization for educators who specialize in technology, has its own set of standards for students, called the NETS-S. How can we convince teachers and administration that aesthetic experiences really are valuable, and that they really do make a difference, making "adequate yearly progress" (AYP) in regards to the No Child Left Behind legislation is often the sole focus in schools these days?

I'll share with you that a few years ago, my own colleagues were much more willing to think creatively about technology - to create projects that were fun and engaging and that utilized
technology as a resource, that even provided aesthetic sorts of experiences at times. Now
days, its harder to get people to even schedule time in the computer lab. Even though they
intuitively know that kids love computers and that technology can help, they often stay in
their classrooms to complete various tasks that "must be done" in order to meet AYP goals.
This worries me, because technology is absolutely a means for meeting those goals. There is
a huge dichotomy here too - technology could be used to practice the very skills that are
needed to help students improve on tested measures (through drill and practice activities) but
I it is best used for broader projects which utilize a variety of skills, tools, and modes of
thinking. This reminds me of your discussions on teaching kids the fundamentals of art, in
conjunction with providing aesthetic experiences - making sure that they get both, as the
understanding of how art is made aids in the appreciation of it.

I'm sorry to run so long. I hope that you've had a wonderful summer. I look forward to
talking with you more this fall, at your convenience!

Sincerely,
Mara Linaberger

From: Mara Linaberger
To: maxine greene
Sent: Tuesday, September 19, 2006 5:05 AM
Subject: Just checking in

Good Morning Dr. Greene!

I am hoping that you are well. I just wanted to check in with you, to let you know of my
progress around my dissertation, and to clear up a couple of items I may have made cloudy
for you. I am attaching a copy of the very broad proposal I have done for my dissertation
chair. I know that it is probably quite different than the ones you are used to seeing at
Columbia, however, we are anxious to get my work moving, and therefore my chair has
accepted a briefer version.

I feel that I may have led you to believe that I expect more from you than I actually do. I
hope that you are not spending an inordinate amount of time thinking about the ideas I shared
with you a week ago. I would like to have less formal, conversational types of dialogues
with you. In fact, you'll note in my proposal that I even suggest we could speak over the
phone. I recognize how busy you are, and do not want to intrude on your life as much as
possible.

Have a look over my proposal, and let me know if you are still interested in talking with me.
I hope to have my proposal meeting next week, and to send off my work to the IRB. I'm
asking them to waive the requirement of maintaining your anonymity in my research, as you
are a public persona. Of course, you'll get to see everything I write, and have the right to
reject anything you disagree with. As soon as I get formal permission to begin, I'd like to set
up a loose schedule to talk with you at your convenience. I'll also send along a release form
for you to sign.
Happy Tuesday!
Mara Linaberger

From: Mara Linaberger
To: maxine greene
Sent: Tuesday, September 19, 2006 5:59 AM
Subject: proposal file

Mea culpa! I forgot to send along my proposal file. Sorry for the delay :-)
Mara Linaberger

From: maxine greene
To: 'Mara Linaberger'
Sent: Sunday, October 08, 2006 7:59 PM
Subject: RE: Just checking in

Dear Mara: I feel guilty and sorry—over-obligated, over-deadlined, and probably absent-minded. Last message before today’s said you forgot to send file; absent-mindedness intervened; I never did get material and (Shame!) and forgot it. I do remember my interest and my ignorance. Could we speak on the phone tomorrow morning (until 12 or so) or in the evening after 8? I can send your sponsors an outline of my views is that were to help. I do apologize

--Maxine
From: Mara Linaberger  
To: maxine greene  
Sent: Wednesday, October 11, 2006 4:42 AM  
Subject: Thanks and some information  

Dr Greene,

It was absolutely wonderful to talk with you on Monday morning! I apologize for my delay in sending this message - I had received a note from my institutional review board to make some small revisions to my abstract, and have just completed the work. I'm going to attach the abstract to this message (rather than my full proposal), as I believe that it fully explains the dissertation I hope to undertake with your input and assistance. As soon as I get word of my proposal being accepted, I'll send along a release letter for your signature. If you'd prefer to see my full proposal, I'd be happy to send it along as well.

You asked me to send along a list of terms that I think need further clarification. You are so dear, Dr. Greene! In your writing you have made things ever so clear to me - but then I do consider myself an artist at heart. What I propose is this - I'll share some of my thinking so far, and you let me know if I'm off base. I actually wrote a series of questions to use with you - even though I imagine that our conversations will be fairly unstructured and more organic. This was mainly to satisfy my IRB reviewer who wanted to see interview questions! Before each phone call, I'll send you some questions to think about, and then we'll talk them over when I call. I also welcome you to send along questions that you have for me to think about prior to our calls as well!

Here are some questions we could discuss next Tuesday evening:

- What are the key terms that you've used throughout your writings that you feel must be included in an effective translation of your theories for teachers who are working with technology? (I've already chosen a few: imagination, openings and awareness (wide-awakeness), new ways of seeing (hearing, thinking ...as if), and freedom and possibility. (Did I miss anything important?)

- You speak so often of aesthetic experience being tied to art, and the way in which those experiences promote “wide-awakeness”. Is it enough to encourage those types of transformative experiences with art? Can we promote those types of rich experiences with other mediums – in particular I’m speaking of through the medium of “technology” in its various forms? Can technology become a new vehicle for teaching students to awaken to possibility?

I have so many more things to ask, but I think this is enough for now. I'm looking forward to our next conversation.

For the love of learning,  
Mara Linaberger
Good Morning Dr. Greene,

Just wanted to send you a quick note to say that I haven't had a chance to send off any of my writing to you as of yet. I'm nearing the completion of my literature review (just the very broad work), and want to hold off sending you my work until I have that portion done. I feel that it has a logical progression, and will be interested in seeing if you agree with my ideas. I'm leaving this afternoon on a short business trip - I'll actually be back tomorrow night. I hope to get my writing done by the end of this week, and have a packet off in the mail to you by next weekend. I hope that doesn't interfere with your schedule.

As always, I'm grateful for your interest in my work.

Mara Linaberger

Dr. Greene,

Just wanted to do a quick catch up with you to let you know where things stand. I got a note from the head of our IRB this weekend saying he had approved my proposal! Needless to say, I'm thrilled. I'm stopping by the university this afternoon to pick up my packet - which contains your release form. I'll send off a packet to you this week which will contain the permission, as well as a piece of my review of literature. For now, I'm going to send you just my review of your work - and so far, I've stayed mainly with your books. I've pulled out the main ideas that I feel are relevant to instructional technology and have attempted to order them in a meaningful progression. I'll send you off another quick email when I get the package put in the mail.

Mara Linaberger
From: Mara Linaberger  
To: maxine greene  
Sent: Wednesday, December 06, 2006 5:39 AM  
Subject: Greetings!  

Dr. Greene,

Just thought I should check in to let you know about my progress, and to see how things are going for you in NYC. I hope that you have recovered from the small illness you mentioned in your last note. I am finishing up the other portion of my literature review, which covers the technology aspects: history, philosophies, theories, and trends. I am wondering if you would like to see that portion, as it will, I'm sure, impact the way in which I continue to sculpt your theories into new foundations for the field of Instructional Technology. I do not, however, want to over burden you with work - so I'll wait to send the new writing until you let me know that you are interested in reading it.

Sincerely,
Mara Linaberger

From: Mara Linaberger  
To: maxine greene  
Sent: Monday, January 01, 2007 7:01 PM  
Subject: Happy New Year  

Dr. Greene,

I just wanted to send you a short New Year's greeting. I would love to talk with you soon, as I'm progressing quite nicely with my writing, and would love to incorporate some of your ideas about technology. Do let me know how you are doing. All the best!

Mara Linaberger

From: maxine greene  
To: 'Mara Linaberger'  
Sent: Tuesday, January 02, 2007 11:37 AM  
Subject: RE: Happy New Year  

Dear Mara: So sorry for neglect. Large class, workshops, too much ignorance in re-technology, will keep trying. Sorry for neglect. Big class, speeches, writing deadlines, and persisting ignorance of technology. I’ll try, but am glad thesis goes well—and I wish you a happy New Year.

Maxine
From: Mara Linaberger
To: maxine greene
Sent: Thursday, January 04, 2007 6:31 AM
Subject: My progress

Dr. Greene,

I was glad to hear from you again - it's good to know you're up and about! I wanted to bring you up to speed on my very ambitious schedule to finish up my dissertation. I have finished the first 3 chapters of my dissertation, and am currently working on 4 and 5. I understand that your schedule and health have put demands on your time, not to worry. What I was wondering was if you have had time to make any notations on the section I sent you - the review of key concepts from your work: imagination, awareness, opening, freedom and community? I would love to have that "gloss" to add to the data I'm currently reviewing: notes I took when I was in NYC 2 summers ago at your apartment for the literature workshop, emails between the 2 of us, and transcripts I've done of our 2 phone conversations. If you haven't had a chance to "gloss" the literature review, perhaps we can schedule a phone call to talk about it. What I'm hoping to do is to take those 5 big sections and create a set of "guiding questions" for instructional technologists to follow. I want to stay away from creating a lock-step method for doing aesthetic instructional technology (I know how you feel about LCI's model), so guiding questions seem a better means. Those guiding questions and a rationale for why questions are better than methods will be the basis of my discussion section. We could even talk about this over the phone! Let me know if you'd rather talk than put pen to paper - it certainly is quicker, I think.

If we could talk sometime soon, or you could return the literature review section in the envelope I sent, within the next week or two, I'd be most grateful. I hope that you are well.

Mara Linaberger

From: maxine greene
To: 'Mara Linaberger'
Sent: Thursday, January 04, 2007 1:30 PM
Subject: RE: My progress


Maxine G.
Dr. Greene,

Just wanted to drop you a quick note to say that I completed my first full draft of the dissertation today. I will be putting a copy in the mail to you tomorrow for your review and comment. (I have also attached a Word document in case you prefer to see it digitally).

In order to meet the university's timelines, I must submit a defensible copy to my program office no later than February 20th. In order to prepare that copy in time, I would ask that you let me know of any changes or revisions you would like no later than February 6th, 2007 - that will give us each approximately 2 weeks for review. I hope that this is not an inconvenience to you - and that you will be pleased with the ideas I present around your aesthetic educational theories.

Please don't hesitate to contact me via email or by phone at any of the numbers below. Thank you so much for your valuable input - I am truly grateful to have had a chance to work with you.
Mara Linaberger
Appendix D

Telephone Transcript, October 6, 2006
We’ll be recording today.

Okay.

Very good. Well I wanted to say good morning and than you so much for talking to me.

I just hope I can help.

I think you can. Now am I correct that you actually haven’t seen the proposal I sent off?

Apparently it said, “oh I forgot it” (an email I had sent earlier) and then it didn’t come.

Well then why don’t I take a couple of minutes and tell you about my proposal.

Of course. Go ahead.

Why don’t I tell you a little bit about my proposal? I had my proposal meeting and my committee has accepted my proposal.

Good.

And I have my paperwork submitted to my school’s institutional review board and expect to hear back from them this week.

Very good.

The proposal is basically…it’s actually pretty loose, and it was kind of left that way on purpose so that I could see what you and I might do together.

Mmmmm hmmm.

What I was suggesting to do is to take a look at your collected works.
and pull out a lot of the really key ideas that would be useful for teachers who teach with technology. Because I know…one of the things I talked with my professors about was my trips to New York, and especially my week that I spent with you two summers ago.

Maxine Greene Oh yea.

Mara Linaberger …were really….I didn’t know it right away but they were really transformative for me and for my teaching. What I started to notice was that I was looking for ways to teach with aesthetic principals without kind of knowing it.

Maxine Greene Mmm hmmm.

Mara Linaberger And I think that a direction that a lot of education is going in these days…

Maxine Greene I wish they’d do it faster…

Mara Linaberger I know, and I think that technology is so all consuming and everybody is using it…

Maxine Greene Yeah…

Mara Linaberger …and kids are born knowing how to use it, I think perhaps a lot of your theories would be really useful …

Maxine Greene Oh yeah…

Mara Linaberger …in helping to change the way in which people look at the kinds of work they have kids do with technology.

Maxine Greene Can I ask you something at this point?

Mara Linaberger Sure, absolutely, at any point.
Maxine Greene  You know, when I think about teaching any new discipline I think about, you know we have to start out with what we call closed capacities.

Mara Linaberger  Okay

Maxine Greene  You know, the skills, the tricks of the trade. And then you move from there to what we call open capacities, which allow people to teach themselves, to go on and to find out what’s possible for them. So I’m interested in how you relate the teaching of *basic* skills to the creative thing where people find all sorts of new possibilities where space is concerned. You know time-space relation.

Mara Linaberger  Sure, I mean technology really makes those lines kind of disappear.

Maxine Greene  Yeah right, mmm hmmm.

Mara Linaberger  I mean, just the fact that I’m sitting in Pittsburgh and you’re sitting in New York right now and I can talk to you “live,” and I don’t have to travel to come and speak with you…

Maxine Greene  That’s right…

Mara Linaberger  …that sort of blurs the lines.

Maxine Greene  Then I just wanted to tell you that after I was sick, that experience. I had never used the computer, I was scornful of it and after I started to get well I couldn’t use my fingers, I started to use the computer and it’s made all the difference, except that I’m still very child-like in the basic skills. There’s so much I don’t know how to do. And that’s what I miss; I miss the basic foundation which I think children
now get much earlier than we thought. Isn’t that true?

Mara Linaberger
Yeah, I think absolutely. I know that in my school district, for instance, when we started using computers there was this talk about creating a list of competencies. You know..

Maxine Greene …right, right…

Mara Linaberger …that by first grade you would know how to do certain things…and so on…

Maxine Greene …exactly, I used to be horror struck when people used to say competencies, but now I know that without them you can’t go further, that was the point I was trying to make before.

Mara Linaberger Yeah. I think that why I’m not a fan of writing down those competencies is they’re all always changing, and students are coming prepared much better than they once were and so those competencies shift

Maxine Greene Mmmm hmmm

Mara Linaberger Writing them down is not so useful as maybe checking to see where kids are and then going from there.

Maxine Greene I’d love to know how much we expect of six year olds, because six year olds know much more than I’ll ever know. Its depressing when maybe a little tiny kid can go further than an older person.

Mara Linaberger Well it’s interesting you say that because the position that I’m doing this year in my building, I’m doing some grant work for the state of Pennsylvania, and I’m serving in this capacity as a technology
mentoring, so I’m working with both students and teachers for the year.

Maxine Greene  Oh, that’s good.

Mara Linaberger  You know, doing….

Maxine Greene  (muffled)

Mara Linaberger  I’m sorry, say again?

Maxine Greene  Is it one to one mentoring?

Mara Linaberger  It’s pretty much one-to-one as much as it can be. I’m available to all of the staff in my building to train them, but to also work side by side with them in their classrooms and in the computer lab. And I tailor any of the training that I do to things that they ask for, to things that they perceive as needs that they have.

Maxine Greene  Why don’t you come and move in with me.

Mara Linaberger  (laughing) That would be like a dream come true! But what I was going to say was that I found it surprising. I had a group of Kindergarteners that came to the lab last week…and I kind of think that kids now all know how to use the computer. I think we all tend to get into this frame of mind that everybody has them, the all know how to use them…

Maxine Greene  It’s an amazing thing, I know that…

Mara Linaberger  …but that’s actually not what I saw, which I thought was really fascinating. I think…you know what I think everybody has is a television…

Maxine Greene  …yeah right…
Mara Linaberger …you know…and that’s what’s sort of sucking the brains out of kids. I found that a lot of these kids don’t even know how to use a mouse. That’s something I thought they would know how to do. So competencies, I don’t know how useful it is to create these long lists of, we need to do this, then this, then this, because if kids already have the skills, or if they don’t have the skills….

Maxine Greene …I hated that competency movement, you know when it was going strong, remember a couple of years ago…

Mara Linaberger …sure…

Maxine Greene …you had to list 500 competencies…

Mara Linaberger …yeah…

Maxine Greene …it has a different meaning now in respect to technology.

Mara Linaberger Right, I mean I think the whole standards movement makes sense if its used in the sense of aspirations instead of saying you have to meet this standard, otherwise….

Maxine Greene ….or otherwise you can’t use the computer…

Mara Linaberger …yeah, but I mean. I don’t know about in New York with your regent’s test, aren’t…I mean, teachers are being measured…

Maxine Greene …oh we’re furious about it…

Mara Linaberger …in Pennsylvania, we have the Pennsylvania state assessment…

Maxine Greene ….right…

Mara Linaberger …that does the same kind of thing and some people use it as a tool for reflection on how to improve their teaching, but in a lot of places
it is used as a measurement of whether the teacher is competent or not.

Maxine Greene  It confines the teacher, the teacher finally teaches to the test…

Mara Linaberger  …mmm hmm. I just read an article recently that was written by a young teacher saying that they teach to the test and that they don’t think that’s such a bad thing.

Maxine Greene  …oh I know…

Mara Linaberger  …I was really horrified by that…

Maxine Greene  …I know, its product oriented…

Mara Linaberger  …well this young guy was saying, you know, you have to do it anyway and if you can use it as a tool for … I don’t know….It just kind of scared me that anyone could say I teach to the test and that’s a good thing.

Maxine Greene  …mmm hmmm….

Mara Linaberger  …you know I don’t see any way around not teaching to the test.

Maxine Greene  …mmm hmm. I have big issues. I’m having big arguments with people who say it’s fairer to the children because the end up much…they end up conforming much quicker. And I fight with that all the time it’s a technical problem.

Mara Linaberger  …yeah, my concern is who sets the standards and whether or …or kind of looking at Freire’s work…you know…who sets the standards and what’s the reason behind them.

Maxine Greene  …well I think myself, in a sense we have to create situations where
children can want to be as good as they can be, and you know, the standards must somehow be intrinsic, must come from within…if you can encourage kids to just want to do the best in the presence of other people…

Mara Linaberger …right…and I think that the whole aesthetic education piece does that…the arts definitely do that…

Maxine Greene …and that’s one of the things I think, you know, that’s one of the things I would want to say when we talk about your work…that idea of…..Dewey talks about that intrinsic and extrinsic…

Mara Linaberger …yes…

Maxine Greene …and that’s what we should have in mind…

Mara Linaberger …absolutely, that it becomes intrinsic for sure…

Maxine Greene …yeah…

Mara Linaberger …I think that, one of my hopes is that, I’ve been wrestling with this thought about technology that if I apply aesthetic to it, does the work that the teachers do, does it necessarily have to have an arts base, and I’m not sure that it has to…

Maxine Greene …no…

Mara Linaberger …I’m sort of grasping at this idea that technology itself is kind of like an artistic medium…

Maxine Greene …you know that the other thing is, I don’t know if you’ve read Dewey’s “Art as Experience”…

Mara Linaberger …I haven’t…I have it…I’ve been spending a little more time with
your writings, but I do have “Art as Experience.”

Maxine Greene: I’m writing my first exam today and …Dewey makes the point that there can be an aesthetic quality of day to day experience, you know.

Mara Linaberger: Yeah…

Maxine Greene: …in addition to works of art, like for example I can prepare for a dinner party that has aesthetic qualities…

Mara Linaberger: …sure, lighting, mood…

Maxine Greene: …right…

Mara Linaberger: …the candles, the linen, yeah…

Maxine Greene: …and so I think I would refer to that in what you just said, it doesn’t even have to be art, but there has to be a certain quality…I think that’s possible, speaking technologically…

Mara Linaberger: …yeah, what concerns me as I start to look at the kinds of things people are using technology for with kids…

Maxine Greene: …uhhh huh…

Mara Linaberger: … and there was a period of time where people were doing more creative things but I think as like the standards movement and sort of an obsession with testing has taken hold, I think people are shifting back to looking at computers as more of a tool…

Maxine Greene: …right…

Mara Linaberger: …I can take my kids to the computer lab and they can practice these reading skills that they need for the test…

Maxine Greene: …yeah…
Mara Linaberger …or my students aren’t functioning at a high enough level so I’ll use the computer to give those kids the skills that they need. So it’s less about using the computer as a creative medium…

Maxine Greene …but them I’m very interested in, you know I don’t understand it very much, but I’m very interested in the new conceptions of space through the computer…

Mara Linaberger …sure…I mean, in my building alone, we have a computer lab with 35 computers so the kids can go and they can access information from anywhere…

Maxine Greene …right…

Mara Linaberger …in the world. We also have a videoconferencing lab where we can go and sit down and we can dial up a school anywhere in the world that has the same equipment and the kids can talk real time and see one another and hear one another and share and I just think that those kind of opportunities are the kinds of things you talk about with aesthetic principles…

Maxine Greene …but how do you avoid confusing information with knowledge? When kids get so quick with information we forget to tell them that knowledge involves more than just linking one piece of information to another. I think that’s part of it. Its even part of the aesthetics’ demand. You know you reflect on it, it’s not just putting beads together on a string…

Mara Linaberger …that’s something that I think people don’t do much of anymore. I
think people are so busy giving kids pieces of information and not helping them make the connections…

Maxine Greene  
…I think we should think more about how that can be transformed, you know into really integrating that into your knowledge structure, and the other thing I wanted to ask you Mara, how do you connect the constructivism with your work in technology? In other words, how do you …if we think about constructing meaning, not finding it…and I wondered how people in technology think about that? That if I read a novel or see a movie, I don’t look for a hidden meaning as I read it I create it as meaningful. And I think technology has some significance in that. It’s a trivial thing, but today I’m using a film, and it’s an Italian film called “The Passenger” and I played it over for myself, and in the DVD’s they have commentaries …all that feeds into knowledge of the film as well as perception of the film, you know what I mean?…

Mara Linaberger  
…yes. I think probably the favorite term in technology now days is inquiry based learning…

Maxine Greene  
…oh good, that’s fine…

Mara Linaberger  
…yeah, and inquiry is great, but I don’t see…I don’t know if this piece will get pulled into my dissertation or not…but the people I that I’m working with, if I were to use them as a sample of Pittsburgh teachers as a whole, and then make some generalizations about what teachers are doing…
Maxine Greene  ...right...

Mara Linaberger  ...I think teachers are doing less and less inquiry, because the feel like they just don’t have time...

Maxine Greene  ...right, and that’s a big contribution you should make...

Mara Linaberger  ...and also, I can tell you last year, in kind of my search to try and pull in a lot of your theory into my work, and like I said, at first I don’t know that I recognized that I was actually doing it, but I was trying to do it, and then I recognized that I was trying to do it, but I was doing a large inquiry project with kids last year after the hurricanes because they kept asking questions about it so we spent several weeks brainstorming all of the questions they could possible think of in regards to the hurricanes. And each child then looked through those long lists of questions ...and we actually did an activity where we categorized the questions, whether they were just yes or no answers or whether they would require some digging...

Maxine Greene  ...I want to say one thing about inquiry and even hurricanes. Again, there’s a very important thing that connects inquiry, I think to art, or to the process of art making, and Dewey says this too that when you create a hypothesis you have to imagine what could happen. You have to imagine the alternative consequences of acting on that hypothesis, and that takes imagination. Imagination, therefore, I think becomes fundamental to inquiry.

Mara Linaberger  Yeah, I agree.
Maxine Greene  You know it’s another link to the artistic process the aesthetic process.

Mara Linaberger  Yeah. Well what I found really fascinating was when I allowed the children to go and choose the questions that were meaningful to them – that just makes a lot of sense. I don’t know that people are intuitively doing that… So after they generated all these questions they were allowed to pick the questions that were most meaningful to them and then base their research…

Maxine Greene  …that’s metacognition…

Mara Linaberger  …right, absolutely. And I talk with the kids about that a lot. And I don’t think …I’m concerned because I don’t see teachers talking with kids about their thinking process.

Maxine Greene  Another thing I would say, in aesthetic experience we always say that you never have a full aesthetic experience until you give yourself a chance to reflect on what’s happened to you…

Mara Linaberger  …right…

Maxine Greene  …and that’s very much what you’ve been saying…

Mara Linaberger  …right, so what I’ve been thinking about is …what I’m actually working on right now is I’m doing my review of your literature…and I’ve noticed…I mean you have broad terms that run across all of your works, I mean, definitely imagination…

Maxine Greene  …I’m worried about that…

Mara Linaberger  … What is it that you are concerned about? I think it’s really
wonderful that throughout your career you’ve hit on some broad, really large topics that are really key to education. So, imagination, and awareness and freedom and possibility…and what I’m thinking about doing….as I look through your work for your definitions of those kinds of concepts and how you suggest we use those terms, well not those terms, those ideas...those constructs…

Maxine Greene …would you, if you felt like…send me a list of terms that you think I could elaborate on or clarify or define differently…

Mara Linaberger …okay…I’m happy to do that. One of the things I should stop and say is that I don’t really want to make more work for you…

Maxine Greene …it feeds into my other work…

Mara Linaberger …okay. If that is something that you want me to do for you, I’m more than happy to do that. I’m trying to make this as painless for you as possible…

Maxine Greene …don’t worry about that, I feel like we’re having an intellectual conversation and it’s as good for me as it is for you…

Mara Linaberger …yeah. Well it definitely is. One of the things that I came up with the other day was that I was thinking …I’ve struggled all along…when you work in technology…I’m speaking from my experience now…one of the tendencies is to create…and this is something that happens in education too…is to create these methods for doing things…these checklists, you know, have you done these things…

Maxine Greene …oh yeah…
Mara Linaberger …and I know you spoke a couple of summers ago about how Lincoln Center’s mode has kind of taken the theory and created it into a model …

Maxine Greene …yeah, now I object to their model, but I’ll tell you about that too…

Mara Linaberger …yeah I know you talked about that, so I’m struggling with, how do I share your ideas with technologists, because part of my goal too in doing this research is, I don’t believe technology teachers, in general, are going to pick up your works, because they’re going to say, “that’s the arts and that’s not my bag,”

Maxine Greene It’s so subjective…

Mara Linaberger …so kind of one of my goals is to take your theories and make them accessible for technologists, you know put them into the language they can understand and give them a reason why those theories are so valuable.

Maxine Greene Fundamental too, you know I think we have to make that Dewey point that you can have a quality to experience that can be aesthetic that isn’t confined to the arts. You know something about the way people dress; the way they choose their clothes…all that has an aesthetic quality…

Mara Linaberger …yes…one of my dissertation…my chair, Dr. Shank, one of his favorite things to say is that new ideas don’t come from within your own discipline. He’ll say to me, “do you know how many educational journals I read?” And he’s a professor of educational
psychology…and his answer is always like “none.” He doesn’t read
in educational psychology or the educational journals on a regular
basis …

Maxine Greene …I believe in interdisciplinary teaching …

Mara Linaberger …and that’s kind of the way he goes, and that’s why he was totally
in agreement with …you know he thinks that Instructional
Technology is kind of at a cusp, at a place where we could go down
this path of becoming very prescriptive like so many other kinds of
teaching.

Maxine Greene What I hope we can do is, I think there are certain concepts that
cross the disciplines that would help you show the relevance of
technology, and one is imagination and one is the whole notion of
reflection …

Mara Linaberger …those are ones I definitely have on my list…

Maxine Greene …I think that what we should try to do together, at least I could try
to help, is respond to that question, what can you say to other people
to make them realize the pedagogical relevance of the idea of
quality, you know again, the idea of imagination of possibility, of
going beyond, because I still believe that we teach children that
when children find openings in their own experience that they move
through to something beyond…

Mara Linaberger …I agree…

Maxine Greene …somehow we should be able to translate that and say that may be
an alternative to teaching for the test, which limits them immediately because you can’t move beyond…

Mara Linaberger …I think in order to do well on tests you have to be able to see beyond yourself…

Maxine Greene …yeah…

Mara Linaberger …I agree totally…umm….I just lost the thought that I wanted to say…

Maxine Greene …pardon…

Mara Linaberger …I just lost the train of thought that I was thinking about so…

Maxine Greene …yeah that happens to me too. If I’m teaching I go off on another road and everybody blinks.

Mara Linaberger Yeah, actually one of the things I had started talking about…its actually taken me just about a year to get to a point where I had my topic to a place that I knew what I wanted to do with it….Oh, I know what I wanted to mention to you, Dr. Shank, my chair is very much into medievalism as just one of his interests and when we were talking about this work, I said, “Dr. Shank what kind of method, what kind of qualitative methodology do you think is if I work with Dr. Green to sort of co-construct or re-define her theories for technology, and he said well it reminded him of the medieval gloss, you know where someone would write in the margin of someone else’s text…

Maxine Greene …that’s right…
Mara Linaberger …so he said that what you and I are doing is a new qualitative research method called the Gloss to the n’th power…

Maxine Greene …oh that’s wonderful; ask him if he read, what is the name of it… The Name of the Rose by Eco….

Mara Linaberger …I’m sure that he’s read that. Eco is one of the people he speaks of quite a bit…

Maxine Greene …the novel, the great novel, why do I forget it, it’s the something of the rose, but it’s something about a library, anyway I’ll write to you about it. He has a little book, Eco, how I came to write this novel and you could connect so much to a medievalist approach to quality.

Mara Linaberger …well, so his thought was that my reflections on your writing are like the first level of the gloss and then your interactions with my writing is like another level and then ….

Maxine Greene …listen, I’m going to try and end this soon, but I want to talk to you again.

Mara Linaberger Okay…

Maxine Greene …and would you do that, send me a couple of words that you think I could make clearer, you know in my own writing.

Mara Linaberger Okay, well I don’t know that its unclear…

Maxine Greene …no, I mean show possibilities of transfer to…

Mara Linaberger …oh to technology…

Maxine Greene …yeah…

Mara Linaberger …would you like to give me a time that would be good for me to
call you again?

Maxine Greene Usually the morning is fine.

Mara Linaberger Okay.

Maxine Greene …so shall we say next Monday?...

Mara Linaberger …well the challenge for me is I’m actually still teaching full time. I haven’t stopped working to work on my dissertation…

Maxine Greene …the evening, most evenings…

Mara Linaberger Why don’t you pick an evening that’s good for you?

Maxine Greene Okay, say next Tuesday evening.

Mara Linaberger Very good, that will be the 17th of October.

Maxine Greene Yeah, is that alright?

Mara Linaberger …absolutely fine with me, and what time shall I call you?

Maxine Greene Any time after 8:00.

Mara Linaberger …after 8PM

Maxine Greene You don’t go to bed at 8:00?

Mara Linaberger Not usually

Maxine Greene (laughing)

Mara Linaberger …is it okay for me to continue to record our conversations?

Maxine Greene Its alright, unless you think it sounds foolish when you listen to it.

Mara Linaberger No, I think its really wonderful for myself, reflectively to go back

Maxine Greene …I hope I’m making sense.

Mara Linaberger …I feel that I’m not sometimes so it helps to go back and pull those pieces out that are…
Maxine Greene ...you ease my guilt...
Mara Linaberger ...don’t feel guilty at all. You know I feel guilty imposing on your time, I know you’re very busy…
Maxine Greene ...I’m not……no, just take it for granted that glossing helps everybody…
Mara Linaberger ...well I think so, and I think there’s some real power here for changing the way that people look at technology…
Maxine Greene ...right…
Mara Linaberger ...especially the way that they teach with technology. In fact I hope that you will be tickled to know that the title of my dissertation is “Releasing Our Technological Imaginations”…
Maxine Greene ...well that’s great! I keep reaching for that title, the name of the rose, but I’ll look, and its very relevant, but its very big, but I’ll tell you about it.
Mara Linaberger ...okay…
Maxine Greene ...thank you for calling…
Mara Linaberger ...Dr. Greene, thank you so much, and I will speak with you next Tuesday evening.
Maxine Greene Very good Mara.
Mara Linaberger Good night, or good day, actually!
Maxine Greene ..yeah…(laughing)…okay, bye bye.
Appendix E

Telephone Transcript, October 17, 2006
Mara Linaberger: Hi Dr. Greene, it's Mara Linaberger from Pittsburgh.

Maxine Greene: Pardon?


Maxine Greene: Oh yes, I was going to call you. How are you?

Mara Linaberger: Well, it should always be my nickel, so to speak.

Maxine Greene: Pardon?

Mara Linaberger: It should be my nickel so to speak.

Maxine Greene: Uh huh.

Mara Linaberger: I meant, I will always call you because I don't want you to have a phone bill on my account.

Maxine Greene: I was going to look something up but I didn't but I'll tell next time. You wanted to ask me about overlap of concepts in your work and in mine?

Mara Linaberger: Yeah, well I've been spending some time on my literature review in the last few weeks and I've pulled out some of the really big ideas that I think are a fit. Like of course, imagination.

Maxine Greene: Yes, that's the most important one.

Mara Linaberger: I think so...

Maxine Greene: ...being able to go beyond where you are, and technology does that, you know it opens permutations and possibilities you never thought of.

Mara Linaberger: Right! And then of course, the idea of awareness and awakening, I think that it (technology) does that.
Maxine Greene  …uh huh. The other thing I thought was interesting was the concept of space. Like yesterday I was teaching aesthetics of film. And they’re learning about the art of film – and other kinds of art, the concept of space becomes very important. Certainly in dance. But the whole idea of when you’re looking at a film its like fictional space, its not like the space you live in, its another space. And then there’s the whole idea of virtual space in technology. I don’t know if you’re going to deal with that.

Mara Linaberger  Well, its not something that’s directly in your work, but if we hit on it in our discussions, I think that would be great.

Maxine Greene  …mmm hmmm…

Mara Linaberger  …so I’m working on sections about imagination, sections on awareness and wide-awareness. Actually I think it sort of follows a logical pattern. I think it starts out with imagination which then leads to awareness…

Maxine Greene  …and if you’re aware and imagination …one of the things that propels it is the idea of a space, something has to be filled, so you go beyond where you are…

Mara Linaberger  …mmm hmmm, and then that leads to that bigger idea that you have, that “seeing things as if”, I don’t think that you can have…I was just thinking about this, this morning as I was writing, I think that imagination comes together with your consciousness and awareness and then that leads to that opening feeling…

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Maxine Greene …that’s right…
Mara Linaberger …that things can be another way…
Maxine Greene …yeah, that’s right…
Mara Linaberger …which creates freedom for students. So I’m moving the discussion
kind of in that direction. But I like that idea of space. There’s lots
of writing in technology about…
Maxine Greene …yeah I know virtual space. And in video art, there’s a lot of talk
about that, about space, you know…
Mara Linaberger …mmmm hmmmm…..
Maxine Greene Would you be able to send me a couple of pages?
Mara Linaberger I absolutely can, I don’t want to bog you down. I know you’re…..
Maxine Greene …. No, no, I feel better if I can respond to something in front of my
eyes.
Mara Linaberger We’ll the piece I’m working on right now is more of a review of
your work, I mean, I’m happy to send you that…
Maxine Greene …would you?
Mara Linaberger …yeah, absolutely. Ummmm, I have to say I feel a little bit shy
about it …
Maxine Greene …no don’t, it’s good, I’d rather see it now than when you’ve
finished and it didn’t sound like me. (chuckles)
Mara Linaberger We’ll that’s one of the things that I want to make sure is that I don’t
misrepresent you…
Maxine Greene …yeah, well, would you mind? You could e-mail it or whatever’s
best for you.

Mara Linaberger Which do you prefer? Do you like a paper copy or would you like e-mail?

Maxine Greene Whatever is easier for you.

Mara Linaberger Either one is easy for me.

Maxine Greene Then I’d rather have a paper copy.

Mara Linaberger Very good then. I’ll put it in the mail to you... it might be a day or two...

Maxine Greene ... that’s alright, I’m trying to finish something myself tonight.

Mara Linaberger Okay, but I haven’t worked all the way through. I’ve worked through some of your writings on imagination and some on wide-awakeness and I’m just starting to get into the “as-if” stuff, the ...

Maxine Greene ... that awakenedess comes partly from Thoreau, who said, “I never met a man who was wide-aweake,” meaning paying attention to things...

Mara Linaberger ... right, right...

Maxine Greene ... and then another German philosopher says “wide awakenedess is heightened consciousness,” you know, being aware and so on, and so I’m sure you have it right. Do you know the philosopher Vicktenstein, he has a whole business on “as if”, but you can leave it alone unless you’ve read other stuff of his.

Mara Linaberger I actually haven’t read his work.

Maxine Greene Forget it.
Mara Linaberger  (laughing) I have this little post-it note I put on my computer and it’s a term I haven’t come across in your writing but it keeps sticking in my mind, that technology promotes, or it can promote “curiosity.”

Maxine Greene  Yeah, right it does.

Mara Linaberger …and I’m trying to figure out where that sort of fits into the picture. You know how it relates to imagination …

Maxine Greene …oh it does. Like Dewey starts with children’s curiosity, you almost start learning if you are curious if you want to know what’s beyond what you know already…

Mara Linaberger …mmm hmmm, but I don’t know that kids are as curious as they used to be…

Maxine Greene …huh?…

Mara Linaberger …I don’t know that children are quite as curious as they used to be, I think they’re becoming, I mean I think that they’re so used to…

Maxine Greene …you see a little one, a friend of mine’s twins were here the other day and they’re about a year old…

Mara Linaberger …okay…

Maxine Greene …and they were so curious about what was inside the door of the television, and they took out a book that was in there and they look and they look, you know…

Mara Linaberger …uh huh…

Maxine Greene …they lose it, its true.

Mara Linaberger Yeah right, they have it and then where does it go? Its like, I think
we’re doing something that deadens that sense, that turns it off or hides it, covers it up, it doesn’t get rid of it but it covers it up…

Maxine Greene  ...just one second...
Mara Linaberger  ...mmm hmmm...
Maxine Greene  ...hello…go ahead
Mara Linaberger  ...so I was thinking about curiosity and where it’s going to fit in there.
Maxine Greene  Like for example I talk about the fact that television is fabricated images. We don’t allow children to recapture images they started with and so we go by the images made by television people…
Mara Linaberger  ...yeah, that’s what concerns me. They’re not seeing the images and then making decisions about them. They’re watching television and then they’re assuming…I think what’s really scary is that there’s an assumption on the part of kids that that’s the truth…rather than discovering what truth is for themselves….are you still there?
(call was disconnected, and then re-established)
Mara Linaberger  Okay. I will definitely send you some of my writing. I want to tell you though that one of the things I have not done yet is to put in my critical analysis piece. I’m just sort of working on looking through your writing, thinking about the pieces that fit in, pulling some quotes to support the ideas …
Maxine Greene  ...send me your version…
Mara Linaberger  ...sure…
Maxine Greene …send me a couple of titles of the books on technology that you’re reading…

Mara Linaberger …okay…

Maxine Greene …have you read Seymour Pappert?

Mara Linaberger …I have read some of Seymour Pappert’s work.

Maxine Greene …and his wife, she used to be his wife…was it Shelly something?

Mara Linaberger …you know I don’t know her name…

Maxine Greene …just write down a couple of the books you do use…

Mara Linaberger …sure……I’m just taking notes too, while we’re talking…of things that you want me to send. Okay…so, did you get the email that I sent you last week with my proposal?

Maxine Greene …uh I think so, it’s in the other room…

Mara Linaberger …and I sent you some other questions just in case you wanted to have a basis for what I wanted to talk with you about…

Maxine Greene …so I’ll respond to you tomorrow a little more lengthily…

Mara Linaberger …well, you’re more comfortable responding in writing?

Maxine Greene …yes…

Mara Linaberger …okay. I wasn’t really sure about how we’d go about having dialogue. I didn’t know…

Maxine Greene …I think the only way I can understand it…you know it’s okay for you to tape it, but if you send me some writing and I’ll respond to it…

Mara Linaberger …okay…
Maxine Greene  ...I think that’s easier for me.

Mara Linaberger  Okay, very good.

Maxine Greene  I can think before I respond, so we can try that. And then I’ll have to pay for you to come to New York.

Mara Linaberger  Oh, you’re not going to pay for me to come to New York! That’s just silly! (laughing) If you say you want me to come to New York, I’ll be on the next plane out at my own expense…

Maxine Greene  ...you’re teaching aren’t you?

Mara Linaberger  ...I am, but I’m a very fortunate person….

Maxine Greene  ...and you’re in charge of some of the technology…

Mara Linaberger  ...I’m doing grant work from the state of Pennsylvania to mentor teachers in the district with technology, and I’m fortunate, I only have to work in one building which is really nice, so day to day what I do is go into the classrooms, go into the computer lab…

Maxine Greene  ...I see…

Mara Linaberger  ...talk with teachers about how they are using technology, trying to push them to stretch a little bit.

Maxine Greene  Do most of the children there have access to computers?

Mara Linaberger  In the building they do. As far as at home….

Maxine Greene  ...it must make a difference if they have them at home…

Mara Linaberger  ...yes it does, and more and more I’m seeing that they don’t (have access at home) or that they aren’t being allowed to use it because they are coming ….they don’t have the same skills they did for a
while there…

Maxine Greene …I know, its tough…

Mara Linaberger …well and I think…my guess would be that the parents have concerns about the Internet and what the kids can avail themselves of…

Maxine Greene …(inaudible) about the ones who grew up with technology and the ones who started early.

Mara Linaberger Well they call kids who have always had technology; they call them “digital natives”…

Maxine Greene …they started when they were four years old….

Mara Linaberger …they call that being a digital native…

Maxine Greene …oh, is that right…

Mara Linaberger …yeah that’s the term. And there still is inequity as far as technology goes.

Maxine Greene I think I have to hang up, but will you email that?

Mara Linaberger Absolutely, I will.

Maxine Greene And I’ll answer fast.

Mara Linaberger Okay, thank you Dr. Greene. Goodnight.
Appendix F

Collected Works of Maxine Greene

Dissertation Abstracts (AAT 0013610)


Greene, M. (1968). For the record: There must have been a moment…. Teachers College Record. 69(8). 793.


