Counting Our Chickens Before They Hatch?

Introduction

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As educators struggle with increasing pressures to normalize, count, and produce learnings as documented performances, they are forever tempted to count their proverbial chickens before they really hatch. The historical mission of education in the USA, like that in most industrial nations, has long required teachers to promote and maintain a single set of behavioral and cultural norms. This assumed stasis provides inadequate grounding for teachers who must face the alleged injustices cited by representatives of numerous groups who hold divergent values and cultural norms. Such grievances often demand that educators and students change in order to adapt to new ways of thinking, acting, and feeling. Educators often struggle to forge a compromise between standardized values and established knowledge domains and a variety of new claims for recognition. As a result, some may cling defensively to established customs and a single set of cultural norms or values. Or, they may take the opportunity to respond creatively to these potentially transformative times. This issue of *Thresholds in Education* has been designed to present how selected authors have explored creative ways to help themselves and their students make the transition toward more democratic and diverse communities.

We believe that these articles and book reviews offer a fresh and critical look at self construction in the context of conventional and usually unquestioned conceptions of community. Even more generally, they invite us to question our beliefs about reality itself. Several of our authors reflect the ideas of John Dewey who, in *Democracy and Education* (1916), rethought the interrelated themes of individuality, social adjustment, community life, and creativity over 85 years ago. Like Dewey in his own day, our authors must not only perform the positive task of manufacturing new perspectives, but, more critically, they must also attempt to lift the covert veils of suspicion, superstition, and prejudice that cloud some part of each of our minds as educators. It is so difficult to stand sentinel over our own biases and axiomatic assumptions when we have been conditioned to old ways of thinking. Each educator has the responsibility for self re-education in these challenging times. Articles like the ones contained here can serve as means toward self criticism.

Critical theorists, as different from one another as Dewey and Marx, agree on one important point. As praxis philosophers, they argue that we only come to know our world when engaged in the struggle to transform it. Our featured educators envision a world where diversity is celebrated as a catalyst for genuinely communicative and creative practices. Because these writers identify the exploration of diversity as an active process, they ask their readers to immerse themselves in the experiential settings they describe. We are invited here to imagine ourselves as foreign exchange students in a new and promising land. The authors further ask us to use our creativity in the various ways suggested in order to seek greater adaptability and flexibility in our own professional and personal lives. This, they hypothesize, will serve to reduce some of the anxieties so often associated with approaches to unfamiliar cultural and behavioral possibilities as, together, we seek to transform our shared reality.

Unfortunately, the topic of diversity is often associated with feelings of resentment and/or guilt. We believe that the reader will find very little of either in these articles. Still, we acknowledge that the hegemonic cultural relations that have emerged historically, are strongly opposed here. Too many people would rather forget uncomfortable realities, especially when they feel that they have had no hand in them. Though this amnesia may be understandable, it forms a barrier against the truly creative social conditions we seek for our students and clients. Educators with a social conscience are often our most effective watchdogs for

educational and political equality, and they do strongly promote an agenda of tolerance, democratic rights, and cultural space-giving to disparate groups. As editors, we endorse their implicit protest and their explicit commitments to social justice.

Taken together, these articles therefore promote the position that educational praxis toward transformation is requisite in a changing world. The problem is that the world changes in many and sometimes contradictory directions. How creative and flexible can educators be while fulfilling their responsibility to teach facts, measure performances, and count outcomes? In an effort to seriously consider this question, we have brought together writings diverse in both style and substance including autobiography, research, and intuitive reflection. We seek to keep alive the question of democratic educational environments, practices, and opportunities. These authors offer representative testimony for those American educators whose egalitarian epistemologies stimulate both individual and group creativity.

In closing, we wish to emphasize how much pleasure we take in the diversity of knowledge-seeking strategies presented in this volume. These articles are ambitious in claiming to represent refreshed/critical insights into diverse methods of knowledge manufacturing. They signal ways that educators may promote community-building initiatives. In the end, as these authors theorize, diversity in knowledge generation will show that there are far greater dangers in the human psyche than social and epistemological inclusivity. Our hope is that readers may discover that educators are not only counting their learning outcomes as if they were chickens before they hatched, they are counting the wrong chickens. Dynamically interactive and exploratory learning environments may lead to outcomes in a world we have still to imagine.

Reference

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After founding a cooperative farm in Canada, a residential institute for disoriented adults in Illinois, and two currently successful publishing houses, he has published three books on contemporary forms of hegemony and written various articles on the use of creativity when helping students to critically investigate institutionalized oppression. Further, as an Assistant Professor at DePaul University, he heads programs for community diversity and community support through the School for New Learning Student Association, and directs the summer externship at Harvard University, where he also sits on Harvard's freshman interview staff. His current plans include the unveiling of an urban journal targeting topics of community development and creativity in multicultural education.

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Blue Herons and Black-Eyed Susans: Understanding Collaborative Learning Through Natural Imagery

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The most exciting moments of learning can result from our seizing opportunities which come like wind and move like water. The difference between an engaged and engaging learning group that is energizing and one that just does not seem to work may be in how the instructor(s) promote and foster a climate that allows the benefits of collaborative learning to be fully realized. How can instructors help individual students and groups of students seize opportunities for enriching their personal and professional lives?

The authors conceived the subject matter for this paper through their lived experience of working with cohort groups in graduate and undergraduate adult education programs. Additional insights were gleaned from their personal autobiographies. One co-author has studied extensively at Tom Brown, Jr.'s Tracking, Nature, and Wilderness Survival Schools. The other co-author has worked with nature photography in a variety of wilderness settings. In the sharing of these experiences, the authors lived out the collaborative learning process where new metaphors that contributed to the substance of this article were developed.

Tom Brown studied under and gained most of his ideas and knowledge from Stalking Wolf, an Apache scout and medicine person who lived his vision of seeking universal truths and sharing those with others. Many of the skills associated with Tom Brown's knowledge have been learned through "dirt time" (Brown & Morgan, 1983, p. 15) or being in direct, intense personal contact with what is being studied or experiential learning as educators know it. Through the use of these concepts and metaphors and the language associated with them, the authors hope to connect with readers' experiences with collaborative learning.

In collaborative learning groups, the potential to increase learning opportunities by supporting peers' objectives is often obscured by tunnel vision.

Barriers to Collaborative Learning

Barriers are ideas, patterns or ways of thinking and perceiving the world that impede effective group functioning. Barriers prevent people from seeing learning opportunities that surround them. Since these occasions are not in one's conscious awareness, they are often missed.

The authors have observed the following barriers in their experiences with collaborative learning groups: Tunnel Vision, The Rut, Automatic Vision, and Dead Space (T. Brown, personal communication, 1992).[1]

Tunnel Vision

In a tunnel, one focuses on the light at the endpoint or on ways to move out of the tunnel as quickly as possible. Because the tunnel is dark, and light (focus) is at the end, one usually does not see what is along the sides. Students in adult degree programs enter with high expectations and specific goals, most often seeking the credential to support personal and professional development. They are focused on accomplishing their individual goals, walking a path on the straight and narrow, seeing only the destination, and ignoring possible opportunities along the way. While some eventually broaden their vision, many students become

stuck in this mode and do not recognize the full potential of the educational experience. This "preoccupation with self" is described by Patterson as the greatest barrier to awareness of things outside oneself (1989, p. 9). In collaborative learning groups, the potential to increase learning opportunities by supporting peers' objectives is often obscured by tunnel vision.

Steve, a student in an accelerated bachelor's degree program in management exemplified this phenomenon. Steve had been a manager for 15 years, but never completed a degree. He saw his educational program as an efficient way to complete his degree as quickly as possible. Since he already "knew everything" going in, he did not believe his classmates had anything to teach him. He spent most of his energy trying to convince them that his views were the correct ones.

Another form of tunnel vision stems from students' expectations from prior educational experiences that knowledge is created by and received from experts. Many students do not acknowledge the value of their own experience nor the experiences of their peers as a way of accessing and creating knowledge. Horton (1990) discovered that people who attended his workshops...

> didn't value their own experience because they were never allowed to or taught how. They had been taught to listen to somebody else and to follow directions, though they had come with an enormous amount of experience. They just hadn't learned from it and therefore didn't value this experience. I knew that it was necessary to do things in the opposite way, to draw out of people their experience, and to help them value group experiences and learn from them. (pp. 147 & 157)

Although Horton was talking specifically about an oppressed Appalachian population, many parallels can be drawn to adult college students. They, too, have not learned to value their own experiences. The role of the instructor and enlightened peers is to draw out autobiographical experiences through the collaborative learning process.

The Rut

In thinking of a rut, many examples come to mind: a comfortable place, a known path, a paved road, and a worn trail. One might also think of utilizing only predominant learning styles, relying on limited ways of knowing and secure modes of inquiry, sitting in consistent class seating patterns, following routine assignments, or being trapped in internal monologue or conversations with self (Howell, 1990, pp. 128-138). A rut might pertain also to attitudes held about teaching and learning such as what role students' experiences should have in adult degree programs and adhering blindly to "good teaching practice," such as using small group discussion, journaling, or student projects. Desire for security, coupled with fear of the unknown, can be a powerful influence that keeps students and teachers entrenched in repetitive, sometimes dysfunctional, behavior and thinking.

A major risk that is involved in learning contexts is a resulting form of disequilibrium known as cultural suicide.

Advantages to, and motivations for, staying on a familiar path can be found. Routine tasks allow for automatic responses in thinking and behavior, resulting in efficient use of time and energy. People can be depended upon in predictable ways. Of course, less risk and pain are involved. Last, since options are limited, choices seem clear.

A major risk that is involved in learning contexts is a resulting form of disequilibrium known as cultural suicide. Often students grow and develop in ways that go beyond their cultural boundaries or mores and norms (those traditional ways of behaving in one's work setting and with family and friends). Fear of not fitting in with one's people or, in the worst case, being outright rejected can lead to resistance to pursuing certain streams of inquiry deemed appropriate by dominant or mainstream society but that are taboo in the students' home culture. The same can be said for students who attempt to pursue inquiry that is inconsistent with the dominant culture's worldview.

A good example of this situation is found in the character portrayed as Rita (a returning adult student) in *Educating Rita* (Russell, 1983), a popular film. Rita moves through a phase where she seriously considers what influences her personal growth and her education

have had on her choices of work, motherhood, further schooling, friends, and values. As a result, she quits her job as a beautician and chooses not to have a baby ultimately leading to the dissolution of her marriage. The film captures quite well the point of what cultural obstacles await some students. Most students, at least initially, are not conscious of such issues related to their returning to school.

Staying in a rut keeps us from fully engaging in the collaborative process. Hearing others' stories can often enlighten us to diverse ways of seeing. Certain voices may be heard consistently on every topic to the exclusion of other discourses. This situation occurred with classmates Joanne and Fred, who were both police officers. They spent most of their time with those most like themselves and with whom they felt most comfortable. They sat in the same seats each class and did not venture out beyond what became a closed clique. Although other students seemed motivated to learn from these people, the feeling was not mutual. Members in this group gave minimal attention to what the rest of their classmates had to say. When group members perceive things in one way or stop at the first right answer, they miss opportunities to learn from individuals who hold different perspectives.

Most students have come to expect clear, concise instructions regarding assignments with little room for personal and group choices. They stay in that rut, showing resistance when an instructor gives seemingly vague instructions and offers negotiation and choices in regard to assignments. Students spend enormous amounts of time and energy trying to figure out what the instructor "really" wants in terms of completing assignments. This educational situation is a deadly form of the rut. In collaborative learning groups, assignments with minimal direction and no clear maps for completion can be enormously anxiety producing for some and exhilarating for others. In either case, instructors are seeking to have students "make the road by walking" (Horton & Freire, 1990, title), indirectly moving them out of a familiar way of approaching assignments and thereby extending learning opportunities. Last, relying on the instructor to provide exclusive or at least primary feedback of students' work can lead to students' undervaluing each other's contributions. Helping participants to develop competence in critiquing each other's ideas and work can promote collaboration where they are less afraid and realize the value in both giving and receiving meaningful feedback.

Automatic Vision/Dead Space

In everyday circumstances, people are drawn to certain aspects of what is before them, not seeing the rest. Young parents, eager to record their child's development on film, will snap a picture of a smiling toddler blissfully playing in the sand. When the film is developed, they are dismayed to discover in the picture somebody's disembodied elbow that seems to be growing out of the child's head. From where did that elbow come? They did not see it when they took the photo. Trained photographers, on the other hand, see what is in the space and selectively choose what they want to portray.

When people rely on automatic vision, intentionally or unintentionally ignoring what is in the dead space, they block opportunities for collaborative learning. Dead space includes the phenomena that is present but not seen. One way this condition occurs is through labeling. When things or people are labeled, expectations are set up for who they are or how they are to be seen, which prevents others from seeing them in their fullness. In an educational setting, a possible disadvantage of knowing classmates' life histories is that assumptions are made concerning already knowing what is going to be said. Thus, relevant contributions might be ignored. For example, if Joe were a police officer, his classmates may perceive his comments from that context and miss seeing other aspects of Joe. If Barb were labeled as an annoying person, people easily may discount any of her comments, even when she may have something valuable to contribute. Students often have preconceived notions of teachers as knowledgeable authorities; therefore, contributions by instructors are awarded higher value than interpretations by peers.

Patterson (1989) reminds people that as they become familiar with things, they automatically classify or categorize them with labels. Doing so prevents people from seeing things (or other people) as unique. When a label is attached, people sometimes use it as an excuse not to discuss an idea so that it is understood completely. When people assume that they understand what someone is saying, they fail to probe, question, or otherwise attempt to clarify meaning, and the opportunity to learn is lost. When people attach labels to ideas, they are unintentionally agreeing that they understand the concepts without actually examining them. Ideas that are not adequately explored by the group remain in the dead space. People establish their worldview by

mentally organizing the mass of stimuli around them. They train themselves to accept certain realities and ignore others.

> Once we have achieved order in our lives, we stick with the realities we have established. We seldom try to rediscover the possible value of ignored stimuli, and are reluctant to do so as long as the old ones still seem to be working. We develop a tunnel vision, which gives us a clear view of the rut ahead of us, but prevents us from seeing the world around us. (Patterson, 1989, p. 10)

Worldview construction is a naturally occurring process that "embraces knowledge, ideas, feelings, values, assumptions and beliefs" (McKenzie, 1991, p. 15) and influences how people see and respond to the world around them. In the rut, individuals become firmly entrenched in their worldviews. One response is only paying attention to ideas, concepts, and contributions that support this worldview. The dead space includes other possibilities that exist but are not acknowledged.

When students make requests to deviate from a stated assignment and venture into related topics or employ varied inquiry modes, how do educators typically respond?

In *Some Lessons in Metaphysics*, Jose Ortega Y Gasset (1969) teaches that people need to give something or someone their full attention to become conscious of it (them). Often in a class discussion, someone will raise an issue that brings to a conscious awareness that which the other learners have known all along but never really thought of in quite that way.

> When we discover them [truths] for the first time, it seems to us that we have always known them, but had not noticed them; that they were there before us, but veiled and covered. Therefore, it is true that truth is discovered; perhaps truth is no more than discovery, the lifting of a veil or a cover from what was already there. (p. 10)

Discovering the learning opportunities that exist involves lifting the veil and venturing beyond automatic vision and peering into the dead space. People's unwillingness to do so will continue to create barriers to collaborative learning.

Deepening Awareness: Moving Beyond the Barriers

Seizing learning opportunities involves finding ways to remove the barriers that prevent us from seeing what is in front of us and increasing one's powers of awareness. The six areas of awareness—Wide Angle Vision, Varied Vision, Focused Hearing, Sacred Silence, and Total Sensory Awareness—are borrowed from the work of Tom Brown (T. Brown, personal communication, 1992). The authors have added an additional area from their experience with students, Reflective Vision or Mirroring.

Wide Angle Vision

The advantage of a more sophisticated camera becomes apparent when the photographer desires to capture the breadth of a scene, to look at the whole picture, and to be aware of the larger context. Having the ability to change a lens to wide angle in cohort groups can also help students focus in on their peers' interests, strengths, and experiences so that the collaborative process can be enriched. Even when *one* student uses this lens, the entire group is helped.

For example, when Sue visited the library to conduct research for her course paper, she *intentionally* employed a wide-angle vision to keep a lookout for material about employee selection practices related to her classmate Estaban's job as a human resource manager and to the topic of his paper. No requirement had been made to use this lens on the behalf of a peer, but Sue just *happened* to see some materials and checked them out for Estaban to review. This example was selected to demonstrate that the power of different lenses could be used to add contributions not only to an individual's personal development but also to that of other individuals and to the learning group as a whole.

In Sue's case and in the case of many others like her, students open their vision from time to time and move from the tunnel vision of attending to focused

personal goals to paying attention to the objectives of others in their midst. When Sue shared the delight that she experienced locating useful materials for a peer, her instructor noted this story during the opening comments of a subsequent class session. Student actions such as this type, when reinforced by instructors or peers, can serve to open new avenues and direction for the group to pursue that heretofore were unavailable.

Wide-angle vision can also be selectively applied in other instances, especially if one wants to cultivate a climate in which serendipitous learning is likely to occur or where fruitful inquiry can be nurtured, akin to a gardener caring for a dormant seed. Most everyone probably has experienced instructors who go off on tangents and storytellers who talk in a circular mode. The listener employing tunnel vision, by tuning out seemingly irrelevant remarks, easily may miss the lessons present in such stories. Instructors applying wide-angle vision can encourage the introduction of seemingly peripheral material to the discourse by allowing comments to bubble up prior to putting the lid on the geyser, since this remark may be one's perception frame using wide-angle vision. More importantly, students using wide-angle vision, who have contributions to make from their own autobiographies or understanding, can bring in related points that serve to expand, contextualize, question, or critique prior dialogue or points made by authors being referenced in class.

A tension exists around what forms of seemingly tangential comments should be encouraged, tolerated, or even allowed and the continuity of focus on a given topic. How do learners really *know* when a point being made is related to the topic at hand? When students make requests to deviate from a stated assignment and venture into related topics or employ varied inquiry modes, how do educators typically respond? Do teachers attempt to use the student's lenses or the ones they used when creating the assignment? Do facilitators question the merit and potential contribution of that student's inquiry to their own and the group's growth and development? The use of intuition, one aspect of sacred silence, has proven effective in making decisions in response to the questions identified above.

Wide-angle vision includes awareness of peripheral vision. Peripheral vision is a tool that people are taught in driver's education. Being cognizant of those things around the edges is important because they might just enter the path suddenly, such as a deer bolting in front of the car. Peripheral vision provides not so much an opportunity to avoid an accident, but an occasion to focus on wonderment or to take a turn on an unmarked road to explore some inclination. Those trained in group processes constantly use peripheral vision while analyzing varied nonverbal cues. When pursued by the facilitator, those cues can be doorways to revealing much insight to the group. Quiet members may give subtle cues that they have something to say. Because such cues are often overlooked, a whole dimension of a topic could be missed. Timing is essential. Locating an owl sitting on a signpost that was in one's peripheral vision ten miles back down the road is difficult. The person can turn around, but the owl may have captured its prey and left the scene.

Patterson states that, "using a wide-angle lens simply to get more things in a picture seldom produces effective photographs. Like every other photographic tool, it should be used with a specific purpose" (1989, p. 134). So too, students who use the wide-angle lens exclusively may be quite limited in terms of the depth they pursue in any given area. Teachers could encourage students to develop a larger repertoire of learning preferences or strategies and to go beyond certain dominant learning styles. One student's request for clarification to see the "big picture" of a class prior to delving into specific course concepts can help other students who may have similar unexpressed needs as well as those students who do not tend to use that particular lens. The strength of a cohort is that members, by articulating observations or by asking for clarification, can help each other break out of the ruts of confusion, misunderstanding, and narrow or limited thinking that impede individual and group learning.

Instructors can facilitate wide-angle vision by considering comments or proposals made by students to complete assignments that seem out in left field (or in another ball park all together) as perhaps related but outside those instructors' current personal vision. The student may be looking through a different lens. Remaining open to these different views is what honoring diversity is all about.

Varied Vision

In photography, various ways can be found to portray reality so that it conveys a particular mood or perspective. Walking along a country road, one is captivated by the rich yellow of a cluster of Black-

Eyed Susans. Using different lenses, one could focus on a single flower or a field of flowers. Hold the camera slightly out of focus, and the black centers create an interesting design. Different weather conditions and different times of day can change the mood of the photograph dramatically. At times, the photographer may choose to shift his or her position to capture a different image, even though doing so may be uncomfortable. By backing up, the flowers become the foreground for the farmhouse in the distance. By climbing a hill, a tree, or the top of a car and looking down on the flowers, the photographer creates still another image. Examining the Black-Eyed Susans up close reveals that the centers are not black at all, but a shade of dark brown. Lying on the ground gives one a view of the flowers from underneath. Patterson calls this process "thinking sideways" (1989, p. 14). It is a way of breaking out of the rut and seeing things in new ways.

> We have a premise or dominant idea, whether or not it is consciously determined, and we proceed along a line of thought that develops logically the implications of that idea. Eventually, we reach a conclusion. It's a closed process. Seldom do we look sideways, that is, search for other premises or new beginnings. (Patterson, 1989, p. 14)

In the classroom, students often remain in the rut of sitting in the same seats each time. This habit limits whom they speak with, whom they get to know, whom they have eye contact with, and often whom they work with in small task groups. In certain seating arrangements, some individuals may be outside of everyone's peripheral vision. Since many students are like Joanne and Fred, the two police officers, they tend to choose people similar to themselves with whom to work; thus, they may miss out on valuable opportunities to learn from the experiences and perspectives of their other classmates. An instructor can be facilitative in helping students to obtain varied vision by encouraging them to sit in different seats each session and by intentionally forming small groups to maximize heterogeneity.

The beauty of a cohort group is the rich diversity of experiences, perspectives, and backgrounds of the individuals involved. When multiple perspectives are encouraged and honored, opportunities to learn are enhanced. Rosa, a Latina woman, was a member of a group discussing nonverbal communication in a course on interpersonal relationships. The students, who were predominately White with a few African Americans, implicitly agreed that eye contact was an important and necessary component for effective communication. Rosa shared her experiences of growing up in two cultures. Her teachers demanded eye contact as a sign of respect; yet, at home in her Mexican culture, Rosa was punished for looking directly at her parents. Listening to Rosa's story prompted many of her classmates to begin to view communication from a multicultural perspective. This one discussion had a far more lasting impact than reading about the Latino culture or hearing about the differences from an Anglo teacher. In another group, Melissa, a Filipino American, shared that any decisions she made had to take her entire family into account, not just herself. This comment sparked a discussion on the differences between individualistic and collectivist cultures. Not only did this dialogue open the door to viewing decision-making from different domains, participants were able to get to know Melissa better.

Opportunities to learn from others' experiences and worldviews abound in collaborative learning groups; however, this process does not happen automatically. People need to be open to venturing into the dead space by viewing ideas from various perspectives. This approach often means going out of one's way to shift positions in sometimes uncomfortable ways—like the photographer crouching down to look at the underside of the flower. At times, this technique involves letting go of deeply held beliefs and assumptions embedded in one's life history.

Varied vision is the melding of lived experiences from multiple participants while allowing for different interpretations of those encounters to coexist simultaneously. Practitioners of adult education can promote this type of learning by creating a safe environment that encourages participants to share their stories. This process involves open dialogue, critical questioning, and suspended judgment while listening attentively with the intent to increase understanding.

Focused Hearing

Active listening and listening for meaning are crucial in collaborative learning groups. How one becomes part of the flow of dialogue and rhythm of a group is important. Deer and many other animals have different shaped ears that allow them to hear things at

a distance or sounds to be amplified. Tom Brown's teacher, Stalking Wolf, taught himself to listen like certain animals, hearing humans approach in the woods from miles away (T. Brown, personal communication, 1992). A system of normal rhythm exists in the natural setting. Sounds, patterns, and cycles are critical to hearing. An interruption in any of these can have significant meaning. Certain birds, especially ravens and crows, alert others of what is happening. One simply needs to focus attention and listen while being aware of the particular, unique ecological system—which is similar to working in diverse learning cohorts. People, especially elders, have learned to cup their ears to form a deer-shaped lobe to amplify hearing and sounds. However, one must also know what the sounds mean. Normal hearing can be improved immensely by focusing. Dewitt Jones (n.d.), a photographer for *National Geographic Magazine*, called this style "intuitive listening" or listening with all your senses. Applying these forms of listening in cohort groups is critical for effective learning.

In the many forms of attentive listening, eliminating other attractions or distractions is important. For instance, self talk or internal monologue can interfere with hearing a point a peer is attempting to make. Even rigorously applying the skills of active listening (Bolton, 1979) can impede true listening if one is focused more on listening the right way or paraphrasing without inserting personal interpretation. Brookfield (1995) teaches a form of critical conversation that is focused on the speaker or storyteller. A concerted attempt is made to pay attention to the other; yet, one is tempted to form a response, even in ways that appear helpful, such as aiding in the identification of assumptions. In attempting to formulate a response or pose a question, the temptation is to leave the world of the other and to enter one's own.

At times, pursuing this inner world can be a fruitful process. For instance, one's inner world may be, in part, what other members of a collaborative group are experiencing but cannot verbalize. When one person has a question, concern, or observation, often others in the group have similar thoughts. At those times, an opportunity to pursue those questions must not be lost. Any member can follow up on such a comment and focus the hearing to understand what is being said. Members who tune themselves in through focused hearing can offer the group a tremendous gift. The many forms of attentive listening can aid and offer much to the practice of focused hearing in collaborative learning groups, as long as the technology of those listening strategies does not become the focus and the people and the meaning of their comments remain at the heart of the conversation.

Reflective Vision or Mirroring

Looking at a lake on a sunny day, one sees the reflection of the surrounding area mirrored in the water. Depending upon the vantage point, images in the lake may be seen that are not visible on land. Looking down, one may be captivated by shimmering impressions of swaying willow trees, sharp mountain peaks, and billowy clouds reflected in the water. Only by shifting the gaze outward and upward will one realize that the mountains, trees, and clouds are present. Still, these objects remain unnoticed until their reflection catches the viewer's attention.

In collaborative learning groups, students' experiences are central to the learning process. As students share their stories and others ask clarifying questions, make personal connections, and offer interpretations, sense of their own experiences is made in new ways. According to the authors of *Women's Ways of Knowing*, relating to the experiences of another requires one to "stretch her vision," which enriches that vision beyond what one can achieve alone (Field Belenky, McVicker Clinchy, Rule Goldberger, & Mattuck Tarule, 1986). The group can act as a mirror or reflection pond to help individuals see aspects of themselves that may not have been present in their awareness. According to Dewey, when persons share their experiences with one another, both are affected.

> The experience has to be formulated in order to be communicated. To formulate requires getting outside of it, to see it as another would see it, considering what points of contact it has with the life of another so that it may be got into such a form that he can appreciate its meaning. (Dewey, 1916, pp. 5 & 6)

Participants in cohort groups also learn by observing the immediate experiences of their classmates since examining one's own lived experience as it occurs is difficult. To do so requires a reflective act once the experience is completed. However, one can immediately observe the lived experience of another. "This means that, whereas I can observe my own lived

experiences only after they are over and done with, I can observe yours as they actually take place" (Schutz, 1967, p. 102). Classmates can give immediate feedback to their peers about their experiences, which can be facilitative in drawing out learning. If students are open and receptive to that feedback, not only does increased self-understanding result, but also the potential for increased collective knowledge is enhanced.

Sacred Silence

While each aspect of awareness discussed in this article is in itself sacred, silence transcends all spiritual traditions. For in silence is where the greatest learning occurs.

> The mode which we call sacred is one where inner focus and outer focus are balanced and blended, where there is a reciprocal mirroring of idea and sentiment from within and imagery and sensation from without. It is a waking trance state, ripe with knowledge. This knowledge seems to come to us from a wise source which calls us home. . . Upon approaching or entering the zone of a sacred shrine, an ancient and wonderfully subtle sense of reverence is called forth, asking for silence and respect. If we heed this signal, and rest with it patiently, we may find ourselves rewarded with a gift of knowing. (Lehrman, 1988, p. 6)

A classroom can be viewed as a sacred shrine where openness and receptivity can lead to gifts of knowing. Silence allows open space for individual and group reflection as well as opportunity to hear voices that have not been expressed. Group facilitators often are uncomfortable with silence in the classroom. If they throw out a question for discussion and no one responds within a few seconds, they are tempted to jump in and fill the void. At this point, asking the question of whose needs are being served is fundamental. Is breaking the silence a way of saving students from the possible embarrassment of not knowing the answer, or are educators seeking a way to relieve their own inner disquiet? When a pause is given to allow students the luxury of quiet reflection, they often respond in ways that are more thoughtful. At times, facilitators need to quiet their own "expert" voices to encourage students to grapple with ideas and discover their own answers.

Silence can also be called upon intentionally in a classroom. Palmer sometimes calls for silent reflection in the midst of an emotionally charged discussion that seems to be counter-productive to achieving understanding.

> I try to help my students learn to spot these moments and settle into a time of quiet reflection in which the knots might come untied. We need to abandon the notion that "nothing is happening" when it is silent, to see how much new clarity a silence often brings. (Palmer, 1983, p. 80)

Group facilitators also might regulate conversation by limiting the amount of time any one person may contribute or by using a talking piece, where only the person holding the piece may speak, and others must listen without interruption (Baldin, 1994). This serves to quiet the more dominant class members while bringing the quieter voices into the discourse. Jerry was not aware that he and other males tended to dominate class discussions until an instructor brought this tendency to his attention. Jerry just assumed that those who were quiet did not want to speak. When questioned, others admitted that they did want to participate, but that they believed that they did not have much to contribute. After this revelation, Jerry made more of an effort to draw out the quieter class members by asking for their input. He realized that he was not learning while he continued to talk, so he focused on listening. As other voices were brought into the circle, the richness of the learning experience was increased.

All individuals need time to grow quiet within themselves to actively and passively seek the knowledge and insight that comes from reflective ways of knowing.

Total Sensory Awareness

In the authors' experiences, many students relate that, for them, class is a very invigorating experience, much like participating in intense physical exercise. Often the adrenaline continues well into the night after students return home. They simply cannot go to sleep. This state is attributed to a heightened awareness. High expectations exist for class meetings including intense discourse, meaningful connections with other people, and the after-effects of exhilaration. Why is this case so? Patterson suggests that, "seeing, in the

finest and broadest sense, means using your senses, your intellect, and your emotions. It means encountering your subject matter with your whole being" (1989, p. 12). A key aspect to experiential learning is that the learner is in direct contact with a person, place, or thing. Engaging with other persons in this way, pursuing inquiry, and thus seizing opportunities, makes for a powerful, often transforming, educational experience.

Peter Kelder, a yoga teacher, says that practicing any one of the six postures that he has learned and teaches will have great impact (Kelder, 1989). However, he believes that practicing all six postures routinely can be life changing. So, too, if members of learning groups practice any one of the methods to deepening awareness, the experience will be richer. However, when all of these methods are utilized, the potential for the collaborative group is yet to be realized.

Seizing Opportunities

While sitting by a lake and at the same time preparing this paper, a Great Blue Heron in perfect profile caught the authors' attention.[2] In the process of retrieving the camera in an attempt to photograph the heron, it shifted its position. While focusing the camera and composing the photograph, the heron took off in flight. The photographic opportunity now was lost. In working with students, educators must come to realize the importance of seizing learning opportunities as they occur; or like the heron, they disappear.

Footnotes

[1]The information discussed here was learned from lectures and demonstration activities while one author, Craig Mealman, participated in Tom Brown's Nature and Survival School's Standard course in 1992.

[2]The Great Blue Heron and the Black-Eyed Susans. We honor and give thanks to these wonderful beings for teaching us. Other living beings in our life world inspire and transform us in ways beyond what words can capture.

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Artistic Images of the Everyday: Development of Women's Artistic Voice and the Implications for Education

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To be successful and memorable, we often think artistic images must be public works that have great exposure and, as a result, have great impact on society and the individual. Yet the artistic images of the everyday surround and envelop us with subtle influence that carries us through our lives. The space we inhabit is rich with artistic images that are often overlooked because the artist and her work have been devalued in some way. Contributions that are not public have minimal opportunity for public recognition and, therefore, are minimized within the private sphere.

Women's self-representation is a relatively new category of discourse, still searching for space to call home. According to Leigh Gilmore (1994) in *Autobiographics: A Feminist Theory of Women's Self-Representation,* autobiography traditionally has been "stories of 'representative man' in his role as poet, scholar, citizen, politician, and hero" (pp. 1-3). This comprehensive feminist critique of autobiography as a genre expands the definition of autobiography and recognizes that gender is not the only or even the most appropriate way of categorizing women. Class, race, and sexual orientation are also categories of analysis that might give more information or connect people in additional ways.

In her introduction to one of the first feminist anthologies of autobiography criticism, *Women's Autobiography: Essays in Criticism,* Estelle Jelinek (1980) states that because women's lives were fragmented, interrupted, and disconnected so too were their autobiographies. Introducing gender into autobiographical studies and generalizing particular aspects of some of a group to the whole is dangerous. Looking at women's lives and seeing only fragmentation also speaks to a way of seeing and interpreting that is one-dimensional and traditionally male. Seeing lives as disconnected, interrupted, and fragmented does not give us the opportunity to look at ways that those fragments are woven into seamless tapestries.

The interruptions of life often house possibilities for expanding the notion of the everyday and help us identify connections that might otherwise be invisible. Recognizing the artistic images in the everyday is impossible when the view to wholeness is seen as only possible within uninterrupted connections.

This dialogue looks at the artistic images of the everyday and the creation of space that encourages and supports the development of voice. Using feminist theory and autobiographical criticism as a base, this study in self-representation and autobiography tells the stories of a group of women. It explores elements of public and private space, the awakening and recognition of personal artistry, and the impact that artistry has on the individual and those it touches. Finally, implications for education are discussed, including some strategies for supporting the recognition and development of artistic voice.

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Beginning Conversations

This preliminary work explores the artistic images in the lives of a number of women. While this is yet another look at a homogeneous group of women—white, suburban, middle-class, educated women—implications exist for other women. Since the study

allows each woman to explore and define artistry within her own life and to reflect on how that artistry is used to expand on the roles to which she has been culturally assigned, using this format with more diverse groups of women is possible.

The women in this group range in age from mid-40's to mid-50's; four are married, and one is single; four have been divorced; four have children, and one has none. While the educational levels vary, as a group, they are well read and have an interest in issues related to women. All are sporadic journal-keepers with varying degrees of satisfaction with the process.

Each woman was asked about her own definitions of art and how she saw herself and her life within her definition of art: *Based on your definition of art do you see yourself as creating art within your own life? Looking at the difference between public and private space and artistic creations that are available within each space, does your personal artistry fit within either sphere? Given the multiple roles you play and the differing demands on your time and energy, is there continuity within your life and your artistry?*

Through conversations, themes emerged that further explain the artistic voice within the everyday and how this voice encourages greater understanding and acceptance of self. These themes, although called different things within the texts of each conversation, are present in varying ways in the lives of each woman. Although at some point, one theme plays a bigger role than another, all are present at any given time and place.

Themes

Written autobiography is one way of creating a time and place to get to know the self. Autobiography provides not only the opportunity to record events and feelings, but this approach also provides opportunity for creation and reflection. This type of writing gives the writer a place for toying with ideas and interpretations. From this point, we create meaning that is directly related to who we are, which helps us to know ourselves as individuals. Remembering that truth is the balance somewhere between the disclosed and unrevealed, through autobiography we attempt to learn more truth about ourselves.

But the written word is just one means of recording and reflecting on what we want to remember and how we want to explore the truth. For many women, time for writing and the importance of this recording becomes lost in the daily routine of work, both inside and outside the home. The proscribed roles of wife, mother, worker, friend, daughter, student, and neighbor take on exponentially expanding responsibilities in this day and age. The physical responsibilities of these roles and the cultural definitions of good or bad behavior within each of these functions attempt to limit the space for artistry within the everyday.

The women interviewed for this study expanded the definition of autobiography to include creations of space, opportunity, and growth. The use of the expanded definition of autobiography and self-narrative not only assisted these women in finding and listening to their own voices, but also made the process possible for others as they created space and opportunity for themselves. A definition of art appeared throughout each interview. Art is that act or activity, even the most routine and mundane, that is completed in some extraordinary way and, as a result, the creator or observer is forced to look at what they had done or seen in another way.

Margin, Metaphor, and Mystery

The themes of *margin, metaphor, and mystery* emerged as a way of creating and finding personal meaning while trying to make sense of our roles and the locations we inhabit.

Margin

Being in the margins, off to the side and not part of the mainstream, is a common location for women within our society. By virtue of this marginality, most of what we do as women takes place in private space. Those who move out of the margins and toward the center do so at a price. The women interviewed for this research were aware of the decisions they made, both consciously or unconsciously, to remain in the margins and to develop that space as their own. Each woman talked about how she did not like or fit particular molds for the roles she inhabited. They all felt uncomfortable with the preconceived attitudes and behaviors they felt they were expected to hold.

The group made mention of the women they knew who went before them in resisting and/or redefining how to be a wife, mother, daughter, worker, etc. Those who came before were their role models and heroines. Life in the margins became a means of resistance, resisting the cultural boundaries and limits women

experienced.

Since these women felt their personal artistry was exhibited in private space, the marginality of their own existence in no way limited their artistic voice. In fact, the marginality allowed for greater creativity and expression because each woman had few expectations of the greater community. One woman felt the sparseness of the life she created was directly related to her sense of over stimulation and exhaustion from the demands and limits of the outside world. The creation of space that fell along minimalist functional lines allowed her to recoup energy and strength. Her garden, although more riotous in color and symmetry, still follows a functionalist line by theme. Its purpose is to attract butterflies.

Being in the margins did allow for greater movement and expression not sanctioned by the mainstream, although children sometimes balked at the parental choice of marginal existence. The sense of self that can be created and expressed within the margins often clash with the teenage expectations of motherhood, and this reality caused conflict for one participant. Her teenage daughters found her creative and artistic efforts an embarrassment. When they expressed their anger at her artistic work, gardening and photography, she listened and supported their anger, but refused to change. Her hope was that they would eventually see the importance of creating for yourself, doing what you must do, and not being limited by what others, even those whom you love, expect. Her artistic voice became a means of resistance for her and, perhaps at some later date, a model for her children.

Metaphor

Another woman's private space was directly related to the cyclical nature of the seasons. She created space to capitalize and reflect the light and heat energies of the season. She used the seasons to support and enhance her work, allowing herself and others to "withdraw and hibernate" during the winter, crawling into a cozy cave of a room to work on those things stored in the past. During the Spring, she moved to light and airy space that encouraged shedding that baggage of the past and focusing on growth and renewal. Even personal appearance (color and style of dress, jewelry, hair, etc.) can be a metaphor that transmits far more than we normally are able based on the limitations of time and place. This woman saw the disconnections and interruptions of her life as part of a rich tapestry that allowed for variation in color and texture. While she occasionally felt she might miss a thread in the "weaving" process, the patterns eventually made that clear and she either moved forward with a variation on a theme or went back and pulled the thread back into the weaving.

This metaphoric use of space and energy is seen both indoors and out. The garden is frequently seen as a metaphor for personal growth and artistry. Each of the women involved in this study spoke of her garden as a metaphor for her own sense of personal growth and the development of those around her as well as the symbolic representation of life as an unfolding process. The garden provided space for quiet and reflection as well as a physical reminder of the natural sense of mystery and the arbitrary.

The artistic voice of each woman was expressed and enhanced by the metaphor. Using metaphor to discuss their feelings or give examples of their work made clear their understanding of the artistic nature of their existence. Within their self-described marginality of existence, the use of metaphor allowed for expression that might otherwise remain unvoiced.

Mystery

The space around each of us represents many aspects of ourselves. The self we share with others is often the edited and reconstructed self that we wish we were or the self we hope to be. The space around us allows the self to be seen on several levels: literal (in the role of woman, wife, mother, friend, daughter, student, etc.), metaphoric (representing the language of symbols), and spiritual (representing the conduit to real or authentic self on the search for the real path).

The space around us allows us to hide or be seen and is space that nurtures and supports or hinders and discounts our sense of self and worth. In our traditional roles as mother or wife, women are given or take on the responsibility of others. So our space must make way for our sense of self and the other. This point is often where the dilemma lies. How do we create space (physical and emotional opportunity and room) for our own sense of self and that of others? How can we nurture the development and recognition of our sense of self and others?

For several of the women interviewed, reflection brought a sense of mystery to their lives that they had not intended. Suddenly, it became obvious to them that they had not always chosen to do certain things, but

that, given who they were, they had no choice but to do exactly what they had done. They did not choose but followed a path that was inevitable for them. A sense of connection with those things beyond their own present understanding appeared to be at work around them. This sense of mystery, instead of limiting or crimping their style, in fact expanded it. An understanding of the connection to life beyond the obvious and the known served to free these women to see and do more than they had expected.

Continued Conversations

This preliminary look at artistic images and the development of voice poses some interesting questions and possibilities. While the conversations with this group of women identified three themes and created a shared definition of art in the everyday, further conversations are necessary to learn more about margin, metaphor, and mystery. Within each conversation, a sense of isolation or disconnection was revealed as each woman spoke of the artistic images in her everyday life. The sense that others might not see or agree with her own definition or thoughts on the topic was clearly demonstrated and added to the marginality of her artistic expression. While for some, the possibility of rejection was not a problem, for others, it was, especially since their marginality was not self imposed, but forced.

Continued discussions with this group of women and other diverse groups would broaden the conversation and surface the isolation felt by some. Exploring the artistic images of the everyday, talking, listening, sharing, and connecting threads to weave stories into those tapestries allows us all (especially women) to tell our own stories for ourselves and for those who will listen.

Implications for Education

When thinking about how this study provides implications for education, many questions come to mind. How does our educational system support the development of artistic voice? Do we see that through apparent disconnected and fragmented lives, a richness exists that transcends the ordinary and has value in and of itself? Within the context of formal education, can the growth and development of artistic voice be encouraged and/or supported? By what means would we prepare teachers and students to use these margins, metaphors, and mysteries in their educational biographies and autobiographies? Do we, as educators, believe that artistic images of the everyday and the development of artistic voice have any place within the confines of the academic endeavor?

These questions fundamentally ask if we see connections between the particular and the general, the private and the public. Do we see that more routine private processes of the everyday have implications for public process of a more unusual and global nature? Do we see that life in the margins allows for a sense of time and space that may utilize energy in a more creative and inclusive fashion?

Education is the process of expanding personal horizons and boundaries—building definitions that include and see connections that might not have been visible in the past. Encouraging, providing opportunities and possibilities, and developing or allowing personal artistry to unfold is indeed part of the educational process.

Women's self-representation, in the broadest definition, is largely unmapped territory based on the historical and social dimensions of the lives of women. As we recognize the value of that self-representation, we will develop tools for mapping. We will see the unfolding artistry and perhaps recognize connections that are present within the marginal territory of those lives.

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Life as Art: The Cultivation of Gifts

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As a friend, I am a selfish person. I cherish each and every one of my friends for their uniqueness, and I savor their specialness to a point of indulgence. My friends range in age from the newly arrived to those who are finding closure in their earthly experience; male and female; those whom society has defined as intellectually gifted to those it has defined as mentally deficient; those who love to cook as I do to those who will not step foot in the kitchen but always bring their sense of humor to our gatherings.

I suppose this appreciation of diverse gifts emerges from my twenty-some years of working in the field of special education. While the institutional programs viewed my students as having special needs, I saw them as having special gifts. Yet those of us who are not quite as challenged, we often sell ourselves short. What could we possibly have to offer? Our institutions that teach us to strive for and value sameness leave little room for specialness. Workshops and seminars admonish us to *tolerate* difference. As we globalize and homogenize, we lose the sense of ourselves. *Managing* gifts is much easier when they are all the same. Gifts that have been commodified are more easily defined and manipulated.

While sameness makes life more efficient, we feel the loss of a valuable part of life. In our attempt to be productive, honoring mediocrity and minimizing the value of difference are much more practical. As Charlene Spretnak states in *Resurgence of the Real*, "...the domination and elimination of difference has resulted in patterns of persecution and loss played out over our generation" (1997, p. 29). The beauty of the commons is diminished with the denial of discrete talents. In our production-line mentality, individual actions that vary from the norm can be detrimental. The mass media promulgates a monoculture. While many speak of this loss, few are able to define its cause.

I believe that I have found the answer in the writings of Ivan Illich, who believes that beauty, mystery, and surprise, once very much a part of living, are diminished through our loss of self, rootedness, and community. He has developed several themes describing an organic creativity whose dynamics lead to the ultimate aesthetic—a thriving commons rich in diverse gifts. Just as a tapestry gains depth and richness from threads of differing color and type in its warp and woof, so too does a community benefit from diversity.

The Emerging Self as the Basic Element

Illich is an idealist. Unlike the seasoned consumers we have become, Illich extols that which cannot be quantified or bought. This thought flies in the face of a society that has been able to commodify almost everything. Musical talent has been replaced with the CD. Healing has been replaced with medical benefits. Recreation has become TV. Learning has evolved into costly education. We define ourselves in the alienated sense of what we have consumed rather than who we are.

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We listen to the institutionalized message that confuses wants with needs. One is more easily sold a bill of goods when one is defined as needy. In an attempt to assure their survival, institutions ask us to view ourselves as inadequate, insufficient, lacking, or incomplete rather than endowed. We are convinced that more will make us happier, when more really just confuses the issue of who we are. Our sense of Self has been created by others rather than discovered from within.

Only through developing an awareness of both Self

and the obstacles on this journey can one truly unfold. One does not compose a soul, one discovers the beauty that is. In discussing this process with a friend, a suggestion was made that this might be compared to the process of peeling back layers of an onion. The heart of the allium lies at the end of the arduous task of uncovering the very part of the plant that creates new life.

In the Vineyard of the Text (Illich, 1994) is a historical documentation of how drastically our search for wisdom has changed since the 12th century. At that time, the search for wisdom was a search for someone, not something. True wisdom was finding the Divine within us. Wisdom was viewed as something that illuminated one so that they might recognize themselves. "The world is represented as if its beings all contained their own source of light" (Illich, 1994, p. 19). Learning was based upon self-discovery. Only by knowing what gifts one has to offer can the creative emergence of the commons occur.

Vernacular as Context

What has been lost, then, is the aesthetic that is impossible to quantify or commodify. Just as the Aztecs believed that true knowledge of the Divine could only be attained through artistic creation, so Illich believes that we have lost what is real as we deny our senses, and in the process, our Selves. Our metaphor of body as computer has us experiencing life as images, not reality. Rather than viewing ourselves within embodied experience, we allow others to define us and to deny our unique beauty. The image that we have been sold, that of body as a lifeless system, denies our creativity. "Therefore, it appears to me that we must recover our use of senses in a society of technogenic images" (Illich, 1993, p. 1).

Illich laments the loss of vernacular. Vernacular for Illich implies a sense of specialness, a sense of place, a unique sense of being.

> Vernacular comes from an Indo-Germanic root that implies "rootedness" and "abode". *Vernaculum*, as a Latin word, was used for whatever was homebred, homespun, home-grown, homemade as opposed to what was used in formal exchange...we need a simple straightforward word to designate the activities of people when they are not motivated by thought of exchange, a word that denotes autonomous, non-market related actions that by their very nature escape bureaucratic control, satisfying needs to which, in the very process, they give specific shape...By speaking about vernacular language and the possibility of recuperation, I am trying to bring into awareness and discussion the existence of a vernacular mode of being, doing and making that in a future society might again expand all aspects of life. (Illich, 1981, pp. 49-50)

Illich often writes about the loss of locale in reference to language. In the pursuit of efficiency to meet bureaucratic needs of the state, language was standardized, which limited the parameters with which one views the world. As early as 1492, Antonio de Nebrija extolled the benefits of a standard language that would contribute to the expansion of Queen Isabel la Catolica's empire. While barriers to communication were minimized, language used to express one's worldly perspective became homogenized. The beauty of language nuance, as well as important human values, was lost when embedded in vernacular idioms. Language rich in local culture became subsumed in "taught mother tongue". Illich explains,

> Cultures that lived mostly on the sun subsisted basically on vernacular language that was absorbed by each group through its own roots. Just as power was drawn from nature mostly by tools that increased the skill of fingers and the power of arms and legs, so language was drawn from the cultural environment through the encounter with people, each of who could smell and touch, love, and hate. (1992, p. 119)

Prior to our embracing a bureaucratic standard of *communication*, language consisted of that which was grown on the speaker's own grounds as opposed to that which was planted by others. Language was an art reflective of an area's unique culture.

Our disengagement from sense of place has been magnified in the deconstructionist, postmodern analysis that asserts that we never know anything about our local patch of the biosphere because we can only know what our particular society has invented (Spretnak, 1970, p. 27).

Creative power is a one-way process superimposed upon individuals. This process is a denial of what is real and organic. Language is viewed as a tool

that further removes us from our roots and invites mediocrity while silencing inspired selves.

Dwelling as an Art

Illich provides us with another example of the potential for human creativity through the concept of dwelling. "To dwell is an art....The human is the only animal who is an artist, and the art of dwelling is part of the art of living" (1992, p. 55). Speaking of a time past when one actually created living spaces, he says, "To dwell then meant to inhabit one's own traces, to let daily life write the webs and knots of one's biography into the landscape" (p. 55). Illich goes on to compare vernacular architecture to vernacular speech. Each reflects the culture in which one is immersed. "For the dweller, the center of the world is the place where he lives" (p. 57). All living centers around the place where one dwells, unlike today where one centers life around the place where one works for wages that pay for the place where we now only sleep. As Illich explains, we live our life by a phone and sleep next to a garage. Indeed, "the resident lives in a world that has been made" (p. 57), not one that he or she has constructed.

> Housing provides cubicles in which residents are housed....The art of living for him is forfeited; he has no need for the art of dwelling because he needs an apartment; just as he has no need for the art of suffering because he counts on medical assistance and has probably never thought about the art of dying. (Illich, 1992, p. 57)

For Illich, industrial society has attempted to make every citizen into a resident, which absolves him or her from the duty of dwelling.

This latter concept greatly influences the concept of work and gender. Prior to the industrial age, work revolved around the home, and while the work of men and women was asymmetrical, both roles were honored. Work in factories encouraged families to depend on wage labor. As, a result, that work that added quality to the home was disvalued. Wage earning (usually accomplished by men) clearly became a priority. Artistic dwelling was replaced by efficient laboring. Now, rather than creating a home, one worked for wages to afford a residence.

Spontaneous Artistic Collaboration

Eric Fromm defines Illich's approach to life as "humanist radicalism." This perspective is organic in that individuals who have defined their sense of self then collaborate in creative living in the space Illich defines as the "commons." The commons is that part of the environment that lays beyond a person's own threshold and outside his or her own possession, but to which that person has a recognized claim of usage, not for the production of commodities, but to provide for the subsistence of kin (Illich, 1982, p. 18). It is within this commons that gifts are exchanged. Creative connections of self-realized individuals are the ultimate artistic expression.

All living centered around the place where one dwelt, unlike today where one centers life around the place where one works for wages that pay for the place where we now only sleep.

In his introduction to Illich's *Celebration of Awareness* (1970), Eric Fromm speaks of radical doubt as a key element to this life view.

> Radical doubt is a process; a process of liberation from idolatrous thinking; a widening of awareness, of imagination, creative vision of our possibilities and options. This radical approach does not occur in a vacuum. It does not start from nothing, but it starts from the roots...When we speak of man, we speak of him not as a thing, but as a process, we speak of his potential for developing all of his powers; those for greater intensity of being, greater harmony, greater love, greater awareness. (p. 8)

Just as in a great work of art, the quality of material greatly influences the aesthetics of a creation, so it is true that unless individuals develop their unique gifts, the beauty of organic connections will be inhibited. In

this sense, one cannot predict what the end result will resemble. Faith in the beauty of actualized, connected selves provides hope for a dynamically transformed society.

Illich's writing exposes us to entirely new possibilities. His themes are universal—a concern for one's constant renewal—physically, spiritually, and intellectually. The difficulty in this process lies in seeking and celebrating mystery. The map for our journey is not clear. We limit ourselves when we plan our creative connections rather than trusting in the power of the commons. We must have faith that if we do all that is possible to develop our illuminated selves, a vigorous commons will provide the ultimate artistic expression. We have only the ability to celebrate the present. One cannot *manage* this creative process. A collective aesthetic can only be the result of inspired connections in an exchange of gifts.

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Participatory Inquiries in Autobiographical Diversity Studies

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This study analyzes personal acquiescence to internal and external forms of oppression with the purpose of enabling diverse students to share and, as a result, reduce the embarrassing impact of their experiences. Participatory inquiry was the modified method used to identify and disarm the oppressions that project participants experienced. This method permitted individual perceptions to expand, thus empowering how participants will chose in the future to resist accepting or promoting oppressive forces in themselves, their families, and society.

Eight ethnographic categories of oppression emerged from the research group: (1) physical, (2) mental/psychological, (3) racial, (4) gender, (5) sexual orientation, (6) socio-economic, class, or national origin, (7) handicapped/physically challenged, and (8) institutional.

University education curriculums incorporate the topics of anti-discrimination and anti-oppression education into each undergraduate program. While experts (instructors) present these topics, the students in the programs often do not critically come to their own conclusions about the significance of discrimination or oppression. Further, schools often lay greater emphasis on behavioral change than on a change of consciousness, where social praxis occurs. In an attempt to investigate these possible oversights, an ongoing participatory education project was launched, using visual autobiography as a critical (or consciousness-raising) approach.

Purpose of the Study

While acting as a participating facilitator, this educator assisted each individual in the group to focus on the problems of discrimination and oppression that each member experienced and to discern how discrimination and oppression disempowered them. An assumption was made concerning each member of the group. Participants can become more conscious of how former oppressions control the way they feel about themselves and how they transfer oppression onto other members in society by (1) understanding their own experiences with oppression, (2) sharing those experiences with the participatory group, and (3) listening to the impact of oppression as experienced by other participants. In examining similar concerns, Paulo Freire's participatory inquiry employed the use of photographs to stimulate oppressive memories in the minds of his participants. In this study, a book containing 85 photographs showing various conditions of life (Armstrong, 1996) was used by each participant to recall previous oppressions.

After a problem-posing session and looking at visual examples of oppression, students began composing autobiographical essays on oppression. This process offered participants insight. Brown's work, *Knowledge is Power*, supports biographical writing for insight: "tracing personal experience offers rich possibilities for grasping the ways in which major social trends and events affected behavior and consciousness..." (1989, p. 1).

Research Questions

The major purpose of this study was to answer the following two questions: (1) Did the participatory research identify oppression in its various forms of social inequality? and (2) Did the participatory research enable participants to propose ways to curb exploitation of those with less political and economic power?

Review of Literature: Critical Education on Oppression

Because the purpose of this project was to promote democracy in society (and democracy within this project in particular), oppression is considered non-democratic, as educators like Henry Giroux posit (1988, p. 92). Therefore, oppression is studied for the purpose of transforming it.

If students were to learn to transform oppression, the process would have to be personally meaningful for

them. Participatory research must be sensitive to the learner's multiple subjectivities (Weiler, 1988) to allow the learner to care about the oppressed person or to care about their personal oppressions. This researcher believes that critical thinking first asks the participant to care about the issues that they are trying to understand—issues that are an extension of an experience rooted in the community. In this sense, critical thinking is more than merely a systematic unraveling of a problem but a concern joined with the desire to liberate real persons from the real pain of oppression.

Because abuse in the home will inevitably find its way into the classroom as a potential barrier to dialogue and voice, looking at this type of oppression is insightful. Most students spoke of abuse in each participatory group, and Isaac Prilleltensky and Lev Gonick's article, "Polities Change, Oppression Remains: on the Psychology and Politics of Oppression," has several insights to contribute to this discussion (1996). The first point Prilleltensky and Gonick make is that abuse happens among people in close relationships. The authors particularize the method: "Common ways of interpersonal oppression are verbal or emotional abuse, where the target individual is subjected to degrading language and portrayed as useless, inferior, incapable, lazy, unlovable, stupid, and a litany of other demeaning adjectives," and "[a]ccompanying the verbal abuse there is usually emotional abuse, whereby the victim is denied primary psychological goods such as love, care, nurturing, friendship, support, and compassion" (p. 135).

Once oppression from home is internalized, overcoming the controlling force of the abuser is difficult for the abused adult. Unlike the anonymous oppressions by institutions, abuse in the home has both covert and physical components. Even if abuse is not a direct attack on the body, it can attack the body by restraining it. Prilleltensky and Gonick (1996) explain this point and broaden it: "[t]he person in control may restrict the life chances of the powerless, as is the case of parents or abusive husbands who prohibit their children or spouses to leave the house, socialize, or get an education," but equally abusive is, "[t]he internalization of an inferior identity [that] stems not only from explicit verbal abuse, but also from subtle stratagems such as negative expectations of the person (ethnic minorities, women, homosexuals, disabled individuals, aboriginal people, the poor, and the colonized)" (p. 135). As a result, the "[o]ppressed have learned helpless (passive, apathy toward aversion) [and] impotence [which] is why oppressed don't complain" (p. 135).

Nonetheless, Brookfield's work suggests that projects like this one, where a critical pedagogy addresses class, power, gender, ethnicity, and conflict, gives the learner hope for "'transformation,' 'liberation,' 'emancipation,' and 'empowerment;'" and "becomes a means by which students are helped to break out of oppressive ways of thinking and acting that seem habitual but that have been imposed by the dominant culture. They are helped to create forms of thinking and living that are more democratic..." (1995, p. 209).

Because abuse in the home will inevitably find its way into the classroom as a potential barrier to dialogue and voice, looking at this type of oppression is insightful.

Review of Literature: Democracy and Individual Freedom within Democracy

In summary, this participatory research project is, in itself, an exercise in democracy. It provided a democratic model for both the students' learning processes and the educator's. Together, respectfully, participants attempted ways to change their relationships with oppression. To attempt this change within the participatory project, participants realized the need to stop oppressing and violating others with different views. Cunningham supports this notion: "Somewhere in a dark corner of human history, we made a serious evolutionary blunder. We altered ourselves from a species in tune with the Earth, with our home, into a species that began ruthlessly to control and convert its environment;" she continues: "(a)t that point, when we began to seek to change any other entity, we violated the integrity of that person or thing and our own integrity as well" (1992, pp. 194-195).

Methodological Overview

The methodology used in this study is an analysis of critical thinking on the part of the researcher and the participants, and how both could meet the five features that often distinguish participatory research according to Kassam and Mustafa (1982) as cited in Merriam & Simpson (1984). "(1) a subjective commitment on the part of the researcher to the people under study; (2) close involvement of the researcher with the research community; (3) a problem-centered approach that utilizes data gathering, from which action may be taken; (4) an educational process for both the researchers and people for whom the research is conducted; and (5) respect for the capability and potential of people to produce knowledge and analyze it" (Merriam & Simpson, 1984, p. 111).

Researchers Giving Space to Participatory Research

Critical approaches warn that the educator must stand back from the freeing process if the learner is to experience freedom. Cunningham states in *From Freire to Feminism: The North American Experience:* "The goal of the research was to situate the evaluation 'in the experiences and histories of the learners rather than in the ideas and methods of the planners'" (1992, p. 181). Freire reinforces Cunningham when he says, "Teachers need to be silent and give students voice...students can go beyond the teacher's level" (Bruss, 1984, p. 10).

Freire says that learners raise their consciousness through participatory inquiry, as that process develops in them an understanding of how people think and what people think (Collins, 1977). Central to Freire's argument is that when people listen to other's opinions, they experience the "transforming action upon each other" (Hickling-Hudson, 1988, p. 23). More specifically, "[t]he consciousness of victimization is immediate and revelatory; it allows us to discover what social reality is really like...in the realization that others are made to suffer in the same way I am made to suffer lies the beginning of a sense of solidarity with other victims" (Bartky, 1990, p. 15).

Creative, Autobiographical Writing as Problem-Centered Data

Along with Freire, critical feminists cite reason for the writing component of this project; writing offers further consciousness-raising about oppression: "Freewriting from our experiences...helps people to remember and express times they experienced oppression because of their sex and gender" (MacKenzie, 1993, p. 126). Writing one's experiences brings forth forgotten oppressions and presents them in a way that the writer can feel their creative ownership.

The book, *Diaries to an English Teacher*, cites a situation where autobiographic writing was used at a university, and where the autobiographies were read aloud to the class (Berman, 1994). Berman reports being startled to discover that students poured more time and attention into these essays than they did into essays that did not personally reflect their lives; wrote essays that were usually conflict-oriented problems that both men and women hoped to solve; were "riveted to their seats, listening with intense concentration" when the essays were read in class; although sometimes a painful process, students left class feeling "better afterward and were convinced that writing was therapeutic...writing the unspeakable was a turning point in their lives" (Berman, 1994, p. 3). The sharing of oppression through autobiography gave this participatory research project a creative power to break through old mindsets. This point was also made in Berman's writings: by writing autobiographically on oppression and sharing their autobiographical writing with each other, "[t]hey [students] reached important breakthroughs in their lives" (p.3).

Visual Autobiographic Essays

For the purpose of this article, pieces of writing from Physical Abuse—one of the eight identified oppressions, will demonstrate the effectiveness of the participatory group to identify, share, and understand the personal nature of oppression. Relative to the chosen cases, Paulo Freire's work further discusses the necrophilic parent who controls the child to the point of oppressing them.

A physically abused female says that her parent's abuse at home (coupled with emotional abuse at school) left her feeling like the Jews must have felt: "The ways I've been treated in my life are very similar to the Jews...Like the Jews, I was emotionally abused at school along with some physical abuse at home." This participant finds solace in the metaphor of being similar to the Jew: "I'm very thankful that what happened to me wasn't as bad as what the Jews went through. I'm thankful that I'm alive."

Although the full extent of the previous

participant's reaction to abuse is unclear, this next participant visually leaves no doubt about the effects of physical abuse: "My father abandoned my family and me when I was nine years old. He had been physically and emotionally abusive, and no one was really sorry to see him go...We were no longer living in fear of my father's errative emotions...I lived in solitude...I had few acquaintances...Most people found me odd and left me alone."

Just as this woman isolated herself, physical abuse had that impact on two more participants. In the first instance, the participant presents detailed descriptions of her abuse: whipped in the head with belts, thrown into walls, bruises that she lied about, and a mother who "sat back and did nothing for her children." Today she lives in fear, not for herself, but for her children. She tells her husband: "I pray that the abuse I went through will not come back on my children."

The other participant validates the preceding woman's fear that abuse "come[s] back on" one. After her father punished her for mistakes her sister made (so that she would teach her sister the right way), she began physically abusing her sister: "I was known as my parents' 'bad seed.'...I began hitting my sister as well as yelling at her...Eventually it made me feel so happy to see her hurting...It even went as far as me hitting her for being nice to me." Again, we see the visual impact of repetitive physical abuse, leading to the silencing of the victim. "She became so frightened of me, that she was scared to tell my parents what was going on. Over the years, the violence got worse." This participant demonstrated the direct transference of physical abuse: from the parent to the child, and then from one child to the other. What became of the abused sister? The participant said, after ten years, her sister "is very cold-hearted toward people who love her. She has a hard time trusting people in general. If you were to ask my sister if she loves me, she would say, 'Yes, I love my sister, but I hate her more than anyone in the world.' Do you blame her?"

Blame is also an issue when participants speak of their experiences with physical abuse and the police. In the first instance, the participant narrates her experience with the police, making pivotal the expectant behavior she held for the institution of law enforcement at the age of seven. When she lived at home and saw her father hit her mother in the face, she called the police. The police came, criticized her mother for being too hard on her husband, told the husband not to drink so much beer, and left. This participant recalls the torment within herself and the visible torment on her mother's face: "They left my mother with a swollen eye and tears rolling down her face. They left my father by saying, 'parar tomar cerveza mi hermano' (stop drinking beer my brother). They left my siblings and me in shock!" This participant's experience with the police was reinforced and expanded by another participant's closer encounter.

Police, for this female participant, is not synonymous with the dignity symbolized in the badge officers wear—she was married to a police officer and knew of what they were capable. A police officer sees two types of people, she writes: "beauties and assholes," and then she goes on to cite an example of the latter. After finding and arresting a motorist with alcohol in the vehicle, the police officer confiscates the asshole's alcohol and puts the asshole in jail. For this act, she writes, "this officer would pat himself on the back having locked the asshole up—what a good day." But the meaninglessness of the officer's badge of dignity tarnishes further when this participant continues: "When checking out for the day, this very officer takes the beer home [that was taken from the jailed motorist]. Upon getting in his car he pops one open for the trip home—after a fifteen-mile ride, he has consumed three cans, arriving home drunk." At this point the police officer has stooped to the level of the arrested motorist, but he stoops further, the participants narrates, "Once home, he abuses his family verbally and physically, but in his mind that's okay because he has already locked the asshole up."

Participants respond differently to abuse. Some say they are not offended by it because it is better than no attention at all; other abused people fear and shun even nice people because nice people could be wearing a mask to hide their sinister intent to abuse. It has undoubtedly become obvious that the male is more often cited as the source of physical abuse. One male says this is the nature of the male, and feminists are attempting to "compromise their [the male's] violent nature." He justifies the physical dominance of men over women by demonstrating the insignificance of women: "My biggest recurring mistake is that I sell myself on the lie that I can get my answers, happiness, spiritual connection, or anything other than companionship, and sex from a woman."

In summary, few people in this participatory research project were without personal experience with

physical abuse: their abuse of others, their uninvited abuse by others, and their invited abuse by others. Seemingly, people who were abused and those who recognized their repentance for the abuse they afflicted upon others were connected to the pathos of human understanding. Although they struggled to let go of the past, once it was "aired," the participants recognized a need to change themselves, both in what they let people do to themselves and in what they had wrongfully done or were doing to others.

Solutions to Oppression

The research group identified eight different types of solutions, all identified as needs, in response to the myriad of oppressions cited: The need (1) for greater education, (2) to recognize that all people are different, (3) for the oppressed to become proactive, (4) to make money/move into the upper classes, (5) to take legal action, (6) to give in to oppression/recognize that there is no equality, (7) to find similarities/common ground among people, and (8) for one's society to be responsible for the oppressions.

Summary

These were the voices of participants who were struggling to overcome oppression in their lives. The process was, at times, an emotionally painful one; but as a team, the researcher and the participants found both pragmatic, existential, and idealistic means to the end: they sought a better understanding of people/groups whom they did not know (and may never have the occasion to meet), and they sought the possibility of positive change. By the end of the participatory group, its members had reaffirmed that people care and people (themselves) can change to be stronger and more generous human beings. Or, as one participant raised the positive possibility, "What if we helped our society to form a series of participatory research groups?"

Conclusions

This project attained its first intent: the discussion of external and internal oppression. However, some participants were able, and some participants were not able to attain the second intent of the study—finding resolution to their oppressions.

Yet, the reality exists that people cannot free themselves from oppressing others if they continue to be oppressed themselves. Because overt and covert anger is associated, this author believes that people cannot give what they do not have. If people do not have a liberating and transcendent sense of themselves, understanding the critical forces that reinforce oppression for others is difficult, nor can they harness those liberating forces to help others. Although several autobiographical writings suggested that participants were able to release some parts of their oppression or oppressive nature, others were not. But the participatory project was a beginning for many participants to better understand oppression and to see the similarity and links between oppressions.

Recommendations

The participants in this project proposed recommended solutions to oppressions, but these solutions are only beginnings. They are not necessarily answers to oppression but are a collection of individual responses to their experiences with oppression. The participants are beginning to acknowledge the nature of their oppressions, the similarities between their oppressions and the oppressions of others, and to start their own problem-solving with oppression. Ultimately, people must live with the oppressions they have experienced and continue to experience, and nobody can live these incidents for them. As Bartkey (1990) contends, we must each become vigilant and suspicious of oppression or we will become self-doubtful or fall prey to it repeatedly (pp. 115-117).

In conclusion, this study demonstrates that individuals can come together to identify and specify personal facts about oppression. These individuals do not need to rely on experts. In fact, for them to rely on experts would seemingly interrupt their abilities to transformatively gain personal strength by identifying and working through the emotional and intellectual meaning of oppression.

Through the amalgam of visualization (via pictures, one's own autobiographical writing, and sharing in the autobiographical writing of others), participatory projects can assist people to critically come to their own conclusions about the significance of discrimination or oppression. In addition, where participatory inquiry looks to its members as repositories of knowledge, together they can visualize avenues of liberatory hope: through personal transformation and societal transformation emerges the possibility of a more democratic/egalitarian society.

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Creativity and Integrative Learning in the Adult Undergraduate Classroom

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The cultural expectation of personal and societal transformation through formal schooling is established. This expectation persists in the face of significant experiential and empirical evidence to the contrary. The best explanation for this paradox appears to be the archetypal, or symbolic, character of education. When viewed through the lens of archetype, the teacher-learner relationship becomes the site of valuable and creative transformation. A schema is presented containing seven key qualities of the archetypal teacher-learner relationship; qualities that can be expressed in active, assessable forms through course requirements and deliverables.

This issue's focus on the pursuit of artistic and creative vision in the classroom seems to blaze anachronistically in a sea of functionalist beliefs about the nature and purpose of schooling.

While I profess to value and encourage creativity in classroom learning, the question of how it is best accomplished is difficult to answer. For one thing, its very premises are suspect. Social critics of education have often undervalued the spirit of open-ended inquiry and personal vision implied in creative learning (Bloom, 1987; Durkheim, 1956), and the contemporary pursuit of normative testing stands in direct opposition. This issue's focus on the pursuit of artistic and creative vision in the classroom seems to blaze anachronistically in a sea of functionalist beliefs about the nature and purpose of schooling.

Truly, imagining a social institution less conducive to the "flow" of spontaneous energy we associate with creative work is hard (Csikszentmihalyi, 1990). In addition to the relentless pressure for quantifiable outcomes, the very set-up of a typical classroom (which deviates insignificantly from its early modern counterpart) encourages conformity, boredom, and obedience. The space is designed for top-down instruction, and whether teaching or learning really occurs is nearly beside the point.

The central role positions—teacher and student—formalized through institutional handbooks, course syllabi, and social norms pivot on authority and submission. While seeing these roles as a configuration of social power that, nevertheless, sustains human interaction is correct (Simmel & Wolff, 1950), thinking of their prosaic, historical forms as channels for art and creative endeavor is not possible. So, how can we explain the persistence of the assumption that classroom learning can facilitate creativity? Many of the finest minds in contemporary studies of transformative learning and behavior (Csikszentmihalyi, 1993; Gardner, 1993a, 1993b; Goleman, 1998; Phillips, 2001) locate the heart of their arguments in the change agency of classroom-like settings and, often, of the educational system itself. Why?

Certainly education's universality is one answer. But this response leaves unexplained the ease of identifying the classroom as the essential site of personal expression and transformation. Surely, classrooms are useful sites for the transmission of instrumental knowledge; their social history and organization belies a more exalted function. Nevertheless, we continue to see evidence of people's beliefs in just this sort of role for the classroom—a belief I confess to share. Why else would I teach? What else would drive me to depart from the tried-and-true and deathly dull transmission of normative structure, facts, and information?

The best answer lies, I believe, in an archetypal or symbolic view of the educational relationship between

teacher and student. From this perspective, we can interpret the importance of classroom experience through the meanings that culture and individuals attach to it (Blumer, 1969; Campbell, 1972; Goffman, 1961; Weber, 1968). From a symbolic point of view, the organization of formal schooling signals the possibilities of growth and learning to the unconscious mind, and every classroom becomes a re-creation of Plato's Academy; foregrounding all the tensions and possibilities inherent in the teacher-student relationship. All the experiential memory in the world cannot touch or diminish its archetypal stamina.

Teachers can foster artistic and creative acts by relating to learners from the symbolic position and conveying the expectation that students respond from the archetypal level. Their instrumental communications are mediated by the course requirements and subject matter, but the classroom mythology shapes the more subtle and nuanced interactions between teacher and student. If we examine the adult undergraduate classroom from this viewpoint, both creativity and art become welcomed and even probable outcomes.

The adult student brings a host of beneficial traits to the undergraduate classroom, and the fact that nearly all are consciously seeking *more* from formal schooling sensitizes each one to its archetypal nature. As they seek congruence between their reconfigured internal landscapes and familiar institutions like education, adults exhibit a developmental disposition for learning through creative and artistic lenses. This is not to say that teachers cannot incorporate instrumental objectives into the classroom environment. The syllabus itself is almost entirely instrumental and sets out the unambiguous expectations between teacher and learners in the form of a contract. The communication and experience of the learning, however, must occur on an entirely different scale for the archetypal energies to present themselves. The instrumental level is a necessary structural base for classroom learning, but it becomes poisonous when allowed to substitute for the archetypal energies of teaching and learning.

When this archetypal scale is successfully engaged, the presence of at least seven key qualities galvanizes the teacher-learner relationship. These seven appear together and form a context for classroom learning that progresses from a basic question (the ground of all inquiry) to the full movement of intellectual integration. These seven qualities, which are delineated in the following section, animate the major archetypes (teacher and learner) and allow a full learning partnership and boundless creativity to take root in the classroom environment.

Qualities and Outcomes of Creative Adult Learning

1. CURIOSITY
   Way of seeing the possibilities inherent in every learning situation.
   Questioning: Active outcome of curiosity; indispensable "First-step" in creative learning.

2. WONDER
   Way of approaching a subject matter or learning situation that allows minimal interference from preconceived ideas.
   Listening: Active outcome of wonder; the signal of an opened mind. This quality allows connections outside the self to begin to form.

3. DIALOGUE
   Way of relating on an equal level with others; facilitates new learning.
   Conversing: Active outcome of dialogue; its presence is marked by an equivalent exchange of words, ideas and emotions.

4. INSIGHT
   Way of forming meaning in a learning situation or around a specific subject matter.
   Creating: Active outcome of insight; once given a form through creativity, an individual's insight becomes part of the world (inviting curiosity, wonder, and dialogue).

5. INQUIRY
   Way of bringing creativity (as represented in the first four qualities and outcomes) into the field of intellectual rationality.
   Investigating: Active outcome of inquiry; facilitates the systematic pursuit of creativity.

6. COURAGE
   Way of energizing the voice of creative inquiry; fosters strength and integrity of the individual (artist's, student's, teacher's, creator's) vision during the process of its representation to the wider world.

Risking: Active outcome of courage; this action signals the transcendence of the need for security and safety, and initiates the full development of a creative or artistic act.

7. RESPONSIBILITY
   Way of connecting the perceiver/creator and the subject/object of creation; allows all creative endeavors to forge a vibrant, healthy link to mind, culture and society.
   Integrating: Active outcome of responsibility; the stewardship of balance in the bond between creativity, learning, and the wider world.

Curiosity is the first quality that appears in the creative classroom. It signals openness and "not-knowing" and allows students to feel capable and confident at the onset. The teacher models a strong sense of curiosity by questioning. Writing a question or two on the board, overhead, or online conference forum is a good way to begin each class and activates the archetypes. Questions should be verbalized, too, and encouraged to pepper the written communications to students. If the teacher leads with questions that incite curiosity (and not questions that simply demand answers), the students' own creative energies will stir. This response is inevitable—they are being invited into a learning partnership! Of course, their conditioning may lead to a certain level of discomfort—particularly in the first weeks—but as they begin to trust the situation, this will recede to a manageable level. Thus, the foremost shaping force in the creative classroom is curiosity, and its active form is questioning. All of the other qualities proceed from it. Strictly speaking, it's really the only quality among the first four that must be deliberately introduced.

The foremost shaping force in the creative classroom is curiosity, and its active form is questioning.

The following discussion explains how these seven qualities might be used to structure a seminar on integrative methods. The learners begin with three prosaic, everyday-life objects (like a pencil or a candle) and expose these items to an intense questioning process so that their meanings can be entirely revealed and reconstructed. When a seminar student decides to focus on an object (and this decision process is deeply articulated), she or he engages in a dialectic with that object that aims, in the first place, to distinguish its empirical and representational properties. The student must ask, "What is the body of this object?" (empirical) and "What is its mind?" (representational). A list of these elements is created and acts as the first lens to a new view.

The next indispensable quality of this process, and of creative learning in general, is wonder, and its active outcome is listening. An important point to remember is that a student works with the active forms of the qualities through the course deliverables; these actions are really the measurable outcomes of creative learning. Curiosity or wonder is fostered by requiring a learning activity and deliverable centered on questioning or listening.

Indeed, as educators, we can foster all seven qualities of creative learning by expecting students to demonstrate them. We communicate these expectations through the course requirements. To do this effectively, the qualities and their outcomes must be indistinguishable from the learning activities and course deliverables. In the seminar previously mentioned, the central course project is anchored in these qualities and outcomes. Entirely reconceptualizing a pencil (or candle, etc.) is really difficult, and the first outcome we expect to see is questioning, immediately followed by listening. These are the assessable outcomes of creative, integrative learning.

The seminar student not only must list the elements of this everyday-life object, but she or he must briefly articulate its meaning. The elements on the list (identified by questioning) are explained in terms of their unique connection to the learner's mind and experience (identified by listening). This method frees the student from the common expectation to simply supply an answer to the teacher's question. (In this case: What are the body and mind elements of a pencil?) The student's mind is conditioned to supply answers and to disregard the nest of associations each answer represents. Listening to the pencil becomes listening to one's own mind and experience. For example, if I were to list the first physical element of a pencil occurring to my mind it would be "long." I would not expect anyone else to identify this attribute as the first physical element of a pencil since it is my subjective

experiences and preferences that are being harnessed for this inquiry and they are, in essence, unique.

The seminar assignment next requires a brief articulation of the student's own mental associations to each element. These usually stem from our answers to questions, but I ask the students to listen to themselves so that the whole chain of thought and association is salvaged and revealed. Why have I identified "long" as the first physical element of a pencil? My mind tells me: because it stands up in my hand and guides the creation of words. Its length is a necessary part of its power, and as the pencil diminishes under repeated sharpenings, its usefulness as a creative guide shrinks, too. Now, would anyone else in the world articulate this particular association? Most likely not. It belongs to me, and I discovered it by listening to myself investigate the pencil. As a result, additional questions arise: Will I ever view a pencil in the same way again? Will I ever lose the insight that the pencil is real?

These are only the initial two stages of an integrative seminar project based upon the seven qualities and outcomes of creativity that manifest in the adult undergraduate classroom. The entirety of the project is given elsewhere (Benedetto, in press), but in this context, I offer the sequence of learning activities as a list of qualities and outcomes at play in the creative classroom.

Over time, I have been able to work effectively with these qualities and outcomes to provide a firm footing for creative, and even artistic, student productivity. They represent the philosophical and methodological underpinnings of a way to guide students away from conditioned, uncreative classroom work and toward the fully unique and systematically articulated expression of their minds and experiences. As formal education opens to the embrace of its archetypal nature, we can expect to see many new classroom-based creativity schemas arise. Their premises will deconstruct the traditional forms of teaching and learning and, in their stead, provide nourishing and safe spaces for creative inquiry.

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The Use of Creative Comparisons to Stimulate Critical Thinking in the Learning Process

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The employment of creative thinking in education, particularly in teaching, can result in a uniquely sophisticated and complex analysis of a range of subjects. At its essence, this way of thinking reshuffles our ways of analyzing and presenting historical facts. In many respects, thinking creatively about education and teaching fosters a re-examination of what we think we know and can often shed more light on perhaps lesser known facts and events deserving greater historical appreciation.

One of the ways in which creative thinking can accomplish this task is through "creative comparison." Comparison, as a way of promoting more advanced thinking, is more frequently applied to intellectual pursuits. One of the more potent forms of this type of analysis occurs when one compares seemingly incongruous forces. The bringing together of two disparate subjects for the sake of analysis enables historians, sociologists, and other interested parties the ability to sift through surface events and discourses and to see more clearly human patterns and behaviors.

In this study, a model for this type of creative thinking is presented as it applies to the study of history. For this article, the historical experiences of two seemingly incongruent groups are compared: the Roman Catholic Church in the U.S. and the African-American community. The comparison is grounded in their respective histories during the inter-war years.

Brief Historical Perspective of the Roman Catholic Church in the U.S.

The Roman Catholic Church has its roots in Europe and maintained very little presence in colonial America, with the exception of settlements in Maryland, Louisiana, and small parts of Kentucky. As a more modern America evolved, the Church traveled with European immigrant groups—Irish, Germans, Italians, Lithuanians, and Poles—to large American cities in the northeast and later in the midwest, settling in a "big way" in the mid-to late-nineteenth century (Raboteau, 1995).

The conditions surrounding the Church, the 18th and 19th century threats posed to papal power in Europe, and the independent ethos of the American settler all compelled the Catholic Church to insist on respect and reverence for its clergy; the local priest was, thus, the dominant figure in the parish. This importance was reinforced by papal decrees and by Catholic symbolism and ritual. It was similarly reinforced by the First Vatican Council, the Third Baltimore Council in 1884, and the 1917 (new) Code of Canon Law, as Catholics, both in the United States and elsewhere, learned "to pray [and] obey" (Dolan, 1987, p. 224). The constancy and uniformity of Catholicism would radically change, however, as a result of Pope John XXIII's vision codified in the Second Vatican Council (1962-1965). Among other ideas, the Second Council endorsed the notion of dissent, as Catholics now were allowed to voice their problems within the church.

In the 1930s, a segment of American Catholics, those who were progressive and left-leaning, became deeply moved to action. Catholics began to embrace a sense that the Church must begin to actualize its love for the larger body of mankind. This movement, commonly known as "Catholic Action," changed the course of Catholicism in many large American cities and added requisite amounts of humanism to enable the Church to move from "the individualism of the immigrant ethos" to a broader campaign to revitalize and reform U.S. society (Dolan, 1987, pp. 408-409).

The Catholic Action movement translated into support for a more serious and vigorous religious practice, a careful study, and reflection on Catholic

doctrine, a greater familiarization, and active response to the Church's social encyclicals, and increased involvement by the laity in the Catholic social reform movement. It manifested itself in a burgeoning of Catholic student groups, study groups, and organizing among Catholic workers under the auspices of the Catholic Trade Unionists. The Action Movement had as a background great concern about the apathy found among the hierarchy and laity, a desire to bring unity to the larger family of American Catholics, and a sense that, if Catholicism failed to absorb the activism latent in its urban population, the Communist movement would prevail (Gillard,1941; McGreevy, 1998; O'Brien, 1968).

Brief Historical Perspective of African Americans

In an entirely different trajectory, African-Americans, after being forcibly brought to the United States, were part of another forced settlement in the American South and, as such, were heavily exposed to Protestant forms of worship. The numbers of African-Americans who lived among or were enslaved by Catholics in the South were minimal. Where conversion did occur, instruction rarely followed. In addition, laws prohibited Africans who were enslaved from being taught to read and write (Davis, 1990). These additional factors tended to preclude the Catholic Church from strengthening their proselytization efforts among this population. Therefore, with the exception of a few of those living in the states of Louisiana and Maryland, most African-Americans, through the beginning of the twentieth century, had little contact with the Roman Catholic Church (Davis, 1990; Franklin, 1996; Raboteau, 1995).

Upon leaving the South during what historians term the First and Second Great Migrations (1916-1925 and 1940-1960, respectively), African-Americans looked auspiciously for more accessibility to opportunity and resources in the North. As Jim Grossman (1989) described in his work, *Land of Hope: Chicago, Black Southerners and the Great Migration*, central to African-American's aspirations and their worldview was this notion of "bettering one's condition." On one hand, "bettering one's condition" captured the Black's fervor to experience, for almost the first time, America's civil liberties with the right to vote being the most important. Serving on juries and moving freely in society, however, were similarly of dire importance. On the other hand, "bettering one's condition" meant the right to improve the quality of one's life, to become educated, to apply and receive a regular wage for work, and to live in relatively decent housing (Grossman, 1989; Marks, 1989).

These comments are not to imply that Blacks' interest in formal education began with northern migration. Several works, particularly James D. Anderson's (1988), T*he Education of Blacks in the South*, 1860-1935, discuss the manner in which Blacks revered education and learning during enslavement and in the decades after. However, African-Americans expected to be able to actualize this desire for education in northern cities, and therefore, the push for schooling intensified in the early decades of the twentieth century.

As African Americans moved northward, they still were not afforded political power even in the more liberal North. Thus, they found strength in grassroots organizations that were often affiliated with unions, churches, and community groups. David Allan Levine (1976), in his book, *Internal Combustion: The Races in Detroit*, 1915-1926, discusses at length the emerging lay or grassroots power in Black Detroit, which mirrored, though certainly in more exaggerated form, what was happening in many large cities. According to Levine, much of this opportunity can be attributed to changes in Detroit's electoral structure, which in 1918 shifted from a Council elected from the city's 42 wards to a 9-member common council elected at-large (pp. 132-136).

As African Americans moved northward... they found strength in grassroots organizations that were often affiliated with unions, churches, and community groups.

This charter revision signaled a near death to Black's political aspirations for formal representation and a voice in the city's political decision-making. African-American's population numbers, compared to

that for the city's Whites, were just too small to elect one of their own to the Common Council. Levine points to census data that indicates that even in as late as 1944, Blacks needed 12,000 additional voters to land a candidate in ninth place (pp. 132-136). This fact forced African-American political agitation into the grassroots venue. Such entities thus became important hubs of political activity and agitation.

Beginning a discussion about the city's political structure and Black Detroit enables one to begin a larger conversation about how a city's governing structures influence the overall way in which its residents grow politically. According to Levine (1976), Blacks were not the only population impacted by this radical change led by Progressives. Rather he asserts that by removing ward representation, which in most cities had been able to quell discontent by the awarding of patronage positions, working-class unrest had little to prevent it from widespread agitation. Of this phenomenon, Levine writes, "Outside now allowed no institutional outlet for their discontent, the overcrowded and fearful could only carry their passions to the streets" (p. 132). The impact on Black Detroit was quite apparent. The city did not elect an African-American to the Common Council until 1957. In contrast, Chicago, which maintained its ward structure, elected its first Black Alderman, Oscar DePriest, in 1915.

Supporting Levine's (1976) assertions are a number of facts that point to strong political organizing that emerged from Detroit's grassroots groups, many of which were involved in the city's tumultuous labor struggles with area companies. Detroit's 1940 National Association for the Advancement of Colored People (NAACP) chapter was known as the "working-class" chapter of the country (Thomas, 1990, pp. 243-248). Its six NAACP Youth Councils were described in 1936 as the "most active in the country" (Meier & Rudwick, 1979, pp.80-81).

Adding to this labor movement was the sense of victory felt by politically active Black Detroiters after wins in the Ossian Sweet case in 1926 and the Sojourner Truth Housing controversy in 1942. These advances gave enormous strength and confidence to the Detroit civil rights community. According to labor historians Korstad and Lichtenstein (1988), during the Truth housing fight, 20,000 new members joined the local NAACP, making it the largest chapter in the country. These struggles forged a close (though still problematic) relationship between the United Auto Workers Union (UAW) and the Black community. These victories garnered national attention and emphasized the importance of ordinary men and women in the social activist movement (Thomas, 1990, pp. 229-35).

The Juncture Between the Roman Catholic Church and African Americans

Historical forces, previously explained in this paper, seemingly unrelated, are what brought African Americans and the Catholic Church together. In the case of African-Americans, it was their move to the North and the concomitant ethos that drove that move and governed actions after settling in America's largest cities. For Catholics, the emergence of "Catholic Action" sparked the drive. These two separate developments, although they have some overlap, would change the direction of Catholic life for decades in several large American cites, including Detroit, Michigan.

The right to an education is central to this comparative discussion. African-Americans were zealous about enrolling their children in schools. In the 1920s, the Federated Colored Catholics, one of America's first Black Catholic protest groups, had as a primary objective, the integration of Catholic postsecondary schools (Franklin, 1996; Nickels, 1988). This desire for the best education, along with African-American's fervent sense of religion, drew them in droves to Catholic schools in large, northern, American cities (Franklin, 1996; McNally, 1987).

In Detroit, Black Catholics and Protestants eagerly sent their children to the one Black Catholic school, which opened in 1936. As such, St. Peter Claver School doubled its enrollment in its first year, growing from 64 to 130 students in 1937 and to 360 students by 1938 (St. Peter Claver School records, Archdiocese of Detroit archives as cited in Davis, 1996, p. 135). As the Diocese of Detroit established more missions and schools for Blacks, parents sent more and more children to these educational institutions.

Detroit's numbers mirror national and other local statistics which indicate that the number of Black Catholics in the United States increased rapidly—largely the result of the lure of Catholic schools. In 1941, there were over 94,000 Black Catholics living in cities in the north; that figure jumped to 600,000 by 1959 (Gillard, 1941; McGreevy, 1998; Raboteau, 1995).

In northeast Detroit, where a group of Black middle-class families settled, Holy Ghost Church was founded in 1939. Services were first held in members'

homes. A Holy Ghost parish priest wrote, in his 1937 report to the Commission on the Catholic Missions to the Colored People and Indians, that the school "had been received by the people as a godsend. As to the parents, they want their children in our schools because they know and realize the value of a catholic schooling. The training counts with most of them" (Archdiocese of Detroit archives as cited in Davis, 1996, p. 134).

Personal accounts tell part of this story. Holy Ghost parishioner Trixie Smith (personal communication, February, 1996) enrolled her two oldest children, Beverly and Laverne, in the school when it opened in 1949. Trixie Smith, then a Protestant, became eager to learn more about what her children were being taught. In the process, she came to hold the Catholic Church in great respect and joined that faith soon afterwards.

Another member, Brenda Smith (personal communication, February, 1992) was led to conversion by her grandparents after the parish priest stopped by her grandparents' home to inform them that the mission was opening a school. Brenda Smith reported that her grandparents were attracted to the daily religion classes and emphasis on discipline.

The quintessential example in the Detroit context is St. George's, formerly a Lithuanian parish that was reestablished for Black Catholics in 1949 and reopened its school just a year later. At St. George's, both the school and the personnel who staffed the mission, the Josephite Fathers and a newly formed community of religious women, the Home Visitors of Mary, had a near electric effect on the neighboring community. In its sixteen years of existence, St. George's baptized just under 1,000 African-Americans (Tentler, 1990, pp. 510-511).

Around the country, the Catholic Action groups encouraged progressive Catholics to build bridges and reach out to, among others, African-Americans, poor from experiencing decades of oppression in the South and their recent arrivals to northern American cities. As such, Catholic Interracial Councils sprang up in several large American cities. Lay Catholics, influenced by the movement, gave monies more freely to help establish Black Catholic missions. Cries for racial justice were reiterated by a number of other groups, including writers for the Catholic Worker. The connection between the movement and race relations was direct. One of its most famous proponents, Father Louis Putz, who returned to the U.S. from France during the Second World War, assumed a teaching post at Notre Dame University and immediately persuaded the university administration to admit Black students (Dolan, 1987, p. 416). Thus, the intersection of Catholic Action and African-American's worldview in the first half of the twentieth century brought these two disparate populations together in close and meaningful ways.

In the 1920s, the Federated Colored Catholics, one of America's first Black Catholic protest groups, had as a primary objective, the integration of Catholic postsecondary schools.

A second point of comparison stems from notions of lay involvement between these two groups. Intensive lay activism among pockets of Detroit Black Catholics subsequently would change the contours of this relationship. This alteration then becomes a truly local discussion that uses as a starting point the emergence of grassroots sensitivity among Black Detroiters. The growing grassroots power in Black Detroit, initially produced by a change in the city's political structure and reinforced by the working-class nature of the labor movement, encouraged activism among Black Catholics in the decades to come. This predisposition among Black Detroiters confronted Catholic's emphasis on clerical authority and hierarchy, in particular. Ironically, despite the permanence of the Church's hierarchical structure, lay activism and its concomitant discontent would find support in the recommendations of the Second Vatican Council and the Civil Rights Movement, both of which encouraged assertiveness around questions of race and culture.

In the meanwhile, the emerging grassroots power noted by Thomas (1990) and Levine (1976) seeped into the church as the city's Black Catholics began to raise questions about African-American's treatment by the greater Church. Two years after the founding of Detroit's second Black Catholic church, parish leaders

began to agitate and protest. The catalytic event was the dismissal of the parish's African-American priest.

In all, Detriot's Black Catholics felt a sense of powerlessness. Their attitudes ranged from those concerning the Church's alleged nonchalant attitude toward Black Catholics to questions about why Whites receive more respect and authority in Black parishes. These beliefs surfaced in the 1930s; in 1946, Blacks led a high school walk-out; and in both 1970 and 1989, they orchestrated significant protest movements. Alongside of the activism found among Black Catholics in Washington, D.C., these movements stand out as some the most militant in the U.S. Black Catholic world (Davis, 1996, p. 151).

Organizing by Detroit's African-American laity emerged in other ways as well in the mid-twentieth century. Black Catholic parishioner Luther Keith fueled a more conservative grassroots sensibility among local, Black Catholics. In 1955, Keith organized the Catholic Committee on Negro History, an organization dedicated to providing White Catholics with factual information on Blacks' contributions to the Church. He further organized several "Testimonial Dinners to the Colored Missions" to spotlight the achievements of Black Catholics, to provide opportunities for Black Catholics to unite, and to energize conversion efforts. The 1946 dinner became the first time in U.S. history that representatives from all three of the African-American communities of religious women convened: Sisters of the Holy Family, Franciscan Handmaids of the Most Pure Heart of Mary, and Oblate Sisters of Providence (Davis, 1996).

One of Keith's greatest triumphs was arranging for Bishop Kiwanuka of Uganda to serve as the 1950 keynote speaker, thereby establishing the connection between Black Catholics in the United States and those abroad (Tribute, 1986). Without the benefit of a native clergy, the laity, as Keith's actions demonstrate, emerged as an integral force in building the Black Catholic community.

African-American lay men and women were responsible for organizing at least two of the "colored" parishes; yet, some among these laypersons were not members of the Catholic Church. Annie Gilmore and Doris Price assisted in the establishment of Holy Ghost parish. They were baptized into the faith months later (Holy Ghost Reports, Sacred Heart Church archives, as cited in Davis, 1996, pp. 230-231). Similarly, community activist Anna Bates, who at various times was employed as a janitor at the Detroit Urban League, was in part responsible for the establishment of Our Lady of Victory, the city's fourth Black Catholic mission (Holy Ghost Reports, Sacred Heart Church Archives, as cited in Davis, 1996, pp. 230-231). These individual's actions stood amid a Church that placed near absolute authority in the hands of clerics.

In addition, the greater liberties to discourse and disagree were compatible with a predisposition to protest found among Detroit Black Catholics. Thus, the movements in 1970 and 1989 were helped by an emphatically more open church and also reflected Blacks' heightened expectations (Dolan, 1987). Ultimately, this freedom, coupled with greater expectations, led to gradual numbers of Black Catholics in Detroit to abandon their faith or to use the Catholic Church to a greater degree solely for its educational resources (Irvine and Foster, 1996).

Concluding Thoughts

Incorporating creative approaches to the teaching of subjects from a historical perspective is quite useful and stimulating. At its best, it can connect seemingly disparate intellectual facts. In illustrating ties and connections, it reveals our interdependence. This technique becomes an important part of the agenda of some academicians. Many intellectuals/social activists are desperately trying to use history to demonstrate how our world and national populations are interconnected with the corollary being an awareness among students that what happens to one group impacts another.

At its heart, creative, and even not-so-creative, comparisons can accomplish this feat. Certainly, in the case described in this study, students would be able to absorb information concerning a host of subjects whether the course was African American Studies, Multicultural Education, Philosophy of Education, Research Methods, Religious Studies, Social Foundations of Education, U.S. History, or any other class that utilizes creativity, critical thinking, and comparisons. The information on twentieth century, urban African-Americans, and particularly the discussion of the notion of a group's worldview(s), is very important to a broader, historical understanding. In the chronological review of African-American studies, the notion of a changing "worldview" appears nebulous and thus, often disregarded. Similarly, if one presents a discussion of Catholic Action in the context of other groups, this

conversation is more stimulating and, thus, easier to understand.

Moreover, comparative study can often prevent some of the tedium that a straight or chronological presentation can produce. If one pulls this discussion from 20th century history, the subject becomes more interesting and far easier to understand when one learns how it directly affected particular communities in the United States. Needless to say, comparative approaches bring to light what often merely occupies pages in texts.

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Book Review

Alternating Voices: Defining Multicultural Conservatism and Defending Black Athena

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Both Angela Dillard and Martin Bernal write about mysteries—mysteries of how people and cultures struggle to create and maintain their identities. In *Guess Who's Coming to Dinner Now? Multicultural Conservatism in America*, Dillard (2001) connects the "personal is political" in a new way and writes of the political conservatism of specific contemporary American minorities, women, and homosexuals. Through *Black Athena Writes Back: Martin Bernal Responds to His Critics*, Bernal (2001) synthesizes his earlier writings with numerous critiques in order to correct, defend, and extend his conclusions that the origins of Greek/Western culture lie more with ancient African and Asian civilizations than scholars care to admit.

Combining these books in one review poses great challenges. Dillard speaks for Blacks, Latinos, women, and gays—who are politically conservative; Bernal speaks only for Blacks. Dillard and Bernal each pen provocative and innovative texts. While Dillard surveys the political landscape of the past 30 years of conservatism and liberalism, and in particular, multicultural conservatism, Bernal's robust research covers the historical, linguistic, and scientific landscape of a few thousand years of contacts among Western/European, African, and Asian cultures. Dillard investigates the political consciousness of public persons; Bernal investigates the consciousness of cultures. Dillard assumes racism; Bernal seeks to describe the origins of racism in classical studies. Whereas Dillard seeks to categorize race, gender, and sexual orientation with political affiliations, Bernal seeks to collapse cultural identifications and legitimization claims. Both authors slide their work to the end of a continuum, thus assuring disagreement and debate.

Dillard investigates the political consciousness of public persons; Bernal investigates the consciousness of cultures.

Through reading autobiographies and other public texts, Dillard's typology includes political figures and authors such as Phyllis Schlafly, Clarence Thomas, Bruce Bawer, Richard Rodriguez, Colin Powell, Henry Bonilla, and Linda Chavez. She mentions informal, formal, and grassroots organizations; power elites such as the Religious Right and Christian Coalition; and various women's groups and minority groups. Dillard touches on their political emergence and then the impacts of such groups on Republican homophobia. Using the term "multicultural" in an unconventional way, Dillard dissects and labels four groups in her "multicultural conservatism" rubric: conservatives who are African American, Latino, homosexual, and women. She writes that conservatives continue the push for assimilation cloaked in discussions of "diversity." Her argument is similar to Peter McLaren's (2000) description of "conservative multiculturalism."[1]

Dillard writes that in order to justify their philosophies and their existence, "many women and minority conservatives have turned to history as a source of authenticity, authority, and legitimation" (p. 13). Calling it a "conservative reinterpretation of the past," she chronicles a "black conservative canon building" by threading backwards from Clarence Thomas' controversial 1991 statement—that Malcolm X would not

expect Blacks to beg the U.S. Department of Labor for jobs—to the well-known Booker T. Washington and W. E. B. Du Bois debate (pp. 24-55). She brings the debate forward with references to Marcus Garvey, Zora Neale Hurston, Claude McKay, George Schuyler, and Martin Luther King, Jr.

Dillard writes in general terms about the emergence of various leaders, their ties to presidential campaigns, and difficulties to gain widespread acceptance, but she focuses more on what they reject than on their unique philosophies or approaches. In her concluding chapter, Dillard asks, "If conservatives aspire to fully diversify their movement—and it is far from certain that all conservatives would agree to the efficacy of such a plan—is it actually possible to do so?" (p. 171).

In *Black Athena Writes Back* (BAWB), Bernal continues his colossal journey to uncover the connections between ancient African, Asian, and Western civilizations. His original work on the topic was *Black Athena: The Afroasiatic Roots of Classical Civilization. Black Athena's* publication in 1987, and the second volume in 1989, sparked extraordinary controversy among linguists, historians, classicists, and anyone seriously interested in the origins of Western culture. (Bernal does indicate, however, that he wishes he had titled his book, *African Athena.*) Numerous books, articles, and papers have followed. Mary Lefkowitz and Guy MacLean Rogers have been among Bernal's strongest critics. In 1996, they countered Bernal's original work with *Black Athena Revisited.* In 1997, Lefkowitz continued with *Not Out of Africa: How Afrocentrism Became an Excuse to Teach Myth As History.*

Bernal distinguishes between two types of models that he argues are used to view the origins of ancient Greece: the Ancient model and the Aryan model. The Ancient model, in use through the Eighteenth Century, referred to the settlement in Greece of "Egyptians and Phoenicians who had built cities and civilized the natives" [who were "primitive tribes, Pelasgians and others]" (p. 2). In the Aryan model, which is the more modern model in education, he asserts that scholars have traditionally taught "that ancient Greek culture developed as the result of one or more invasions from the north by Indo-European speakers or 'Hellenes'" and that "there had been no philosophy before the Greeks" (p. 5).

Bernal's task is to explain the racism surrounding what he views as the rejection of the Ancient model in favor of the adoption of the Aryan model in order to satisfy more romantic worldviews during the period of Enlightenment. During the Enlightenment period, Bernal argues that the current Aryan model was "conceived in what we should now consider to be the 'sin' and error of racialism and anti-Semitism" and is the "universal historical principle of perpetually unequal races" (p. 10). *Black Athena* supporters may claim he is discovering hidden and sometimes suppressed connections; critics charge he is creating connections.

Bernal presents a simple thesis: Western culture, motivated by an Eighteenth Century racism, has covered certain historical, scientific, and philosophical origins that lie with ancient African and Asian cultures. The route to "prove" this thesis is incredibly complex. In *BAWB*, Bernal summarizes the divisiveness of the decade-long debate and notes points in which he has determined critics may be more correct than were his original claims; consequently, he attempts to provide a more substantiated historical record. The text is interspersed with references to his original work, the fury of his adversaries, and his responses. He indicates that critics have scorched his work as superficial and for relying on secondary sources; he defends that reliance on such sources is "inevitable in any wide-ranging work" (p. 164). More important, Bernal dismisses demands for proof of cultural confluence and instead, asks for "competitive plausibility" (p. 54) or probability in reconsidering such distant historical periods. He maintains that this more commonsense-type approach to historical research is valid, but it does irk more positivist-oriented researchers. Bernal attempts to substantiate his claims by drilling holes in linguistics and classical studies; however, his critics can use his claim for probability in the absence of proof, just as legitimately.

Dillard questions the individualness of politics. Where does the myth of individuality leave women, Blacks, Latinos, and homosexuals? Although Bernal is concerned with Blacks in Western culture, Dillard expands her thesis to include other groups that have carved out an identity within hostile enclaves, but only in the American political scene. Unfortunately, Dillard begins her book by telling us that the phrase "multicultural conservatives" began as a joke made at a dinner party. That establishes neither a tone of impartiality toward her topic nor a tone of the seriousness with which these people take their political stance.

In historical research, researchers might imagine what it would be like to interview the subject of their work. They may hypothesize answers to their questions that may lead them to new insights. Unlike much historical research, many of the people that Dillard writes about are available today. Although she has amassed a great deal of information on political figures, various coalition leaders, and foundation leaders through autobiographies and public texts, she does not mention interviews to confirm her work or to provoke additional insights. In an online review at *Salon.com*, Bruce Bawer (2001) denounces his Dillard classification. Dillard classifies Bawer as a multicultural conservative; Bawer writes back that he is a "registered Democrat and a classical liberal." Dillard indicates Bawer is an assimilationist; Bawer explicitly rejects assimilation, but rather argues for "gay integrationism." As Bawer also indicates, the reader is left wondering if others are misrepresented in Dillard's typology.

Dillard's text is an interesting perspective on conservatives who do not fit the traditional stereotype of European, White males. Dillard focuses on a handful of contemporary conservatives and their struggles to find legitimacy in conservative citadels. Further writing will hopefully focus on the members, not solely the leaders, of the multicultural conservative movement and will delve more into reasons for their choices rather than simply rely on Dillard's surmising based on leaders' public faces. Even though her text may perpetuate new stereotypes, it is a valuable insight into the connections among the leaders of conservative movements.

As he attempts to reduce his opponents' arguments, Bernal writes almost as if he is having a personal conversation with the reader. He chronicles significant attacks and pulls the reader into the arguments without the clear-cut proof (admittedly difficult to locate). Did he wheel out a Trojan Horse in the original *Black Athena* text? Bernal admits several wrongs in his multi-disciplinary interpretation of history, but for what purpose? As he draws critics and supporters into the fray, the search for the origins of Western culture finds no easy answers and continues.

If history is a game to be won or lost by various factions, Bernal wants to change the rules of the play. Bernal's work is unique in its polarizing nature: scholars on either side of the argument have surely enjoyed the dialogue. Counter arguments have increased Bernal's significance as a historian. One may wonder if this reinterpretation is "Bernalology" and must ask if there is the same number of fallacies in this work as he admits to in Egyptology. Although he wants to explode myths, has he created a mysticism of a *Black Athena*? No matter what Bernal writes at this point, critics are going to attack his work. They must; and knowing that, he has promised a companion volume to *BAWB*, *Debating Black Athena*. Perhaps this *Black Athena Writes Back* volume should have been more aptly titled, *Defending Black Athena*.

Ultimately proposing that race is no longer the central issue, the ambitious Black Athena debate has potential to evolve into a more complete, complex chronicle.

Bernal presents an interesting quandary for White, European readers and discussion points for readers of cultures other than African and African American. For example, if White, European readers disagree with Bernal's claims of probabilities surrounding cultural origins, are they left with a feeling that they are racist? Ultimately proposing that race is no longer the central issue, the ambitious *Black Athena* debate has potential to evolve into a more complete, complex chronicle. Even scholars who do not agree with Bernal's thesis and assertions have benefited from the ongoing controversy by a renewal of interests in their studies of the classics and additional inquiry into various cultural origins.

The dialogue in and surrounding these texts is intense and often personal. Both Dillard and Bernal seek to explain reinterpretations of the past. Dillard seeks answers to how Black conservatives can refer to Malcolm X and to failings of affirmative action. She asks how Black conservatives can continue to "assimilate on the backs of the Black poor?" (p. 182). Bernal asks why scholars perpetuate racism through the myth of a White Athena.

Dillard writes about individuals and their political pursuits; Bernal writes to correct and defend his original claims. Both authors trace the course of African American attempts to create roadmaps to navigate a culture. Dillard defines the agenda in terms of underlying conflicts among groups and in some ways, describes the philosophical space from which Bernal's critics may write. While Dillard writes about the individuality of multicultural conservatives, Bernal is attempting to recapture institutions to recreate and support positive Black identity and to develop a new epistemology. At this time, only a few scholars are in a position to assess what is clearly a timely and historic agenda that will change the way the rest of us consider how people participate in the making of knowledge. Dillard writes about solitary leaders; Bernal is somewhat a solitary leader in rewriting—again—cultural origins.

Footnote

1. McLaren describes conservative multiculturalism, liberal multiculturalism, and left-liberal multiculturalism. Unlike Dillard, however, he concludes that liberal multiculturalism and left-liberal multiculturalism are not sufficient. Whereas conservative multiculturalism and liberal multiculturalism focus on sameness, left-liberal multiculturalism focuses on difference. Writing for educators, McLaren argues for a critical multiculturalism that combines Neo-Marxist and poststructuralist perspectives for social transformation. He writes that a critical multiculturalism perspective would deem difference and sameness to be a "false opposition". Social justice, not diversity, should be the democratic goal.

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