

SEEKING WIDE-AWAKENESS: AN EXPLORATION OF ENGAGEMENT
IN A HIGH SCHOOL VISUAL ARTS COURSE

by

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(Under the Direction of Christopher Schulte)

ABSTRACT

My graduate education was a quest for a deeper understanding of the experiences I shared with my students when I was a high school visual arts teacher. Maxine Greene (1977, 1995) theorized teachers and students could create openings providing space for the development of wide-awakeness through art and aesthetic education. Wide-awakeness is a state of mind and relational practice lived out through actively approaching experience with interested attentiveness and careful consideration. Greene championed that art and aesthetic education have this unique potential because these are relational engagements. Therefore this dissertation is an exploration and investigation of Greene's writings on the theory of wide-awakeness. The exploration begins by charting the development of the concept of wide-awakeness throughout Greene's writing and synthesizing and analyzing empirical literature guided or supported by the writings of Greene. Since the analysis identified a lack of research on wide-awakeness within traditional K-12 visual arts courses, an instrumental case study (Stake, 1995), narrative inquiry (Clandinin & Connelly, 2000; Clandinin, 2013) was conducted within a high school visual arts course. The investigation explored the following research puzzles:

1) How did the teacher and students create situations facilitating the development of wide-awakeness in this visual arts course? 2) In what ways did the teacher and students' participation exhibit wide-awakeness? 3) To what extent did wide-awakeness impact the classroom and the teacher and students? These puzzles were jointly analyzed with the research participants. This collaboration was guided by the establishment of a wide-awake research methodology and pedagogy. After this methodology and pedagogy is explained, the findings are presented as co-constructed narratives. The first narrative holistically explains how the participants facilitated wide-awakeness through the chaotic synergy of the various elements of the course. This is followed by three stories of students' wide-awake engagement. The final narrative is a reflection upon the impacts of the participants' enactment of wide-awakeness and how this collaboration impacted me as a teacher and researcher. The retelling of our experiences serves as advocacy for the power of a visual arts education in the lives of individuals and further reveals the need and role of the arts in education.

INDEX WORDS: wide-awakeness, Maxine Greene, art education, deep engagement, high school, secondary, narrative inquiry, case study, standardization, research pedagogy

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BA, University of Louisiana at Lafayette, 2008

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A Dissertation Submitted to the Graduate Faculty of The University of Georgia in Partial
Fulfillment of the Requirements for the Degree

DOCTOR OF PHILOSOPHY

ATHENS, GEORGIA

2015

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DEDICATION

I would like to dedicate my dissertation to the educational philosopher Maxine Greene. Thank you for investing your life in revealing the potential of art and aesthetic education. Through my work, I aim to continue to release the possibilities of your writings on wide-awakeness. I hope to open a space in which we can further consider the implications of your work for guiding a “search for a social vision of a more humane, more fully pluralist, more just, and more joyful community” (Greene, 1995, p. 61) within the domain of education research and praxis. While the field has lost a giant, you have left behind a legacy of advocacy for the power of a visual arts education and the need for arts in education.

ACKNOWLEDGEMENTS

My study revealed that it is through actively lending our lives to the chaotic synergy of our experiences that we become wide-awake. I would like to pause before I begin to unravel these theoretical ideas and thank everyone who has lent their lives to me during my personal search for wide-awakeness. To begin, I am forever indebted to my participants. Thank you for so generously investing in this collaboration with me. The immediacy with which you readily accepted my invitation to participate and your openness throughout this process not only gave me insight into Maxine Greene's theorizing about wide-awakeness, but it also challenged me to joyfully join others in their own pursuits.

My committee members and mentors have also shown this generosity to me. Dr. Richard Siegesmund, Dr. Tracie Costantino, and Dr. Carole Henry, thank you for beginning this journey with me. You saw my potential as a scholar and educator, and you supported me in striving for that potential. Your passion for art education helped propel me deeper into my quest for understanding. Dr. Kathleen deMarrais and Dr. Melissa Freeman, I found my second home within the Qualitative Research Program. You brought research alive to me and carefully guided me as I searched for my methodological and analytical footholds. Thank you for helping me discover how to artfully approach my work as a researcher and how I can inform that work with who I am as an individual and an educator. Dr. Christopher Schulte, I am honored to call you my Major Professor. Your presence breathed new life into my work. Thank you for

challenging me to see more, ask more, and give more. Every conversation with you leaves me encouraged and challenged. Dr. Schulte, Dr. deMarrais, and Dr. Freeman, in the midst of what felt like pure chaos, you drew close and helped me find the synergy again. Thank you. Lastly, Chris and Richard, from the moment our careers collided, you were deeply interested in my work, and you cared about me as an individual. You committed to mentoring me and I am grateful for your unwavering support. You always make time in your busy schedules to listen to my plans, provide advice or perspective, and to support and encourage me whether in relation to my work or my life. Thank you for always seeing more in me than I knew there was.

My family, friends, and colleagues have been so faithful and understanding. Thank you for your love and encouragement. Your phone calls, cards, laughter, meals, and hugs have helped to see me through this endeavor. I am blessed beyond measure to have so many lovely people in my life. I would like to especially thank my prayer warriors. You were there for me when I needed it the most and you were there for me when I didn't even know it. Thank you. You reminded me of the greater purpose of my work, and you prayed for me to find peace and grace as I sought to live out that calling.

I would like to specifically thank four of my family members. My father, Nathan Carriere, and my Granny showed me how fulfilling it is to invest your heart and your soul into everything you do. My mother, Donna Carriere, and my Grandmom taught me the value of family and the richness of imagination. Thank you all for laying this foundation in my life. My life and work are built upon it. Grandmom and Granny, I miss you both dearly and wish you were still here to see the end of this long process. I love that my work could bring you joy, and I appreciate your encouragement throughout this journey

even though you wished I lived closer to home. Daddy and Mama, you were always there when I needed you, from phone calls while you were at work to eleven hours drives just so you could sit next to me while I wrote. You always knew exactly how to be there for me. I hope you know how much I love and cherish you.

Lastly, I would like to acknowledge my dear husband, Matthew Williams, and our son, Liam. Thank you both for inspiring my wide-awakeness daily. You encourage me to continue “trying each day to be” (Greene, 1973, p. 7)—to be the best wife and mother, teacher and researcher, and friend I can be. Your support and encouragement has been invaluable. I could not have accomplished this without you. Liam, thank you for all of your lovely distractions from my work. You kept me grounded. And thank you for being understanding beyond your years. The grace with which you dismissed me from our usual routines to work was humbling and encouraging. Matthew, you are the most giving, encouraging, and caring man. You fill my life with meaning. Thank you for challenging me to grow in countless ways from coming to graduate school, to becoming parents, and to whatever may come. I know I can accomplish anything with you by my side.

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CHAPTER 1

DISCOVERING WIDE-AWAKENESS

Life is a story we are constantly living and retelling others and ourselves. As we retell our story, we choose which parts of our experience we include in the retelling. This selective narration is based on whom we are telling our story to and why we are telling it (Mishler, 1986). As a narrative inquirer, I believe it is important for me to begin my inquiry by reflecting on the elements of my story that have led me to this investigation. As my research progresses, an awareness of the stories I am bringing into this research collaboration will enable us to understand who I am and am becoming in and throughout this inquiry (Clandinin & Connelly, 2000). I am stressing that my retelling is selective because I am pulling upon the parts of my past that have committed me to a search for wide-awakeness. As I describe in more detail in the second chapter, I believe we move in and out of moments in our lives when we are more involved in experience both mentally and physically, or wide-awake. It is not to say that the moments of my life that I share define my life as a whole, but they were crucial in bringing me to this research investigation. There is nowhere else to start than the beginning. I invite you to join me in this progressive retelling as I trace the threads of wide-awakeness throughout my life and my inquiry into the depths of this concept as lived out in theory and practice.

Threads of Wide-Awakeness Throughout My Experience

My grandmother and mother played an undeniable role in shaping me into the woman, teacher, artist, researcher, and mother I am today. In the midst of Grandmom

babysitting a whole slew of children or Mama juggling her ever-changing schedule as a night-shift nurse, they took the time to show us the value of family and teach us how to be a family. We were together more often than not—whether this was with my brothers, or cousins, or the entire extended family. Grandmom was really the glue that held our family together. Every Sunday she would cook lunch for her five children and their spouses, and what became sixteen grandchildren and an ever-increasing number of great grandchildren. These meals and other family time allowed us to be there for each other. We celebrated and grieved together, and we lived out life together. We knew this togetherness was a special way of living. We learned the love and commitment of a family persisted despite arguments or heartaches—in fact these bonds were made stronger in the struggle.

Another important role of these women in my life was their fueling of my imagination. They encouraged me to imagine what could be in my play and my life. When approached with pleas of “I’m bored” or spats between cousins, my mother and grandmother redirected us with “What if…” prompts. They would provide our active imaginations with a spark and step out of the way, whether to cook dinner or put out another fire, and allow us to create worlds in which we would live for hours or return to for days or years. An unused bathroom became a schoolhouse, a rundown barn a lovely home, a broken weightlifting bench the beginning of a tree house. Through our imaginative play, we experimented, negotiated, and explored who we, our surroundings, and world could be. We were then encouraged to apply these skills to our lives. How could we persist or play in our schoolwork? What did we want to be when we grew up? How did we want to be treated, and how should we treat others?

My father also played an integral role in my becoming. When I was growing up, he was a contractor. He ran a three-man crew, and together they would build beautiful homes. My dad would also take on smaller side-jobs that he would build on weekends. These side-jobs became family projects. We would take materials from pallets and carefully and purposefully assemble them into the plans he had sketched before us. There was something wonderful about being part of this. Although it involved sweating in the blazing sun of southwest Louisiana and listening to my brothers argue, it also gave us time to talk, to work hard, or to see the magic of two forty-five degree angles come together just perfectly. I was always so proud to work with my dad. I felt as though I was part of something very special. He has quite a reputation throughout our area for the homes he builds and for the man he is. Even though my father thrived at building houses and relationships, he always pushed us to do well in school and to go to college. He had dropped out of college his senior year because he and my mother were having their first child, and he wanted to be able to financially support their growing family. He has always been well aware of how this choice has made his life more difficult, and he wanted us to get a good education so we could avoid the hard labor that has taken a toll on his body. Not only has my father pushed me to excel academically and in extracurricular activities, but he has also supported me throughout those endeavors both physically and emotionally.

The rural and impoverished community I grew up in often times told a very different story about reality than the story I was told. While I was blessed to grow up surrounded by family and mentors who pushed me to explore possibility, my city was tinged by a sense of hopelessness. Change or difference often felt impossible.

Individuals struggled to imagine anything outside of what their family had known for generations. I even felt and continue to feel the limitations of this in my life. For instance, I only applied to the college my brother attended because I had no one in my life to help me consider all of my options for applying to colleges, and I had never imagined myself leaving home, much less Louisiana. The infrequency with which young people were encouraged to imagine something different for themselves, and the hostility that this often fostered, revealed to me the need for all students to explore and discover who they want to be, or rather who they can become. As I struggled to write a speech for my high school graduation, I found myself asking a lot of questions. What could I possibly say to my classmates as we were about to transition into the unknown of life after high school? What was I going to do next in life? How does one make these decisions? As one of my brothers listened to my fears and uncertainty, he shared with me these words from Howard Thurman: “Don’t ask what the world needs. Ask what makes you come alive, and go do it. Because what the world needs is people who have come alive” (“History,” n.d.). These words were a major turning point in my thinking. The future was not full of fear and unknown, it was full of possibility; and on the night of my high school graduation I shared these words with my classmates in hopes that they too could find possibility and purpose in Thurman’s words at this crucial time in our lives.

Before I knew it, I was halfway through my first semester of college, and I had no idea what I should study. I did not want to choose a profession based on salary or prestige. I wanted my career to be something more than that—something meaningful to me. Thurman’s quote lingered with me as I tried to make this decision. I wanted to find a career that would be fueled by who I was as a person and that would drive me to

continually strive for who I wanted to become. I needed, the world needed, for me to discover what made me come alive. As I sat on my bedroom floor, I desperately searched through the academic bulletin for a major I could see myself come alive in. Then I turned the page to Art Education. In the description of the major and course requirements I found peace and passion. Art making had always enthralled me, from paint by number kits to finely finessed Prismacolor portraits. In art making, I could lose myself and at the same time find myself. Art was a discipline built on the foundation of the values instilled in me as a child, and my growing desire for possibility and purpose. Art was an invitation to imagine, to make, and to give voice; and Art Education offered the possibility of developing a community of learners who could join in this enlivening process with one another.

As I committed myself to this major, it became much more than I had even imagined. I was guided by a mentor who possessed the wonder of possibility that had been encouraged in me throughout my life. Dr. Lynn Sanders-Bustle continued to ask me to look at things with wonder. In my secondary methods class, she introduced me to the book *Art for Life* (Anderson & Milbrandt, 2005). Dr. Bustle and this text inspired me to reimagine the goal of art education from “understanding art itself to understanding life through art” (Anderson & Milbrandt, 2005, p. 9). I began to realize the potential of art making or viewing to spark internal and interpersonal dialogues through which individuals can make sense of the world and their place in it; and my classmates and I began exploring how we could craft curriculum that would spark these dialogues.

Upon graduating, I returned to my hometown to teach high school visual arts. In our classroom, my students and I began to explore the reality of what I learned in my

secondary art education course. While we endured many of the difficulties experienced during a teacher's first year, we also shared moments that my students referred to as "magical." It is difficult for me to explain what occurred in those moments or the transformation my students and I underwent because those moments were so meaningful and complex. I believe I sought to encourage my students to embrace their full potential, and they challenged me to embrace mine. What this meant to me was engaging in school and life in a deeper way than the status quo requires. I was asking my students to think critically and creatively, and over time, they were asking me to listen and join with them in this process.

I feel this was a process of becoming for many of us. Several classes in our school held low expectations for students and were focused on convergent problem solving. Since this was typical, my students were accustomed to the simplicity of one right answer. This is a struggle I believe many individuals in our current standards driven education system may struggle with. I too had classes that asked me to function in this way in school, and it was and always will be a battle to put forth the effort to overcome this passive form of learning. At first, I received opposition from many of my students as I tried to engage them in more open-ended explorations. We had to work together, over time, to become comfortable with lingering and considering big ideas like loss or love, in relation to their experience. In these moments, they challenged me to rethink how I could adapt my idealized version of art education to meet our needs. Also, these experiences took place during my first year as a visual arts educator. I found myself in survival mode as I was trying to establish myself as a teacher, craft curriculum, and get to know the needs and desires of my students. I often did not provide my students with the types of

encounters with art making and viewing that I would have wanted. In spite of these shortcomings, the magic still happened. I do not think those rich moments arose from my crafting of curriculum. I think they may have arisen from unique moments of our art making collaborations and relational engagement.

I feel that art making in our classes and art club opened a space for learning to become a meaningful experience as we developed a deep care for each other and what we were creating. Reflecting on this, I have several speculations about what may have been happening. Perhaps these experiences emerged when I listened carefully to my students and joined with them to follow their unique curiosities and desires. I strove to give them a space to be who they were in an environment in which they were safe to take risks in their thinking and making. In those magic moments, we entered into dialogues about our lives and art making that often resulted in digressions, questions, connections, possibilities, and critiques. I found that often my students' most thoughtful and creative work emerged when I stepped aside and followed their prompting. I think that over time they became accustomed to my nudging and I to theirs. I pushed them to experiment, to question, to work purposefully; and they pushed me to provide an energy to keep them moving and thinking, meet them in their interests, and to work with them to make their art making schemes a reality. I see this as made possible by the relationships of care we cultivated among each another and in their growing confidence. By engaging artful thinking, which drew on both critical and creative thinking, I think my students developed habits of mind that enabled them to uncover new ways to care for their work and each another.

Perhaps the magic was the aesthetic experiences that resulted from our mindfulness of thought and action. I see it as a way of thinking and behaving that began opening our eyes to reality and possibility. In some students, this sparked a desire to be different. This being different was a belief in being who they wanted to be. Several of my students developed a confidence that allowed them to find and express their own voices. I feel this finding might have been rooted in a newfound confidence to express their uniqueness and our development of a classroom community that valued and drew upon those uniquenesses. I was able to watch this group of students step out of the shadows they had found so comforting and instead become leaders among the other students in our class, art club, school, and our state's chapter of the Youth Art Council of America. My being different was rooted in us discovering together what art education could be; and this left me longing for more. I desired to join in art engagements with more students, to learn new art making techniques, to discover more artists to share, to engage in more discussions about contemporary issues and artists, to understand more about the "magical" moments made possible by engaging in art—ultimately I desired to grow as an artist and educator.

The pursuit of these desires led me to graduate school. Throughout my graduate education, I have been specifically in search of a deeper understanding of the transformation my students and I experienced through our shared interaction and exploration in my high school visual arts courses and art club. In a course at the University of Georgia focused on scholars who have influenced art education over the last century, I read Maxine Greene's (1995) *Releasing the Imagination*.

As I read, I felt as though Greene was elegantly describing what my students and I had experienced. Her words sent me searching for a poem one of my high school students had written for me:

Untitled¹

Sometimes, light knows the perfect path
 To take: Puzzle pieces falling from
 Cloudy sky, landing in place, perfectly,
 With grace.

We were sitting somewhere in the dark,
 Together, waiting for something to happen.
 We had all the materials: Paper, pencils,
 And paint! We just needed the glue.

And then you came, a gaping mind at hand
 To graciously hold together all the pieces,
 All of them. Not leaving a single one behind,
 Working harder and harder, wrapped up in your
 Gluing, your stitching, your braiding; filled
 With pleasure only your kind would understand.

And we sat, silently, in awe of this: We know
 How it is we must live! We know now, what
 It is we had forgotten along that old, spiraling path!

2009

By sharing in this experience with my student, I felt the empowerment he alluded to was inspired by engagement with art and art making, and the dialogue and relationships facilitated by these engagements. Together we encouraged one another to embrace our full potential through our collaborative, creative engagements. Together we shared in the power of the arts and the power of care to transform our consciousness, our lives, and quite possibly our world.

¹ Reprinted with permission of student.

There is a need for this transformation because the current push for standardization in education often leads to a focus on the reproduction of given knowledge rather than work that reveals “ingenuity, complexity, and the student's personal signature” (Eisner, 1993, p. 22). The minds of students are viewed as gaping open for teachers to fill with predefined facts (Freire, 1968/2000). Students know something is missing; but they sit apathetically *waiting for something to happen*, longing for something or someone capable of holding *together all the pieces*. How can we collaborate with students to bring together all of the pieces necessary for meaningful learning experiences in visual arts courses? How can we help students remember what they have *forgotten along that old, spiraling path*? Maxine Greene (1995) warned, if “nothing intervenes to overcome such inertia, it joins with the sense of repetitiveness and uniformity to discourage active learning” (p. 21); she went on to assert “it is the obligation of teachers to heighten the consciousness of whoever they teach by urging them to read and look and make their own interpretations of what they see” (p. 35). Greene explained this heightened consciousness as living in the world in a state of wide-awakeness, and she championed the arts as possessing the capability of releasing the imaginations of students.

My understanding of the “magical” experiences my students and I shared, the goal of education in general, and the role of art education in achieving that goal has been shaped by Maxine Greene’s powerful advocacy for the possibilities brought about by the wide-awakeness elicited by art and aesthetic education. The goal of education should be to enable individuals to reach their fullest potential by awakening their critical consciousness and empowering them with an agentive self-concept in order to shape who

they are and the world around them, and art encounters are ripe with the potential for achieving this. From the amalgamation of these experiences, I have been led to developing this understanding and have chosen to commit myself to a search for wide-awakeness.

Statement of Purpose

My dissertation is an exploration and investigation of Maxine Greene's writings on the theory of wide-awakeness. Wide-awakeness was originally conceived by the Australian phenomenologist Alfred Schutz (as cited in Greene, 1977). Schutz rationalized his theory as follows:

By the term 'wide-awakeness' we want to denote a plane of consciousness of highest tension originating in an attitude of full attention to life and its requirements. Only the performing and especially the working self is fully interested in life and, hence, wide-awake. It lives within its acts and its attention is exclusively directed to carrying its project into effect, to executing its plan.

This attention is an active, not a passive one. Passive attention is the opposite to full awareness. (p. 121)

Schutz proposed an alternate mode of existence that transcends the passive attitude so easily assumed in relation to one's surroundings. This way of being in the world is characterized by a heightened sense of consciousness, which encourages critical awareness and deep engagement with one's world; and Greene championed that teachers and students can discover openings providing space for the enactment of wide-awakeness through art and aesthetic education.

In Chapter 2, I explore the development of the concept of wide-awakeness throughout Maxine Greene's writing. I also discuss Greene's key theoretical influences. Next, I discuss the similarities and differences between wide-awakeness and student engagement. In addition to providing clarity between these two concepts, this discussion allows me to further reveal the role of wide-awakeness in the development of the self. Lastly, I conclude the chapter with a synthesis and analysis of the body of empirical literature guided or supported by the writings of Maxine Greene. My aim in this is to establish how Greene's writing on topics such as art education, wide-awakeness, imagination, social imagination, democracy, morality, freedom, critical reflection, heightened consciousness, and awareness have been studied and to situate my dissertation research within this body of work.

Chapter 3 serves as a space for me to narrate my conceptualization of the wide-awake research methodology and pedagogy that guided my study. I begin by discussing how my pilot study led me to turning to narrative inquiry as my methodology. This includes a brief introduction to the emergence of narrative inquiry, and an explanation of how key narrative methodologists have shaped my understanding of narrative inquiry. Next I detail my research design for conducting an instrumental case study (Stake, 1995) and narrative inquiry (Clandinin & Connelly, 2000; Clandinin, 2013) of the high school visual arts course IB Art, which was taught by Violet von Brandt during the fall of 2014². The study was aimed at understanding the following research puzzles:

² Please note, the teacher and students' name has been replaced with a pseudonym in order to protect her identity. This safety measure was specified in the study's IRB and consent forms.

1. How did the teacher and students create situations facilitating the development of wide-awakeness in this visual arts course?
2. In what ways did the teacher and students' participation exhibit wide-awakeness?
3. To what extent did wide-awakeness impact the classroom and the teacher and students?

The research design is followed by an elaboration on how my pilot study helped me establish a wide-awake research pedagogy. I then conclude by discussing how my research participants and I lived out this pedagogy and methodology throughout our collaborative investigation of their experiences within IB Art.

Chapter 4 presents a holistic explanation of how the participants facilitated wide-awakeness through the chaotic synergy of the various elements of the IB Art course. This chapter serves as a synthesis of our collaborative sense making around research puzzle one throughout my time in the research site. I begin by explaining Violet and the students' understanding of the chaotic synergy of the course. I then reveal how the participants' defined wide-awakeness. This is followed by an explanation of the ways participants felt the culture of standardization was impacting their ability to enact wide-awakeness in other classes. Lastly, I discuss how the chaotic synergy of their IB Art course was built off of Violet's teaching philosophy. I specifically elaborate on how the evocative encounters she designed for her and the students to experience as an engaged community supported their enactment of wide-awakeness.

In Chapter 5, I narrate three of the students' stories of wide-awake engagement to provide insight into research puzzle two. I begin by telling the story of how Francis re-

established her self-worth and agency through her experiences in IB Art. Her story develops over a series of critiques. I then explain how through a heated class debate and an offhanded comment Rupert realized he was inhibiting his own and others' wide-awakeness by not engaging in discussions calmly and open-mindedly. Lastly, I tell the story of how quiet Indiana decided to get a little louder by using her artwork as a platform for expressing her feminist views. These narratives are meant to allow readers to vicariously experience the elements explained in Chapter 4. These narratives are also aimed at presenting how participants enacted wide-awakeness and how those enactments impacted them.

Chapter 6 serves as a space for me to reflect upon the impacts of the participants' enactment of wide-awakeness, or research puzzle three. First, I discuss how the participants grew to be problem solvers through their wide-awake engagement in the course and how they applied these skills in other settings. Next, I elaborate on how these experiences allowed them to develop an empathetic, open minded, and just classroom community. Then I explain how this community supported their heightened self-worth and agency and how these characteristics empowered them to seek to have impacts outside of themselves. Lastly, I reflect upon how this collaborative search impacted me as a teacher and researcher.

This exploration and investigation is significant as it holds possibilities for practice. My unpacking of Maxine Greene's writing and uncovering of evidence of her theorizing in practice, within the high school visual arts course IB Art, further clarifies ways in which art and aesthetic engagements can propel people to wonder and action. My elaboration on the happenings of IB Art provides practitioners with insight into how

to construct environments in which individuals are invited to enact wide-awakeness and opens a space in which practitioners can consider how to apply or adapt these practices within their own teaching. My narration of behaviors enacted in wide-awake encounters in IB Art and the impact this enactment had on the class and the participants evidences why one should teach with the aim of wide-awakeness. This dissertation also serves as a form of advocacy for the power of the visual arts in the lives of individuals and thus further reveals the need and role of the arts in education. It functions as an example of highly effective moments within a high school visual arts class and thus contributes to the body of literature on quality arts education.

CHAPTER 2

SITUATING WIDE-AWAKENESS THEORETICALLY AND EMPIRICALLY

I was first introduced to Maxine Greene through her book *Releasing the Imagination* (1995). While I read this book, the words vividly brought back memories from my past experiences as a high school visual arts educator. The school and community in which I taught seemed to have lulled the students and teachers into a state of listlessness. Classes could be far from engaging, and many students were content with just getting by. Maxine Greene (1995) warned, if “nothing intervenes to overcome such inertia, it joins with the sense of repetitiveness and uniformity to discourage active learning” (p. 21). While my high school students initially resisted putting forth the thought and effort I was asking of them, through the persistence of care and collaboration, I believe we may have experienced the potential Greene explained the arts possess for releasing the imagination to engender a heightened consciousness, or to living in the world in a state of wide-awakeness. Greene’s description of this process captured the depths of what my students and I experienced. Through our purposeful interactions with each other and our art making, my students and I sought to engage in school and life in a way they were not often asked to engage. Over time, I watched as they developed a critical consciousness and empowered self-concept, which allowed them to begin shaping who they were and the world around them, and I began to realize the potential for these possibilities to emerge through art and aesthetic education. Together, we created a culture in which we could investigate class assignments and our present and future

experience with possibility and imagination. For instance, the once painfully shy students in my art club decided to attend a statewide leadership conference for the Youth Art Council of America, and they designed a skit to share with the other students the realization they had made that year. Their skit began with individuals who felt they lost their creativity and were in search of it, but as the skit progressed, they revealed they had not actually lost their creativity. Creativity or what they called “The Funk” was always a part of them. They just had to figure out how to release it. Shared experiences like this sparked my interest in Maxine Greene’s understanding of wide-awakeness. Greene’s writing was beginning to give me a language to understand our experiences, and this instilled in me a desire to understand her work in more depth.

Wide-Awakeness in the Writings of Maxine Greene

As I seek wide-awakeness, I begin by tracing the threads Greene wove together to form her argument for the power of active participation in art and aesthetic education to inspire this way of being. Greene progressively clarified what wide-awakeness is, how it is developed, why the arts are ripe for awakening, and the impact of awakening on the individual and the world as she wrote over the years. Greene’s writings were heavily influenced by John Dewey, Jean-Paul Sartre, Maurice Merleau-Ponty, and Hannah Arendt. Below, I explore how Maxine Greene’s ideas related to wide-awakeness have unfolded as her writing progressed over time, and how these key individuals have influenced Greene’s conceptualization.

The Wide-Awakeness of Mind

In *Teacher as Stranger* (1973), Maxine Greene began inviting individuals to adopt a wide-awake attitude of thinking about their experiences through “doing

philosophy” (p. 3). Greene (1973) linked this to Hannah Arendt’s philosophy that we should ““think what we are doing”” (p.6). Doing philosophy is a self-aware search for meaningful engagements through reflective understanding and acting. By entering into this mode of thoughtful consideration, one’s actions become purposeful rather than haphazard or reactionary. Higgins (2008) likened the typical approach to experience to sleepwalking, and he explained we must fight against this tendency in order to achieve moments of wide-awakeness (p. 3). Greene (1978b) explained, we “have to exist in a kind of tension; because it is always easier to fall back into indifference, into mere conformity” (p. 31). One must make a conscious choice to be wide-awake. Being lulled into going with the motions of life is a simpler way of being. Just as all other aesthetic encounters, one’s wide-awakeness depends on his or her ability to bracket out distractions, like car trouble, text messages, or to-do list, in order to commit one’s self to the moment at hand (Greene, 2001, pp. 111-112). One must choose wide-awakeness and act on it. Greene (1973) stressed this way of being will only occur “through action...not by well-meaning thought” (p. 280).

Greene (1973) connected doing philosophy to the existentialist philosopher Jean-Paul Sartre’s conception of how individuals “develop a fundamental project, to go beyond the situations one confronts and refuse reality as given in the name of a reality to be produced” (p. 7). Greene defined projects as “ways of shaping identities, of being interested, of actively gearing into the world” (Ayers, 1995, p. 324). Thus our projects are the ways we participate in the world and our projects shape who we become. Greene (1973) explained the ability to deliberately construct reality in this way arises from wide-awake engagement with one’s world and the other individuals in that world. It is an

active choosing of how to respond, how to move forward. She linked this mindfulness to Dewey's notions of mind as behavior and action developed through experience and language (see Greene, 1978a, p. 75). She believed that as individuals think about what they are doing and are present to their surroundings, they may be liberated to act upon their freedom to choose for themselves their beliefs, commitments, and actions.

Greene (1977) elaborated on her mentioning of wide-awakeness in "Toward Wide-Awakeness: An Argument for the Arts and Humanities in Education³." Greene explained that the social phenomenologist Alfred Schutz originally conceived wide-awakeness. Schutz rationalized his theory as follows:

By the term 'wide-awakeness' we want to denote a plane of consciousness of highest tension originating in an attitude of full attention to life and its requirements. Only the performing and especially the working self is fully interested in life and, hence, wide-awake. It lives within its acts and its attention is exclusively directed to carrying its project into effect, to executing its plan.

This attention is an active, not a passive one. Passive attention is the opposite to full awareness. (as cited in Greene, 1977, p. 121)

Schutz proposed an alternate mode of existence. By purposefully being conscious and reflective, Schutz believed individuals could transcend the passive attitude so easily assumed in relation to their surroundings. Schutz explained this interested attentiveness is directed towards one's projects and leads to purposeful action. Thus wide-awake individuals are invested emotionally and physically in the happenings of their life, and this naturally manifests itself through their agentive participation. Greene further

³ This article was also included as a chapter in *Landscapes of Learning* in 1978a.

explored the purposefulness of wide-awakeness by combining it with Maurice Merleau-Ponty's beliefs about reality construction. Greene (1978a) quoted:

‘Nothing determines me from the outside,’ wrote Merleau-Ponty, ‘not because nothing acts upon me, but, on the contrary, because I am from the start outside myself and open to the world. We are true through and through, and have with us, by the mere fact of belonging to the world, and not merely being in the world in the way that things are, all that we need to transcend ourselves.’ (pp. 17-18)

Schutz and Merleau-Ponty's attention to wide-awakeness being an active practice is key. We are capable of constructing our lives and world by being mindfully present and critically reflective, which leads us to purposefully act upon it. This relates to Paulo Freire's (1968/2000) concept of becoming fully human, or the motivated pursuit of liberation through critically and creatively reflecting on reality.

The presentness of wide-awakeness is an increased awareness or perceptiveness. To be less submerged, one must notice. This presentness is lived out through a person's attention to the details of his or her experience and his or her thoughtful participation in it. This is an intent effort to live in intimate relation with oneself, others, and the world in order for one's existence to be meaningful. It is a process of “trying each day to be” (Greene, 1973, p. 7), trying each day to live wide-awakely. Macintyre Latta (2001) defined presentness as “taking in, receiving, and acting as situations call forth” (p. 93). This presentness applies the same attention necessary for aesthetic experiences to all experiences. Greene (2001) explained attributes of any experience can “appear intrinsically interesting and significant when they are allowed to exist in an aesthetic space” (p. 15). Greene (1973; 2001) believed individuals can be taught to see and hear

more through art and aesthetic education; and it is the aim that through this teaching individuals will be able to see through their own eyes. Greene (1984, 2001) explained increased awareness requires a narrowing of focus and taking of time. It requires lingering in moments of attentiveness and allowing one's senses to uncover qualities that could easily go unobserved through "careless reading or inattentive watching" (Greene, 2001, p. 144). It is an intent and curious looking and listening.

Wide-awakeness involves looking "inquiringly and wonderingly on the world in which one lives" (Greene, 1973, p. 267). This attitude of mind plays on one's heightened perceptiveness to pose questions in relation to their life and experiences. Greene believed releasing individuals' imaginations equips them to engage in this way. Greene (2001) based this in Dewey's explanation that "engagement of the imagination is the only thing that makes an activity more than mechanical" (p. 118). Imagination possesses the potential to reveal alternatives to the situations individuals confront—possibilities of what could be or ought to be. It is what calls things into question. Similar to Dewey's (1934) notion of doing and undergoing, Root-Bernstein and Root-Bernstein's (1999) in-depth study of the world's most eminent creative thinkers revealed that "[p]roductive thought occurs when internal imagination and external experience coincide" (p. 24). By regularly being aware of what is occurring and actively engaging in it imaginatively, one's critical consciousness can lead to productive thought and action. This critical reflection is part of one's efforts to stay awake because he troubles what is often taken-for-granted in order to "pursue his meanings, achieve his perspectives, create himself" (Greene, 1973, p. 84). In order to accomplish this, one must uncover what forces are actively shaping who one is or what one thinks, and make conscious decisions about who

one wants to become and what is possible. These ideas also resonate with what Arthur Efland (2004) labeled imaginative cognition, “the quintessential component of higher forms of cognition” (p. 769).

As Greene (1995) continued to elaborate on wide-awakeness over time, she explained the qualities of mind wide-awakeness develops as “excellences.” She listed these as “tentativeness; regard for evidence; simultaneously critical and creative thinking; openness to dialogue; and a sense of agency, social commitment, and concern” (p. 179). Many other scholars have theorized about the ability of the arts to promote the development of mind in similar ways to these excellences (Dewey, 1934; Efland, 2004; Eisner, 2002). Multiple scholars have also empirically researched what thinking habits are developed in conjunction with creating and viewing works of art (Burton, Horowitz, & Abeles, 1999; Hetland, Winner, Veenema, & Sheridan, 2007; Root-Bernstein & Root-Bernstein, 1999; Seidel, Tishman, Winner, Hetland, & Palmer, 2009). I find wide-awakeness specifically resonates with Dewey’s notion of the disciplined mind. Dewey (1910) equated a disciplined mind with freedom:

When discipline is conceived in intellectual terms (as habitual power of effective mental attack), it is identified with freedom in its true sense. For freedom of mind means mental power capable of independent exercise, emancipated from the leading strings of others, not mere unhindered external operation. (p. 33)

Therefore the minds of individuals could be awakened by joining with them to inspire the desire to pursue curiosities using their own mental capacity rather than being content with the present state of things. Through their wide-awakeness, individuals are empowered to choose for themselves who they want to be and how the world should be.

Greene (1984, 1995) also connected wide-awakeness with Dewey's conception of mind as a verb. Dewey (1934) wrote, "Mind is primarily a verb. It denotes all the ways in which we deal consciously and expressly with the situations in which we find ourselves" (pp. 274-275). Therefore mind is the action we take both mentally and physically in all our doings. As we enter into a situation, we thoughtfully act in response to what is occurring. I have found Dewey (1934) defined this expanded conception of mind, which unites intellect and affect, as care (p. 274). Greene (1984) also connected Dewey's conception of mind as care to wide-awakeness. In Dewey's (1934) own words: "Mind is care in the sense of solicitude, anxiety, as well as of active looking after things that need to be tended; we mind our step, our course of action, emotionally as well as thoughtfully" (p. 274). Mind is care when one is concerned for someone or something, when one is uneasy about something needing to be accomplished, and when one actively takes care of those things; and this care is emotional and thoughtful, or includes affect and intellect. If care is mind, I believe, it could be substituted in the following quote: "In short 'to [care]' denotes an activity that is intellectual, to note something; affectional, as caring and liking, and volitional, practical, acting in a purposive way" (p. 274). To care is characterized by allowing something to spark your interest and letting concern produced through engagement lead to actively tending to it, and these enactments of care are manifested throughout the elements of wide-awake engagement I have been describing.

Thus, I believe education has a broader aim than students mastering performance standards or passing standardized tests. We must empower students to apply "an initiating, constructing mind or consciousness to the world" (Greene, 1995, p. 23).

Instead of succumbing to mere existence in life or the thoughtlessness Arendt proposed to combat (as cited in Greene, 1995, p. 125), students must be enabled:

To feel oneself en route, to feel oneself in a place where there are always the possibilities of clearings, of new openings, this is what we must communicate to the young if we want to awaken them to their lived situations and enable them to make sense of and to name their worlds. (Greene, 1995, pp. 149-150)

Discovering these openings is the result of imagining possibilities to think or to be different than you have before, or to bring the parts of your surroundings together to construct an understanding of the whole. Thus wide-awakeness is a state of mind that actively approaches life with careful consideration in order to go beyond mere existence in active search of possibility. Through this critical reflection, individuals can imbue their lives with meaning as they construct their own understandings and choose how they will act upon those understandings

Learning Through and Across Landscapes

In *Landscapes of Learning* (1978a), Greene stressed wide-awake awareness is grounded in one's lived life. Therefore, making sense of reality and considering alternative ways of being must come out of one's lived situations. Greene situated this belief in Merleau-Ponty's idea that:

...the life of reason develops against a background of perceived realities, that to remain in touch with one's original perceptions is to be present to oneself. A human being lives, as it were, in two orders—one created by his or her relations with the perceptual fields that are given in experience, the other created by his or her relations with a human and social environment. (p. 2)

Each person's landscape, or their record of experiences with individuals and his or her environment, shapes his or her point of view. Being conscious of this landscape allows one to reflect on how his or her experience shapes his or her construction of reality. Schutz called the accumulation of experience and interpretation of experience "knowledge at hand" (as cited in Greene, 1978a, p. 116). Baldachinno (2009) called attention to the fact that "the situatedness of learning constitutes the possibility and impossibility of one's ability to leap out" (p. 105); but Schultz explained not only do our own experiences contribute to our knowledge at hand, but the experiences others share with us also contribute to our fund of knowledge. Thus dialogue with others expands our landscapes of possibility. Together we can actively construct our intersubjective world through dialogue and expand what Arendt called our "web of relations" (as cited in Greene, 1995, p. 59). Greene (1995) cited Merleau-Ponty as advocating for this situating to occur through dialogue; and Freire (1968/2000) and Bruner's (1996) problem posing education also relied on the role of discourse in awakening.

Since this engagement is to be a dialogue instead of a monologue, it must take place within the context of relationship. In *No Education without Relation and Places of Learning*, it was explained that it is only by being in relation to individuals or things that we make sense of reality (Bingham & Sidorkin, 2004, p. 18; Ellsworth, 2005, p. 4). Biesta identified the "social situation that emerges from the interaction between the teacher and student" as what "actually 'does' the education" (Bingham & Sidorkin, 2004, p. 18). Greene (1995) situated the enactment of wide-awakeness in relation too. She explained that teachers and students enter this journey together in a "collaborative search" (p. 23), and utilize one another's experiences as opportunities to make sense of

alternative perspectives as they accept the “challenge to pose questions, to seek out explanations, to look for reasons, to construct meanings” (p. 26). Greene (1995) linked the construction of this democratic community in which meaning is co-created to the writing of Dewey (p. 33). Dyson and Genishi (1994) eloquently said, “individual lives are woven together through the stuff of stories” (p. 5). As teachers and students consider the multiple vantage points provided by one another’s stories during this process of “deciding how to see” (Greene, 1973, p. 20), we compare our own experience with those of others and choose how to move forward based on our negotiation of these multiple perspectives. Rasheed (2008) wrote about the importance of allowing students to draw upon their “linguistic and cultural capital” (p. 8) in the dialogues that take place in classes. It is from our stores of experience and those of others that we give meaning to experience, and we must honor that our students come to us with their own stories to contribute to our collaborative sense making. Greene (2001) referred to aesthetic interactions as being “active and participant encounters” that require “participants’ willingness to lend the works [of art or any element of experience] their lives—to achieve the works as meaningful by participants’ own informed interpretations” (p. 96). Imagination is enacted during this process as an individual empathically experiences a viewpoint offered by a peer during a shared experience. Greene (2001) defined empathy as “the capacity to see through another’s eyes, to grasp the world as it looks and sounds and feels from the vantage point of another” (p. 102). Greene (1995) described this process as helping individuals “build bridges among themselves” (p. 167). Imaginative empathy can enable individuals to connect to one another; and through these connections,

communities may transform by shifts in perspectives or the care and concern developed through connecting in this way.

Maxine Greene (1995) further illuminated the teacher's role in nurturing the wide-awakeness of students:

Attending concretely to these children in their difference and their connectedness, feeling called on truly to attend—to read the child's world, to look at the child's sketch—teachers may find themselves responding imaginatively and, at length, ethically to these children. (p. 42)

Teachers intent on awakening, must be wide-awake themselves. To pull students out of their slumber, we must seek “truly to attend” to them. We must be present with them in the moment and invest in them as individuals with the hope of inspiring belief in their worth and possibility. Rodriguez (2008), while discussing his approach to teaching a multicultural course to preservice educators—philosophically grounded in the writings of Paulo Freire, Henry Giroux, bell hooks, and Maxine Greene, explained that the quality of the relationships the teacher cultivates with students, the roles the teacher takes on in a class from their first day together, and the dialogues they share impact their ability to becoming conscious in that space (p. 346). Rodriguez then said, “pedagogy, is about being human; sharing in the life and learning experiences of our students” (p. 351). Greene (1995) defined classrooms supporting the enactment of wide-awakeness in this way as “just and caring, full of conceptions of the good” (p. 167).

As we begin to shape this environment of care, we can invite our students to join us in the journey of wide-awakeness. Greene (2001) explained the development of a community in which everyone involved adopts this wide-awake engagement can only be

...achieved by persons offered a space in which to discover what they recognize together, appreciate in common. It must be the space infused by the kind of awareness that enables those involved to imagine alternative possibilities for their own becoming, and their group's becoming—to refuse always the state of being complete. (p. 146)

The construction of this space is vital because it must give rise to critical interactions of students and teachers in order for them to thoughtfully develop their situated awareness of the world. Greene acknowledged the exercise of imagination throughout the relational engagement of viewing and making art as being a space where these interactions take place.

The Arts as Education for Wide-Awakeness

When Greene (1977) first discussed Schutz's concept of wide-awakeness, she explained engagement with the arts “provide a ground for the questioning that launches sense-making and the understanding of what it is to exist in a world” (p. 124) then Greene (2001) went so far as to define art and aesthetic education “as education for wide-awakeness—for a more active, responsible, ardent mode of pursuing our human quests” (pp. 110-111). Greene has promoted this ability of the arts throughout her publications, but this was her main focus in *Releasing the Imagination* (1995) and *Variations on a Blue Guitar* (2001). Greene (1995) strongly advocated for the unique potential of the arts to release imagination, or the ability to consider things as if they could be otherwise. Releasing one's imagination is to empower him or her to break free from what is taken for granted so that he or she can pose questions and seek alternatives; and this power is unique to art because it possesses the ability to enlarge experience. Greene (2001) linked

this to Dewey's explanation that artists seek "to break through the crust of conventionalized and routine consciousness" (p. 111). Art provides a space to reflect, be critical, imagine alternatives, and it gives voice. Thus the incitement of wide-awakeness is highly likely when art is allowed to hold one's attention. As individuals engage deeply with art, they will discover "the words [images, movements, etc.] mean more than they denote, evoking in those willing to pay heed other images, memories, things desired, things lost, things never entirely grasped or understood" (Greene, 1995, p. 44). Greene cited Sartre discussing art's ability to encourage this active process of association at length (see Greene, 1995, pp. 131-132).

Greene (1995) situated this empowering process within the synergetic effect of merging art and aesthetic education. She explained that by making art individuals can develop a "participant kind of knowing" (p. 137) which enriches their experience of viewing art, and that aesthetic education seeks to provide individuals with informed encounters with art so their participation with existing works of art are "more reflective, more critical, more resonant" (p. 138). In order to access the enlargement of experience made possible by encounters with art, students must approach the creating or viewing of art wide-awake and willing to search for and develop meaning. It is important to remember, "Aesthetic experiences require conscious participation in a work, a going out of energy, an ability to notice what is there to be noticed...entering it perceptually, affectively, and cognitively" (Greene, 2001, p. 125). Greene (1995, 2001) linked this active perception of art to the writings of Dewey and Sartre. Greene believed "those who can attend to and absorb themselves in particular works of art are more likely to effect connections in their own experience than those who cannot" (1978a, pp. 185-186) and are

less likely to assume “an unthinking acceptance of disembodied, technical ways of being in the world (1984, p. 126). Thus viewing and making art provides an invitation to engage wide-awakely, and it is the hope that this will extend past those engagements to one’s life.

When students are fully present with a work of art or the work of art, and actively seeking meaning on these levels, their imaginations can lead them to places they would not have gone otherwise. Thus leading students to be “less immersed in the everyday and more impelled to wonder and to question” (Greene, 2001, p. 135). Greene (2001) went on to explain:

I think again of what engagements with works of arts allow us to confront in our own experience that we would not otherwise confront. In part it is a matter of bringing to the surface forces, stirrings, desires we often cannot name. In part it is a matter of creating dialogical situations in which persons, caring for one another, able to look through one another’s eyes, talk about what they are discovering together about themselves, about the world, about what is and what might be. (p. 108)

When entering into this space of care with others, imagination enables students to empathetically engage experience together. Imagination allows us to question what is often ignored, consider one another’s perspectives, and support each other’s search for meaning. By engaging in art encounters like these, both personal and social development are encouraged.

Possibilities of Personal and Social Development

Greene (1995) went on to write, “Individual identity takes form in the contexts of relationship and dialogue; our concern must be to create the kinds of contexts that nurture—for all children—the sense of worthiness and agency” (p. 41). All individuals deserve to be awakened. Greene (2001) turned to Dewey to explain this process of self-development. She said through the wide-awake community discussed above, individuals could actively develop their own identities by the choices they make. Arendt explained this as striving for “appearing before others as the best one knows how to be” (as cited in Greene, 2001, p. 132).

Jerome Bruner’s (1996) writing on agency and self-esteem helps me understand the psychological construction of these self-beliefs. To begin with, Bruner defined agency as, “the sense that one can initiate and carry out activities on one’s own” (p. 35). By empowering students with agency, they become responsible for their actions and the direction their lives and the world around them take. Bruner elucidated how one formulates an agentic perspective with the following:

What characterizes human selfhood is the construction of a conceptual system that organizes, as it were, a ‘record’ of agentic encounters with the world, a record that is related to the past (that is ‘autobiographical memory,’ so-called) but that is also extrapolated into the future—self with history and with possibility. It is a ‘possible self’ that regulates aspiration, confidence, optimism, and their opposites. (p. 36)

Therefore, we take account of our successes and failures throughout life and evaluate our “agentic efficacy” (p. 37), or our ability to accomplish what we set out to do, and this

evaluation shapes our “possible self,” or our beliefs about who we are and what we are capable or incapable of. This idea of envisioning a possible self aligns nicely with Greene’s (1995) focus on releasing the imagination to explore possibilities. Bruner (1996) went on to define this evaluation of our agentive efficacy as self-esteem, and he charged teachers with the responsibility of nurturing its development within students. Without these beliefs in their personal abilities, students may not choose to approach life with agency for the lack of an ability to imagine what might be.

Greene (1978a) connected wide-awakeness to being moral since by taking responsibility for one’s actions they “keep themselves awake, to think about their condition in the world, to inquire into the forces that appear to dominate them, to interpret the experiences they are having day to day” (p. 44). This questioning leads individuals to develop informed, ethical decisions based on values they have constructed. Ayers (1998) explained, “The opposite of ‘moral’ in our lives is not ‘immoral,’ but is, more typically, ‘indifferent,’ ‘thoughtless,’ or ‘careless’” (p. 7). This is wide-awakeness in its truest sense, the formation of self through the enactment of concern and care in relation to those and the things around you. It is an empowered agency driven by consideration of the consequences of your actions as you pay, as Schutz said, “full attention to life and its requirements” (as cited in Greene, 1977, p. 6). The aim of an education focused on awakening students is to empower them to “identify themselves and choose themselves in relation to such principles as freedom, equality, justice, and concern for others” (Greene, 2001, p. 68). Wide-awakeness is empty if it does not result in action. As I cited previously, well-meaning thought is not enough. Wide-awake individuals must act upon their enlarged visions of possibility and press forward in their

creation of self by being “intelligent participants in social life” (Greene, 1973, p. 75). Greene (2001) connected this action to Hannah Arendt’s contrast of behavior and action in which action is “taking an initiative, beginning, setting something in motion” (p. 142). Greene (1995) cited Merleau-Ponty as writing “choice and action alone cut us loose from anchorage” (p. 110). Thus breaking free from anchorage, students may be empowered with a sense of worth and agency as they become responsible for their actions and the directions their lives take.

Greene went on to explain that as students become wide-awake, this way of thinking and being in the world holds the possibility of not only being personally transformative, but also socially. Greene (1995) called this “social imagination” (p. 5) or the ability to imagine what should or could be in the world. Greene (1995) connected social imagination with Sartre's claim that it is only when we can imagine things being different that we are able to see the depravity of our current situation and decide things must change (p. 5). Social imagination is also rooted in the connection of wide-awakeness to the moral life. Greene further explained social imagination as follows:

...this attitude of mind strains toward the normative, toward what might be, what ought to be. At that point, it becomes a search for a social vision of a more humane, more fully pluralist, more just, and more joyful community. (Greene, 1995, p. 61)

Approaching the world awakened, individuals can pose these critical questions and as a community imagine what is good and right. Therefore acting upon social imagination, individuals can transform both themselves and the world as they seek to address the inadequacies and injustices of society.

As I have sought to understand Maxine Greene's conception of wide-awakeness in more detail, I have charted its development across her writings. Initially Greene (1973) began by focusing on doing philosophy as a way to think about one's engagements, and how this thinking is acted upon through the projects one takes up. Then in 1977, Greene connected these ideas to Schultz's concept of wide-awakeness. At this point, wide-awakeness was defined as a presentness of mind or awareness that leads to critical reflection and active engagement (Greene, 1973, 1977, 2001). In 1978, Greene stressed that wide-awakeness is rooted in individuals' lived experiences, or what she called their *Landscapes of Learning*. Then in *Releasing the Imagination and Variations on a Blue Guitar*, Greene (1995, 2001) elaborated on wide-awakeness emerging from a collaborative search in which individuals, through relationship and dialogue, co-construct their understanding of experience. In these books, she also explored the role of the arts in this process. While throughout all of her writing Greene explained that wide-awakeness is rooted in morality or ethicality and it must result in action, in these later books she went into detail about how this action leads to personal and social pursuits of a better state of things, and attributed the release of the imagination as allowing individuals to consider things as otherwise.

Student Engagement

Since I have used the term "deep engagement" to help me define wide-awakeness, I now explore the similarities and differences between wide-awakeness and the theorization of student engagement in the domain of educational research in order to clarify wide-awakeness' place in education. The constructs, wide-awakeness and student engagement, have similar qualities; but they are not one and the same. Student

engagement emerged as a topic of interest in education research in the 1980s as a way to discuss and counter student boredom and dropping out (Finn & Zimmer, 2012, p. 99). Over the years, there have been several different conceptualizations of student engagement, which makes it difficult to synthesize the work in this field (Christenson, Reschly & Wylie, 2012). The various models of student engagement have focused on contextual or interpersonal states, or combinations of components related to these states (Finn & Zimmer, 2012). Within the *Handbook of Research on Student Engagement*, the majority of authors supported Fredricks, Blumenfeld, and Paris' (2004) three-part typology of student engagement (Christenson et al., 2012, p. 814).

Fredricks, Blumenfeld, and Paris' (2004) typology is comprised of behavioral, emotional, and cognitive engagement. Behavioral engagement refers to positive participation in school and school related activities like following rules or participating in extracurricular activities. Other behaviors identified were “effort, persistence, concentration, attention, asking questions, and contributing to class discussion” (p. 62). Emotional engagement is students' affective reactions, both positive and negative, to teachers, students, course work, and school. This includes feeling like being part of the learning community and valuing the outcome of your investments in school. Cognitive engagement is the psychological investment of thought and effort in learning the knowledge and skills taught in school. This type of engagement includes “flexibility in problem solving, preference for hard work, and positive coping in the face of failure” (p. 64). Many scholars of engagement view the various dimensions of engagement as interrelated (Christenson et al., 2012, p. 814). Fredricks, Blumenfeld, and Paris (2004) noted, “there may be qualitative differences in the level or degree of engagement along

each component” which suggests “engagement can vary in intensity and duration” (p. 61). Although they have said this, Crick (2012) has explained that few studies have investigated all the components of engagement at once or how they relate to one another (p. 676). There is also a lack of research on the relationship between student engagement and the ways in which courses meet the personal needs of students, like interest, meaning making, and identity development (Fredricks et al., 2004, p. 80).

While the enactment of wide-awakeness involves elements of what has been defined as student engagement, the aims of these two constructs are different. The goal of work related to student engagement has been to improve academic achievement and attainment (Finn & Zimmer, 2012). This focus on educational outcomes is indicative of today’s increased accountability environment for both students and teachers. Students must pass standardized tests focused on content knowledge; and teachers must get their students to pass these tests so they can pass their teacher evaluations and the school can make Adequate Yearly Progress (AYP). One of the shortcomings of this environment can be the role of the education system in guiding students in their development of self, or what Bruner (1996) called the “personal side of education” (p. 39). Dewey said, “the self is not ready-made, but something in continuous formation through choice of action” (as cited in Greene, 1978b, p. 26). This paradigm of accountability and student engagement largely focuses on behaving in specified ways to achieve set standards; and often times it can lead to feelings of apathy and powerlessness as choices of action feel limited. Incorporating the aesthetic education of wide-awakeness into schooling could help bring the individual back into focus. Greene (1978a) warned, “Lacking wide-awakeness, I want to argue, individuals are likely to drift, to act on impulses of

expediency. They are unlikely to identify situations as moral ones or to set themselves to assessing their demands” (p. 43). Thus, the aim of teaching for wide-awakeness is bringing about an agency that inspires individuals to more responsibly and passionately engage in their life and the world. This aim could help school become a space in which individuals can go beyond mastering content standards and begin collectively shaping meanings of what it is to exist in the world as individuals capable of choosing and acting upon their surroundings. Wide-awakeness is a form of engagement; but this way of being is not focused on behavior for achievement of standards but on action to engage more deeply in life through personal commitments to care and concern. Higgins (2008) warned that if “education [is] conceived as transmission of information and skills useful for securing a place in the work force, aesthetic education will seem like a mere diversion or decoration” (p. 16). He continued:

On the other hand, aesthetic values start to seem very much at home when we begin to think of education as transformation and recall a more existential view of the human condition. Each of us, I suggested, is faced with Socrates' question, How should I live? and each of us therefore has the task and opportunity of crafting a life that is excellent, meaningful, and rich. (p. 16)

Purposefully including the aim of the development of self in the educational system helps us focus on imagining how classrooms may more likely become spaces in which people are inspired to awaken one another. In addition to equipping students with academic knowledge, we must empower them with a wide-awake state of being in the world that enables them to reflectively choose who they and the world become. Greene (1995) explained that an overwhelming focus on accountability in education is “seeing schooling

small” because it depersonalizes education; and she suggested we need to “move back and forth” between seeing schooling small and large “to comprehend the domains of policy and long-term planning while also attending to particular children, situation-specific undertakings, the unmeasurable, and the unique” (p. 11). I was able to identify two approaches to student engagement that focused on the personalizing of education.

After observing 130 days of students in a high school, Intrator (2004) characterized the ways students experienced courses as five forms of disengagement. The first form of disengagement was “slow time.” This is when students let their attention wander in class due to monotonous routine or boring activities. Intrator then defined “lost time” as when students cannot explain any way they participated in a class, even off task participation. It is merely waiting for class to end. The next form of disengagement was “fake time” during which disengaged students made themselves appear as though they were engaging because they knew that is what teachers wanted. Intrator connected this to Denise Pope’s (2001) concept of doing school. Students go through the motions to look like they are participating. He then explained “worry time” as time students spend worrying or planning for activities unrelated to class like friendships or athletics. Lastly was “play time.” This was characterized by passive engagement in class activities. What Intrator called “the grail of teaching” was “engaged time,” which he said “represents students deeply immersed in learning” (p. 2). These moments he described were more closely related to wide-awakeness than the traditional view of student engagement I have described. These were experiences lived out in community when students were “roused to life” (p. 2). Teachers who achieved these engaged times with students “used virtually any subject matter as an opening to

meaningful conversation about big ideas” like “who they are, to whom they belong, what talents and potential they have, and where they might end up” (p. 3). Students engaged because they wanted to. Students engaged because they saw value in it and were valued in it by their teacher and peers. As Intrator was pointing out and as Greene champions, teachers must infuse their curriculum with meaningful experiences addressing students as the unique individuals they are and providing students with opportunities to choose who they are in order to overcome what so easily can become an anesthetic environment when curriculum’s only aim is mastering standards.

In my exploration of student engagement, I also discovered a researcher from the United Kingdom who advocated for a shift in the study of student engagement, who redefined engagement as deep engagement. Crick (2012) expanded upon the current conception of engagement by explaining, “deep engagement in learning requires personal investment and commitment—learning has to be meaningful and purposeful in the life of the learner and this is not procured simply by external demands (Haste, 2001)” (p. 676). This conception of engagement is similar to Intrator’s (2004), which was discussed above. Crick based her redefinition on the following idea:

If engagement is a multidimensional construct, influenced by place, time, cultural and social context, as well as factors internal to the person, then it follows that it is important to understand the complex and dialectical relationships between the relevant aspects and to understand engagement as a complex system of systems, including systems internal to the student (such as motivation, agency, meaning making and identity) and in the environment (such as pedagogy, management of learning and culture). (pp. 676-677)

Thus, as Heron and Reason have noted, learning is viewed as a participatory experience occurring in relation to other individuals and the world (as cited in Crick, 2012, p. 679). Crick viewed this deep engagement as having an ethical dimension because it focuses on how an individual “enacts their learning in the world” (p. 679). Crick situated deep engagement within a “critical sociocultural context” since “it involves ‘humanisation’ (Freire, 1972) and emancipatory rationality (Habermas, 1973) and is embodied and located within the personal and communal narratives through which human beings seek and make meaning” (p. 679). Crick connected the role of narrative in deep engagement to the work of Goodson and Beista (p. 679). Within this context, the learner develops learning power, which is the “values, attitudes, and dispositions” (p. 692) that drive their continuing learning and acting in the world. Crick explained deep engagement achieving Bateson’s third level of learning, transformation, which goes beyond repetition and learning to learn (p. 679).

Crick’s conceptualization of deep engagement utterly aligns with Greene’s writing related to wide-awakeness. Both wide-awakeness and deep engagement are forms of participation rooted in an individuals’ investment in learning experiences that are personally meaningful. These forms of participation are both multidimensional constructs. Within deep engagement and wide-awakeness, experiences are situated within the lives of students, take place through dialogue, and are informed by ethical decisions about how one wants to participate in the world. The emancipatory quality of deep engagement is echoed in wide-awakeness. Both approaches seek to reveal the taken for granted or ways we are acted upon by others so individuals can choose for themselves how to move forward in constructing their identity and acting upon their world. The

learning power of deep engagement is similar to the excellences, self worth, and agency that Greene acknowledges as outcomes of wide-awake engagement. The key differences between Greene's conceptualization of wide-awakeness and Crick's deep engagement in that Greene explained wide-awakeness as a form of aesthetic engagement and discussed how art and aesthetic education encourage the enactment of this state of being. While I strongly advocate for learning to be rooted in identity development and agency, as Crick did, I champion along with Greene that art has a unique potential for releasing the possibility of wide-awakeness in the lives of individuals, and that this way of being is a form of aesthetic engagement with experience.

Wide-Awakeness in Arts Education Research

I turn to a systematic review of research literature connected to the writings of Maxine Greene. This review is meant to explore how Greene's work has been used to guide or support empirical studies in order to discover a space for my own empirical investigation of wide-awakeness. The majority of my search occurred through the University of Georgia's EBSCO Discovery Service. The Discovery Service is a multi-search engine, which simultaneously searches over ninety databases and the library's catalogue. Some of the major databases included were Academic Search Complete, ERIC, and JSTOR. I originally intended to review literature within arts education directly addressing wide-awakeness. Since this search returned so few articles, I expanded my review of the literature. The following keywords were paired with "arts education AND Greene": wide-awakeness, imagination, social imagination, democracy, moral, freedom, critical reflection, heightened consciousness, awareness.

I did not limit the search by a population age or publication date because the goal of the literature review was to provide a complete portrait of the state of research connected to the ideas of Greene. I reviewed the literature returned from the keyword searches and selected articles based on the following criteria:

- The publications must be empirical research, thus conceptual and opinion pieces were not included in this analysis.
- The studies must cite Maxine Greene as connected to their theoretical framework or findings within research on arts education.
- The studies could be published worldwide, but were limited to those published in English.

Once I narrowed the results based on these criteria, I reviewed their references for relevant articles. I also include related literature from previous searches. In all, I identified twenty-nine articles. See Table 1 on the following page for a summary of the reviewed research studies.

The following is a synthesis and analysis of the empirical literature guided or supported by the writings of Maxine Greene. I divided the articles into themes based on their use of Greene's work. The four applications of Greene's writing that emerged from my review of the literature are used to frame a project, program, or curricular framework, frame interpretation of data, contribute to a larger theoretical framework, and ground research findings in theory. Within each of these themes I discuss how Greene has been used. Then I go on to discuss this body of research as a whole and situate my research within it.

Table 1

Summary of 29 Reviewed Research Studies

Year of Publication	1998	n=1
	2001	n=3
	2002	n=1
	2005	n=2
	2006	n=2
	2007	n=1
	2009	n=5
	2011	n=4
	2012	n=3
	2013	n=4
	2014	n=3
Place of Publication	Australia	n=1
	Canada	n=3
	Newfoundland	n=1
	Taiwan & United States	n=1
	United States	n=23
Type of Study	Mixed Methods	n=1
	Qualitative	n=28
Type of Art	Drama	n=1
	Music	n=3
	Visual	n=9
	Writing	n=1
	Mixed	n=15

Project, Program, or Curriculum Framework

Greene's writing has been cited in thirteen articles as having been used as a framework for designing the project, program, or curriculum under investigation (Barbera, 2009; Bertling, 2013; Bose, 2012; Cartwright and Noone, 2006; Dellinger, 1998; Guyotte, 2014; Kaimal, Drescher, Fairbank, Gonzaga, & White, 2014; Mantas &

Di Rezze, 2011; Murphy, 2014; Powell and Serriere, 2013; Samson, 2005; Seungho et al., 2013; van der Veen, 2012). The majority of these studies considered how Greene's writing might impact leader and teacher professional development. In "Palpable Pedagogy," Barbera (2009) presented an arts-informed ethnography of a social justice teacher education course she taught. She specifically investigated how the arts impacted the pedagogy and culture of this course as she aimed to spark the social imagination (Greene, 1995) of these teachers. In "Inspiring Creativity in Urban School Leaders," Kaimal, Drescher, Fairbank, Gonzaga, and White (2014) investigated how school leaders' participation in experiential workshops at the Maxine Greene Center for Aesthetic Education and Social Imagination provided leadership training through interdisciplinary analogies and metaphors that arose from their engagements with a variety of art forms. Mantas and Di Rezze (2011) reflected on their own teaching experience through artful inquiry resulting in a co-creative art installation entitled *Boxing In/Out*. They situated their attentiveness to the forces influencing their teaching within Greene's notion of wide-awakeness. From their experiences, the researchers concluded reflection can reveal the tensions in which we teach and allow for clarification of assumptions about teaching and learning, teacher learning is personal, complex, and active, and co-creative processes allow teachers to better understand what they value about teaching. Murphy (2014) conducted an action research study that explored the impact of incorporating aesthetic education into the professional development of teachers of English learners. Powell and Serriere's (2013) article combined work with both pre-service educators and children. Powell and Serriere illustrated Greene's (1995) conception of social imagination by discussing a teacher education project based on

Boal's Performing Image Theater and a preschool photo elicitation activity. Through these activities, the researchers show how encounters with the arts can transform individuals' understanding of the world. Samson (2005) discussed findings from elementary and early childhood education students' responses and comments related to their participation in an aesthetic education component of their course. This component was inspired by training from the Lincoln Center Institute, which is rooted in Maxine Greene's ideas related to aesthetic education. The article opened with a brief discussion of some of Greene's (1995) writing related to wide-awakeness and social imagination although these exact terms were not used. From the study, the researcher concluded arts engagements change individual's thinking and practice by providing alternative perspectives, critical self-reflection, the possibility of empathy through imagination and a desire for things to be otherwise which promoted the need for teaching for equality and social justice. In "Releasing the Social Imagination" (Seungho et al., 2013), the researchers presented wide-awakeness towards society through aesthetic experiences as leading to social imagination. From this framework, they explored ways art and aesthetic education can be used for "awakening students' consciousness towards democratic values, including multiple perspectives, freedom, responsibility, and diversity" (p. 223). The researchers studied how six educators, in their course on curriculum studies, developed and put into practice an aesthetic inquiry project for their students based on Greene's philosophy of social imagination, and how the projects impacted the educators' communities and their own understandings of art and aesthetic education. The six projects explored varied forms of art with their participants (there were elementary, middle, and high school students, college freshman, and a group of Native American

women). The researchers discussed the following in relation to their findings: alternative perspectives from artworks and community members can be engaged, discussions of art must be deeper than superficial interpretations of meanings in order to achieve wide-awakeness, conscious engagement with practical ideas of looking at reality differently elicit wide-awakeness, and works of art create space for dialogues about what could be otherwise in society.

Two researchers developed programs for K-12 children. Bose (2012), a teaching artist, collaborated with early childhood teachers to design activities for children to make music and reflect on live musical performances they observed. The experiential activities are grounded in Dewey and Greene's philosophies of aesthetic inquiry. Dellinger (1998) conducted an investigation of a community art center program for African American girls that was aimed at achieving Greene's aim of developing a critical space through arts engagements. By participating in performance activities that developed out of the girls' life experiences, they began developing a critical literacy.

Two studies included designing and implementing innovative curriculums based on Greene's work. Guyotte (2014) investigated a transdisciplinary college design studio that was grounded in Greene's (1995; 2001) writings on aesthetic education. The course aimed to support students' growing wide-awakeness to being creative and being situated both in and across various disciplines. Guyotte found that students welcomed the idea of learning and creating being a constant process of becoming that developed in the "in-between," or what Guyotte defined as the unexpected interactions arising through collaboration. van der Veen (2012) presented a new model for teaching introductory physics in college that is philosophically grounded in Greene's (2001) aesthetic

education. van der Veen's objective was to reimagine physics education in order to increase student interest in the subject. The curriculum incorporated drawing and the research found that this helped reveal students preferred learning modalities and attitudes toward physics, and it helped students generate understand of the abstract course content.

Greene's work was used as a stepping-stone for three researchers to develop their own theoretical constructs. Bertling (2013) applied Greene's (1995) conception of social imagination to envisioning new ecological possibilities. She termed this ecological imagination. Bertling then presented how she and her middle school students engaged in a critical place-based art unit as a means to spark students' ecological imaginations. Rooted in both critical pedagogy and Greene's concept of imagination, Cartwright and Noone (2006) developed the concept of critical imagination. In the article, they presented an action research study on two writing strategies they have used in classes to stir teacher education students to wide-awakeness.

These studies provide rich empirical evidence to support Greene's work. Interestingly, Greene's work is guiding many interdisciplinary projects and programs. There is specifically room within this body of research for the study of art education teacher preparation programs and K-12 education that is framed by the ideas of Maxine Greene.

Interpretive Framework

Stepniak (2007), Heuser (2011), and Nkurumeh (2011) used the work of Maxine Greene as an interpretive framework to guide their investigations of art and/or aesthetic education. It is important to note, these researchers studied—through the lens of Greene's work—existing projects or courses which were not designed based on Greene's

theories. Stepniak's (2007) dissertation examined the extent to which Greene's arts encounters are related to Mezirow's transformative learning. The researcher found these theories are closely aligned through both theoretical and empirical investigations; but the researcher stressed these art encounters, or transformative experiences, are complex and difficult to initiate. This study revealed the need for in-depth investigations of arts encounters to better understand how teachers and students enter into and participate in transformative encounters through the arts. Heuser (2011) began to explore this by using Greene as a theoretical framework for a social justice music curriculum that goes beyond performance and competition to enliven consciousness in relation to the world. He specifically highlighted Greene's focus on seeking alternative ways of being in the world facilitated by mindful interpretations and imaginings of things being otherwise; but yet again the ideas are not connected to wide-awakeness and social imagination. Heuser studied a middle school music teacher and his students who were involved in teaching after-school music lessons to children at a local homeless shelter. This project served as emancipatory education because the students were developing a critical consciousness about society and good citizenship. While I value the application of Greene's theories to this after-school program and how the teacher's wide-awakeness and social imagination lead to actively changing the reality of his students and the homeless children, further examination of how this way of being and acting can also be developed within traditional school settings through both viewing and making art. Specifically, the dialogues made possible by actively perceiving works of art have not been touched on in this article. Nkurumeh (2011) began this investigation by using Greene's (1988) *The Dialectic of Freedom* as a lens for a critical qualitative dissertation focused on examining how social

imagination was enlivened by the inclusion of the arts in the curriculum of three college professors to promote cross-cultural understandings. The findings from this study suggested the professors developed pedagogical spaces in which students participated in discussions of personal and shared experiences related to stereotypes and issues of diversity. The investigation of the enactment and impact of Greene's theories through engagements with the arts still calls for further investigation within other settings and to address how wide-awakeness contributes to self-development in addition to social imagination.

Part of a Larger Theoretical Framework

Several studies included Greene's work as part of a larger theoretical framework (Canup, 2012; Carol, 2002; Kind, Irwin, Grauer, & De Cosson, 2005; Kraehe & Brown, 2011; LaFever (2009); Prettyman & Gargarella, 2006; St. Georges, 2009; Webeck, 2001; Weems, 2001; Wingler, 2009). Carol (2002) examined the need for thinking imaginatively in order for the citizens to sustain the community of Burnt Island, Newfoundland. Carol used the work of Greenfield, Greene, and Habermas to support this imaginative education and the importance of communication presented in the article. "Medicine Wheel Imag(in)ings" (Kind, Irwin, Grauer & De Cosson, 2005) was based on observations from an artist and teacher's collaboration as part of the Learning Through the Arts artist-in-the-schools program with third and fourth grade students in Canada. The researchers discussed the holistic engagements the artist invited the students and teacher to engage in and how artists and teachers can develop "aware, inclusive, and holistic" (p. 34) pedagogies. The theoretical framework was based on Maxine Greene, Rena Upitis, and Riley-Taylor, and focused on the ability of holistic art engagements to

provide new perspectives for awareness and understanding. Prettyman and Gargarella (2006) investigated the outcomes of the ArtsUP four week summer visual arts program for high school students which was based on the transformative pedagogues of art presented by Greene, Haynes, and other advocates. Although the researchers discussed how the findings revealed students grew to accept themselves and their ability to effect change in the world, they did not use Greene to theoretically support their findings. Kraehe and Brown's (2011) study focused on four offerings of the course Sociocultural Influences on Learning in which multiple forms of art were used to support the learning process. The researchers sought to understand how including arts-based inquiry in teacher education could awaken students to the possibilities of teaching for social justice. Greene was used to support the use of Uhrmacher's six forms of participation that engender aesthetic learning. While the article discussed aesthetic awakening, imagining things being otherwise, and referenced Greene in connection to this, it did not directly discuss wide-awakeness or social imagination. Each of these studies missed several opportunities to connect Greene's work to their research.

In contrast to these studies, the remaining studies in this category investigated Maxine Greene's connections to the rest of their theoretical frameworks and their findings. Since these were a dissertation and thesis, the authors were able to explore the depths of the key thinkers in their fields of interest. Canup's (2012) dissertation was a narrative inquiry into the mentoring and support provided to new art teachers. The conceptual framework of the study included Dewey's theory of experiences and Greene's theory of social imagination. This work was meant to aide in teacher retention through learning how to best support new teachers. LaFever's (2009) dissertation explored

interdisciplinary teacher education, which was rooted in Greene's theorizing. In "Art in Practice," St. Georges (2009) presented an autoethnography that critically examined how instrumentalist views of art impacted art learning and presented how contemporary aesthetic theory can shift the role of art in learning. Based on Greene and Dewey's conception of aesthetics, Webeck (2001) investigated the role of inquiry and curriculum development through an autoethnography of her fourth and fifth grade gifted and talented inclusion class. She specifically explored how this supported students becoming active and informed citizens. Weems (2001) assembled an autoethnographic text from a variety of writings to challenge readers to use alternative forms of expression to advocate for urban reform. Weems sees this reform as merging imagination and intellect through K-12 aesthetic experiences. She rooted this in both Greene and Dewey's work. Wingler's (2009) dissertation narrated the living histories of four rural female art educators in Western North Carolina. Through these narratives, Wingler shows how these women were often invisible within their communities and how art was a proponent for overcoming this obstacles. Specifically, the role of achieving freedom through developing relationships is explored throughout their careers. Wingler draws on the theories of Maxine Greene, Lucy Lippard, and John Berger.

Theoretical Support of Findings

I have chosen to include Lewis (2013), Quinn and Kahne (2001), and Seidel, Tishman, Winner, Hetland, and Palmer's (2009) studies in this literature review because they repetitively cited Greene to theoretically support their findings. Lewis (2013) explored a model for teaching solo jazz improvisation to practicing classical pianists with the goal of developing personal voice. She found that solo improvisation can become a

dialogue through what she termed the art of listening, and she connected this practice to both Greene and Freire's notions of freedom. In "Wide Awake to the World," Quinn and Kahne (2001) opened the article on the Chicago after-school art initiative with the following quote: "I connect the arts to...becoming wide-awake to the world" (Greene, 1995, p. 4); but did not mention Greene again until the findings to discuss how engaging with the arts influences students thinking and acting and promotes self-development. Also, they did not directly discuss wide-awakeness, but introduced how Greene explained "full experiences with the arts lead to full experiences with life" (p. 29). Seidel et al. (2009) presented a report on the field of arts education based on extensive research. The findings of the report were synthesized into seven purposes of arts education:

- Foster broad dispositions and skills, especially the capacity to think creatively and the capacity to make connections.
- Teach artistic skills and techniques without making them primary.
- Develop aesthetic awareness.
- Provide ways of pursuing understanding of the world.
- Help students engage with community, civic, and social issues.
- Provide avenue for students to express themselves.
- Help students develop as individuals. (p. 17)

Greene was cited as one of many theorists who has written in relation to purposes one and three; but I argue Greene discussed all of these purposes as potentials of art and aesthetic education. I would suggest these researchers could have used Greene as part of their theoretical frameworks.

Evaluation

The use of the theories of Maxine Greene to guide or support empirical research is a fairly recent addition to the body of research related to arts education. These studies began in 1998 and have continued to be conducted internationally to present day. These studies have also involved a variety of art forms. As society becomes more apathetic and curriculum mandates and evaluation increase, the need for wide-awakeness is ever growing. Through this review of the current body of empirical literature related to the work of Maxine Greene I have been able to locate several gaps warranting further study.

Since this body of literature is only comprised of twenty-eight qualitative studies and one mixed method study, I propose no area of Greene's writing has been exhaustively researched. Also, since the work is qualitative, similar studies could be conducted again to strengthen the generalizability of their findings. Specifically, one of the studies was conducted in a traditional arts class in a K-12 settings, and none were conducted in an art education teacher preparation course. (See Table 2 on the following page for a summary of the subject of inquiry in each article.) This is a major need for future research.

As Stepniak's (2007) work revealed, there is a need for in-depth investigations of arts encounters to better understand how teachers and students enter into and participate in transformative encounters through the arts due to the complexity of crafting such experiences. This type of investigation could take place over an extended period of time. Further exploration of how wide-awakeness impacts self-development and social imagination is also needed. Overall, it is vital to remember the possibilities are endless.

There is much more to understand and discover about the power of the arts to inspire wide-awakeness that could foster personal and social development through anyone willing to awaken.

Table 2

Summary of Subjects of Inquiry

Art Educators

(Canup, 2012; Wingler, 2009)

Arts Education in the US

(Bertling, 2013; Seidel, Tishman, Winner, Hetland, & Palmer, 2009)

College Students in Courses Integrating Art and Aesthetic Education

(Guyotte, 2014; Kraehe & Brown, 2011; Samson, 2005; Seungho et al., 2013; van der Veen, 2012)

Elementary Artist-in-School Program

(Bose, 2012; Kind, Irwin, Grauer & Cosson, 2005)

High School Summer Visual Arts Program

(Prettyman & Gargarella, 2006)

Transformations Inspired by Art Experiences

(Carol, 2002; Kaimal, Drescher, Fairbank, Gonzaga, & White, 2014; Stepniak, 2007)

Teacher Education Programs

(Barbera, 2009; Cartwright & Noone, 2006; LaFever, 2009; Murphy, 2014; Powell & Serriere, 2013)

After-School Art Program

(Dellinger, 1998; Quinn & Kahne, 2001)

Music Program

(Heuser, 2011; Lewis, 2013)

Personal Investigations of Artful Inquiry

(Mantas & Rezza, 2011; St. Georges, 2009; Weems, 2001)

Teachers Integrating Art

(Nkurumeh, 2011; Webeck, 2001)

Situating My Study

Reviewing Maxine Greene's work and studies conducted in relation to her work both inspired and informed by personal plans for my dissertation work. I join Greene (1994) in saying,

We want our classrooms to be reflective and just; we want them to pulsate with a plurality of conceptions of what it is to be human and to be fully alive. We want them to be full of the sounds of articulate young people, with ongoing dialogues involving as many as possible, opening to each other, opening to the world. And we want them to care for one another, as we learn more and more about caring for them. We want them to achieve friendships, as each one stirs to wide-awakeness, to renewed consciousness of possibility. (p. 25)

Therefore I chose to investigate whether a high school visual arts course has the unique potential for awakening students and thus empowering them with the agency and self-worth described by Greene. Below is a visual representation of the synergy Greene has described as inducing wide-awakeness.

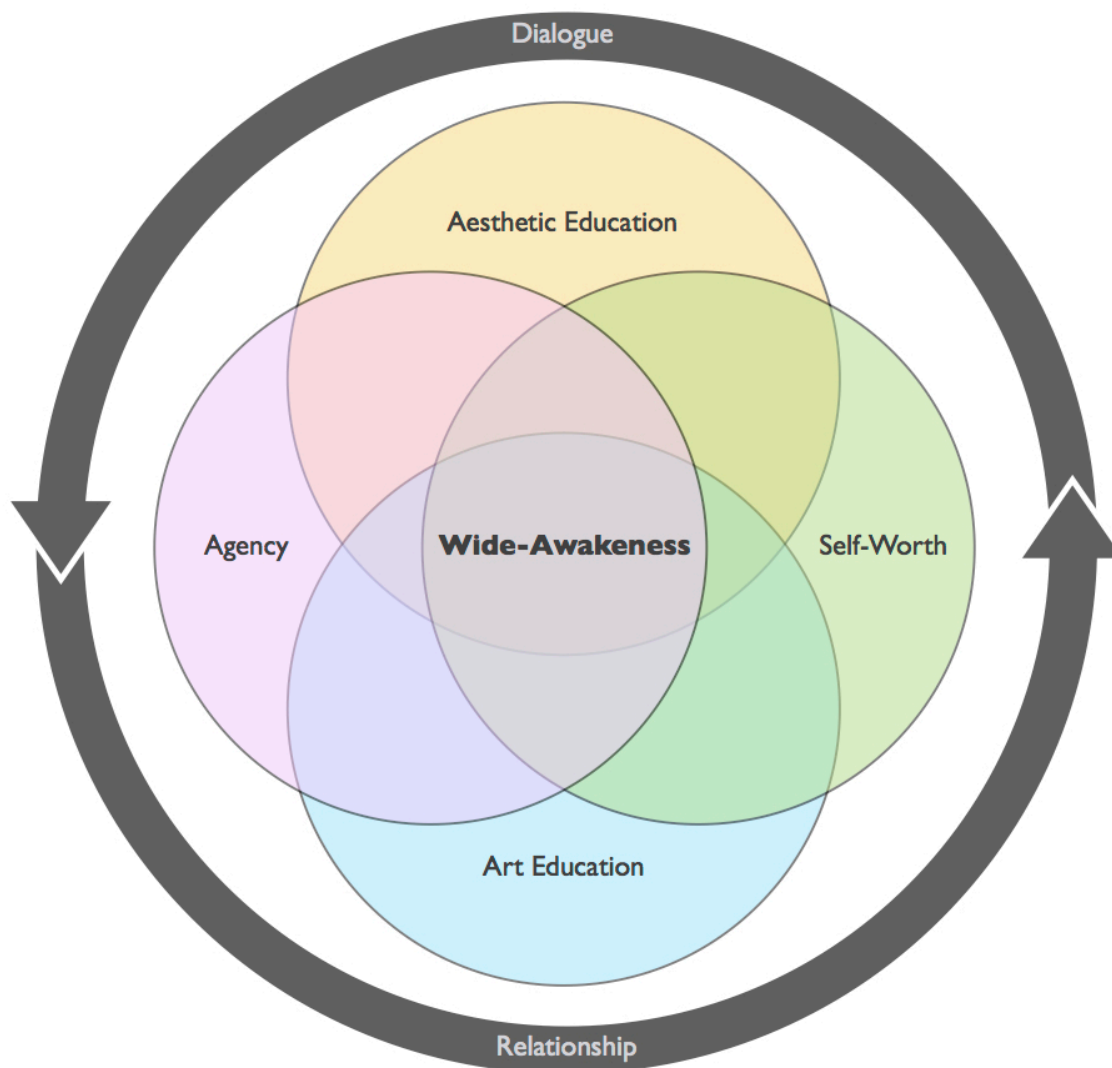


Figure 1. Elements of Greene’s discussion of wide-awakeness. This figure illustrates the environment conducive to the enactment of wide-awakeness.

For my dissertation research, I utilized an instrumental case study (Stake, 1995) and narrative inquiry (Clandinin & Connelly, 2000; Clandinin, 2013) design in order to understand wide-awakeness as it is lived out in a single high school visual arts course.

The selection of a high school visual art course as my case both stemmed from my personal experience of watching students awaken and in response to the lack of research

on wide-awakeness in this setting. I studied the duration of nine-week period within a high school visual arts course to develop an in-depth understanding of how the teacher and students entered into and participated in transformative encounters through their art making and viewing. In the following chapter, I elaborate on the methodological and pedagogical plans that guided this study.

CHAPTER 3

A WIDE-AWAKE RESEARCH METHODOLOGY AND PEDAGOGY



Figure 2. Becoming a wide-awake researcher. This image captures me in the midst of collaborative inquiry and documents my process of becoming a wide-awake researcher.

My search for wide-awakeness naturally aligns with a qualitative approach to research. Wide-awakeness is the heightening of consciousness. When one is wide-awake, just as a qualitative researcher, he or she is critically aware of the particulars of their unique surroundings in order to make sense of, or interpret, experience. Mason (2002) advocated that qualitative methodologies “celebrate richness, depth, nuance, context, multi-dimensionality and complexity” (p. 1). Therefore, I believe this interpretivist tradition allowed me, as a researcher, to be guided by the sensitivities of wide-awakeness as I actively immersed myself within the social context of a high school

visual arts classroom in order to develop a rich, holistic understanding of the enactment and impact of wide-awakeness in that space.

I rooted this search in the constructivist paradigm (Mertens, 2010). Ontologically, I believe reality is socially constructed, and I sought to understand that construction from the perspective of those constructing it. Therefore, I studied how the teacher and students in my research site orchestrated situations facilitating the enactment of wide-awakeness, and tried to understand how this enactment impacted the classroom and participants. Epistemologically, I sought to understand wide-awakeness through personal interaction with the phenomenon and participants in my research site. This desire for co-construction of understanding allowed my participants and I to be “interactively linked so that the ‘findings’ are literally created as the investigation proceeds” (Guba & Lincoln, 1994, p. 111). These philosophical groundings originally lead me to an instrumental case study methodology. While I consciously made these philosophical commitments, I had no idea what it would be like to live out these choices; but through a pilot study I discovered more about the researcher I am and the researcher I am becoming.

My dissertation pilot was a case study of a college art education course during June of 2013. The course was aimed at exploring teaching as an art practice through dialogue and art making. I functioned within this course as both a student enrolled in the class and as a researcher of the class. I saw the instructor Seth’s⁴ invitations to students throughout the course as opportunities to cultivate a wide-awake space for ourselves within the classroom as we critically explored the profession of art teaching.

Additionally, I invited Seth and my classmates to join me in an exploration of the

⁴ Please note, all pilot study participant names have been replaced with pseudonyms in order to protect their identity, as specified in the study’s IRB and consent forms.

following research questions—in what ways did the teacher and students’ participation exhibit wide-awakeness, how did the structure of the course support this development, and how did this impact the participants and the context. While the pilot was the beginning of my investigation of Greene’s connection of wide-awakeness and art and aesthetic education, it also offered me the opportunity to explore the successes and limitations of my dissertation research design, step into the role of researcher, and experiment with data analysis possibilities.

In the pilot study, I saw research becoming a shared experience, a collaborative search for understanding, resulting in a rich and intimate understanding of the course. It was a wide-awake experience. Following each class period, I documented my participant observations with field notes and expanded my field notes into narratives of our experiences to ensure rich memories. I collected supporting artifacts generated by the course for document analysis as the course progressed. Then as the course came to a close, I conducted semi-structured interviews with the instructor and three students in order to better understand the experience from the perspective of other participants. Following the close of the course and my collection of data, I used the grounded theory coding method outlined by Auerbach and Silverstein (2003) to conduct a constant comparison, thematic analysis of our data. After I developed the analysis into descriptive themes, the only way I could envision sharing this experience and my assertions with others was through crafting narratives in my final report. Our entire course had been centered on the idea of conversation as a collaborative art practice and as a means for pedagogical experimentation. Therefore, narratives allowed me to continue these

practices and provide rich stories of our experiences that would enable readers to develop vicarious experiences and naturalistic generalizations (Stake, 1995, p. 86).

After completing this process, I was intrigued by how powerful it was to share in the experience I was investigating as a participant and how vital the narratives of experience were in my final report. I also had a deep desire to have shared the analyzing process with the other participants to see how they would have helped to shape that process, and I worried that within my dissertation I may not be able to enter as intimately into the experience I planned to study since I would not be a student in the high school class I would research. These interests and wonderings lead me to exploring how introducing narrative inquiry into my dissertation research methodology might strengthen my research design. In what follows, I briefly introduce the emergence of narrative inquiry, and I then discuss how key narrative methodologists have shaped my understanding of narrative inquiry. Lastly, I outline my dissertation research design, discuss my wide-awake research pedagogy, and explain how these were lived out during our collaborative search.

Narrative Inquiry

Narrative inquiry emerged as a form of qualitative research in the 20th century. It is aimed at understanding human experience through the stories people live and tell. Chase (2005) listed the following as the precursors of narrative inquiry:

...sociologists and anthropologists who championed the life history method during the first half of the 20th century, second-wave feminists who poured new life into the study of personal narratives, and sociolinguists who treated oral narrative as a form of discourse worthy of study in itself. (p. 652)

Narrative came forth across a wide array of disciplines as a methodology for studying experience. Lieblich, Tuval-Mashiach, and Zilber (1998) explained some have referred to this as the "narrative revolution" (p. 1), and others attribute it to the decline of an exclusively positivist paradigm for social science research. After an extensive review of the emergence of narrative inquiry work, Pinnegar and Daynes (2007) suggested that as researchers move toward narrative inquiry, they turn from what Bruner (1986) called paradigmatic knowing to what he called narrative knowing. This turn encapsulated four themes: the researcher and researched are involved in a relational process as opposed to the researcher remaining scientifically objective, primarily use stories as their data and form of analysis instead of numbers, recognize how what we know is shaped by the specific context in which it is embedded rather than looking for broad generalizations, and narrative knowing is central to their inquiry. They explained that the more a researcher's thinking and action turns towards these elements, the more fully the researcher embraces narrative inquiry. Pinnegar and Daynes exemplified the work of Clandinin and Connelly as fully embracing these turns since they pursue narrative as a method for research and the phenomenon of study.

In 2005, Chase referred to narrative inquiry as "a field in the making" (p. 651). A growing number of contemporary researchers across disciplines have adopted these themes and employ a variety of methodologies to incorporate narrative into their research. Since there is no single narrative methodology, I collaged together the work of multiple narrative scholars to situate my understanding of the role of narrative in cognition and research within the human sciences.

As referenced above, the cognitive psychologist Jerome Bruner (1986) theorized there are two modes of cognition. One is paradigmatic rationality. Paradigmatic knowing is the use of formal logic to demonstrate understanding. This form of reasoning, rooted in formal description and explanation, is used by the physical sciences and has been adopted by most of the human sciences. Narrative, the second mode of cognition, is expressed through synthesizing various parts of experience into a meaningful whole in order to communicate a plot explaining the outcome of those actions. Grounded in Bruner's conception of narrative cognition, Mishler (1986) and Polkinghorne (1988) put forward narrative as the primary method by which human existence is made meaningful, and therefore concluded the human sciences should focus on studying this linguistic form of knowing as they seek to understand and explain human action. My natural inclination when I initially analyzed the data from my pilot study was that formal logic was not enough to communicate the richness of the experience I was investigating. My desire to understand the experience required a holistic sense making I could only communicate through the crafting of narratives to fully describe those experiences and explain my exegeses of the field texts we constructed together.

Elliot Mishler (1986) proposed the reimagining of interviewing as a form of discourse rather than the traditional stimulus-response method. Mishler explained that the researcher and interviewee craft an experience together as the interviewee selects how to narrate his or her experiences and as the researcher and interviewee work together to arrive at a joint understanding of those happenings. Mishler advocated for this approach within social and behavioral sciences because it views interviews as a joint construction between interviewer and respondent, and it allows for the exploration of how

understanding is shaped by social, cultural, and personal context. Within his reformulation of the interview process, Mishler (1986) also focused on how respondents can be empowered during interviews as they seek to construct stories of their experience that communicate the meaning of the storied events, and during the researcher's analysis of those stories. This dynamic encourages viewing the respondent and interviewer as research collaborators. Together they shape the texts emerging from the study, both the transcripts and reports. Maxine Greene (1995) also explained wide-awake inquiry needs to be a collaborative search. I believe Mishler began to release the possibilities of narrative inquiry; but he did not address jointly crafting narratives of experience in contexts outside of the interview. I turn to the psychotherapist Donald Polkinghorne to enhance the possibilities of Mishler's work with interviewing.

Polkinghorne (1988) explained human action as "the living narrative expression of a personal and social life" (p. 145), and this action is made meaningful as we narrate sequential happenings in order to communicate a plot explaining the outcome of those actions. When we narrate or story experience, we make it meaningful. Polkinghorne called this process "narrative configuration" or "emplotment," and explained it is "concerned with drawing out from the flow of events those that significantly contribute to the story under construction" (p. 145). The development of a plot through the storying of human actions makes those actions understandable and meaningful by imbuing them with the "relational significance" of elements such as "temporal sequence, human motivation, chance happenings, and changing interpersonal and environmental contexts" (Polkinghorne, 1995, p. 7). Not only do we use these recountings to explain our actions and the actions of others and create imaginative stories to help us make thoughtful

decisions for future actions, we are also constantly presented with the stories of others through dialogue or observation and these contribute to our future decision making (Polkinghorne, 1988, p. 14).

Polkinghorne (1995) used Bruner's two modes of cognition to explain his division of the field of narrative inquiry into two types of analysis. The two types are analysis of narratives and narrative analysis. Polkinghorne described analysis of narratives as researchers' paradigmatic analysis of a collection of stories to develop "descriptions of themes that hold across the stories or in taxonomies of types of stories, characters, or settings" (p. 12). Thus formal logic is used to discover generalizations among narratives, which are expressed through conceptual categories. Narrative analysis, on the other hand, occurs when researchers craft emplotted stories to explain how the human action from their collection of descriptions of events caused the outcome of those happenings. These storied narratives capture the uniqueness of particular situations and seek to provide a depth of understanding of why or how the final outcomes came about. Polkinghorne (1988) advocated for the inclusion of temporality and social and cultural context within narrative analysis stories.

Moving forward from this understanding of the role of narrative in human understanding and inquiry into experience, I take up Clandinin and Connelly's approach to narrative inquiry within the field of educational research as a methodological guide for my turn towards narrative. These researchers explained humans are storytellers (Connelly & Clandinin, 1990, p. 2); and by narratively inquiring into lived and told stories we can study human experience. They have defined narrative as both the phenomenon under study and the method of inquiry. They explained, "people by nature

lead storied lives and tell stories of those lives, whereas narrative researchers describe such lives, collect and tell stories of them, and write narratives of experience” (Connelly & Clandinin, 1990, p. 2). From this standpoint, researchers step into the living out of experience with participants and narratively inquire into that experience with participants. Through the living and telling of stories, they develop a meaningful understanding of the experience by revealing how the various elements of that experience shape their time together. Clandinin (2013) explained that through narratively inquiring into the stories of human experience we are “honoring lived experience as a source of important knowledge and understanding” (p. 17). Thus by working with narratives of experience, researchers are able to story an explanation of experience which recognizing that knowledge and understanding.

Clandinin and Connelly (2000) explained inquiry as experience guided by a “research puzzle” (p. 124). They framed inquiry as a puzzle because inquirers enter the field with a wonder or curiosity to explore. The traditional approach of research questions insinuates research will produce a definable solution; but within narrative inquiry, researchers are searching for a deeper understanding of experience and this understanding is ever evolving. Clandinin and Connelly (2000) also developed the term “field texts” (p. 92) to more clearly define the work of narrative inquirers. Rather than the objective data collected in traditional research, narrative inquirers create interpretive texts to capture the different aspects of their field experiences. Field texts are also viewed as co-constructed texts because the researcher is viewed as a co-participant in the unfolding experience.

Clandinin and Connelly (2000) explained narrative inquiry is a relational inquiry. In conjunction with the participants, stories are lived and told; and in the midst of this collaboration, experience is made meaningful. Clandinin and Connelly (2000) called this “experiencing the experience” (p. 80). Being intimately involved in the context in this way provides the inquirer with a personal experience in addition to the participants’ stories of the experience. In order to achieve this collaboration, the researcher must be in the field long enough to establish this role and be a sensitive observer and an active inquirer into the nested stories. Nested stories (Clandinin, 2013) are all of the narratives involved in shaping an experience. These not only include the participants’ and researcher’s current experiences, but also their past experiences which have made the present experience possible and the larger social narratives in which they are immersed.

Clandinin and Connelly (2000) explained field texts and various documents collected from the field help the researcher to step back from this intimate engagement and reflect upon “their own stories in the inquiry, the stories of the participants, as well as the larger landscape on which they all live” (p. 81). It is important to note researchers must construct field texts both on their external and internal experiences. Clandinin (2013) stressed the importance of the researcher’s attentiveness to who they are in the inquiry, how they are shaping it, and how they are being shaped by it. Thus the researcher is also under study.

Clandinin and Connelly (2000) explained analysis begins in the midst of experience and continues through the writing and rereading of field texts. Clandinin (2013) explained drafting interim texts is a good place to begin analysis and interpretation. After a researcher crafts interim texts, they share these texts with

participants. At this point the researcher and participants enter back into a relational space as they negotiate interpretations of their shared stories. This co-composition supports the writing of research texts authentic to the experience of all participants. After my initial analysis of my pilot study data, I had a deep desire to have shared the analyzing process with the other participants to see how they would have helped to shape that process. While I cannot incorporate interim texts into that analysis, I did make it part of the analysis process during this dissertation research.

The analysis discussed above occurs through repeated rereadings of field texts to discover “patterns, narrative threads, tensions, and themes either within or across an individual’s experience and in the social setting” (Clandinin & Connelly, 2000, p. 132). This search takes place in what Clandinin and Connelly (2000) called the three-dimensional narrative inquiry space. Clandinin and Connelly conceptualized this space through John Dewey’s (1938) defining of experience as rooted in continuity, interaction, and situation. Continuity reveals the ever-evolving nature of experience. We are in the process of becoming who we might be and this process is shaped by our experiences. Therefore, in the inquiry, researchers should seek to uncover how the participants’ and contexts’ pasts are shaping their experience and how their present experience may shape their futures. Interaction draws researchers’ attention both to the uniqueness of individuals and to their social interactions. Personal dimensions refer to “feelings, hopes, aesthetic reactions, and moral dispositions,” and social dimensions are the “cultural, social, institutional, familial, and linguistic” (Clandinin, 2013, p. 40) conditions in which their experience occurs. Situation directs researchers’ exploration of how the specific place in which their story unfolds impacts their experience. This includes both the

location and the physical elements of the space. When enacting wide-awakeness, as discussed by Greene (1978a), individuals also attend to how these dimensions affect them and the world around them. This similarity is most likely due to John Dewey being a major influence on Maxine Greene's writing about wide-awakeness and art and aesthetic education. By using these three dimensions to guide their attending, researchers can be more awake to the relational significance of various elements of experiences.

Clandinin and Connelly (2000) explained narrative inquiry as “a kind of inquiry that necessitates ongoing reflection, what we have called wakefulness” (p. 184). They went on to explain:

...it is wakefulness that in our view most needs to characterize the living out of our narrative inquires, whether we are in the field, writing field texts, or writing research texts and wondering about what criteria to use in a particular narrative inquiry. (Clandinin & Connelly, 2000, p. 185)

Clandinin and Connelly did not reference Maxine Greene or Alfred Schultz in regards to this wakefulness in *Narrative Inquiry*. Although, Clandinin (2013) referenced Greene for the connection to wide-awakeness in *Engaging in Narrative Inquiry* when she explained the need for researchers to remain wide-awake throughout writing research texts (pp. 206-207). Thus, I drew upon Clandinin and Connelly's narrative inquiry methodology because it is a wide-awake methodology. Wide-awakeness permeates narrative inquiry from living alongside participants in the field, through interpreting your shared experiences, and in crafting texts that invite readers to wakefully engage with your research experiences. Since I use Greene and Dewey as my theoretical framework for my dissertation research, I believe the alignment of these theorists within and across my

conceptual and methodological frameworks developed a cohesive research design for me to work within.

Research Design

The similarities I noticed between my personal experiences and Maxine Greene's theory of wide-awakeness motivated me to investigate in what ways the teacher and students in a high school visual arts course created openings providing space for the development of wide-awakeness. Specifically, the following research puzzles guided my search for understanding the particularities of their collaborative engagement in art and aesthetic education:

1. How did the teacher and students create situations facilitating the development of wide-awakeness in this visual arts course?
2. In what ways did the teacher and students' participation exhibit wide-awakeness?
3. To what extent did wide-awakeness impact the classroom and the teacher and students?

This search was situated within an instrumental case study (Stake, 1995) and narrative inquiry (Clandinin & Connelly, 2000; Clandinin, 2013) design.

My research puzzles were best answered using a case study design since I was seeking to understand how the phenomenon of the enactment of wide-awakeness occurred within the context of a high school visual arts course. I chose an instrumental case study design (Stake, 1995) because it allowed me to carefully select a case providing insight into Maxine Greene's assertion that art and aesthetic education are ripe for inducing wide-awakeness. To identify my instrumental case, I looked for a single high

school visual arts class taught by a teacher who supported the enactment of the critical awareness and deep engagement of wide-awakeness through his or her curriculum and pedagogy. My purposeful exploration of one specific case meeting this criterion was aimed at the “particularization” (Stake, 1995, p. 8) of that case. I was not seeking for broad generalization about all high school visual arts courses. Rather I wanted to understand the complexity of my unique research site.

Since wide-awakeness is a heightened consciousness and reflectiveness in relation to one's surroundings and narrating or storying one's experience calls upon this awareness and reflectiveness, I incorporated narrative inquiry into my methodology and research design. Connelly and Clandinin (1990) said, “people by nature lead storied lives and tell stories of those lives, whereas narrative researchers describe such lives, collect and tell stories of them, and write narratives of experience” (p. 2). I sought to enter wide-awakely into the midst of my case and live alongside participants throughout the course experiences we shared. It was my aim that through the living of these moments and mindful and critical reflectiveness upon these moments that the participants and I would be able to purposefully construct a meaningful understanding of my research puzzles. This capableness rested in our active pursuit of understanding our experiences; and case study and narrative inquiry were methodologies that encouraged my research participants and I to engage wide-awakely in this collaborative search.

Case Selection

My case needed to be a single high school visual arts course taught by a teacher who was believed to exemplify Greene's theory of wide-awakeness in the classroom. A teacher whose personal disposition and classroom were guided by Greene's theory of

wide-awakeness would personally exhibit a heightened sense of consciousness which encouraged critical awareness and deep engagement with one's world, and he or she would encourage his or her students to engage in wide-awake behavior. To identify possible cases, I conducted theory-based, snowball sampling (Mertens, 2010, p. 322) after receiving Instructional Review Board approval of the research design and protocols from the University of Georgia. Snowball sampling allowed me to ask my instructors and colleagues to identify high school teachers whose pedagogy promoted Greene's theory of wide-awakeness and whose students were encouraged to become wide-awake through their teaching. It was important that my informants had direct relationships with the teachers in order to be acquainted with their teaching styles and student outcomes.

I contacted the three nominated teachers and scheduled one to two classroom visits during the spring of 2014. Within these visits and our personal communication, I sought to develop a relationship with the teachers and become acquainted with their teaching practices. After the observations, I selected one teacher to move forward with based on the teacher's interest in working with me, the teacher's years of experience, and the alignment of my and the teacher's schedules. After receiving approval of the research design and protocols from the selected teacher's school system's Research Screening Committee and the school's principal, I officially invited the teacher to participate in this research collaboration during the 2014-2015 school year. The teacher and I then negotiated the details of our collaboration (which specific class we would investigate, how often I would be in the classroom, how I could become part of the course as a participant observer, the extent to which they would like to be involved in

co-constructing field and research texts, etc.) and began our inquiry as the beginning of the 2014-2015 school year.

Case

The case was one course taught by Violet von Brandt⁵ during the 2014-2015 school year. Violet had over twenty years of teaching experience and fifteen of those years took place in the school the study took place in. Violet was teaching at a high school in a large urban school system. The school had approximately 1,650 students enrolled that school year. Violet and I chose her International Baccalaureate Visual Arts course as the case. Violet and the students referred to the course as IB Art. IB Art is part of the International Baccalaureate® (IB) Diploma Programme (DP), which is an internationally recognized education program with high academic standards and a rigorous assessment policy ("Diploma Programme," 2014). Students enrolled in the DP complete six IB courses during both their junior and senior years. These courses are performance based and are internationally assessed. The students must choose to take three to four of their twelve IB courses at Higher Level and the remaining at Standard Level. Higher Level courses are more work intensive than Standard Level. The students can earn up to twenty-four hours of college credit through the DP. This is based on their IB exam scores. In addition to the twelve IB courses, the students are also required to independently complete what IB refers to as the Extended Essay research paper, Theory of Knowledge paper and presentation, and Creativity, Action, and Service project ("DP curriculum", n.d.). The IB Organization specifically explained that it "aims to encourage students to be knowledgeable, inquiring, caring and compassionate, and to develop

⁵ As specified in the study's IRB and consent forms the teacher's name has been replaced with a pseudonym in order to protect her identity.

intercultural understanding, open-mindedness and the attitudes necessary to respect and evaluate a range of viewpoints” (“Diploma Programme,” 2014). Violet and I chose this course because of the similarities in the IB aims and the outcomes of wide-awakeness. Another reason for selecting this class was that Violet’s planning period followed the class and this allowed us to have ample time to reflect together immediately after the IB Art class period.

Participants

The participants included the teacher, Violet von Brandt, and the students enrolled in her IB Art course during the 2014-2015 school year. The students referred to Violet as Mrs. V. The students enrolled in the class chose to complete the IB Diploma Programme during their junior and senior years. In all, there were sixteen students enrolled in the course (see Table 3). This course was split-level. Eight of the students were Standard Level and eight were Higher Level. In IB Art, the Standard Level students were juniors and the Higher Level students were seniors. It is important to note that the Higher Level students took IB Art at the Standard Level last school year. This year’s Higher Level students naturally functioned as mentors within the class for the Standard Level students due to this.

It should be noted that participation in this study was completely voluntary for Violet and the students in her IB Art course (see Appendix A, B, C, D and E for the consent documents). By agreeing to participate in the study, the teacher and students participated in their normal responsibilities for the class. Students’ grades in the class were in no way impacted by participation or lack of participation in the study. All individually identifiable information collected throughout the study was kept

confidential. Confidentiality will be maintained through the use of pseudonyms for participants' names in all written or published material, and by keeping all data generated from the case study in a secured location. While there were no anticipated risks or discomforts brought about by participating in this research, participants may have experienced benefits from engaging in the study since they had the opportunity to reflect on their teaching and learning practices and how those practices influence the development of their own and others' sense of wide-awakeness.

Table 3

Summary of Participants

Name⁶	Role	Gender
Violet von Brandt (Mrs. V)	Teacher	Female
Amélie	Standard Level Student	Female
Arizona	Standard Level Student	Female
Emily	Standard Level Student	Female
Francis	Standard Level Student	Female
Giselle	Standard Level Student	Female
Pope	Standard Level Student	Male
Rosy	Standard Level Student	Female
Santiago	Standard Level Student	Male
Alice	Higher Level Student	Female
Bridget	Higher Level Student	Female
Brundukov	Higher Level Student	Male
Indiana	Higher Level Student	Female
Kathleen	Higher Level Student	Female
Kayson	Higher Level Student	Female
Rupert	Higher Level Student	Male
Rush	Higher Level Student	Female

Unit of Analysis

The unit of analysis of this narrative inquiry, case study was all aspects of the IB Art class during a nine-week period. The nine-week period began after the first month of school to give the teacher and students time to settle into the new academic year. The

⁶ Please note, all participant names have been replaced with pseudonyms in order to protect their identity, as specified in the study's IRB and consent forms.

unit of analysis included all happenings within the scheduled class period and the teacher and students in that class. The class period was ninety minutes long and was scheduled every other day. Therefore some weeks I was at the research site twice a week and others I was there three times a week. In all, I attended twenty-two days of the class. It was my aim that this timespan would allow me to build relationships with my participants and develop a robust understanding of the complex context of this classroom, school, and community. While I was considering the impact of the context on the case—art department, school, community, etc.—these were not considered part of the unit of analysis since my research puzzles focused on what happened within the classroom.

Research Pedagogy

As my pilot study participants and I immersed our selves within the experience of the course and my inquiry into the course, I realized the power of merging an awakened experience with an awakened inquiry into that experience. As a researcher in that space, I could both participate in the experiences of the course and inquire into those experiences with participants. Both of these ways of participating in the case involved the enactment of wide-awakeness. First we could engage deeply in the course experiences and in tandem with these engagements I could ask participants to help me understand their experience of the course. This realization led me to conceptualize wide-awakeness as the research pedagogy I would enact throughout my dissertation research.

My conception of pedagogy expands beyond the dominant association of pedagogy with teaching. Biesta explained, “education is located not in the activities of the teacher, nor in the activities of the learner, but in the interaction between the two” (Bingham & Sidorkin, 2004, pp. 12-13). Education takes place through interaction.

Education takes place through a relationship that is grounded in care and concern. Smith (2012) explained, “To educate is, in short, to set out to create and sustain informed, hopeful and respectful environments where learning can flourish” (The nature of education section, para. 7). Thus he defined pedagogy as “the process of accompanying learners; caring for and about them; and bringing learning into life” (Smith, 2012, para. 2). I take up the term pedagogy in this respect to define the way I sought to join my research participants in the midst of experience in order to collaboratively construct an understanding of the experiences we shared. I see my research pedagogy as vital in establishing a relationship with my participants in which we could learn together.

Therefore, my research pedagogy is what I did as a researcher to help me become wide-awake with my participants in relation to our shared experiences. As I struggled to find the words to define this embodied pedagogy, I drew on the writings of Maxine Greene and my experiences within the pilot study. I also deepened the possibilities of the wide-awake pedagogy I began exploring in my pilot study by informing that experience with Clandinin and Connelly’s work with narrative inquiry as a research methodology. I now define my conceptualization of wide-awakeness as the research pedagogy I enacted throughout my dissertation research, and then discuss how our research moved and was moved by this pedagogy throughout our collaborative search.

Maxine Greene (1984) explained the heightened consciousness and reflectiveness of wide-awakeness “seldom develops in isolation” but is “most likely to develop in the context of dialogue, of communication” (p. 133). These ideas are rooted in Dewey’s notions of how mind is developed (as cited in Greene, 1973, p. 75). Thus from this standpoint, Greene (1995) advocated for teachers and students to enter a “collaborative

search” (p. 23) in pursuit of wide-awakeness from each of their unique lived experiences. She (1973) described the teacher as “Coexisting with them, opening up perspectival possibilities along with them” (p. 270). I believe that, as an educational researcher, I can also take up this call and embody a wide-awake research pedagogy by approaching my dissertation research as a collaborative search between myself and the participants. This collaboration included sharing in both experiencing the experience under study and inquiring into that experience (Clandinin & Connelly, 2000). This search was an intimate, relational inquiry as the participants and I lived out life together in the classroom and jointly analyzed our experiences in order to more deeply understand the experiences from both my perspective and their varied perspectives.

To embody wide-awakeness as a researcher, I strove to enact Schutz’ “full attention to life” (as cited in Greene, 1977, p. 121) throughout all aspects of our narrative search (Clandinin & Connelly, 2000; Clandinin, 2013). I aimed to draw upon this present state of mind to guide my awareness of, engagement with, and inquiry into the participants and the context. Greene (2001) described this wide-awake attending as “looking at what is happening, listening to what is happening in a very special way” (p. 112), and through analyzing my pilot study data, I sought to understand what specific elements of our participation in the pilot study course supported our wide-awake attending throughout the course.

On the first day of the pilot study course, Seth⁷—the instructor—projected an excerpt of Schulte’s (2013) article “Being There and Becoming-Unfaithful” on the SMART Board. Schulte was advocating for a purposeful and relational “*way of being*

⁷ As specified in the pilot study’s IRB and consent forms the teacher’s name has been replaced with a pseudonym in order to protect his identity.

there" (p. 3) with children through research in which the researcher is actively in pursuit of "becoming-unfaithful" (p. 8) to their preconceived notions or aims in order to be attentive to the particularities of the moment at hand. A researcher who does not seek to become unfaithful risks what Schulte called "being near there" (p. 5) or being unauthentically present. Schulte explained:

...to be invested in ways that are *real* requires that I continually labor to *live within* the event of young children's experiences, to *linger* in the particularities of a given moment, and to occupy the immediate yet incipient relations of its social, cultural, aesthetic, and political vitality. (p. 5).

Seth used the ideas of this article as a prompt for us as a class to consider how we wanted to participate with each other and the course material. Not only did this conversation lay a foundation for the way participants existed in the classroom space, but it also gave me a way to describe our way of being in that space. Seth often encouraged us throughout the pilot study course to look at what we came in contact with as creative material and ask ourselves, "What can I do with this?" Therefore, I used Schulte's article and our class discussion as creative material to enable me to discuss my interpretation of the ways these practices were lived out in our wide-awake engagement in the pilot study course. I expressed this reinterpretation by defining *being with* and *being there* as our affective and cognitive engagement that facilitated our enactment of wide-awakeness⁸. Below I apply my understanding of our wide-awake participation in the pilot study and Schulte's (2013) article "Being There and Becoming-Unfaithful" to how I aimed to engage wide-awakely as a researcher throughout my dissertation narrative case study. I present *being with* and

⁸ I am in the process of submitting an article elaborating on *being with* and *being there* for publication. This publication is intended for *Visual Arts Research*.

being there as the pedagogical concepts that helped me become wide-awake with my participants and our experiences. I first discuss *being with* as my perceptual and affective engagement in the collaborative search I entered into with my participants and *being there* as my cognitive and imaginative engagement throughout that search. I begin with *being with* since I thought the way I would attend and interact with the participants and context would lay the foundation of our collaborative inquiry.

Being With

Being with was the attentive awareness I gave to the participants, materials of the course, and context in which we were situated. My *being with* was also my effort to be relationally present with these elements. As Schulte (2013) explained, we can be in a space physically but not be emotional or intellectually present with the moment. The pilot study participants and I identified several attributes of our *being with* within the pilot study that encouraged us to avoid the “being near there” Schulte described. The first was being hospitable through warmth and generosity. Warmth can be as simple as the openness of body language or the way one welcomes people when they enter a room or as deep as consoling a friend grieving a loss. My *being with* during my dissertation research was lived out as I tried to show my participants that I desired to be fully present with them and meet them in the midst of their lives. After all, I was hoping to enter into the research space with participants because I was interested in who they were and how the experience was impacting them. I tried to communicate this through things like asking about how the participants’ weekends were, inquiring further into things they would discuss with me, and showing my interest and excitement about their work. My sincerity in these interests and passionate explanation of this to participants was also part

of my hospitality. Generosity is a willingness to freely give of one's time and expertise. I was not only in the research site to receive from my participants, but I also sought to give to them. I expressed this generosity by responding to needs that arose during the collaboration.

Humility is another element of *being with*. I chose to enter into a collaborative search with my dissertation participants because I believed not only were their experiences valuable but also their interpretation of those experiences. Listening was a large part of my hospitality and humility. This listening was an active process, a desire to connect and understand. I believed my participants were the experts of their experiences and I asked them to help me understand the experience from their point of view. By truly *being with* I was an active participant in conversations by making eye contact, giving reassuring nods to show I was following, asking clarify questions to make sure I was understanding correctly, and restating what participants said to recognize the value of their thoughts and perhaps continue playing with those ideas together. Bronwyn Davies (2014) also explained listening as requiring one to put aside his or her preconceived ideas of what is happening and strive to be humble in his or her listening by honoring the knowing of others and looking at experiences with eyes of possibility. I specifically strove to resist the desire to stabilize my understanding of our experiences and allow that understanding to develop naturally over time through our collaborative inquiry (Davies, 2014). In this way, I attempted to live out humbleness in my assumptions and thinking.

Clandinin (2013) described this type of *being with* as “mutuality and reciprocity in the loving space between” (p. 28) researchers and participants. Researchers' *being with* participants is what Clandinin (2013) identified as relational ethics. It is an ethical

way of committing to one's relationships with participants. Clandinin stressed the importance of this when she said relational ethics "perhaps are the very heart, of our work as narrative inquirers" (p. 30). As I have said, this commitment is where our collaborative inquiry began. As Schulte (2013) poignantly revealed, "*research is never really ours, not even from the beginning*" (p. 131). Therefore I endeavored to live out ethical relationships with my participants as we sought to collaboratively negotiate an understanding of our shared experience. Greene (1995) described this relationship as "illuminated by principle and informed by responsibility and care" (p. 42). My commitment to and negotiation of relationships continued throughout the entire inquiry (Clandinin & Connelly, 2000; Clandinin, 2013) as I lived in relation to participants and crafted narratives of our experiences.

Being with extends upon Clandinin's (2013) relational ethics because it is a way of approaching all engagements. Since our surroundings also shaped our experience, as a wide-awake researcher I extended my *being with* to what surrounded my participants and I. I endeavored to understand how the materials of the classroom and the context in which the classroom was embedded contributed to the wide-awakeness of that space. These materials include everything we came in contact with—the classroom arrangement, materials, etc. Context extended to the school, community, and educational system we were part of. My relational engagement with the materials and context required as much effort as the way I related to the participants. I actively involved myself with these because through my attentive awareness to these elements I was able to *be there* in an attempt to understand how these elements impacted the space in which we found ourselves.

Being There

My *being with* as a researcher was not only meant to lay a relational foundation, but it was also meant to support my awareness of what was occurring around me. It drove my wide-awakeness and guided my *being there*. *Being there* refers to my reinterpretation of Schulte's (2013) conceptualization of "being there" to define how the pilot study participants cognitively and imaginatively participated in both the experience of the course and inquiring into the experience. Approaching my dissertation research as a collaborative search situated the participants and I as co-participants in the lived experiences of the classroom. This meant I contributed to the ways in which the class unfolded. I was an active participant in the work of the class. I contributed to group discussions, provided support to students, probed students' thinking, and discussed the class happenings with Violet and the students. I informed the context and I was shaped by the context.

My critical consciousness of *being there* as a researcher and participant also guided my inquiry. It helped me be purposeful in my selection of what to be with and be without. At times when the classroom was abuzz with group or independent work, I had to be selective in where I applied my attention and how I was analyzing what was occurring. It also helped me choose when to be in active participation and when to step back and observe carefully (Clandinin & Connelly, 2000). My *being there* in relation to inquiring into the experience was the beginning of my interpretation or analysis. It was my attempt to probe my research puzzles and construct a deeper understanding of how the participants, materials of the course, and context impacted those puzzles. As Schulte (2013) warned, I had to purposely pursue "becoming-unfaithful" (p. 8) to my current

understanding of wide-awakeness or how our inquiry into wide-awakeness would play out. This inquiry was part of our collaborative search. Therefore, as Schulte (2013) suggested, I sought to “live within and linger in the complex and ethical moments that we share[d]” (p. 14) and invited my collaborators to help me understand what was happening and why it was happening. This joint exploration was an opportunity for the participants and I to enact wide-awakeness through our thoughtful reflection.

By approaching the inquiry from this wide-awake research pedagogy, I impacted the research site (Clandinin & Connelly, 2000). I was not attempting to be objective or non-influential. This pedagogy was the exact opposite. As a wide-awake researcher, I applied my *being there* to understanding how I was influencing and being influenced by the collaborative search. I also purposefully explored how the participants and context were being impacted by my participation in the inquiry. This exploration took place through autobiographical narrative inquires before, during, and after conducting the case study.

Being with and *being there* are synergistic. I have been discussing them separately in order to clarify their application within the explanation of my research pedagogy, but in the midst of wide-awake moments, these two ways of being worked in tandem. They guided my thinking and practice from a personal commitment to caring in relational ways.

Three-Dimensional Narrative Inquiry Space

I situated my *being with* and *being there* within Clandinin and Connelly’s (2000) three-dimensional narrative inquiry space. As explained previously, Clandinin and Connelly conceptualized this space through John Dewey’s defining of experience as

rooted in continuity, interaction, and situation. Continuity reveals the ever-evolving nature of experience. We are in the process of becoming who we might be and this process is shaped by our experiences. Therefore, in the inquiry, I sought to uncover how the participants' and context's pasts were shaping our experience of the course and how our present experience might shape our futures. Interaction drew my attention both to the uniqueness of individuals and to their social interactions. I inquired into personal dimensions like the "feelings, hopes, aesthetic reactions, and moral dispositions," and social dimensions like the "cultural, social, institutional, familial, and linguistic" (Clandinin, 2013, p. 40) conditions in which our experience occurred. Situation directed my exploration of how the specific place in which our story unfolded impacted our experience. This included my inquiry into the impact of the school in which the class was imbedded, the school system it was within, and the physical elements of the unique classroom we were in. While my focus on *being with* and *being there* in my pilot study revealed these elements, I found that by using these three dimensions to guide my attending throughout my dissertation inquiry, I was more awake to the "nested stories" (Clandinin, 2013) or the "landscapes" (Greene, 1978a) of experience from which our experiences unfolded.

Our Collaborative Search

As I described in detail in the research design, my dissertation inquiry was an exploration of wide-awakeness within the high school visual arts class, IB Art. As I entered into this collaborative search with Violet and the students, I drew upon my wide-awake research methodology and pedagogy to guide the ways our research moved and was moved. Greene (2001) said, "If we attend from our own centers, if we are present as

living, perceiving beings, there is always, always more” (p. 16). I strove to allow this way of thinking and being to permeate the way I existed within my dissertation research site and guide my attentiveness to, participation in, and meaning making of what occurred within that space in order to uncover more about our shared experience. I now shift from this general definition of my wide-awake research pedagogy to discussing some of the specific ways I saw these movements occurring throughout the various stages and aspects of our work from negotiating entry into the field to constructing the final research report.

Finding the Right Foundation

Before conducting the study, I viewed negotiating entry into the field as a vital first step for me in my dissertation work since I was laying the foundation upon which our research would be built. I believed it was crucial for me to begin making a space within the site where I could be seen as a part of the context (Clandinin & Connelly, 2000, p. 75), but I came to the realization that I was not giving Violet and the students enough credit in this process. While my wide-awake research pedagogy guided the way I engaged, I discovered that I was not laying the foundation. I was finding the right foundation and then asking if they would be willing for me to join them in their building. In my pilot study, I identified hospitality as a characteristic for inviting individuals to engage wide-awakely. However, in my lack of humility I expected that my wide-awake research pedagogy would open up a space in which my participants would want to reciprocate the relational and cognitive engagement I was offering. I discovered that since I was entering such a wide-awake space, my participants were readily inviting me into their collaborative search.

I imagined it would take time for me to develop relationships with my participants and for them to open up to me; but from my first emails with Violet and my first interactions with the students, I was in awe of their generosity. Violet expressed no need to consider working with me on this project. She immediately recognized the potential of the experience and warmly welcomed me into her classroom. Then from the very first day I arrived and introduced the study to the students, they immediately welcomed me in and were open to participating in my research with me. A large part of this was that this was the type of community they already had intact. Another part of this was that they trusted their teacher, Mrs. V, and since Mrs. V was so passionate about my work and my participation in their work, so were they. While our comfort with one another and our connection to one another grew deeper over time, each of our commitments to *being with* and *being there* readily ushered us into this experience.

Experiencing and Inquiring into the Experience

Within this wide-awake, collaborative, narrative inquiry, our experiencing of IB Art and our inquiring into that experience occurred in tandem. While we were living out life together in the classroom, we were also collaborating to understand our experience. I tried to write about our collaborative data generation and data analysis separately, but that was impossible. Our *being with* and *being there* throughout both of these elements of our search were utterly intertwined.

Within the classroom I exercised my *being with* and *being there* in relation to the curriculum, students, teacher, materials, and context. My *being with* was my eye contact and smiling, my curiosity about how others were doing, bringing in coffee for Violet, attending intently to what others said, acknowledging the contributions of others, and

openly sharing about myself with others. I was attentive to other ways I could purposefully *be with* my unique site. I expressed this by responding to needs arising during the collaboration like helping students with a new processes like transfers and assisting Violet with moving things in the classroom or preparing for events. Violet and the students always treated me in the same ways. Violet welcomed me with enthusiasm every morning, she brought me things like apples she had picked or soup she had made, she offered me mentorship with my own students and son, she took care of me when I was sick, and she always made time in her busy schedule to reflect with me on the classroom experiences we were sharing. The students brought me coffee, wanted to discuss their work with me, asked me for feedback or help, shared their excitement about what was going on in their lives or at the school, and engaged deeply in conversations with me about their work or the course. My wide-awake research pedagogy also shaped how I attended to and participated in the course through my *being there*. I had to carefully observe the way participants were *being with* and *being there* within the classroom and allow this to shape the way I engaged. I strove to be attentive to the role participants desired for me fill in our shared space. I aimed for my humbleness in presence to result in the hospitality of *being with* in the way they desired. I did not want to make participants uncomfortable with my presence or participation. For instance, Brundukov was more reserved than the other students so I would make opportunities for him to talk to me but I would not push if he did not seem like he wanted to share.

My *being there* included my alertness to Violet's direct instruction and the students' responses to it, my close listening to dialogues within the class, and my awareness of how participants interacted with one another and the materials of the class.

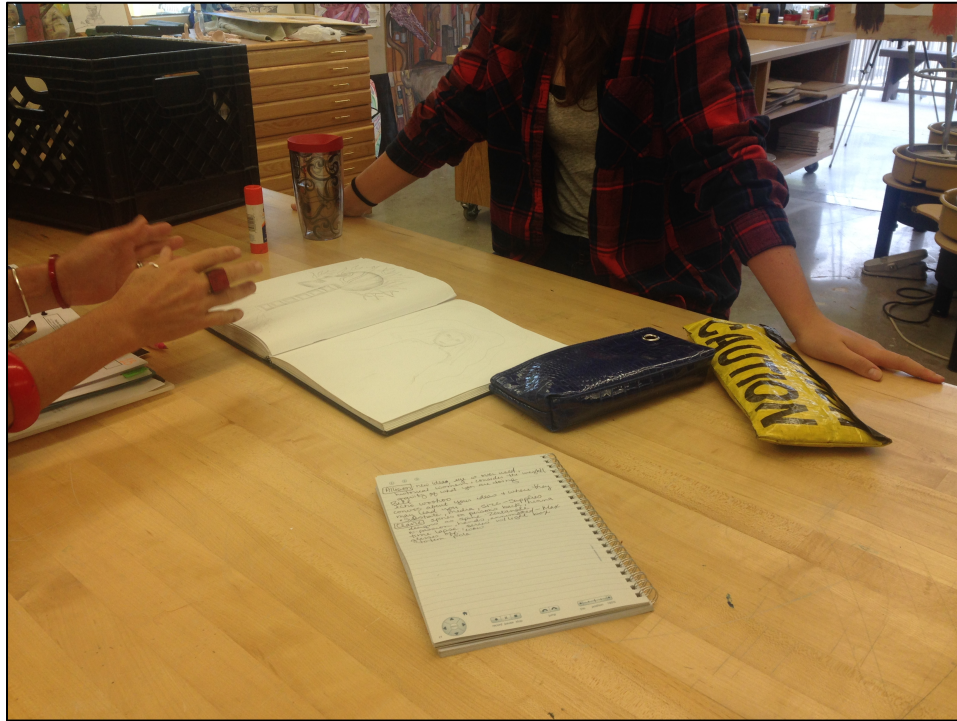


Figure 3. Example of observing interaction. This image captures me, Mrs. V, and Rosy discussing Rosy's thumbnails. I pulled back out of the moment we were sharing to capture Mrs. V's energy and Rosy's openness to the dialogue.

I was generous but careful with my contributions to the class. I desired to be generous because I believe our experiences become meaningful and personal as we share our thoughts, experiences, and wonderings with others. My being careful was my thoughtful consideration of when to share in class discussions and when to step back to allow others to share. Above all, I wanted the teacher and students to participate in wide-awake dialogues; but I also wanted to join them in these unfolding moments when it was appropriate. I participated in group discussions, provided support to students, discussed students' work with them, gave students feedback when they asked for it, and discussed the class happenings with Violet and the students. At times I listened and watched from

afar and at other times I got my hands dirty as I helped with different projects around the room.

I spent the first half of my time in IB Art immersing myself within the typical happenings of the class. During this time I was primarily focused on observing. I wanted to understand first hand how Violet's curriculum design shaped the course. My inquiry into this was my experiencing of the class alongside participants, close reading of curricular documents like handouts or presentations, and investigating how students responded to the curriculum. Violet and I inquired into this together by discussing her curricular goals, what lead her to developing these goals, how students have responded to these in the past, and how she saw students interacting with the current curriculum. We entered into these reflective dialogues during Violet's planning period after the class. It was evident that Violet put a lot of thought and effort into cultivating her teaching practice, and she was eager to share what she has learned with me. These conversations were at times exhilarating and at other times heartbreaking but always encouraging. We were able to *be with* and *be there* in powerful ways for one another. Violet told me during her formal interview at the end of the study that one of her most intense moments of wide-awakeness was during our time of reflection on the second day! It was an incredible time of processing. I felt as though she was sharing everything she had been accumulating throughout her twenty years of teaching experience and her entire lifetime of experience. Before we knew it, ninety minutes had flown by and her next class was knocking at the door to come in.

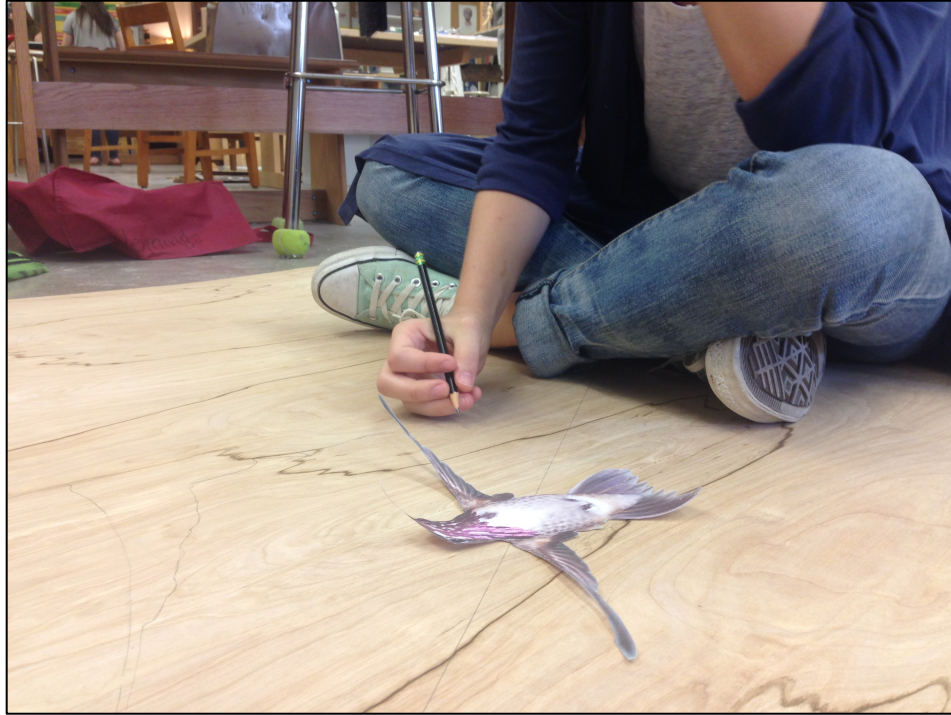


Figure 4. Example of joining in a student's personal exploration. This image shows how I was able to join Arizona in her personal exploration of art making. Sitting cross-legged across from her on the floor, we were able to discuss her work and why the hummingbird had come to represent her.

When students were working independently or in small groups, I would circulate throughout the room to observe what was happening and join with them in their personal explorations. My joining in served as both an opportunity to see where they were in their personal plans for art making and to explore the possibilities of their work with them. This was a very personal and intellectual collaboration. I was careful to follow the students' leads in negotiating these conversations. I learned from my pilot study that one of the best ways to *be there* with an individual is to ask them questions and to allow them to further unpack their thoughts for themselves. In my dissertation work, these moments

became an opportunity to discuss the impact of the course and inquiry on the participants. The questions I posed in conversations were meant to invite participants to engage wide-awakely with their experiences. I was asking Violet and the students to share with me their personal understandings of our shared experience in order to get their perspectives and to guide our continuing investigation. Within these conversations, I strove to allow participants to direct how these conversations developed and to be attentive to their contributions. This required my critical consciousness. I wanted to be open to the alternative perspectives participants provided and allow them to help me see influences of wide-awakeness I might have been unaware of. One vital aspect of this was being attentive to participants in their situatedness. We were each living out our own unique stories. As a researcher, I needed to meet my participants where they were at in their own stories and join them in their personal pursuits of wide-awakeness. I often had to rely on the participants to fill in the gaps of my understanding. Since I was an outsider entering this group, I did not know the backstories shaping our experiences. I strove to work through reflective conversations with participants in an attempt to more deeply understand their experiences together. I asked questions like the following: What did you take away from that discussion? How did that affect you? What are your thoughts about your upcoming project? How did that artist affect the way you think about this? How does your work on this project relate to the class discussions? These questions were meant to help guide participants' unpacking of their thoughts and experiences.



Figure 5. Example of informal collaborative analysis. This image documents me and several students reflecting on the course together while helping Giselle with a massive photo transfer.

I also inquired into the materials of the class and the context in order to understand how these both influenced the wide-awakeness of participants and how these were wide-awake themselves. Within my pilot study, Seth encouraged us to be aware of the creative material surrounding us. We defined creative material as everything we come in contact with, and we began looking at these things for the possibility of what we could do with them or what they could do for us. I approached the materials and context of my dissertation work in this way by asking questions like the following: Which artworks pulled participants into wide-awake encounters? Were some art materials more likely to call forth wide-awakeness? How did the learning environment influence our

wide-awakeness? In what ways did the school or community contribute to our experience?



Figure 6. Example of wide-awake materials. This image shows Rupert painting a piece of Plexiglas that he discovered and experimented on with a wood-burning tool; the paint was filling the shapes created by the raised edges of the lines he melted into the plastic.

Again, my *being with* and *being there* guided my search for understanding. As I experienced the materials, classroom, school, and community through actively participating in them, I began to develop my own answers to these questions; but I also

invited my participants to help me understand how the environment in which we were situated impacted our experience.

I refer to the collaborative analysis I have been describing as our informal analysis. It is informal because it was active reflection on experiences at hand. This informal analysis took place through casual conversations during class periods or Violet's planning periods. As Violet and I were chatting after class one day, we realized how quickly my time with her and the students would be coming to an end. We then began discussing how it would be best to bring this experience to an end. I asked her if we could plan a time to collaboratively explore my research puzzles during a class period, and she was completely on board! I refer to this day as a time of formal analysis. I consider it formal because it was a time we set aside to purposefully pause and reflect on the research puzzles together. Violet had the incredible idea of using this day of formal analysis as a way to begin a unit on self-portraiture. We then worked together over my next few visits to finalize plans for this time of formal analysis. We decided I would begin the class period by introducing Maxine Greene and her ideas about art engagements inspiring wide-awakeness. Then we would transition into a small group brainstorming session in which each group would get to spend five minutes developing a mind map on a large piece of butcher paper that related to one of my research puzzles. At the end of the five minutes, each group would rotate to a new research puzzle and begin again until we all contributed to each research puzzle's mind map. We would then use the collaborative mind maps as a jumping off point for a whole group discussion about our wide-awake engagement in the course. After our discussion, Violet would show the students a barrage of portraits created by Whitney McVeigh, Egon Schiele,

Gustav Klimt, Adara Sanchez Anguiana, Conrad Roset, Anke Mersbach, Lucian Freud, Jenny Saville, Monica Cook, Winston Chmielinski, Jenny Laden, Chuck Close, El Mac, Andrew Saldago, Mandy Tsung, Steve Brockman, Nicole Eisenman, Kofie, Piero Manrique, and Barry O'Riley. Then once the students had been thoroughly saturated in these compelling images, she would challenge them to create their own self-portraits.

This day of collaborative formal analysis was definitely one of our times of wide-awakeness in the course. Like my times of focused analysis with Violet during her planning period, this day was exhilarating. The students were passionate about discussing their experiences both within and outside of IB Art. When the bell rang and the students left at the end of class that day, I told Violet, "The students know what is going on. They hit on..." and Violet finished my sentence, "things you didn't expect." Then I replied breathlessly and with wide eyes, "Oh yeah."

Following this experience, as we were discussing which students I would interview, I asked Violet if I could design a reflective writing prompt for the class to complete. This prompt would allow me to get direct insight from each of the students' experience of the course. She was completely open to incorporating the essay into the self-portrait unit. The prompt we developed was:

Craft a four paragraph essay in which you describe in as much detail as you can a moment, activity, project, and conversation in class during which you felt wide-awake and explain why you felt that way and how it impacted you, your work, and others.

In the students' responses to the prompt, multiple students identified our day of formal analysis as one of their key moments of wide-awakeness.

Four of the students wrote about how interesting it was to see what impacted their classmates' wide-awakeness and to build off of the ideas that their peers were developing. Brundukov, the most reserved student in the class even wrote, "...I found that the more I was able to elaborate on them, the more awake I became. I suppose that the activity shows that group effort and relating to what you already know can make you more enthusiastic about what you learn." Giselle went so far as to write, "Discussing wide-awakeness has impacted me by making me pay more attention to what I am doing and why. It has made me feel more attentive and thoughtful, especially in our art class."

Lastly, at the end of our experience, I interviewed four students and Violet. After reviewing their reflective writing prompts and reflecting on their contributions to dialogues throughout the experience, I made a list of students who seemed as though they would best be able to articulate their understanding of how the course supported wide-awakeness, moments of their own wide-awakeness, and how these impacted them and the course. Violet then helped narrow my list to two Standard Level students, Francis and Santiago, and two Higher Level students, Rupert and Indiana.

As I have been describing, my research moved as my wide-awake attending and inquiring guided me. This movement was a fluid response to my *being there* and *being with* my participants, the materials of the course, and the context (Clandinin, 2013, p. 33). I moved with these people, things, and place. This included following where our stories lead—both those we constructed together in the classroom and those we brought into the classroom from our personal landscapes. I strove to hold my plans and initial interpretations loosely and allow my wide-awake research pedagogy to guide us in this collaborative search.

Generating Field Texts

Throughout our experiences, we generated and collected four types of field texts. Clandinin and Connelly (2000) used the term field texts to describe these documents as interpretive records. They are interpretive because specific people composed them at a specific time. Many of our field texts contained analyses of our experiences occurring during the living out of the experience. My aim was for these four forms of field texts to help as Stake (1995) suggested, “preserve the multiple realities” (p. 12). The writing of these texts functioned as one aspect of our collaborative analysis; but I also used these documents to further guide my personal synthesis as the collaboration continued. Before I move on to discuss my synthesis, let me first talk in more detail about the field texts we composed.

Field notes. When I was in the class, I assumed a participatory observer role. At times I favored the participatory side to experience the course and at other times the observer to hone in on understanding the happenings or individuals. Participant observation “combines observing and informal interviewing” (Patton, 2002, p. 287), which allowed me to engage the students and teacher in conversations related to the course to further understand their perspective. I audio recorded key conversations throughout our experiences in order to have participants’ exact words in my field notes. These audio recordings were of informal conversations between the teacher and myself after class, whole class dialogues, or one-on-one conversations. The recorder became a natural part of our experience because I used it everyday. The students never seemed bothered by being recorded. They were just curious about how my Livescribe pen worked. This pen was able to sync the audio recording to the notes I handwrote during

the recording. This feature enabled me to return to specific moments in the recording for transcription purposes. Following our shared experiences, I crafted field notes in an attempt to capture and understand the moments we shared. I embedded transcriptions of conversations into the field notes from the day the conversations took place. The field notes were a space in which I could step back from my intimate involvement and process it more deeply. These critical reflections were guided by Clandinin and Connelly's (2000) three-dimensional narrative inquiry space in the same way my wide-awake attending to our experience was guided by this space. I was able to *be there* and *be with* these moments again as I re-storied them in an attempt to meaningfully understand our shared experiences and document participants' in process analysis of our experiences. In addition to my analysis of our experience of the course, I inquired into how the participants or course were being affected by participating in this joint investigation (Clandinin & Connelly, 2000, p. 88).

Artifacts. I collected supporting artifacts throughout the case study for document analysis. These included the teacher's emails or texts to me about the course, the course syllabus, presentations the teacher gave, student reflective writing, photographs of the students' sketchbooks and art projects, and photographs of the happenings of the course. I believe these documents gave voice to participants and provided me with another perspective from which to interpret our experience. Clandinin and Connelly (2000) warned that it is easy to "forget or ignore the existence and relevance of documents" (p. 114) during our inquiries. Therefore I interspersed these artifacts chronologically into my field notes to make them prominent within my understanding of the experience.

Interviews. Nearing the end of our collaborative search, I asked the teacher and four students if they would be willing to participate in a one-on-one, hour-long, audio recorded interviews with me. I conducted these interviews near the end of our experience for two reasons. First, at this point in our collaboration, we had established relationships with one another in which we felt safe and open to discuss our experiences in and outside of the course. It was my goal to approach these conversations as an extension of the conversations we had been having in the art room. My second reason for these interviews was for us to have a focused time together outside of the class to reflect on the experience and its impact. These interviews were a major contribution to our collaborative analysis. Within the interviews, I invited participants to engage wide-awakely with their experiences in the course by giving them the opportunity to story interpretations of the course. These interviews, like all of the other elements of our collaborative search, were a co-construction (Mishler, 1986). I participated in this construction by *being with* and *being there* in the conversation. I was a careful listener and worked with my participants to understand their point of view in order to both honor their knowing and to allow it to expand mine. After completing each interview, I transcribed the audio recordings. I then emailed the transcriptions to the participants for member checking. None of the participants requested me to make corrections to the transcripts.

Autobiographical narrative inquiries. Clandinin and Connelly (2000) described narrative inquiries as “strongly autobiographical” (p. 121) because the inquirer’s research puzzles come out of their own narratives of experiences. As I have explained before, my personal experiences with students becoming wide-awake through

high school visual arts classes lead me to this research project. Clandinin (2013) explained composing your own narratives of experience is a key starting point to a narrative inquiry because we “need to pay close attention to who we are in the inquiry and to understand that we are part of the present landscape and the past landscape, and we acknowledge that we helped to make the world in which we find ourselves” (p. 24). Therefore both before and during my time in the field, I composed autobiographical narrative inquires. Chapter 1 has excerpts of my autobiographical inquires into how my family taught me to value community and creativity, how my community revealed to me the need to awaken students, how my teacher training shaped my pedagogical beliefs about art education, and how I believe my previous high school students experienced an awakening through our visual arts course and art club. Autobiographical elements are also woven through out all other chapters in relation to how I was impacted by my pilot study, the ways in which wide-awakeness was inspired within that case study, and who I see myself as being or becoming in this research project. I was not an objective inquirer. By developing these narratives, I aimed to understand more about the stories I was bringing into our research collaboration, who I was in the inquiry and how the experience impacted me.

Personal Synthesis

Over the nine weeks of the study, the participants and I generated a massive amount of field texts. As I discussed above, analysis was an ongoing process while I was in the field. Our in-process analysis took the form of conversations between me, Violet, and the students and the students’ reflective writing. These in-process interpretations were enmeshed in the chronology of field notes I developed. Each day I was in the field,

we generated audio recordings of the class periods and Violet and my after-class reflections, I took photographs documenting the work of the course, and I collected artifacts from the experiences. I traveled approximately four hours each day that I commuted to the research site. This mass amount of time in the car presented me with a need to adjust my analysis plans. To adapt, I began repeatedly listening to the audio recordings on the drives. Listening to the recordings allowed me to re-experience the class periods from more of an observer position. While listening, I would pause the recording and dictate memos. These memos were used for a variety of purposes. Through the memos I developed field notes by narrating the happenings of the class period. I created methodological notes regarding our developing inquiry. For instance, through methodological notes, I developed my plan for how to transition analysis to the method I am describing. While re-listening to these recordings, questions arose that led me to returning to the classroom with these questions to guide purposeful observations or conversations regarding missing data or interesting happenings. I also dictated autobiographical memos of personal reflection on my role in the experience and how the experience affected me. Lastly, I developed analytical memos in which I documented our ever-evolving understanding of IB Art.

I then developed a document for each day I was in the classroom. Within the document I expanded upon what happened within the class period by using my dictated memos. I embedded direct quotes from the audio recordings and images of the artifacts throughout the notes. In the midst of documenting each day separately, I also created a “Data Log” document in which I briefly outlined all of the field texts we were generating. This log served as an excellent reference for me within interviews with my participants

when we were reflecting on what happened throughout our nine weeks together and during my personal synthesis to locate specific experiences or survey the experience as a whole. I then turned to the qualitative data analysis program ATLAS.ti to aid me in keeping these texts organized and to provide an environment in which I could easily work within and across the documents and chart the discoveries we were making.

Once all field notes, audio recordings, and interview transcripts were inputted to ATLAS.ti, I began thematically coding the field texts within this program. I generated codes by carefully reading each element of the field texts and asking myself, “What is happening here?” or “Why is this important?” As I considered these questions, I took into account both the three-dimensional space, to thoroughly explore the impact of the different aspects of context, and the note’s relationship to the narrative as a whole, to help me story the development of this wide-awake space. I would link all codes representative of each field note by connecting the relevant codes to specific quotations in the field texts. I could then run a report to show all quotations from the field texts that were connected to each code. While developing and refining codes, I could create memos in the comment box for each code. These memos allowed me to define the codes based on the field notes they arose from. I could continually develop these memos as the code was linked to other field texts representative of the code. I strove for most codes to be *in vivo*, or developed from the participants’ words. I also pasted quotes from the participants in the memos about the codes to have participants contribute to the defining of the codes. My aim in these two practices was to continue privileging the participants’ interpretations. Throughout my repeated rereading of field texts, I also made a code for “Moments of Wide-Awakeness” to identify moments of our experience that were seeped

in wide-awakeness. This allowed me to quickly return to these key narratives of our experiences.

After I felt the codes were representative of the field texts, I returned to the collaborative mind-maps and group formal analysis conversation. I worked with the mind-maps, conversation, and codes to understand their relationship to the experience and the research puzzles. My aim in this was to craft a plot outline which would provide a holistic understanding of our experience and reveal the elements that emerged as themes throughout our experience (Connelly & Clandinin, 1990; Lieblich, Tuval-Mashiach, & Zilber, 1998). As I developed the detailed plot outline, I worked from the ATLAS.ti report, which showed all quotations connected to each code, in order to select quotations from our experiences that shed light on the themes expressed throughout the plot outline. As I worked through this process, I would return to the field note the quotations came from in order to holistically situate the excerpt I was working with. Next I drafted interim texts to narrate the story of the development, living, and impact of our wide-awake experiences within IB Art.

I collaged these stories together from an array of field texts that offered insight into the unfolding of these ideas and moments (Polkinghorne, 1988). Within these narratives, I was careful to explore continuity, interaction, and situation (Clandinin & Connelly, 2000) within the stories to provide a holistic, situated telling. I also sought to have the stories told in the participants' own voices as much as possible. Therefore excerpts from class dialogues, one-on-one interviews, sketchbook journals, and essays played a large role in these narratives. For the sake of narrative flow and clarity, I used narrative smoothing (Spence, 1986) by removing words such as "umm", "like", and "you

know" from people's talk or by adding in things like names in the place of pronouns (i.e. if someone said "she is so caring" in reference to Mrs. V, I changed it to "Mrs. V is so caring" for clarity). After I constructed these narratives, I shared them with participants as interim texts.

Interim Texts

When I conducted my pilot study, I had not anticipated the role participants would play in analysis; but I realized how big of a role they played in it—and could have played in it—while I began to formally interpret our experiences. As I reread stories of our experiences and their responses to interview questions for my analysis, I was working with the meanings we were constructing in the class and in relation to the class. Everything up until that point was a collaboration; but I was alone and left with the task of writing a report that captured what we shared. Even though I crafted a report, it felt incomplete because I had not gotten their feedback on it. I used Clandinin and Connelly's (2000) idea of interim texts to fill this gap in my dissertation collaboration.

My interim texts arose from our joint analysis in the field and my continual rereading and synthesizing of field texts. I view these texts as slowly developing throughout our dialogues. They began as inklings and curiosities, and sometimes they leapt out unexpectedly. We continually expanded upon these ideas together as we discussed our experiences throughout my time in the research site. When I stepped away from the research site, I continued working with our collaborative analysis in the methods described above in order to craft these narratives out of my personal synthesis of the data. I then reentered the collaborative search by sharing these in-process texts with participants to provide an opportunity to rework the texts together in order to find a story

that resonated with each of our experiences (Clandinin, 2013). This negotiation took place through emails between me, Violet, and the students' whose specific stories became vital narratives within the texts. Lastly, I crafted the final research text from these interim texts.

Standards for Data Quality

As a qualitative researcher operating under constructivist assumptions about reality and knowledge construction, I approached standards of data quality from a standpoint congruent with these guiding principles. Based on Lincoln and Guba's (1986) suggestions for establishing trustworthiness in naturalistic inquiry and Merriam's (1995) for working with a single case, I embedded multiple components in my research design in an effort to generate quality data and interpretations. To maintain internal validity within my case study, I pursued prolonged engagement in the field, member checks, autobiographical narrative inquiries, and triangulation. By immersing myself in the case for nine weeks, I sought to develop an in-depth understanding of the case and the role of wide-awakeness in the case. As I generated field texts and constructed interim texts from the classroom experiences, I returned to participants for member checking. Member checking allowed participants to review my representation of them and my interpretations of our experiences. Construction of my autobiographical narrative inquiries provided a space for me to reflect upon my own experience and assumptions I brought to the work. By being able to draw on this information in the writing of the final research report I am more transparent about my role in the study. I used triangulation across the field texts generated during the study—field notes, artifacts, and interview transcripts. This cross checking between field texts in addition to the member checking further ensured the

dependability of my interpretations. My memo making throughout the experience and inquiring into the experience served as an audit trail, which allowed me to track my interpretive process. Lastly, I used thick, rich, narrative descriptions when reporting my findings to support transferability for readers to judge the similarity between my case and their own.

Sharing the Experience

To share our experience, I assembled emplotted stories (Polkinghorne, 1995) from the interim texts to explain how Violet and the students created situations within IB Art supporting the enactment of wide-awakeness and how they lived out stories of wide-awakeness within that space. I began by using Chapter 4 to narrate our understanding of the complexity of the IB Art learning environment. This narration is a collage of a variety of our dialogues throughout the course that reveal our understanding of the chaotic synergy of the course design and environment. I then created the opportunity to re-enter experiences of wide-awakeness by developing Chapter 5 around three unique narratives of wide-awakeness. These specific stories were selected for multiple reasons. The stories stood out as moments of wide-awakeness to both me, Mrs. V and multiple students. Each of the stories also highlights how different elements that were explained in Chapter 4 led to wide-awake experiences for specific students. The first narrative was initiated during a whole group critique of Francis' work and continued through a one-on-one critique between Francis and Mrs. V. The second narrative emerged from a disagreement between Rupert and Alice during a whole group dialogue at the beginning of a new unit of study. The final narrative began within Indiana's life outside of the classroom and was supported by an assignment in class focused on

studying the artwork of other artists. To further highlight the chaotic synergy of this space, each of the student's narratives connected them to one another. Rupert actively gave feedback to Francis during the group critique, and Indiana told me about how that critique allowed her to connect with Francis because she too had those feelings when she was a Standard Level student. Rupert reached a moment of wide-awakeness relative to his disagreement with Alice when Indiana made a comment to him that no one can win an argument with Rupert. And lastly, Indiana discussed how the class discussion centered on Rupert and Alice's fight was an encouragement to her along her personal path to making artwork with feminist statements. The stories also represented a diversity of students. One story is of a Standard Level student and two are from Higher Level students; one story is from a male student and two are from female students.

I chose to present our understanding of the research puzzles as narratives because I believe narratives appeal to readers in a personal or emotional way and request their reflective, critical engagement. This is why Greene (1995) explained the arts are highly likely to elicit wide-awakeness. They invite the viewer and their lives in and ask them to consider (Greene, 1973). Just as meaningful engagement with art requires viewers to pursue engagement with the art wide-awakely, so do narrative texts. Maxine Greene (1973) wrote about how readers must lend works of art their lives to engage in them wide-awakely, and Clandinin (2013) described final research texts as eliciting this form of engagement. In crafting the final research texts, my aim was to invite readers into our experience and offer them a place within that space to engage wide-awakely. As Clandinin (2013) explained, these texts do not provide answers, but they encourage readers in considering alternative ways of being (p. 51). I hope my final text reveals to

readers the possibilities of a wide-awake pedagogy for learning, teaching, researching, or living. My participants and I worked to craft narratives that bring to life the ways in which we took up this pedagogy and reveal how these narratives have shaped our lives. It is now up to readers to decide if they are willing to consider the possibilities of how they might enact this pedagogy in their own narratives.

CHAPTER 4

THE CHAOTIC SYNERGY OF THEIR WIDE-AWAKE ENVIRONMENT



Figure 7. Research puzzle one collaborative mind map. This figure is a collaborative mind map that explores how the teacher and students created situations facilitating the enactment of wide-awakeness in this high school visual arts course.

As the researcher, as a human, as someone trained to find the right answer, I was often prone to look for concrete answers to my research puzzles. You know, the kind that can be neatly outlined in bullet points. Thankfully, throughout our collaborative search,

my participants knew there was much more to understanding the affordances and limitations to facilitating the enactment of wide-awakeness within a high school. They helped me remember to be aware of the influences of continuity, interaction, and situation (Clandinin & Connelly, 2000; Dewey, 1938). The environment that this course was imbedded in—which included our pasts, the present, and our futures and the interactions brought about by this merging—had the ability to impact our opportunities for moments of wide-awakeness.

In this chapter, I present a synthesis of our collaborative sense making in relation to research puzzle one: How did the teacher and students create situations facilitating the development of wide-awakeness in this visual arts course? I begin by exploring the teacher and students' understanding of how the chaotic synergy of their IB Art course facilitated their enactment of wide-awakeness and what exactly they understood wide-awakeness to be. I then follow what might seem like a tangent to reveal what my participants were interpreting as the impact of the culture of standardization on some of the other teachers in the school. Being in this classroom, I have been reminded repetitively that tangents are not distractions. If we approach them wide-awakely, we might find bigger questions, more connections, and quite possibly answers. Lastly, this tangent propels me into exploring Mrs. V's personal teaching philosophy and how the chaotic synergy of their IB Art course built upon this philosophy.

The Whole Chaotic Synergy Thing is Necessary

As discussed in Chapter 3, the participants and I devoted an entire class period to formally analyzing our experiences within the IB Art course. After our small group mind map brainstorming, we began a whole group discussion of our wide-awake engagement

in the course by exploring the idea of chaotic synergy. Mrs. V had written “chaotic synergy” on the mind map that questioned how wide-awakeness impacts you or the learning environment (see Figure 20). Rupert, who was never content with unanswered questions, asked Mrs. V what she meant by this. She replied, “What's chaos? Jazz music is chaos. You have this fusion of all of these different instruments playing at the same time. Static on the radio, background noise can be chaos, right? When everybody in the classroom is talking at the same time. And then synergy. What is synergy?” Bridgette, our resident scientist, explained, “When you're working together.” Mrs. V built off of her answer with, “And it's like this fusion of energy just morphing and, and working together.” Rupert then said, “Well basically your definition of chaos encases synergy. So they're the same thing.” Mrs. V continued, “Yes, yes. Well see, the chaos works in here because we end up where” and she pointed to different groups of students in the room as she said, “they're in their private conversation, we're in our conversation, and they're not even engaging at all. It seems like there is a level of everyone engaging. It's just there's different amounts of engagement at the same time and that's the synergy, because there's an ebb and a flow.”

At this point in the conversation, we were beginning to understand the learning environment we were immersed in as a chaotic synergy. It was chaotic because so many different things were happening at once. Our days were often characterized by various students working independently on their projects, a small group of students chatting, neighboring students giving each other advice about their work, and random whirls of the table saw or screams of the jigsaw. Don't get me wrong, there was a structure to each unit. Mrs. V would first introduce the theme of the unit (like postmodern principles,

creative inspiration, or self-portraiture) through a group discussion of a TED Talk or compilation of artwork related to the theme. Then the students would go home and create five thumbnail sketches exploring artistic problems they designed for themselves by merging the theme with their personal concentration topic. The next class period was devoted to each student independently meeting with Mrs. V to discuss the direction they were taking the project. During this day, students would also discuss their projects with one another and prepare the substrate on which they would be working. Then they would have multiple work days, which were followed by one in-process critique. After the in-process critique, the students would finish their pieces for a formal critique the next day. While there was this basic structure, we never quite knew what to expect when we walked into the classroom each day. Everyone's projects were vastly different since they were exploring different concentration topics and working in an array of media. But, the synergy was everyone's work connecting to the theme of the unit, everyone engaging in their work in the way they needed to at each given moment, and everyone supporting one another throughout this process. The ebb and flow of the chaotic synergy of their wide-awake environment allowed them to move in and out of different levels or forms of engagement and adapt to the surprises that arose. Chaos alone would have been unproductive; but Mrs. V and the students brought synergy to the chaos by actively seeking connections between one another, their work, and their experience. This synergy is what made the chaos productive.

Rupert then took our formal analysis conversation in another direction. He began explaining what he understood wide-awakeness to be. He said, "It's kinda like I've seen the whole idea before. It was just said differently. And it was kinda like, in my opinion,

the Nirvana thing. It's a state of mind where you're at peace with everything.” Mrs. V asked, “Are you saying that being in the moment is wide-awakeness? Like being in the moment, like really present in the moment?” and Rupert agreed with her. I then asked Rupert if he thought there was anything about this class that asked him to behave this way and he said, “I think our group discussion helps a lot in that sense cause it's like, we're all different ages, different people; but it's all the same struggle. Like Mrs. V said, she's like twice as old as us, but it's still like she's a student with the same struggle as us. It's weird seeing it's all a perpetual cycle of trying to stay awakened.” Mrs. V agreed with him and then called on Alice because her hand was raised. Alice said, “You said wide-awakeness is like Nirvana, like peaceful,” and then pointing to another student in the class, she said, “but you and I wrote on that one brainstorming sheet about our debates.” Following her line of thought, I said, “Mmmm, it doesn't have to be peaceful.” Then Alice continued, “I'm saying that wide-awakeness doesn't have to come from peace. It can come from the destruction of peace.” This drew me back to Heidegger's (1962) conception of ruptures in everydayness moving what we come in contact with from “ready-to-hand”, or taken for granted, to “present-at-hand”, or contemplable (pp. 49-59).

To explore Alice's idea further, I asked the class, “What about THAT conversation between Alice and Rupert that came in from another class one day?” This was a notorious day during our experience. Alice and Rupert had a huge debate about something that happened in another course. (Refer to “THAT Conversation between Alice and Rupert” in Chapter 5 to read the full story.) In response to this, students let out groans of “ughhh” and cries of “Whew!” and I suggested, “I think you guys were really engaged in what was happening.” Rupert explained, “But I think the goal was peace. We

were trying to reach an answer.” I questioned, “So it is kind of this search for understanding?” and Alice said, “Yeah. But I mean the wide-awakeness came from the destruction of peace. It came from us having a difference of opinion.” Francis said, “Yeah, I think it's also like when we're passionate about something, we're like excited about it, and we're more awake.” Mrs. V added on to this matter-of-factly, “You're more willing to assert your opinion about it.” Then she softened her tone and said, “That's what I've noticed. When you are hearing something going on and you are truly wanting to respond to it, you assert. You know what I mean? Otherwise you just kinda sit back, and kind of are the voyeur.” Next Mrs. V called on Bridgette because she was waiting to break into the conversation. Bridgette said, “Breaking the peace to be more wide-awake reminds me of what we are talking about in another class with this graphic novel where a village was like quiet and we had the image where everyone was sleeping in the village and then the revolution started. So, finally being aware of what's happening around them and starting a revolution, breaking the peace. They were all thinking finally.” Then Rupert drew us back to the beginning of our conversation with, “It's like, I see what Alice's saying, the whole chaotic synergy thing is necessary because the whole thing with wide awakeness is no matter who you are, you get stuck in your rut or your mindset because life is repetitive and you need chaos to throw you out of that and give you that new perspective, which I think is why no matter how old you get you can always become more awakened because you get exposed to more situations, more chaos.”

Alice really challenged Rupert's understanding of wide-awakeness and encouraged us all to stretch our definition of it a bit. The students were discovering, from analyzing their own experiences of wide-awakeness that these were times in which they

were propelled to action because of their awareness of something happening around them. Just as Greene (1977; 1978a) explained, wide-awake awareness is grounded in lived experience and is sparked by one being fully interested in what is occurring during experience. This realization or this moment of awakening propels individuals into a search for understanding or a way to make things better. Realizing what is happening around you or as Alice said, the destruction of peace, is necessary. The whole chaotic synergy thing is necessary in life and in this IB Art course to help individuals break out of the repetitiveness of life that can so easily lull one to sleep like the villagers in Bridgette's graphic novel and like Greene warned. Greene (1978b) stressed, we "have to exist in a kind of tension; because it is always easier to fall back into indifference, into mere conformity" (p. 31).

That Difference in Perspective

As our formal analysis discussion continued to progress, Mrs. V referenced a moment she and the students had shared on a recent field trip with the history teacher. A tour guide asked Mrs. V to explain what connections they were seeking to make on this cross disciplinary field trip but Mrs. V handed off the task to one of her students. She explained her reasoning behind this to us, "When you're in a group like that and there's an adult, why should the adult be the one to deliver when the students are the ones that are the carriers of it?" Rupert replied in a snooty and sarcastic tone, "Because we cannot accurately describe what we believe." Mrs. V rebutted with, "No, no, no I felt like she did a fantastic job, and it allowed him to realize that you have made the connection, that you guys have made the connection, and you're taking it and moving forward with it." Rupert interjected, "But that's cause you're sure of our self-awareness. I feel like other

teachers aren't sure.” Then Francis added in, “They all treat us like, ‘Oh they're just these kids who go around causing trouble and stuff.’ But I think a lot of people don't realize how intellectual we are, and how much we actually do think about our decisions and what goes on.” This comment launched the class into a crescendo of dialogue. Once they quieted down, Mrs. V asked in disbelief, “What?! Do you really feel like that? There's the breakdown. Right there's the breakdown to me.” Giselle, who doesn't often speak up during group discussions, said, “I feel like a lot of teachers don't really care about us. ...I think some teachers care about what they're teaching us but they don't care about who we are. Most of my teachers have never made an attempt to say anything to me on a personal level.” As she completed her thought, Giselle pointedly told Mrs. V, “You look like you're gonna cry,” and Mrs. V replied in a shocked tone, “That's horrible. I mean, I'm just...I'm so paralyzed right now that I can barely...” As Mrs. V trailed off, I said, “So you're feeling as though, for you to be engaged, to be wide-awake, requires your teachers to do more than give you knowledge. It requires them to care about you as an individual?” After several students replied with “Yeah!,” Rupert explained, “I mean-wide awakesness isn't knowledge.”

As the students were voicing how they felt, Mrs. V and I were being let in on how teachers' actions can be perceived by students. Alice continued, “And I think some of them, even if they care about us individually, they won't necessarily reach out to us.” She then gave an example of one of her other teachers that she knows cares about students but doesn't have time to personally connect to them. She said, “Students think this teacher fails them because she hates them. But she's like, ‘I don't have time to hate you guys. I'm a busy person. I'm just trying to teach you and get you to succeed.’” I am curious about

what this teacher's definition of succeed is. Francis gave me some insight as she talked about how some teachers are only focused on things that are right and wrong. She and Giselle explained that even in courses covering material that is open to interpretation, like literature and history, some teachers do not respect their students' interpretations. This led the class to breaking up into multiple conversations throughout the room. Alice then explained that even exams on interpretive material have right and wrong answers, and teachers are preparing you so you can get all of your points by giving the answers that testers are looking for. Several of the students were agreeing with her as she explained this.

It seems that these students feel as though a lot of their other teachers see success as getting answers correct. This is what Greene (1995) called "seeing schooling small" (p. 11). Accountability measures, which focus on multiple-choice questions covering standardized information, seem to be leading these teachers to simplify and depersonalize education; and these students are feeling the impact of this in very personal ways. They interpret this as teachers doubting their intellect and self-awareness, and they feel as though teachers do not care about them as individuals. They are voicing a focus in other classes on test scores rather than individual human beings. These teachers they are referring to are communicating that the goal of education is content mastery rather than equipping individuals to be thinkers and doers. While there is definite merit in accountability, if it is done in a way that pulls teachers away from "attending to particular children, situation-specific undertakings, the unmeasurable, and the unique" (Greene, 1995, p. 11), schooling can become mere busy work.

The students then talked about how the IB course Theory of Knowledge (TOK) allows them to go out of the box like this IB Art course but that most of their other IB classes make them get right back in the box. An exception to this was a biology teacher who they felt is able to teach them their lessons while adapting to their needs and interests. I feel it is important to note that the students recognize IB Art is not the only course that encourages their wide-awakeness. Throughout our time together, TOK was often brought up as a provocative class. That is exactly what this course is designed to be. It is defined by the International Baccalaureate Organization as “an opportunity for students to reflect on the nature of knowledge, and on how we know what we claim to know” (“What is TOK?”, n.d.). The entire course is based on discussions about ways of knowing that draw upon all academic subject areas. TOK also encourages students to “be aware of themselves as thinkers” and “recognize the need to act responsibly in an increasingly interconnected but uncertain world” (“What is TOK?”, n.d.). This is very much the aim of wide-awakeness and the aim of the IB Art course.

Trying to draw the formal analysis conversation back to a focus on the IB Art course, I said, “So when I was looking at one of the mind maps with a group, they were talking about what is different about this space that allows us to be those things we want.” Rupert blurted out, “There are no standards, there's no standardized testing” and Francis said, “I think Ms. V has a very open mind.” But Rupert cut back in with, “Teachers don't have time to sit here and have debates every class about what's right and what's wrong.” Mrs. V said, “We take a lot of time to debate in here.” Then Alice added, “And how many pieces do there have to be in our portfolio? Like thirty?” When Mrs. V confirmed that it was thirty, Alice made the point that they can still have the

debates in this class and meet the required expectations for the course. Mrs. V explained her take on the role of the dialogues in the course, “this kind of conversation and this kind of dialogue, you go home, and you take your stuff, and you produce and you come back in here, and we produce more because you take that energy and you purge.” Then Rupert made an interesting connection. He said, “And then like, to go back to the TED talk we watched, about getting stuck in your rut, or whatever, like letting it affect you. I think that's part of the thing with teachers. Working in our school district, and being a student here for so long, I know how it would be really easy to fall into that nature of letting it all influence you and perpetuating that onto your kids. But to you, Mrs. V, to you it's not a job. This is your family. This is your home. And I feel like that's the thing. That difference in perspective of other teachers that we are not as satisfied with, it's because they fall into that rut, that perspective.”

The difference in perspective that Rupert was referring to is when teachers allow standardized testing to drive their curriculum. As Greene (2001) said, “In many respects, teaching and learning are matters of breaking through barriers—of expectation, of boredom, of predefinition” (p. 14). Teachers and students must invest effort in breaking through these barriers. As Alice began to point out, in IB Art, the students are still required to meet the course expectations. Interestingly, the students said this course did not have standardization. Perhaps a better explanation would be that the course was not driven by standardization. Mrs. V's unit plans met the curriculum standards and the students' growth was measured by a newly mandated student learning objectives pre- and post-test. As Mrs. V was explaining, she prioritizes including meaningful dialogue in the IB Art course because this dialogue is vital to fueling the students' art making. She

creatively develops evocative encounters that enable the students to experience the curriculum rather than just read about it or be told about it. She does not allow the curriculum standards or the standardized testing to limit herself or her students.

In Rupert's one-on-one formal interview with me, he expanded upon these thoughts. He said, "Mrs. V doesn't confine us to the standards. She knows that her kids are deeper—better than that. That's the thing with other classes. Even IB, the most rigorous of classes, still sometimes I'm like, 'Really? We have to do this busy work again?' I think it's hard for other teachers when they're told, 'Your kids are this. This is what you're gonna teach them. You're not gonna go past that.' And so I think it's cool how Mrs. V kinda lets everybody go at their own speed. And how, like, you've seen IB art. These are driven kids. We're gonna go faster than the rest. . . . All these kids out here in these classes who don't take IB Art, they're just doing what the teachers put in front of them. What are they gonna do when the work stops being put in front of their face? They're like, 'What? There's nothing left for me to do? I have to figure out what I like?' And that's the thing about this class. We get to figure out what we like, where our passions are." This is what Greene was championing. Art and aesthetic education are ripe with the potential of inspiring wide-awakeness because they encourage students to be "less immersed in the everyday and more impelled to wonder and to question" (Greene, 2001, p. 135). Unlike the majority of his other IB courses, Rupert feels that IB Art fosters his curiosity and empowers him to pursue that curiosity through the course work in whatever ways he can dream up because like he said, Mrs. V doesn't limit them. It is important to note that he believes this work is better than or deeper than the work that is strictly confined to the standards. It is also really compelling that as a student, Rupert is

worried about other students who do not experience this type of classroom environment. He fears that those students are not being prepared to think independently. They are not experiencing the freedom of a disciplined mind. As Dewey (1910) explained, individuals achieve freedom only when they can independently draw upon their creative and critical selves to guide their action.

Violet also brought up standardization during our reflections outside of class time. She told me, “The standardization thing is so skewed. It is such a disconnect from what is truly important. I could get into all those things that are taught around the standards like work ethic, like morals, like self-perception, identity, culture...all of it. Being able to take care of one’s self efficiently. Being able to foster one’s own curiosity that has been so annihilated by all of these tests that give us one little fraction of information about that child’s abilities.” These things taught around the standards are the goal of wide-awakeness and the larger aim of education. By teaching for wide-awakeness, we guide students’ formation of self as we encourage them to act with care and concern in relation to those and the things around them. Violet continued to question, “If we don’t teach them accountability now, what’s going to happen? They are young adults right now. They are not young adults in college. They are independent young adults in college. Right now they are dependent young adults. They are dependent on us to guide them and show them the possibilities. That is where we are failing them. I love public education but this standardization thing has got to go. The kids are so stressed out about this multiple choice test that they can’t even allow themselves to sit in another room and realize that their curiosity is what sustains their ability to think. If you are not curious about something, you are not engaged. If you don’t want to know how something works,

you are not going to know how it works. They have taken out the human touch, this tangibility. Multiple-choice tests don't tell me anything about the type of thinker you are. They tell me you are a good schematic risk taker. I had a student after her final tell me, 'You are the only teacher in high school who makes me write on a test. You didn't even have fill in the blank or matching. You are also the only teacher who gave me a hunk of clay and told me to make a pinch pot with it.' Other teachers do multiple choice and don't let students experiment with content." The students and Mrs. V believe education should be about much more than covering the standards in various subjects, or what has become known as academic achievement. Although, they see a lot of teachers who have narrowed their concept of education to this. In what follows, I work with Mrs. V and the students to uncover how this IB Art course aims for wide-awakeness.

Find That Thing That Makes Them Drive

Violet told me matter-of-factly, "My philosophy has changed so much in my teaching career to the point that if I could just have a one liner, it would be the sustaining of curiosity and fostering of curiosity to allow whatever soul is in front of me to dig deep and find that...that thing that makes them drive and want to be a part of this bigger picture." She looked into my eyes and passionately said, "You know?" As she continued, her voice began to raise and become rhythmical, "Whether it is drawing, painting, sculpture, a book, or just engaging in a conversation. What is it that makes them thrive? What is it that gets them involved? What is it that allows them to connect to what is going on in the classroom, at home, in the hall, in the car, in life?" She paused and then concluded, "What makes them, what makes them want to be a part of it or not be a part of it?"

Mrs. V's philosophy resonates with what Greene (2001) called "education for wide-awakeness—for a more active, responsible, ardent mode of pursuing our human quests" (pp. 110-111). She uses the IB Art course to inspire her students to be critical consumers and active participants in life. Her philosophy also aligns with the aims of the IB Diploma Program, and this has led her to really investing in this curriculum model. Outside of teaching IB Visuals Arts courses, Mrs. V has also guest lectured in multiple TOK classes and worked as an IB External Assessor. She accomplishes these aims within IB Art by working carefully and thoughtfully with the students as they each search for the thing that makes them drive and want to be part of the bigger picture. Just as Greene (1995) suggested, we can nurture the wide-awakeness of students through relationship and dialogue; these two practices are what establish the chaotic synergy of their wide-awake learning environment. Santiago explained to me during his formal interview, "I think the circumstances that lead up to that wide-awake experience have to be right." Thus I use the remainder of this chapter to reveal the various elements of the chaotic synergy that the participants and I identified as cultivating their environment of wide-awakeness. This analysis is rooted in the collaborative mind map at the start of this chapter (see Figure 7) and was expanded upon by taking all of our experiences in the course and collaborative analysis of those experiences into account.

Evocative Encounters

Mrs. V and the students generate constant dialogue in the IB Art curriculum through the evocative encounters she designs throughout the course. These encounters are evocative because they induce participants into what Greene (1973) called "doing philosophy" (p. 3). This is the process of thinking carefully and critically about what you

are thinking and doing. It is a call to reflectiveness and purposefulness of action, which leads to wide-awake engagements. The philosophical grounding of the course often reminds students of their experiences in the class Theory of Knowledge (TOK). In fact, Emily once said in class, “Art is TOK!” as she was justifying the role of debate in the class. It is powerful to see students conceive of art as a means for exploring the theory of knowledge and actively pursuing their art making and viewing with that aim. Their doing of philosophy is a continual process throughout their time together. Mrs. V explained, “I give them work that makes them step outside of their box and find different approaches to solving the same problem. They have to be divergent, they have to be able to dig deeper and truly investigate their own critical thinking process and why. They have to be able to truly articulate why they’re doing something and back it up with fact, back it up with idea, back it up with an example, back it up with an experience; and I feel like they are not necessarily required to do that in other classes because it is one discipline, and it is teaching to a specific outcome, and they are given a tremendous amount of book work that is the same for everybody and that they can’t interpret any other way other than how it is given to them.” Greene (1995), as does Mrs. V, recognized that the arts are uniquely able to facilitate this empowering process.

See What Their Interests Are

Trying to unravel the complexity of how Violet initiated this wide-awake environment, I asked her, “How do you design your curriculum to get at driving their curiosity and pulling on their interests?” She stressed, “For me, the only way I can connect with my kids is through them telling me what their interests are.” Then she explained, “In the advance classes, in the beginning of the school year, I always poll and

see what their interests are. I have them write their name and then a list of ten things they are incredibly interested in.” The students then worked from these lists to construct their concentration topics for their portfolios. Each student’s topic is then used to conceptually drive his or her art making for the entire school year.

It is vital to note Violet realizes that for her to achieve the aims of her philosophy, she must connect with her students first. Wide-awakeness is nurtured within a context of relationship and dialogue. I more closely explore the role of relationship in the following section, “Engaged Community.” For now, I focus on the dialogue she is seeking to initiate. In this moment, the students’ intrigue was spiked because they realized Mrs. V was allowing them to choose whatever they would like to drive their work. Mrs. V was helping them develop this drive out of what sparked their curiosity. Working from individually selected concentration topics has proven throughout my time in the course to encourage the inquiring search of an individual who is wide-awake. Greene (1984, 2001) identified the narrowing of one’s focus to be an important element of wide-awake attending. These topics served to give the students focus and to commit themselves to sustained curiosity.

Mrs. V continued to explain the process of helping students discover their interests. She said, “Then I take their lists of interests, and I do my homework. I find artists that are already working in these areas and then I link two or more artists to each of the things they give me.” With this list in hand, the students are given their first investigative research problem. They must research these two artists and two additional artists of their choosing. For each artist, they insert reproductions of five pieces of the

artist's work into their sketchbooks and accompany each image with two paragraphs that explore the following:

- What symbols, icons, images, colors and/or words attribute to the style of this artist?
- What cultural reference and influence is visible in this artist's works, where are they from? How is it relevant to their imagery?
- Where does this artist fit into the contemporary art world?
- What is the meaning of their work?
- How does their work fit into **your** life and experience thus far?
- Why did you choose the image?

Mrs. V's homework allows her to explore the students' topics with them. She works very purposefully to help the students meaningfully explore their topics. This research assignment not only guides the students' critical interaction with artwork but it also shows them how they might draw creative inspiration from the work of other artists. As Greene (2001) suggested, Mrs. V encourages her students to "lend the works their lives—to achieve the works as meaningful" (p. 96). This is integral in their ability to develop personal interpretations of the art they interact with. See Figure 8 and 9 for excerpts from both Rosy and Francis' investigative research. Lastly, after this in depth investigation, Mrs. V has the students write an artist statement that presents their concentration theme, what media they may use to explore that theme, and what artists might influence their art making. See Figure 10 to see how Pope crafted his artist statement.

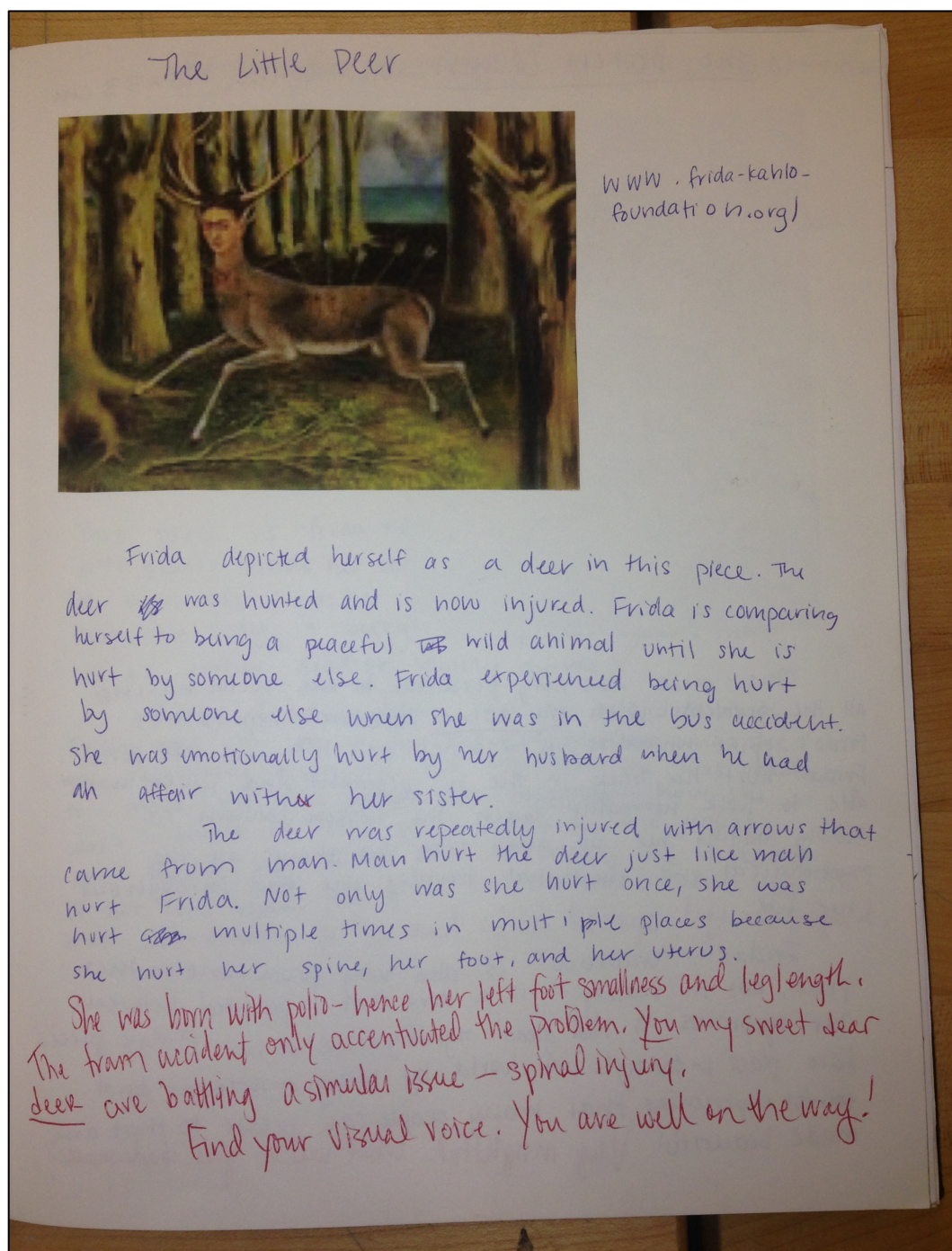


Figure 8. Excerpt from Rosy's investigative research assignment with Mrs. V's feedback. This figure is an excerpt from Rosy's investigative research assignment, which Mrs. V uses to help her develop her concentration topic (see Appendix F for a transcription of Figure 8).

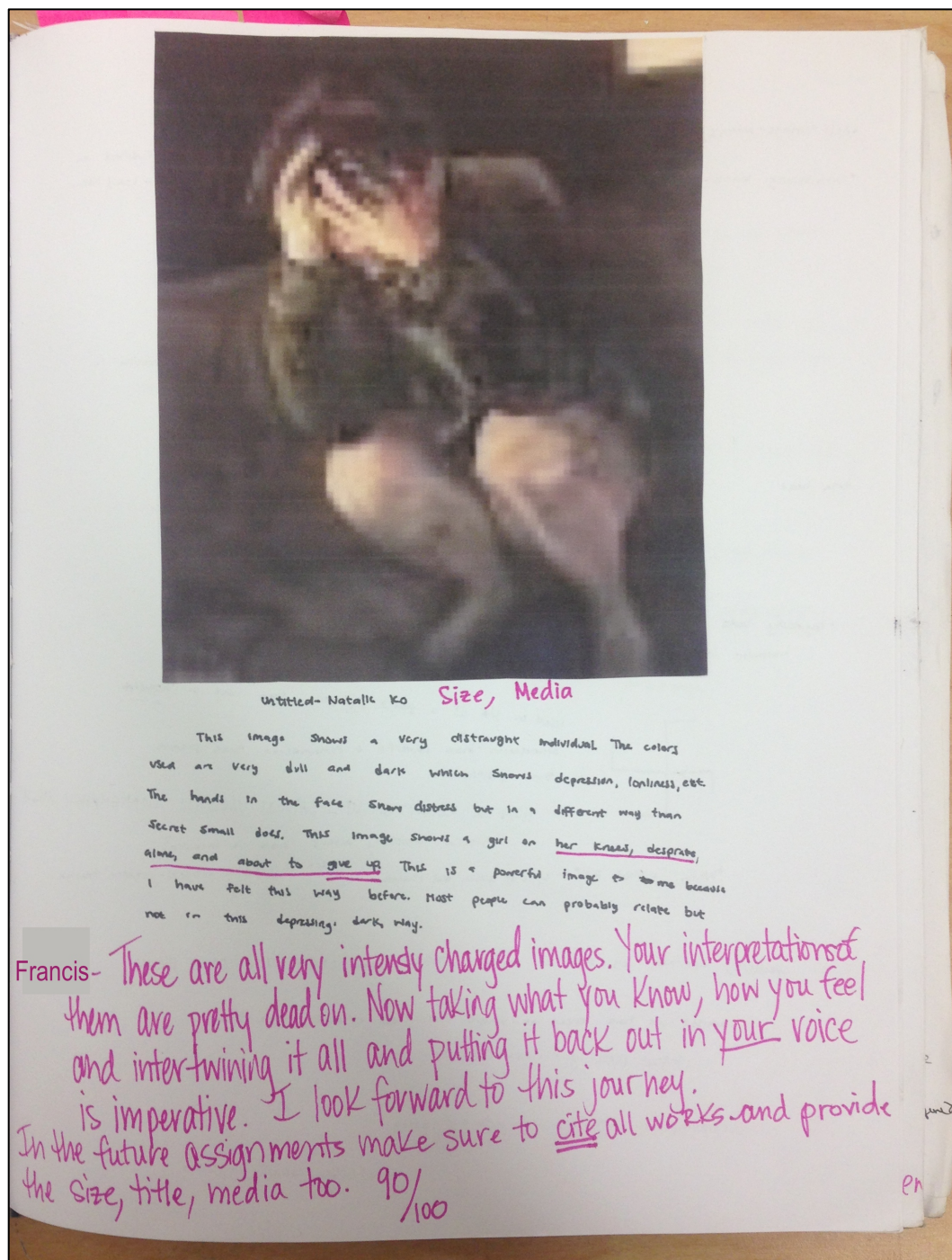


Figure 9. Excerpt from Francis' investigative research assignment with Mrs. V's feedback. This figure is an excerpt from Francis' investigative research assignment, which Mrs. V uses to help develop her concentration topic (see Appendix G for a transcription of Figure 9).

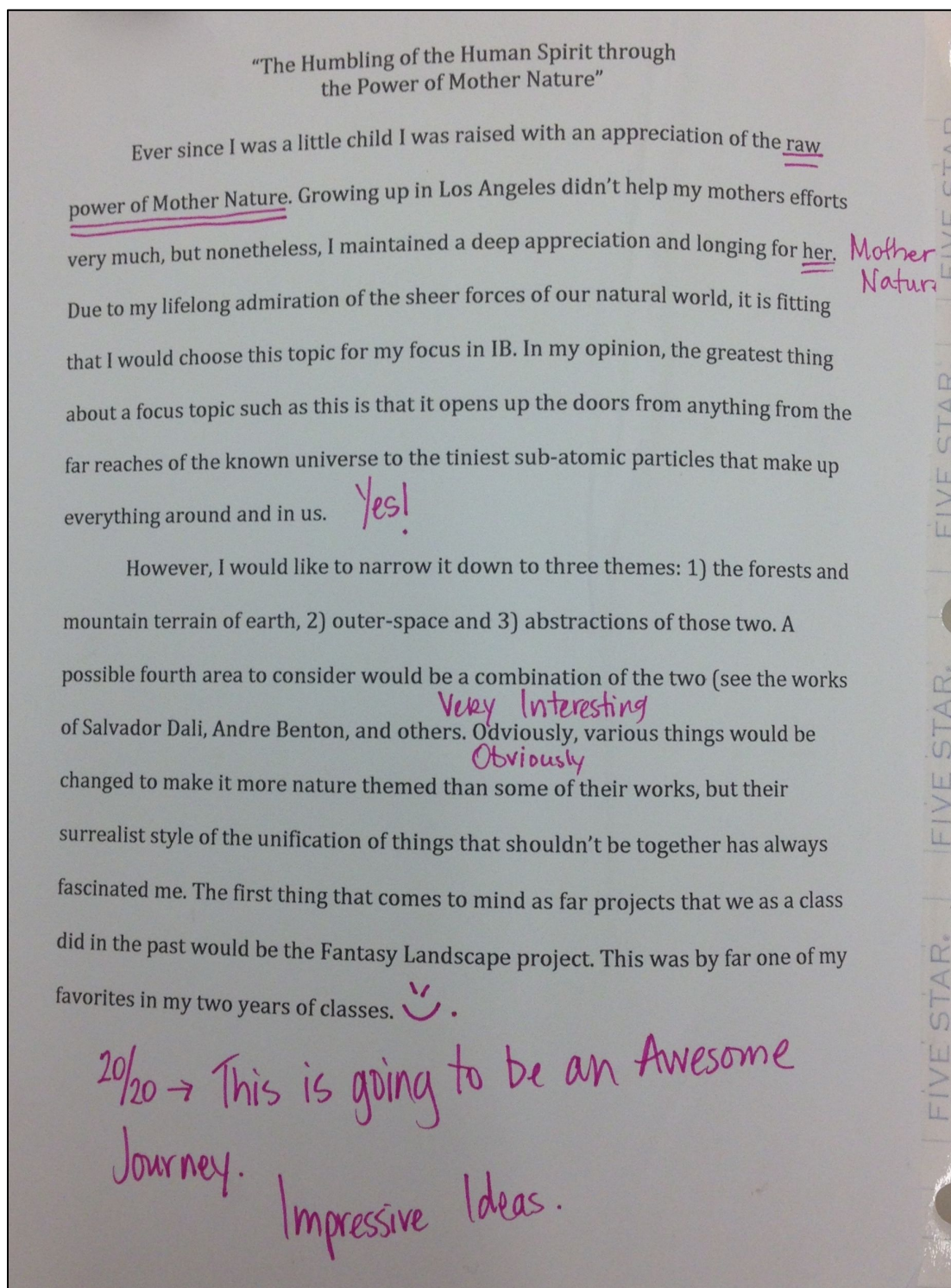


Figure 10. Pope's artist statement with Mrs. V's feedback. This figure is Pope's artist statement, which Mrs. V uses to help guide Pope as he develops his concentration topic throughout the year.

Throughout this search for what the students' interests are, Mrs. V is requiring them to be critically reflective. As Greene (1978a) stressed, wide-awake awareness is grounded in one's lived life; and Mrs. V encouraged them to allow their topics to emerge from personal experience. Since this process as a whole launches them into developing their own meaning from experience, establishing their unique perspective, and posing questions to drive their thinking and making, Mrs. V is supporting their enactment of wide-awakeness. And she works closely with them throughout this process as is evident in her feedback on their investigative research and artists statements in Figures 8, 9, and 10.

Where They Take It, That's Their Journey

As I mentioned previously, Violet designs each unit around a theme. She explained, "I love to start class off with something that is really thought provoking." The theme becomes a big idea that they explore as a class through dialogue and then each student expands upon the idea visually by exploring it in relation to their own concentration topic. When I asked Violet how she comes up with the big ideas, she said, "My internal, core interests spark what we do in class. I have to admit it." She described her criteria for choosing these themes as, "if I find it interesting, and I find it thought provoking, and I feel like it is part of right here and now that they might be experiencing too." The key to choosing the topic is that it is compelling to the students, and the topics always are because Violet pushes her ideas. She elaborated on how she develops her ideas, "I try really hard to not just do one of my ideas but to research my own idea and approach it with more than my own internal energy so that it can be a broader, more open ended." Her personal research leads her to discovering contemporary artists, TED talks,

and happenings in popular culture. Then she lets these and her knowledge of her specific students' personal experiences and interests drive her introductions to each new unit.

The introductions to the big ideas are usually whole group discussions that lead to powerful interactions. Amélie explained her perception of these discussions as, "The times I feel most wide-awake in class are when we have class discussions, usually initiated after watching a video. The discussions revolve around very pertinent and relevant issues, ranging from social equality to educational systems to questioning life's purpose itself. I think the reason these discussions impact me the most out of everything that happens is because they are extremely relevant issues in the world. Art seems to be the only class in which we talk about these issues or ideas, and I almost feel like I'm accomplishing something by thinking them through and even just acknowledging their existence and pertinence." These discussions are vital to inducing the students into moments of wide-awakeness. I explore one of these conversations in more depth in Chapter 5, but I wanted to introduce it here because it sets the chaotic synergy in motion.

Violet strives to create conversation both verbally and visually that "steps outside of a boundary, that allows students to truly permeate on ideas, and then bounce all over the place, and then bring it back." Her openness to the conversations bouncing all over the place enables her to, as Francis said, "spark something in most everyone." The students are each able to move with the topic in some way that makes it personally relevant both during the whole group discussion and then in their art making. This happens by them following tangents that connect to their various interests and life experiences. Violet summarized the process perfectly by saying with a twinkle in her eyes, "Like I might have introduced the concept but where they take it, that's their

journey; and that journey is where their portfolio develops.” Following the introduction to the unit, the students then go home and create five thumbnails sketches inspired by merging the topic with their concentration theme. Then the students spend the next several days of class in the throws of chaotic synergy as they work on completing their own art projects, discuss their work with peers, and enjoy playfully being with each other in the midst of it.

I Don’t Ever, Ever Limit Them

Another vital element of their wide-awake environment is that Mrs. V does not define or limit the students’ conceptual or artistic choices. Violet explained, “I feel like the only way we can be successful in IB is to allow them to express themselves in any way that they possibly can, using any substrate, any media, any avenue- as long as it does not hurt them or hurt someone else.” Francis discussed how this relates to their conceptual choices. She said, “We have so much control over what we do. We can choose anything and everything. She’ll give us a brainstorming topic—like, do a self-portrait—and you can make that anything you want because you can interpret it however you want. Nothing’s wrong in this class.” Francis and Indiana both elaborated on how liberating it is to have the freedom of choice in this course because they don’t have that freedom in other classes. The only two requirements are that they can justify their choices and that they meet the project deadlines. Mrs. V is constantly questioning and encouraging them to self-reflect to help them make thoughtful and purposeful choices, but she holds them to strict deadlines to help them move their thinking and making forward.

When it comes to choosing their art making media, Mrs. V explained, “They create a composition, or a sculpture, or a video, or a assemblage. They can do performance based...I don’t ever, ever limit them to two-dimensional works of art because I feel like some ideas cannot be adequately embraced in that area. Sometimes it does not involve a substrate at all. Sometimes it just involves the mind. Like with conceptual work, sometimes if you just do rhythmic body movement. You have that with your body so they can video it or do time lapse photography. So I try to keep it pretty open and I don’t dictate what they do.” Rupert feels as though, “She puts no boundaries on how we actually create. She leaves it all up to you. And you can’t be, like, ‘Aw darn, she said I couldn’t do this so I can’t do that.’ It’s literally like, ‘How far do you want to go?’” As Mrs. V meets with each student to discuss their five thumbnail sketches, she is constantly throwing out exciting possibilities for how they might expand upon their art making plans. She will suggest things like shading with a blowtorch or creating a transfer onto Plexiglas and backlighting it. This pushing of the possibilities is a continual thread through all of their interactions. The abundance of materials in the classroom and Mrs. V’s wide knowledge of various modes of construction support her ability to encourage the students to experiment with new materials.

We All Want to Talk About Something

Conversation is another critical element of the evocative encounters of the course. Indiana told me, “I feel like we all want to talk about something—and it doesn’t always have to be about art. But, I feel like we always want to share something with others. And I think that’s what makes this class different from other classes.” Indiana was very accurate in describing the students as all wanting to share something. While there were

some quiet moments of intense work, conversations were usually occurring throughout most class periods. Some of these conversations were whole group dialogues like I describe above, others were what we came to call side conversations, and still others were forms of critique.

Side conversations were one-on-one or small group conversations that would naturally arise during the students' work time or even during whole group conversations. As long as the students' conversations were not making them unproductive or interrupting others, Mrs. V would allow them to talk because she saw the value of it. Indiana felt these conversations were when they all connected the most. She explained, "We have side conversations and I feel that they open up new boundaries. Like every time I have a new conversation with someone in the class I feel like I understand them and their art better. ...And maybe we're not even talking about art all the time, but I definitely see their view on things and I think it helps distinguish where they wanna go with their art and where I wanna go." It is interesting that she sees their personal conversations, which are not focused on art, as still informing the way she interprets her peers' artwork. This shows that she is wide-awake in analyzing these conversations and applies what she takes away from the conversations to the work of the class. I also saw these conversations as contributing to developing the close bonds the students and Mrs. V had with each other. I asked Indiana if they have these side conversations in other courses and she said, "We're usually not allowed to talk in other classes; but if we are talking it's usually not on such a deep level. We definitely talk on some deep levels in other classes, but I would say that we're more willing to go into other subjects, into other

conversations in this class 'cause I feel like we're just comfortable doing that here. It's a safe environment. Here we talk about anything.”

Often times their side conversations were about their artwork. They would ask their peers or Mrs. V for advice, discuss what they were seeking to accomplish, and offer suggestions to others. Critique seemed to come so naturally to them. I once asked Bridgette how this culture of critique began and she said, “I think it's just something we've always done. I think everybody's just like really curious about everybody else's project.” It was exciting to hear that their curiosity was leading them to engage wide-awakely with one another's work. Mrs. V also held informal critiques and formal critiques. The class would hold an informal critique the class period before their final project was due. This critique was aimed at giving the students feedback on what aesthetic issues they might still need to solve in order to resolve their pieces. These were usually rotating critiques that required each student to leave a black sheet of paper next to their art piece and then they would rotate to each artwork in the room and leave written feedback. The formal critiques gave each student the opportunity to talk about their work and then gave the class time to discuss it. The students greatly preferred the formal critiques because they all valued getting to hear what the artist's intent was. They felt they could give more beneficial feedback when they knew what the artist was trying to accomplish. Francis once explained to me, “The discussions that we have with critique and class- that's just to help spark something; but really we can kind of choose whatever we want. We all have a choice.” Most students realized that they did not have to follow the advice that was given to them in critiques. Mrs. V only required that they could justify why they took one another's advice or not.

Engaged Community

Wide-awake engagement requires active participation in experience, and Mrs. V expected nothing less. Within the classroom, this participation occurred through what Greene (1995) identified as the collaborative search. Mrs. V and her students established an engaged community that fueled their collaborative search. It was through this engaged community that the extensive interaction required to meaningfully explore the evocative encounters in IB Art were made possible. Greene (2001) explained that engagement with art making and viewing is capable of “creating dialogical situations in which persons, caring for one another, able to look through one another’s eyes, talk about what they are discovering together about themselves, about the world, about what is and what might be” (p. 108). Establishing and sustaining this caring community was essential to perpetuating the chaotic synergy of their wide-awake engagement. In what follows I explore the various aspects that were fundamental to creating this engaged community.

You Can’t Not Be Great

I was taken aback by the level of expectation and production in the course. When I asked Indiana if she felt she had the same level of expectation in her other IB classes, she said, “Definitely not. I feel like in a lot of my classes they want us to succeed definitely; but I feel like they want us to get to the bare minimum. Like, they’re worried if they give us more that we’ll explode, and that we won’t understand it fully.” Indiana went on to tell me about how this plays out in one of her other courses, and she stressed that she would rather that teacher explain things in more depth because it would enable her to be a better problem solver. Indiana then told me about how transitioning to the level of expectation in Mrs. V’s class was definitely intimidating at first. She narrated her

internal struggle at the beginning of her IB experience, “She thinks I can do this but I can't. I know myself. I can't do this.” Then she explained, “But, it really makes you grow. It forces you to grow. I would say for me personally it really made me realize how much I was capable of, that I didn't know that I was. It just kind of opened my eyes to my skill in particular and how I can apply them wherever I need to, and that I had ample supplies to create and to do whatever I wanted. And I feel like Mrs. V's way of creating that bar and expecting us to get it and then go above, really helps in everything basically.” It was impressive to see the work ethic and the level of innovative thinking that this expectation produced in the students.

Rupert elaborated on how Mrs. V sets up this dynamic. He said, “The thing with Mrs. V and this art class is that she won't let me take it anything less than as seriously as the other classes; and that's what's great about it. It's not just a mediocre class. She's literally getting us to push ourselves. It's not just about making a piece that meets objectives. It's about making a piece that says who we are.” She accomplishes this through her conversations with each of the students throughout their art making. She poses questions, makes connections, and gives suggests. Rupert described this process as, “It's how invested she gets in the project with you. She cares. It's like, you can't not be great when she is there pushing you the whole way.” He continued, “I think Mrs. V puts us in dynamic situations with our selves in the sense of are we gonna dive in fully with this or are we gonna hold back? And it's like, when I'm put in that situation, I think most of us- we're not gonna hold back. We're not gonna put half of ourselves out there on the paper.” She helps the students see their projects as extensions of who they are. Since they are deciding what they want to say and how they want to say it through their art

making, they are invested in the work they are doing. Being in the midst of the chaotic synergy also drives this care. Seeing the investment of their peers and the outcome of those investments allows the students to also hold one another to this level of expectation. They want to keep up with one another, they are inspired by one another, and they constantly encourage one another.

It Is a Partnership

To get Mrs. V's perspective on how they established their engaged community, I asked, "So what do you do to keep the element of fun, to keep them authentically engaged? Or do you think they encourage that from one another? Is it a combination?" She answered, "I think it is a partnership. I think they know I'm not going to give them anything to do that I myself would not do or have not done as far as a project or research because if I find it boring or nonrelative to my life or what's happening right now in real time, I am not going to make them do it. I resented that in high school. I mean I was like, 'I am just doing this busy work.' There is a difference between busy work and rigor, and there is a total difference between authentic engagement and being there present in the room. That is what I like to focus on with them. It is important to me that they understand that the entire energy, everyone's energy, in the whole room is what brings it together, and everyone is part of the circle of events."

While Mrs. V is there to facilitate or guide their experience in IB Art, the chaotic synergy would not be possible without the students. She seeks to provide them with evocative encounters that they will find relevant and challenging. She also strives to give them the power in directing how the class progresses throughout projects, in critiques, or during conversations. Without the students participating in this partnership, the potential

of the encounters would not be realized. Thus there is a level of reliance on one another. Mrs. V explained, “To see everybody working together for one idea that they own, and then having them help each other and problem solve together—that’s where it is. That’s where the true reward to teaching lies, right there. It is not in the product; it is not in the idea. It is in the process. It is keeping true to the process. That’s the meaning part. Making is meaning. To see them sit there, and they’ll do something and realize, ‘Oh my god, this is not going to work.’ or ‘Oh, what if I do it this way?!,’ ‘What if I have to invert this whole thing and flip it and there it is, there is the answer.’” As she said the meaning is in the making. As they interact with each other they create the moments of wide-awakeness together as they question, challenge, experiment, connect, and play.

Another thing that is very intriguing about their partnership is that the majority of the students are in different peer groups outside of the class. Francis told me, “I never really hang out with them on the weekends and stuff, but I just feel like I know people so well by their artwork and I know their passions by the discussions we have. And I know what they really care about.” I was shocked to discover this because the way they interact in class makes them all seem like best friends. Mrs. V said, “I find it really fascinating that they can put that down and be themselves and play- have play. Because if you are not having fun, you’re not truly authentically engaged.” I agreed with her and she continued, “You know they are always talking about the buy in. Well the buy in is being authentically engaged; and if it’s not fun, if it is treacherous...” and I completed her sentence with, “Why would you?” Nodding, she went on, “Yeah, why would you? What’s the point?”

They Have to Feel Safe Enough to Do It

Mrs. V explained to me, “The most important part of that is they have to feel safe enough to do it. I have found that through acting childish and making fun of myself and showing them that I’m human. I have fallen in class, I have walked into a wall...I will be talking to somebody and I be like, ‘You know what, I really should go get that...’ and Mrs. V acted out running into a wall and she continued, “‘Owww!!! I’m sorry, I was just really passionate about that moment and I wasn’t thinking about my space.’ But they see me as human.” I agreed, “Yes, absolutely.” Then she said, “They need to know that you’re human because they are taught, ‘I am an adult. You do as I say and not as I do.’ That is how most of our kids are taught. In school specifically, ‘I am in charge, I am giving you the information, I am the omnipotent one.’ I have found in my personal experience that when I stopped that practice, that paradigm changes in the classroom. I was very young when I realized it. I think I was in my third year of teaching high school. When I realized it, I had a captive audience. My classroom discipline almost disappeared because for some reason it evolved into respect. It evolved into comfort. It evolved into safety. It evolved into down to earth, right here, right now, real. And that’s when I really started loving teaching.”

The aspect of being human is key to developing this safe environment. Rodriguez’s (2008) findings also noted the importance of the teacher being human. Being playful is a large part of how Mrs. V established a level of comfort with her students. For instance, every time a student rings the bell on her desk, she stops in the middle of whatever she is doing and says, “An angel just got it’s wings!” as she stares upward and everyone giggles. Or one time during a critique, the class erupted with a ton

of ideas at once, and Mrs. V called out above the hum, “Now everybody talk at the same time. Right now.” The students then loudly talked gibberish at the same time and when the noise quieted down, Mrs. V said, “Alright, let’s give him some feedback.” Rupert explained, “that playful nature is what keeps her so lighthearted and friendly.” When I asked Francis how Mrs. V shows her that she cares, Francis explained, “It’s almost just like the little things—like how she comes in here in such a good mood everyday. My favorite thing ever is how she writes on the board ‘Good morning, creative ones!’ Like—that’s just...I don’t know. Also when she looks at your artwork, she takes time to individually look at it. And I think a lot of teachers are like, ‘Oh you did your homework. Ok. Check.’ But in this class she’ll look at it and really study it and be like, ‘I think this one shows who you are. I think this one...’ I think she knows us all so personally. You can just tell by the way she stays after school ‘til like 5 o’clock—no, even later than that—like every single day. It just shows how she really cares about us. And like, lunchtime, she’s like, ‘You can always come in my room to eat lunch.’” The little things Mrs. V does to connect with her students are sensed, appreciated, and reciprocated. She is generous with her time and energy. She gives her students nothing less than she expects of them.

Mrs. V also makes a sincere effort to get to know her students. She approaches her interactions with them wide-awakely in order to understand where they are coming from, where they want to go, and how she might help them get there. Indiana told me, “Mrs. V’s just so willing to talk to us about anything. It doesn’t even have to pertain to art, just what’s going on in our lives personally, what’s happening in school. She really treats us like adults which is so refreshing because some teachers really treat you like

elementary schoolers and it's like, 'I'm almost graduating. Please.' But she really tries to meet you eye to eye and that's really, really nice." Many teachers think of their students as clients, its not that they necessarily treat them badly just that they only get as involved as they have to and they try to keep a boundary between them and the students so that they remain in control. Mrs. V connects with her advanced students as one connects to a dear friend. It is the difference between caring about the students' experience in the class and caring about the students' lives. It is the difference between providing the students with an education and sharing in the experience of education with them.

Another major aspect of creating a safe environment in which students feel willing to be vulnerable and discuss personal and often times controversial topics is how Mrs. V establishes an environment of trust and respect. Mrs. V explained to me, "Generally in IB I try to be who I am at all times. I try to be very real with my students. I try very hard to respect their interests and where they are coming from. I used to get very upset when they used profanity or got guttural with one another or made fun of one another; but now I let them be who they are. If that means they bounce out a curse word in class or they call somebody out on something, I let it ride because I realize if I want my classroom environment to be safe and I want them to be who they are and I want them to truly, authentically experience things in a real, tangible, right now way, then I have to respect who they are- even if I don't like some of those components because I'm sure they don't like some of mine. It is part of human nature. I can't fight that and I won't. I would rather them feel safe and express themselves. In my classroom it is safe. They can create what ever they want, they can say whatever they want, they can practically do anything they want as long as it does not endanger them or someone else.

Now that is where I draw the line.” Mrs. V understands that her students are human too. They have good days and bad days, and they can at times get really passionate. She embraces whatever it is they bring into the classroom each day and works with them to turn it into something productive. When reflecting on the anything-goes atmosphere, Rupert told me, “I think that really helps foster that comfortability that we have this year as well as the freedom. When everybody feels free to do what they want, it's a lot easier to be yourself.”

All I Am Is the Facilitator

Mrs. V described her role in their art making as, “So they get so many ideas and they start documenting their ideas and then they come to me and are like I want to work on this project and I am like, ‘Cool! What do you need to do it?’ So all I am is the facilitator of the storehouse of materials they can use. And if they don’t know how to use the materials or how to fuse metal and wood together without it falling apart or whatever, I teach them how or we figure it out together.” In everything she does in the classroom, Mrs. V is working right alongside her students. She is listening to what they share in discussions, she is in tune to their body language, she carefully reads their written work, and she is constantly analyzing where they are and where they might go. Then she facilitates by giving thoughtful, encouraging, and challenging feedback. This feedback occurs on written work, during informal and formal critiques, and during conversations. She gives freely of her time, energy, and emotions to guide students along their personal journeys.

Greene (1995) explained that teachers who want to awaken their students must be wide-awake themselves. In being the facilitator of this wide-awake environment, Mrs. V

constantly attends to her students. Her attending leads her to adapting to their needs and interests. Santiago told me, “I think Mrs. V is one of those teachers that can recognize how her students are feeling or what they're thinking, and therefore she'll base how she treats the class that day off her thoughts and feelings. So, ultimately, it's Mrs. V's call; but it ultimately falls back on us.” He and the other students enjoy their ability to direct how the class progresses and they recognize that Mrs. V's intuitiveness and care is what allows them to do this. As she studies her students and learns what is important to them and who they are, she is better able to support them through this process.

Mrs. V explained, “I feel like I am a psychologist, I am a nurse, I am a mother, I am a rule breaker, I am a rule upholder, I am all these different things and I have to switch my hat so often.” Mrs. V is constantly changing her role throughout her time with the students to adapt to their needs at hand. This is a major aspect of how she moves with the chaotic synergy. These are roles she does not take lightly. Mrs. V continually reflects on how her actions impact the students. One time she told me, “Sometimes I catch myself and I am just not being as gentle as I should have been about it; but I just don't know how to switch back and forth between these roles that fast. I am still learning how to navigate that.” Mrs. V sees herself in a constant state of becoming. She is not satisfied with continuing to do things the way she has always done them or with just getting by. Her personal commitment to wide-awakeness is what sustains her heightened consciousness within her interactions and drives her to continue learning and growing alongside her students.

They Are Teaching Me Just As Much As I Am Teaching Them

A very important part of how this community functions is that Mrs. V sees herself as a student. She told me, “If I ever assume that I am omnipotent, that will be so heartbreaking. I have realized that I am not in anything.” This humble stance is one her students do not often see in teachers. They talk about how it arrests growth in other classes in which it is obvious that nothing has changed in the teacher’s class in years and where their interpretations and suggestions are not valued. In IB Art, Mrs. V’s humbleness levels the playing field in their partnership throughout the course by making the classroom a space in which they learn and grow together. Mrs. V expanded on this with, “I find myself checking in and out all the time—being the student, and being the teacher, and being the student, and being the teacher. I’ve learned how to do that. I did not have that at the beginning of teaching. I was unable to do that because of my ego. I was unable to see that I was still a student; but now I’ve realized that I’m a perpetual student.” Like Greene (2001) wrote, being wide-awake is “to refuse always the state of being complete” (p. 146). Mrs. V seeks growth as both an artist and a teacher. She learns from her students as they are creating art and she learns from her interactions with her students during these experiences. She is disposed to curiosity and creativity and this helps her to enter into the role of student over and over again. Reflecting on all of this, Violet said in a serious tone, “And I think, that is where I find the truest freedom in being a teacher, is when I realize that they are teaching me just as much as I am teaching them.”

That Wide-Awake Engagement



Figure 11. Chaotic synergy. This figure captures the chaotic synergy of the class on a day devoted to working on their self-portraits.

When considering how one might create situations facilitating the enactment of wide-awakeness, I propose that they consider the chaotic synergy of Mrs. V's IB Art course. Greene (2001) explained there were two parts to the wide-awake engagements made possible by encounters with the arts. She wrote:

In part it is a matter of bringing to the surface forces, stirrings, desires we often cannot name. In part it is a matter of creating dialogical situations in which persons, caring for one another, able to look through one another's eyes, talk about what they are discovering together about themselves, about the world, about what is and what might be. (p. 108)

Within the chaotic synergy of this course, the students were encouraged to find what their unique interests were and to allow their curiosity to drive their pursuit of those interests. Mrs. V also induced them into evocative encounters that were meant to broaden their perception, to expand their possibilities. Within these encounters, the students were in constant dialogue with one another, themselves, artwork, and materials. They were critically and creatively interacting with the material of the course and one another. They were expected to invest themselves completely and they wanted to because they were engaged in this community and desired to contribute to it. They were compelled to engage because they were given the freedom to decide how their engagement would play out and where their art making would go. One day when Violet and I were reflecting on this chaotic synergy, she wrapped up our conversation by saying, “I just think it’s a really powerful way of doing things because there is no yes or no.” I said, “There is no standardized answer.” And she elaborated, “And there’s no way you can measure it.” I couldn’t resist saying, “It’s that wide-awake engagement.” And she said, “Yeah!”

CHAPTER 5

THEIR ENACTMENT OF WIDE-AWAKENESS

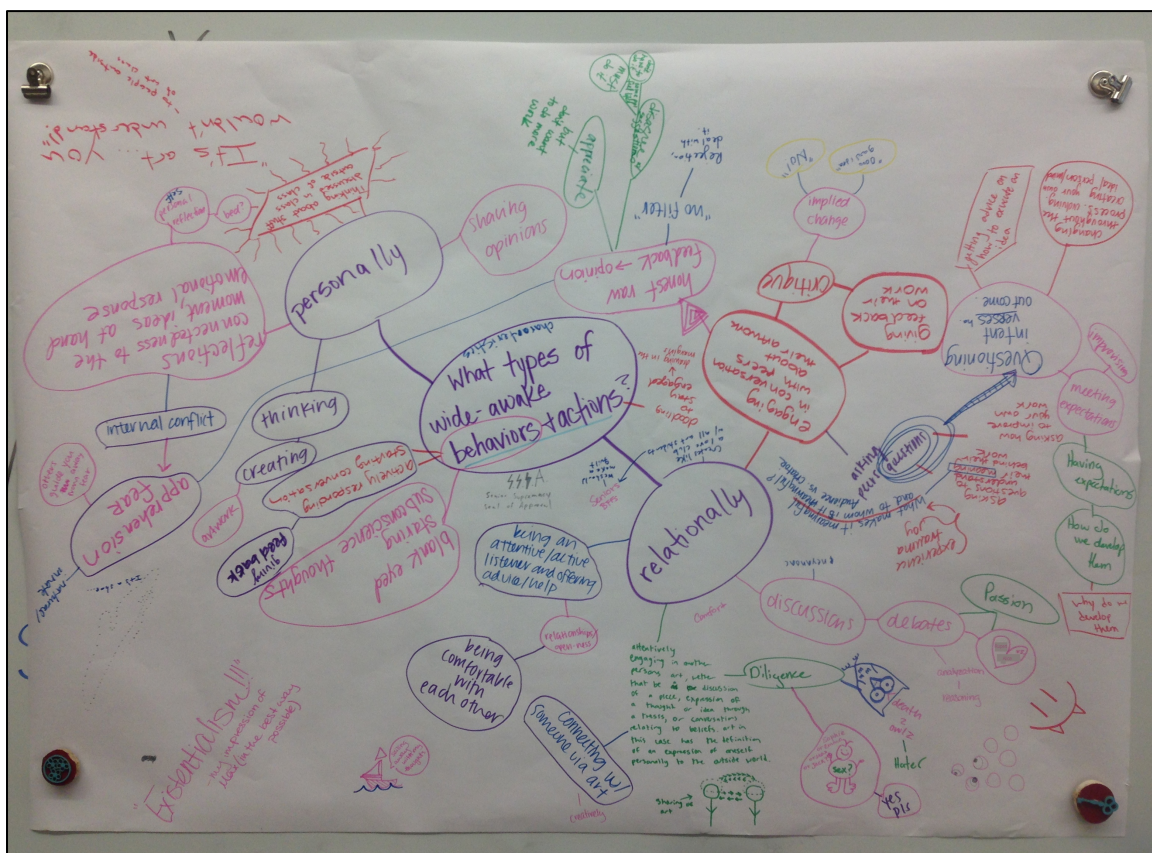


Figure 12. Research puzzle two collaborative mind map. This figure is a collaborative mind map that explores the ways in which the teacher and students' participation engendered wide-awakeness.

Moving forward from the previous chapter's holistic overview of how the teacher and students established a wide-awake environment within their IB Art course, I now invite you into three distinct stories of their enactment of wide-awakeness. Within these

stories I aim to bring to life the ways in which the participants enacted wide-awakeness, or research puzzle two. As you enter these experiences with us, I encourage you to imaginatively experience these narratives as a co-participant. I would like you to experience how the participants enacted wide-awakeness by living in these moments alongside of us. Allow your reflective and critical engagement with these narratives to lead you to considering what it would be like to participate in these moments, when you have experienced these types of moments in your own life, and how you might support the enactment of wide-awakeness within your own learning, teaching, researching, or living.

My synthesis of Greene's writing has led me to understanding wide-awakeness as a state of mind and relational practice which is lived out through actively approaching experience with interested attentiveness and careful consideration. This then leads one to actively engage with what is around him or her and responsibly act upon it. While I could easily identify moments of our time in the IB Art course that were potent for inducing wide-awakeness, wide-awakeness transcends the boundaries of a moment. This way of thinking and being inhabits thoughts and actions. It actively seeks to make connections and pursue possibilities. Therefore, these stories connect various moments of wide-awakeness to reveal how the participants entered into, sustained, and were impacted by their experiences within this course. Within these three narratives, I focus in on the experiences of three students, but these stories of wide-awakeness also transcend the individual. These enactments of wide-awakeness involve multiple individuals, and while they are told from the vantage point of one specific student, I could easily tell the same story from the vantage point of any of the other participants. Although, one's wide-awakeness is personal so the retellings would vary from one individual to another.

Santiago once explained to me, “My wide-awakeness is where my curiosity is.” This echoes Greene’s (1978a) rooting of wide-awakeness in an individual’s landscapes of experience. Through these narratives I aim to introduce you to these three students and their curiosities to give you a glimpse into their worlds and their practices of wide-awakeness. I begin with a small excerpt from a critique of Francis’ artwork that then is expanded on by a personal written reflection with feedback from Mrs. V and another one-on-one reflection between Francis and Mrs. V later in the course. Next I tell a lengthier story that is taken from a whole group discussion at the start of a new unit plan. This moment then extends into another exchange between Rupert and Indiana and finally leads Rupert to serious self-reflection. Then lastly, I share Indiana’s journey into using her art to make a statement. As we begin, I invite you once more to lend your life to these narratives just as these individuals have so generously lent their lives to you.

I’m Actually Really Good at This

During the first critique of the school year, there was a poignant moment for Francis. Francis was a Standard Level student so this was her first year in IB Art. Her piece was very intriguing, and it stood apart from the other students’ work. It was an abstracted skull broken up into various geometric shapes. Within each shape she drew fingers to hint at the contours of the face. The teeth were especially interesting fingertips that were lined up next to one another. Francis began her allotted five minutes of critique time by explaining that she had time management issues, and Mrs. V reassured her that is a universal problem. A lot of the other students began their critique with this preface too. Francis then began discussing how everyone else had created very realistic pieces and that since her’s was more abstract, she felt “that in a way you look at it and it is like, this

sucks and is really ugly.” The class quickly began rejecting her negative reading of her work in a swell of comments. Mrs. V was so passionate about stopping this bashing that she derailed the critique to explain, “You can’t sabotage yourself. I’m going to stop you, I’m sorry, I usually don’t do this, but I am going to stop you right there and we are going to give you some feedback. So just take that hat off and just step on it.” Rupert immediately jumped in, “I love the teeth, I love the teeth.” Then Francis began trying to convince the class that her work was not adequate. She was comparing it to other students’ pieces, and Mrs. V could not listen to her putting her work down for another second.

Mrs. V told her, “I need to interrupt you.” She drew in a deep breath to prepare herself, and then began, “It is natural to compare yourself and your work to the works of others. That is an absolute, natural occurrence. Just like observing and making comments about things in your head like, ‘Oh my god, why is she wearing that,’ and ‘Oh my god, his breath stinks.’ This is a natural occurrence. We as humans- that is human nature. Just like putting things in categories and all of that. It’s human nature. Ok? When you’re talking about your artwork and you start comparing it to everybody else’s- ‘Well his is more realistic; her’s is sculptural; his is this Nazi theme, and oh my god he can draw way better than me.’ You know, the whole point of this class is that you develop your own visual language and it is imperative that everybody has their own unique voice. If everybody’s work is the same, what is the point?” Rupert replied with, “Boo!” and Mrs. V agreed, “Boohoo.” As Mrs. V was talking the entire class gave her their attention. Some responded with nods of their heads, others with hand gestures, and some with words of agreement. Mrs. V went on, “Here is another thing I will propose to you. If art

is everything, then art is nothing. So what I am trying to say in regards to this is, I'm looking at this" and she pointed to the shading in Francis's piece, "and I'm going, 'Whoa! I love how you are going in and putting these details because this is starting to look dimensional. That's what's popping. You know what I mean?'" Rupert agreed with a "Yeah..." She continued, "So, you have a lot of work to do..." and Brigitte piped up, "But you're working on it."

Mrs. V then began discussing specific aspects of the piece that Francis could work on, and she offered concrete suggestions for how she might resolve those issues. Francis offered that the piece was about self-image and Mrs. V suggested blacking out the eyes of the skull. This idea sent the students' minds in several directions. Rush suggested cutting the piece out and mounting it on black paper, and Santiago suggested cutting the skull out in segments and spacing out the segments when she remounted them. Francis posed questions for clarification, and they bounced these ideas around. Mrs. V suggested mounting the cut out pieces with nails rather than spray adhesive and Rupert shouted out, "Copper nails!" and the class let out an, "oooohhhh...", in enthusiasm. Mrs. V began listing nail options, "steel nails, those black ones, horse shoe tacks," and she let out an, "uhhaah," and did a little dance in excitement about the possibilities. Several students echoed her noise back and forth in enjoyment. Then Francis said, "I love it, I love it!" Mrs. V asked the class once more for additional feedback, and Santiago said he had one more thing. Santiago discussed how a specific color scheme that Francis used in a portion of the drawing was exceptionally strong, and he encouraged her to use it more whether in this piece or another. Bridgette jumped in with, "I like the intensity of the teeth." because the color was much deeper in that portion of the drawing. Francis added

in too. She said she liked how that portion had an outline, and she hoped to use it elsewhere in the drawing. As the five minute timer sounded, Mrs. V said, “Ok then, get on it.” and the class moved on to discussing the next student’s piece.

Following the critique, Francis reflected in her sketchbook on the critique and her plans for resolving the piece. She wrote:

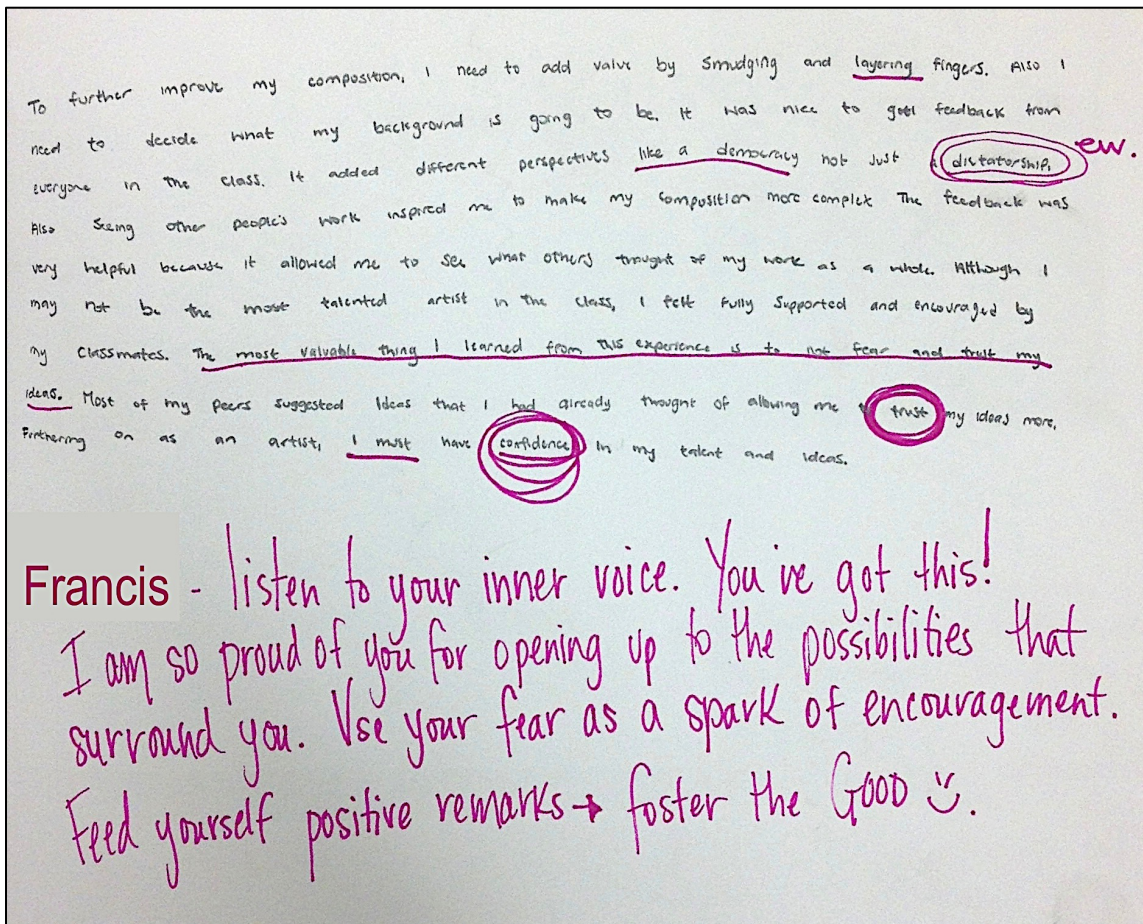


Figure 13. Francis’ reflection on the formal critique. This figure is Francis’ reflection on the formal critique with Mrs. V’s feedback (see Appendix H for a transcription of Figure 13).

Mrs. V replied to her in her sketchbook to continue guiding her through the process of trusting herself and pushing forward in her work. Below is an image of the final composition Francis arrived at once she reworked her piece after the critique.

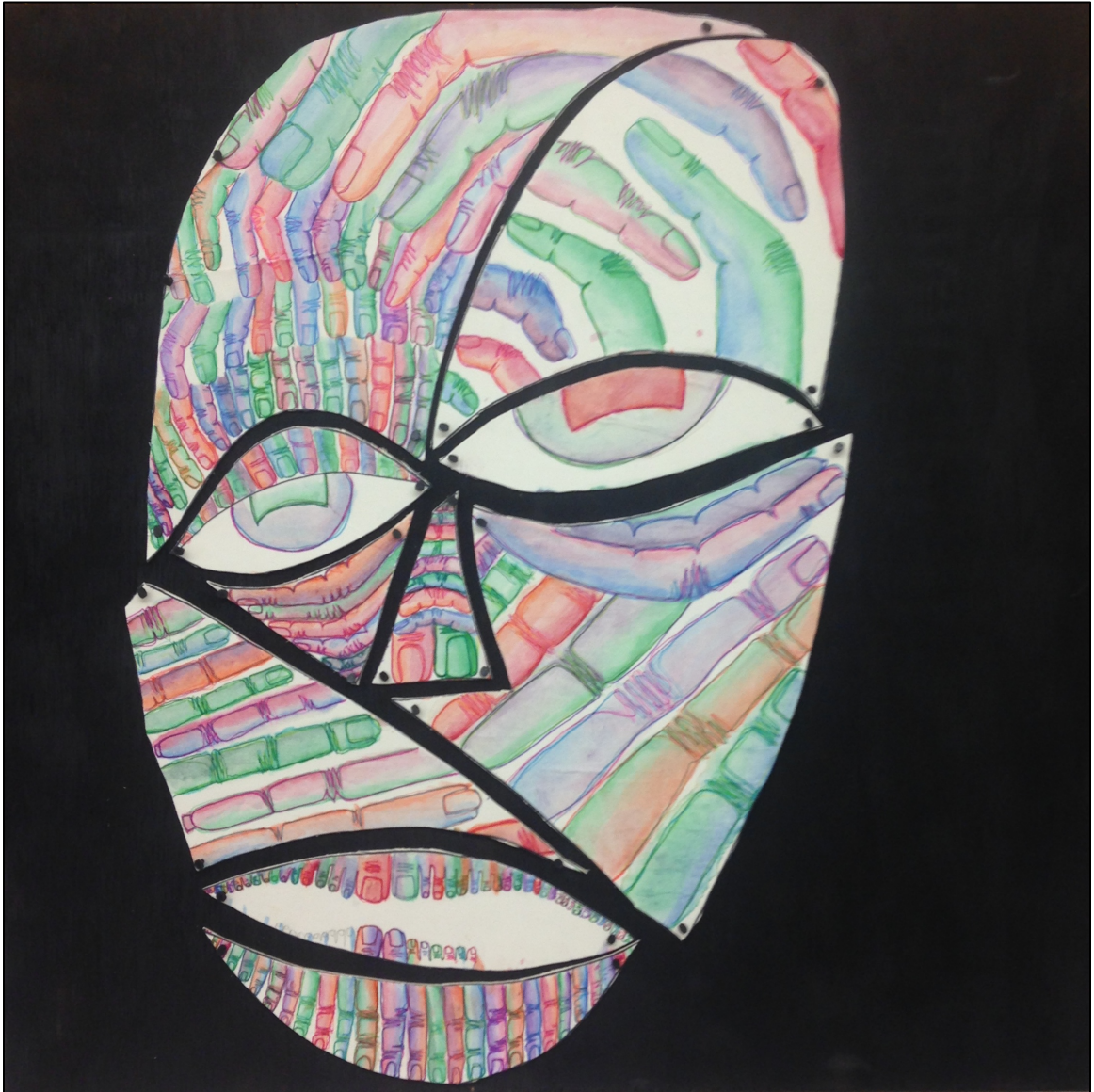


Figure 14. “Poke (her) face” by Francis. This figure is the final composition Francis arrived at once she reworked her piece after the critique.

When reflecting with me during her one-on-one formal interview, I asked Francis how this experience impacted her, and she told me how much it meant to hear her peers tell her to stop comparing her work to the work of others. She recalled that they were telling her, “You need to stop because you're very talented, but it's just in a different way. You just express yourself in a different way.” Then she explained, “I think I've really come to embrace that because my art's very unique from everyone else's. No one else in this class does what I do and even though it may not be like, ‘Oh yeah I'm a pro shade-er, my art's so realistic’- but like, I have the talent in other ways of like- the creativity part and putting my emotions into it.”

Francis then reminded me of another moment we shared in the class. The students had all brought in their in-process pieces for a new assignment, and Mrs. V and I were looking at Francis' piece with her (see Figure 15). Francis was concerned that it was a hot mess, or too crazy, and Mrs. V said, “I think this really shows your personality. And this really shows you as a person.” Francis elaborated on the moment, “I think that stuck with me because it's like, ‘That's how the art class sees me.’ You know? And that crazy- that's who I want to be all the time; but then there's the pills that get in the way and all that. That was just a very awakening moment, and because I don't think a lot of people see me that way, but the people in this class do. And that's what, I want to go out and be more that person. You know? Be that excited, loving, fun person that I want to be. And it's hard to do that when you have all these expectations, like, you can't be too crazy.”



Figure 15. “Tangled in Society” by Francis. This figure is the final composition Francis arrived at for “Tangled in Society.”

When Francis said the pills get in the way of who she wants to be, she was referring to the fact that she has had to begin taking medicine for her ADHD. She had not been able to meet her teachers’ expectations in classes because of the ADHD and was forced to medicate to be successful. She has been struggling with this because she

doesn't want to take the medication since it makes her feel boring and as though she isn't herself. She told me, "I think that's partially where my depression came in. I think people were getting mad at me for almost like being myself. And I felt like I couldn't do anything right. It's definitely hard to deal with. But I'm feeling better now, but it's still difficult." She continued, "Then through art- this sounds so cliché, but whatever...I think through art, I almost like found how to express that. So I took that feeling and put it into my artwork. I think it's a really good way to cope because the thing about depression and stuff and ADHD too- It's something that's really hard for people to grasp if they've never been through it. And it's such a misunderstood topic that I think it needs to be shown from my perspective because how I see it- that's gonna help people understand me. That's gonna kind of help share my story. I think my artwork kinda shows who I am and what I've been through instead of who I am as a person or at school. And that's why in this class, I'm a lot more myself. Because I feel very comfortable with who I am in here. I feel like I can be myself in here because I know that they're not gonna be like, 'Oh she's weird!' because we're finally real with each other and realize we're all weird." Francis then concluded, "I think art almost helped me find myself; but not only that, but it helped me accept who I am as a person. I'm way more confident than I've ever been because I know that I'm not perfect, but that's ok. I mean, that's the reason that I make such good art. It's almost like- I'm almost thankful for the things I've been through because in the end, it's made me a better person."



Figure 16. Progression of Francis' work. This figure captured Mrs. V's impromptu assemblage of Francis' pieces "Fire and Eyes," "Tangled in Society," and "The Color of Education" to show how she has been developing her work over time.

During the same conversation when Mrs. V told Francis that her piece showed her personality, Mrs. V then took three of Francis' most recent pieces and lined them up next to each other at the front of the classroom (see Figure 16). Francis recalled what happened by saying, "She was like, 'Look at all these. She came back and reworked them and they look really good.' And I don't know. I was like," and she said in a whispered tone, "'I'm actually really good at this.'" Then Francis let out a laugh and said, "That's hard for me to say because I've never been super confident. Like, 'I'm the best!' But I

don't know, I think this class- I feel very loved and accepted and I'm like, 'I think they all appreciate my artwork because it's different.'" I let out a resolute, "Absolutely." and she concluded with, "And they don't look at it, like, 'Oh that takes no talent.' But they look at it like, 'Oh wow- she did something different.'"

When Mrs. V was reflecting on how Francis had grown during my time with them, she voiced everything Francis told me in her interview. She said, "Francis has come alive in my class. She was so afraid of who she was and being accepted and being thought of as a misfit. I think she felt like everybody was just intolerant with her. That they just found her to be over the top. And, I think that through this year of her truly writing her own thoughts and being honest with herself and with me, and realizing that I wasn't gonna judge her, that no matter what she said to me, that no matter what bomb she dropped, that I wasn't going to judge her. She, within the first four weeks of school, became the kid that I met in her 9th grade year that was self-confident. She completely put down all these walls and is now herself again and ok with who she is and I feel like that happened because she released very personal information to me and to the class and was not judged. She was truly not judged. And she felt so validated and so respected for the first time in her life as a teenager, by teenagers, that it allowed her to truly embrace herself."

Reflective Interlude

Rupert once explained, "it's all a perpetual cycle of trying to stay awakened." One must seek wide-awakeness because, as Greene (1973) wrote, life is a cycle of "trying each day to be" (p. 7). We must overcome the tendency of passivity. Individuals can overcome this tendency on their own, but Greene (1995) rationalized that this is more

likely to occur during collaborative searches. When others challenge us to peer from their vantage points, we are invited to consider things being otherwise. In Chapter 4 we explained how the chaotic synergy of IB Art often encourages individuals to alter their trajectories through the evocative encounters they experience as an engaged community. Francis' story reveals how existing within this chaotic synergy made it possible for her to see from another perspective.

Wide-awakeness begins with an increased awareness or perceptiveness. One must notice what is occurring around them. Francis' journey in this story was first made possible by Mrs. V's personal enactment of wide-awakeness through attentive listening that drove her to actively engage with what Francis was saying. Mrs. V allowed her senses to uncover qualities within Francis' critique of her own work that could have easily gone unobserved or unaddressed. Mrs. V and the students challenged Francis' critique of her work. They wanted her to see her work how they saw it. They wanted her to believe in herself. This support was another way the participants enacted wide-awakeness.

Secondly, Francis' story was made possible because she chose to listen to her peers and consider their ideas. Greene (2001) explained that to achieve works of art as meaningful, individuals must be willing to lend their lives to it (p. 96) or allow it to exist in an aesthetic space or approach it from an aesthetic attitude. I argue along with Dewey (1934) that this is also true for achieving experience as meaningful. Francis allowed Mrs. V to step in and redirect her negative reading of her work. Francis could have easily shut down but she chose to open herself to Mrs. V and her classmates, to consider their perspective, to lend her life to them. This lending involves a presentness of being or an

openness. Greene (2001) explained that opening oneself up to experiences like these allows one to “create new relationships with those around by sharing or by looking through another’s eyes” (p. 105). Francis felt safe to reveal elements of who she is and venture into constructing who she wants to be. Throughout this process relationships emerged from the vulnerability of the sharing and the connections participants discovered amongst themselves. All of these connections are too vast to cover in this one narrative, but they established a community of reciprocity and interdependence through shared experiences like this one.

This narrative captured how Francis allowed her self to embark on a journey to re-instilling her self-worth and agency through her personal enactment of wide-awakeness within this wide-awake environment. Greene (1995, p. 41) identified discovering worthiness and agency as the result of this type of engagement with the arts. Francis, who was once confident and joyful, was struggling with depression. Between her struggles with ADHD and being medicated to relieve these, Francis was feeling unaccepted, unworthy, and unengaged. Mrs. V and her peers were critically attentive to Francis’ self-depreciation, and they steadily worked to help her discover the value within her work and her self. Francis also began to identify and voice the problems she was experiencing within the education system. This occurred in class discussions and in her art making. Francis became impassioned for things to be different. Through the releasing of her social imagination (Greene, 1995), Francis began using her artwork to change individuals’ understanding of ADHD by sharing her perspective of trying to exist within the typical school setting with this disability. And her growing self-worth gave her the freedom to create.

That Conversation Between Alice and Rupert

The class was getting off to a slow start this morning. The lights were dimmed for a presentation on the postmodern principles of art. Mrs. V was sharing this PowerPoint with the class to show them trends in contemporary art. This was meant to help inspire their plan for the new unit. She challenged the students to merge the artists from their investigative research assignment with their concentration topics. As Mrs. V was introducing the idea of appropriation, the students seemed half asleep. She jokingly said, “Ok. Wow. I need to give you all like chocolate covered espresso beans or something.” This idea perked up a few students who replied, “Yes!,” “Mmmm...,” “Yes, please!” Mrs. V asked Rosy if she would mind her sharing the chocolate covered espresso beans that Rosy had given her and Rosy said she wouldn’t mind. So Mrs. V began passing the small tin can around the classroom and said, “Please share. Do not lick your fingers though.” And then without skipping a beat, she continued with the PowerPoint, “Alright, so taking something and making it your own through appropriation. So you have to really manipulate it. You can't just take it and then put your name on it. Because that's what?” Rupert replied, “Plagiarism.” She then advanced to the next slide and was asking the students to identify what in the images had been appropriated.

While they were beginning to pick apart the images, the students would take an espresso bean or two and then pass the tin down the table. Kayson interjected into the conversation, “So I have a question about these. How do they get around copyrights?” Kayson was curious about copyright because the background of her current project was a collage of hundreds of Coca-Cola cans and the image they were looking at had a

woman's body covered in tattoos of logos. Mrs. V decided to let the students explore this further and they collaboratively arrived at a consensus that artists would face copyright issues if they were making money off of a company's name or claiming that their work was made by the company.

Francis directed the conversation back to appropriation by asking, "So, would an example of this be if you used an artist's style, and then make it your own?" Mrs. V said that was correct and Francis asked, "So like what we're doing?" Mrs. V picked up from there, "Everything that you do..." then she paused for a moment as she was realizing that the students were perking up; and she decided to give them a nudge by saying "...this gets into the-the depth of the real conversation here. The concept of having a new idea, or the original idea, does that exist in our world?" This launched the class into a heated debate about whether or not it is possible to have an original idea. Students were jumping in and out of the dialogue. They were stating their opinions and backing up those opinions with examples from their own experiences. Rupert, as usual, held his strong opinion and was not wavering. Others were trying to convince him of why they do feel it is possible to have original ideas. When several students would begin talking over one another to express their opinion on the matter, Mrs. V would make the conversation more productive by offering the floor to one student.

In the midst of the chaotic synergy, Mrs. V noticed Alice was holding back on commenting so she called on her. Alice declined responding by saying, "I don't want to argue about it." Mrs. V asked inquiringly, "Do you think we're arguing?" and Rupert clarified sharply, "It's a debate." Alice said, "I feel like it's TOK class and Emily proudly

responded, “Art is TOK.⁹” Then Alice took the class on a tangent by explaining, “Yesterday I got in a huge fight with Rupert when he said women are not supposed to be in leadership roles.” Rupert, almost jumping out of his seat, yelled, “Don't even get me started right now, Alice. Y'all are so wrong it's not even funny.” A few students giggled and one said, “Whoohah.” Mrs. V was taken aback by his response and she said, “Wait-hold up. What was that comment?”

Rupert explained, “Samantha made the point that through natural selection there will be certain creatures that take the predominant roles. Right? And I said, ‘Based on this society and you look at who has the power, then you're saying, you're proving the fact that you think men are superior.’” Alice resolutely said, “No.” Rupert continued, “I was just trying to prove that everybody is equal and that's what she said and that's what I heard.” Alice began trying to prove her point, “No, no, no. Samantha said naturally in nature it occurs that there's a leader 'cause they need some sort of guidance. Like monkeys, like whatever, like whether that's a woman or man or child, nature will happen. And he goes and turns it into, naturally men are...” Rupert cut her off with, “Well look at this society! What would you, who would you call a leader? Who's the president? Is he a man or a woman?” He was raising his voice and it was obvious that this had really been bothering him since yesterday. Several students began laughing. Rupert continued, “That's what I'm saying! What is your point?”

Rush stepped in, “Rupert, Rupert. Turn it down just a bit.” Alice took up her point again, “Ok, but, but what I'm saying is men are in leadership roles not just because they are natural born leaders.” Rupert stormed out of the classroom to get some air.

⁹ Refer to page 119 for an explanation of the course Theory of Knowledge (TOK).

Alice chased after him and slammed the back door to the classroom shut. Mrs. V asked Alice, “Did you just shut him out?” She said yes and the class burst into laughter. Mrs. V then told her, “I think you first off need to go open the door so he can get back in when he wants to come in. Please.” Alice was trying to get out of opening the door and Mrs. V kept telling her to do it. Mrs. V finally raised her voice sternly, “Alice! Prop the door open, please.” Mrs. V thanked her once she finally opened the door.

Then Mrs. V transformed their energy into something productive. She told the class in a serious tone, “What I need you guys to understand and what I feel like is imperative right now at this moment—and this is something that I want all of you to embrace—is that everybody is entitled to voicing their opinion. Everybody is entitled to be heard. And whether we agree with one another or not, it is very important that you have respect for yourself and the other person. Even though you may be wholeheartedly against what they’re saying. Why do you think we have nations at war right now?” A student said in a quiet voice, “Cause we have opposing ideas.” Rupert reentered the room and sat down.

Mrs. V continued, “Cause we have opposing ideas and concepts and it has become where people can't talk about it anymore. So now they're at war. They're killing one another over their different beliefs and their different ideas. And I think what's really empowering about that is what you can do with that yourself, and how you can change that. So moving to this conversation that you two just got so, like, awakened by.” Her voice turned more cheery and she said, “I call that awakening- wasn't that awakening? They actually woke up. I mean, they're here with us now.” She suggested, “These things

that you get so passionate and adamant about, those are the very things that should be the driving force behind what you're creating.”

The conversation continued with the same amount of energy for the remainder of the class period. Their discussion bounced between gazing, Betye Saar’s work, what is it in an artwork that stops them in their tracks and encourages them to visually engage with it, how appropriating a symbol can change its meaning – like the swastika, hybridity, they returned to if it is possible to have an original idea and the fight. Then they discussed how we get to choose whether we focus on the positive or negative things that happen in our daily lives, how we can only be responsible for our own actions, how we need to respect differences of opinion, how when one is pushed they might pull rather than being reactionary, how we should transform negative energy into something positive like art, how Barbara Kruger’s work explores the interaction of text and image, how artists often use their work to solve social or political problems, how contemporary artists use juxtaposition, layering, recontextualization, and identity within their work, how history repeats itself and this can be defeating, how hope for change is the driving force of action, how students have the responsibility for being the change they want to see in the world and how creativity is the platform for bringing about that change.

When the class ended and the students were leaving the room, Mrs. V stopped Rupert to discuss what happened with Alice. Trying to help him understand what had happened, Mrs. V said, “But you know what she really responded to? She got angry because you were so passionate about what you were saying. It wasn’t really what you said. It was how you said it. Step outside of yourself for one minute, outside of what your idea is, and think about what happened right then and there.” Rupert was missing her

point so she tried again, “The point of this conversation today and why she got so upset was...Something that I can give you is this, just one little thing- validate her opinion or validate the other person’s opinion.” Rupert tried to defend himself again, “We couldn’t communicate because they started attacking me.” Then he admitted, “I’ve been struggling with that for a long time.” and Mrs. V told him, “Don’t do that to yourself, and don’t do it with them because the minute you get angry and you raise your voice, the conversation has stopped.” Rupert said, “Yeah, they all think it’s an argument. I’m like, ‘I’m not arguing just because I raise my voice. I’m just trying to make my point.’” Mrs. V went on, “But to them it’s an argument and so if you can control the passion...” and Rupert cut in, “But then my point doesn’t get across.” Mrs. V corrected him, “Yes it does! Your point was so clear today. ...The digression started when the emotion happened. She felt like she wasn’t being heard.” He agreed timidly and said, “Yeah. That’s every class, every day. I try to be that outside thought but none of them want...” and Mrs. V cut in, “But now you have the power! Just use it. Whenever you feel yourself feeling like you need to defend, breathe in, breathe out, and remember what the impact is.” Rupert replied, “Yeah, I know, that’s why it’s so hard.”

Mrs. V went on, “Yeah! You’re the very thing that they are pissed off about.” They both laughed and he pleaded, “Why is it so hard Mrs. V!” And she said, “But look how young you are and you know it!” Rupert said, “That’s the worst part. I’m already screwed from the start.” “No you’re not. You’re empowered to make it change. You have an entire lifetime to make it change. You have the power to look at it. It’s not like you’re vicariously walking through life,” she said. Rupert said, “That’s how I feel.” And Mrs. V redirected this negatively, “You’re walking informed. It’s very empowering. So

what are you going to do with it?" Rupert reasoned, "That's the problem. As an eighteen year old in high school, I don't have any power to do anything about it." Mrs. V said, "You think that, but you are wrong. I have to tell you how wrong you are. Every single choice that you make, every single choice that you make is yours." "Right," he said. And Mrs. V went on, "You own it. And the minute you start owning it, your whole life is going to change. I promise you." Rupert called, "Thank you Mrs. V." as he began walking out the room.

Mrs. V turned to me and said, "Oh that kid! He's a good kid." And I encouraged her with, "And you're a good teacher." She asked me, "Wasn't that different and intense?" and I said, "That was quite intense." Mrs. V explained, "That's the only way we can do it. And some teachers might think, 'Oh god, you're so off topic.' They were so on topic, in an abstract way." I agreed, "Absolutely, they were showing your point." She said, "They were, exactly! Is that the craziest thing on the planet?!" And I told her, "But you're flexible enough to notice it." And she told me, "Oh I try. Sometimes I don't."

A few weeks later, when I asked the class to write an essay on personal moments of wide-awakeness, Rupert wrote about a comment that Indiana made. He explained, "Indiana said to me that there is no winning an argument against me. That statement hit me like a brick wall. I know what she's talking about but never saw it in the light she put it in; I think I'm right and I will do everything in my power to show the other person why I am so that we can understand and move on. But when she said that I saw everything that's wrong with my attempt to force understanding. I started self reflecting and thinking about all the things I'm missing by trying to force my perspective in order to help others on their quest to wide-awakeness. However the reality I'm coming to is that everyone

reaches that state of mind by traveling a different path. I just have to recognize that and stop thinking that my perspective alone will affect others the same way it affected me. All I can do is offer my perspective for what it is and know that its up to the others around me to choose how it affects them, and even more importantly learn to shut my mouth and listen to someone else's perspective and opinions for what they are instead of instantly proving them wrong. ...It's that form of enlightenment that brings me closer to becoming wide-awake; through realizing who I really am, realizing the complete effects of my actions, and continuing my path of personal growth. This moment brought me a new perspective and clarity; it added another step on my path to enlightenment.”

Reflective Interlude

When Alice drew her previous argument with Rupert into the class' discussion, Mrs. V could have easily dismissed it as inappropriate and unrelated. Thankfully Mrs. V's personal wide-awakeness allowed her to realize how vital it was for her and the students to attend to this argument and how it connected to what they were discussing in class. Mrs. V then used this conversation to further illuminate the aims of contemporary art and of wide-awakeness. She strove to show her students how a lack of respect for others can escalate far beyond our original intent and she strove to encourage them to embrace an ethical commitment of living more responsibly in the world. Then she highlighted how students can draw upon an empowered agency to choose how they act within the world through the way they relate to others and how they act on the world through the themes of their art making. Mrs. V challenged her students to reflect on our intersubjective world and choose for themselves who they want to be or what should be.

This is seeking to encourage the social imagination Greene (2001) advocated as a possibility of wide-awake engagement.

In addition to sharing this with the class, Mrs. V went on to address Rupert personally about how when his passion leads him to raising his voice, he loses his credibility and his opportunity to have a true discussion. While this was an intense moment of wide-awakeness for Rupert, he was not able to fully understand what Mrs. V was trying to share with him until the idea was re-presented to him in a new way by Indiana. When he heard his peer explain that no one can win an argument with him, he was able to empathetically experience her viewpoint. Greene (1995, 2001) pointed out that this imaginative empathy enables individuals to connect with one another and perhaps be transformed through the process. This moment was transformational for both Rupert and the class. Seeing himself through Indiana's eyes allowed him to glimpse how others perceived his well-meant actions as debilitating. He was also able to see how he was limiting himself by not carefully considering other's viewpoints. Rupert then made a commitment to refuse the idea that his understanding was impeccable. He committed himself to be wide-awake in his conversations with others by striving to understand their perspectives.

Just as Rupert realized that he had to allow his peers to reach their own understandings, this story validates his realization. We cannot force others to be wide-awake. This is their journey. We can offer them opportunities to embrace a state of wide-awakeness. Like in Francis' story, we must be willing join them on their journey and support them throughout it. You cannot rush wide-awakeness. This is a personal pursuit throughout life that unfolds over time through the connections one makes and the

impact of those connections upon their thoughts and actions. Often, like in Rupert and Francis' stories, one must linger with ideas and return to them over and over again before they reach a new understanding.

I Could Easily Be One of These Influential Women

Indiana is much more reserved in her interactions than Rupert, especially during whole group discussions. During discussions, you will usually find her doodling. She explained to me, "I never really talk much in any of my classes, but I always know what's going on. Some people think that means I'm never listening or never wanting to talk to anyone, but I'm listening and I understand and it's all good. It's ok." It was obvious from this comment that there is some tension around the idea of people assuming her lack of vocalizing equals a lack of engagement. She told me about how some teachers base their participation grades on talking in class and some teachers don't care if you talk in class. Mrs. V fell into another category. She explained to me that Mrs. V has grown to know her and respects that she is not one to voice her thoughts to the whole class. Indiana said, "Mrs. V's class is definitely one where if you want to speak up, she's glad to hear what you have to say and she really respects what you have to say; and if you don't, that's fine and she knows that you're still processing things in your own way."

Interestingly, this year, the quiet Indiana decided to get a little louder with her artwork by exploring feminism as her concentration topic. Knowing about this change in her work, I was curious if "THAT conversation between Alice and Rupert" had an impact on her feminist work. She told me, "I think before that argument, weeks before, I had started doing my whole feminist kind of thing with my art. I had never done that before. I had always kept my art pretty simple but this year I wanted it to have kind of a

statement.” Then referencing Mrs. V’s comments during “THAT conversation” about how it can be empowering to use your artwork as a vehicle to communicate about the things you are passionate about, Indiana said, “So definitely what she said afterwards really meant a lot with how I was moving forward in my art and I could apply it to that. It kind of just gave way to ‘Oh yeah, I am starting to make some opinions in my art and that’s fine. That’s a good way to start doing things.’” She concluded by telling me that the conversation made her more comfortable with what she was already trying to accomplish through her art.

I then asked Indiana, “So what led you to start exploring feminism and wanting to make that statement with your art?” She explained, “Well over the summer I had just started getting so upset over little things that boys had said at school, or on TV, or my dad, or my brother, or something; and I was just like, ‘Why should I deal with that? Why should I have to stay down for that?’ And so I was thinking, well since I can’t really- I’m so bad at stating things to people like ‘You’re wrong,’ ‘stop!’ cause I hate debates. I hate conflict. So I thought, ‘Well, my art is a medium that I could probably start opening up to this and it would probably be healthy that I started voicing some things.’ And I thought that was the safest route to take.”

Previously, in her essay on personal moments of wide-awakeness, Indiana had written: “Our first research project, where we were suggested artists based on our interests, was when I felt wide-awake on a broader scale. I had been given artists based on my interest in women’s issues and body image, subjects that can get very depressing very fast. I was researching what some of these women did and how they expressed themselves through art (see Figures 17 and 18 for excerpts from this assignment).”

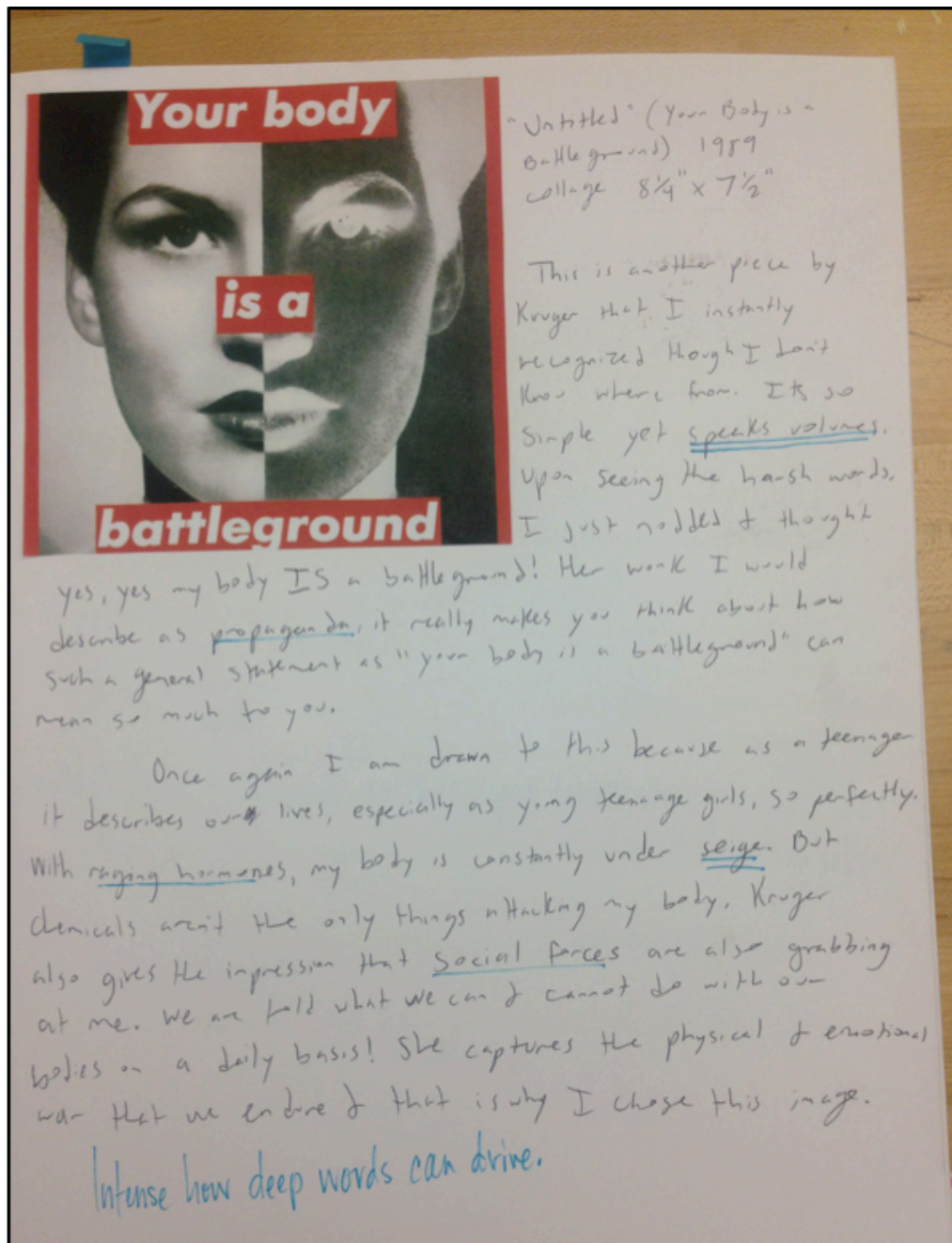


Figure 17. Excerpt from Indiana's investigative research assignment. This excerpt from Indiana's investigative research assignment, along with Figure 18, highlights her wide-awake engagement with these works and Mrs. V's feedback to her (see Appendix I for a transcription of Figure 17).

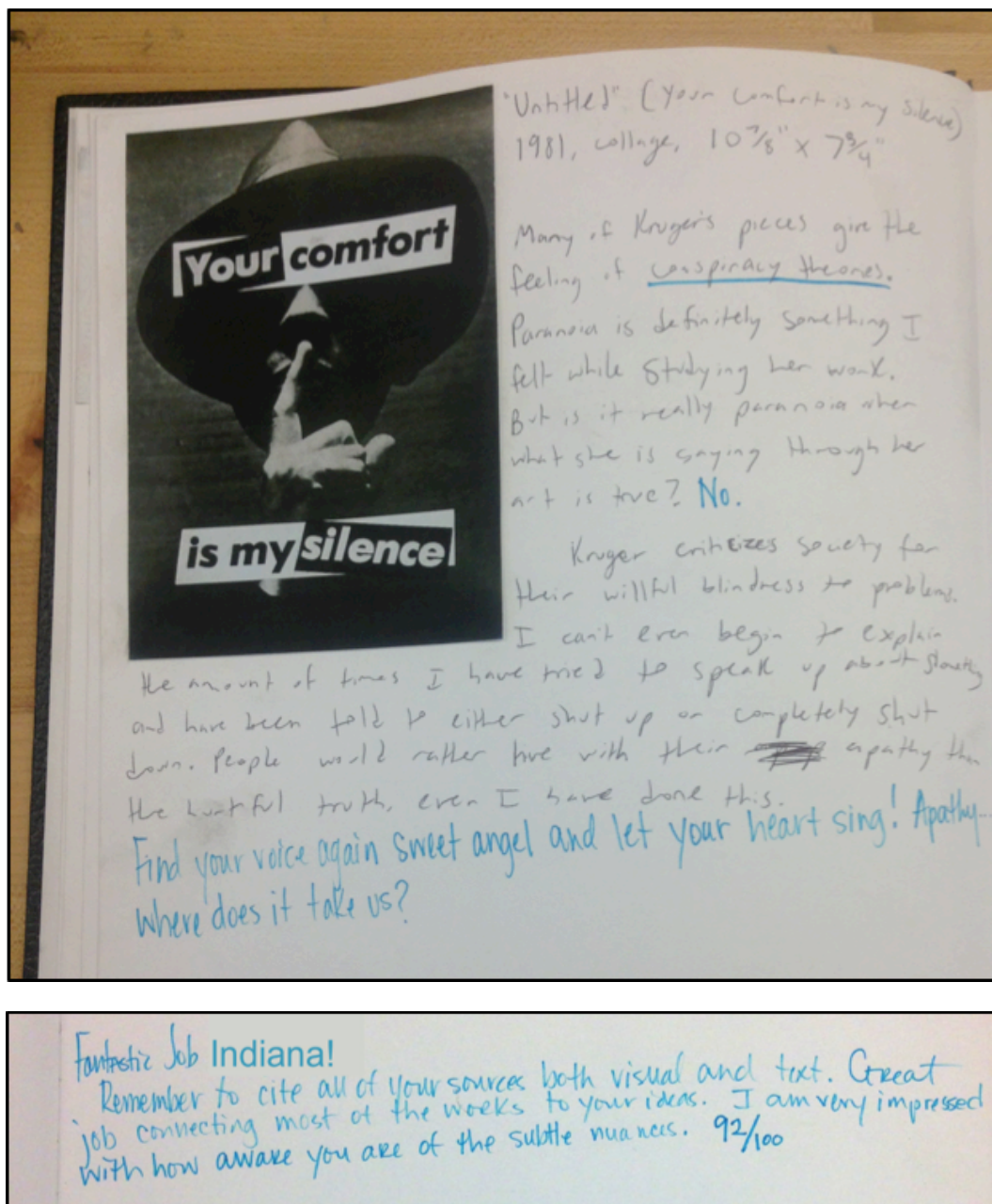


Figure 18. Excerpts from Indiana's investigative research assignment. These excerpts from Indiana's investigative research assignment, along with Figure 17, highlight her wide-awake engagement with these works and Mrs. V's feedback to her (see Appendix J for a transcription of Figure 18).

Indiana explained, “I suddenly realized that I could easily be one of these influential women.” She continued, “I got more ideas for projects in that one clear second than in all my seventeen years of being alive. It was a very personal epiphany, one that I certainly have a little trouble explaining in broad terms. To summarize, I realized that I had potential just like these women had potential but on a deeper level. This actually impacted me by telling my family that I might want to study women’s studies in college, and them being one hundred percent on board with it.”

One of the artist’s that Indiana explored was Judy Chicago. When reflecting on Chicago’s *The Dinner Party*, Indiana wrote, “This installation has a great hold on me. I look at it and, being a young woman, become very emotional. I’m not sure exactly why, but it might have something to do with the fact that I’ve never seen such a blatant appreciation for what women have achieved. It makes me feel powerful & prideful of all my fellow women. It also inspires me to do great things, which is why I chose it.”

Indiana pulled the power and pride that she experienced in Chicago’s work into her project “HAWT potato” (see Figure 19 on the following page). In this piece, she depicted an adolescent girl as a potato. She explained to me, “a lot of people don't get why it's a potato; and that's fine. ...It was not how I perceived myself, but how I know many girls do perceive themselves with body image and all. I know a potato sounds really funny and it looks really funny; but,” then her voice lowered and she said, “it's, it's kind of sad in a way.”



Figure 19. “HAWT potato” by Indiana. “HAWT potato” is one of Indiana’s feminist works in which she honors the beauty emanating from women regardless of body type.

She went on explaining, that she wanted the way “the hands are out and how it's glowing and there are vines coming out of it to symbolize that there is beauty coming out of you no matter what. Even if you are a potato. I just wanted to show that body image is such an important thing especially with adolescent girls. I just wanted to show that there's beauty in everything, even if you can't see it, you're still rooted in it.” Then I told her, “It’s really cool because this drab thing, this potato, you turn it into almost like this goddess figure.” She agreed, “Yeah, that's what I wanted to do.” And I said, “It's beautiful. It really does glow. And, it's so different from what one might expect when

they think of a potato and just that alternative perspective- you're right about being vital as we're growing into who we are.”

Reflective Interlude

Indiana’s wide-awakeness involved looking “inquiringly and wonderingly on the world” (Greene, 1973, p. 267) like the other two stories. This attitude of mind played upon her heightened perceptiveness to experiences in her life that lead her to pose questions related to those experiences (Greene, 1977, p. 123; 1978a, p. 165). This questioning was part of her efforts to stay awake. She was troubling what has often been taken-for-granted. While these elements of her enactment of wide-awakeness are the same as the other narratives, the way Indiana’s wide-awakeness is made visible is somewhat different.

Indiana’s story led me to exploring an alternative perspective. Wide-awakeness is a personal state of mind lived out both internally and externally. Some students may choose to actively voice their thoughts and experiences but others, like Indiana, may not be comfortable with that. Indiana’s wide-awakeness remained more of an internal experience. Her personal and social imaginations were charged just as much if not more than her peers but she expressed it differently. It is vital that teachers can recognize and appreciate each student’s unique practice of wide-awakeness.

Maxine Greene (1995) wrote about how teachers who aim to nurture the wide-awakeness of students must attend to each student in their uniqueness (p. 42). Mrs. V worked carefully to do this. Through her purposeful consciousness of each student and careful consideration of those discoveries, she grew to understand each student and appreciate the way each student engaged. This freedom allowed Indiana to trust that Mrs.

V knew she was present in discussions and processing without having to join in debates verbally. She and Mrs. V were able to work together in other ways like through their interaction in her sketchbook or in one-on-one or small group conversations.

While Indiana was more of an internal processor, she also had a personal drive to begin sharing her thoughts with others and chose her art making as a venue for this. The IB Art course just supported her in this journey. She became aware of the need for dialogue around women's issues through her personal experiences and then was encouraged through her careful interactions with her investigative research artists to pursue this dialogue visually.

They Were Wide-Awake

Santiago, when explaining a moment of personal wide-awakeness, summarized by explaining, "I had an experience, put it in perspective, and through reflection realized how I could enact change and learn from my experience: I was wide-awake." Within IB Art, Mrs. V and the students went through this process often. They were wide-awake. Lingering in these three stories revealed important elements of their enactment of wide-awakeness. I propose that individuals should draw on these elements when considering how they might be aware of and support their own and other's enactment of wide-awakeness. To begin, I understand more clearly what Greene (2001) meant by people who lend their lives to art are more likely to experience wide-awakeness. This involves opening up one's self to what happens in experience and being willing to consider things being other wise. When one is willing to lend their life, this releasing of imagination leads to noticing and questioning. As Dewey explained, this engagement of imagination makes experience more than just mechanical (as cited in Greene, 2001, p. 118). Without

noticing and without questioning, one just goes through the motions of experience. Although, individuals can enlarge the possibilities of experience if they are willing to allow experience to lead them to questioning and acting. Wide-awakeness is only made possible when one chooses to be moved by his or her attending. These enactments of wide-awakeness also revealed the importance of lingering in moments to allow them to develop. Individuals must attend carefully to what is occurring and critically reflect on it. They must also return to these ideas or experiences over and over again because wide-awakeness is a way of living and often times the change or action brought about by this attending unfolds over time. Wide-awakeness is a process you cannot rush. It is also important to remember that wide-awakeness can be expressed both internally and externally, and it can transcend a moment and an individual. When supporting others' enactment of wide-awakeness, we must choose to join them in their journey and support them throughout it. This requires our own enactment of wide-awakeness to help them begin making connections within their experiences and to challenge them to consider alternative perspectives. Lastly, it is vital to remember that it is their journey. While you may seek to pull them into the chaotic synergy, you cannot expect the process to play out in predefined ways. This includes both how individuals are impacted by the chaotic synergy and how they express that impact.

of what they know about art making, about their selves, and about the world. She challenged them to pose questions, imagine new possibilities, and endeavor to achieve them. I shared a brief moment with Francis at the end of her formal interview that highlighted the impact of being part of this chaotic synergy. Francis sincerely told me, “Thanks for coming to our class and sharing our story.” I immediately replied, “Thank y’all for having me! You guys have been so open to sharing it with me and that’s been really wonderful. I’ve felt very lucky.” She went on to say, “I think we all want to share this experience,” and when I asked her why she felt that way, she continued, “‘cause it’s just so- it’s life changing. You know? I think it’s crazy but like one hour out of your day could completely change everything. It’s just something I wish everyone could experience ‘cause it’s just such a different kind of class and different kind of experience.” As I swallowed hard, I said in solemn tone, “Absolutely. That’s how I feel about it, and there’s a lot of pressure to be able to capture that and share that.” Then Francis replied, “I’m sure.”

I have strived to capture the experience of IB Art. I hope my retelling does justice to the intense experience I shared with my participants. Not only were they deeply invested in the course but they also eagerly invited me into the course and generously committed to helping me understand more about their enactment of wide-awakeness within the course. In Chapter 3, I elaborated on how together we allowed this research project to be moved by our wide-awake methodology and pedagogy and how we documented and analyzed our experiences. Chapter 4 presented our understanding of research puzzle one through a holistic explanation of how the participants facilitated wide-awakeness through the chaotic synergy of the various elements of the course. Then

Chapter 5 provided glimpses into individual's stories of wide-awake engagement to allow readers to vicariously experience the elements explained in Chapter 4. These narratives were also aimed at revealing our understanding of research puzzle two or how participants enacted wide-awakeness. I now conclude the sharing of our experience by reflecting on research puzzle three: To what extent did wide-awakeness impact the classroom and the teacher and students?

As Francis said, "it's life changing." This life changing quality is not something that can be completely captured through a standardized test. One must slow down and tune into the story that is unfolding. The richness is in the details. Once when I was talking to Rupert about the newly mandated student learning objectives pre- and post-test in art, he began getting frustrated about the drive to quantify student growth. He explained, "art's different" then he said, "Mrs. V can look at us and just know how much we've grown. She doesn't have to sit there and write it down like, 'He grew 3%.' It's not like that; but at the same time, this is a class where you grow the most, you learn the most about yourself because you're given the chance to actually do those things." To reveal more about this growth Rupert referred to, I return to the stories from Chapter 5 and join with the participants to explain the ways in which their wide-awake engagement impacted them and the course. Then lastly I reflect upon how this collaborative search impacted me as a teacher and researcher.

We Know How to Problem Solve Now

Greene (1978a) believed "those who can attend to and absorb themselves in particular works of art are more likely to effect connections in their own experience than those who cannot" (pp. 185-186). The students in IB Art discussed seeing this play out in

their experiences at school. In Chapter 4, I shared how Rupert fears that students who do not take this class are not prepared to direct their own paths because they are used to teachers telling them exactly what to do. Indiana also talked to me about how she notices a difference in the way art students approach problems. She began by telling me that in IB Art, “Just having that amount of trust in that I can do this and that I can get it done in this amount of time and just letting me do it my way is really important.” She appreciates the freedom she is given in directing how her work develops, and she recognizes how empowering it is to be trusted to accomplish her personal goals. Indiana went on to situate why she values these qualities by saying, “In my other classes it's: you have to learn it this way, you have to do it now, you have to do it this way or else you're not gonna learn it at all. And with this class, it's made a huge improvement on how I try to learn in different classes. It's just made me kind of think about how to problem solve in other classes- not by doing art in other classes, but by trying to look at the problem in a different way I think.” I then asked her, “So your art class makes you think differently?” She replied with certainty, “Yes. I would definitely say so. Based on the amount of problems that you can deal with when trying to make a piece, it really gets you ready for different amounts of problems and different levels of problems from, ‘I ripped my substrate.’ to ‘I have to find a soldering iron in 24 hours.’” After we both laughed about the reality of these struggles you must overcome when making art, she went on, “I think it really gets you ready for different hurdles that you'll have to go through. In other classes you just don't really see that, but you can definitely apply what you've learned in this class to other classes.” She was explaining that the way she thinks in IB Art is equipping her with a universal skill set that she puts to work in other classes.

Indiana then used an example from her Theory of Knowledge class to explain what she meant. She said, “There are a lot of seniors in there who have never taken an art class, absolutely hate art, don't get it; and that's fine, but I definitely see a difference between how they perceive their knowledge and how the art students perceive it. Like Rupert is in my class, and we're usually more in depth with the problems presented to us whereas the other students are looking at it at face value and not really understanding the big picture, I would say. So yeah, I would say that's the big difference.” To clarify, I asked, “So, you feel like that's something you've noticed kind of across the board?” She replied, “Yeah. I feel like the art students are more intuitive than the other students. I'm not trying to say that the other students that don't take art are not looking at things the right way- but just, they don't- I don't think they take the time to look at it. They just wanna get the problem done, go to the next one; and we're really trying to like solve all of the problems and look at everything in a dynamic way.” I asked, “So, what do you think facilitates or spurs that intuition or really digging deep within the art students?” She explained, “Well I think it starts with Mrs. V. I think that even in freshman year she wanted us to look at things in a different light. Think outside the box. Through even like PowerPoint presentations and stuff that we had to do in freshman year, you're supposed to take it the extra mile, and she really expected a lot of us, and I think that translated over the years into- since we're maturing, we know how to problem solve now and I think that's a huge skill that was needed and Mrs. V did that for us.”

As a result of their experiences within art classes and specifically IB Art, the students found they were more prone to deeply engage in problem solving than other students. They have become comfortable with lingering with questions and allowing

their curiosity to drive them. Like Greene (1978a) suggested, the participants believe their ability to “attend to and absorb themselves” within the art room makes them more capable to apply this way of thinking and being than those who do not have these experiences (pp. 185-186). Thus the high expectations of IB Art and the way they are taught to attack problems has the potential to change the way they solve problems in other settings.

Get the Mist Away from Everything in Life

The impact of their wide-awakeness during IB Art, or their exertion of mental and physical actions of care and concern, was establishing a “more humane, more fully pluralist, more just, and more joyful community” (Greene, 1995, p. 61). Within this community, they supported one another’s commitments to these characteristics. “THAT Conversation Between Alice and Rupert” in Chapter 5 was an excellent example of the way Violet strove to show her students why we should be conscious of the way we interact with one another. Within the class she promoted compassion and goodwill through the way she interacted with the students. Violet would bring in things that reminded her of students or things the students needed for a project. For instance one time she brought in a box of model airplanes to see if Brundukov would be interested in repairing them. His eyes lit up with excitement because this is a hobby of his. When he was trying to figure out how he would get the fragile planes home to work on them, Kayson immediately volunteered to help him. The students daily committed to helping one other. Often times Rupert would help classmates use the table saw because he had been trained how to operate it. Or students would help each other problem solve as issues arose with their pieces.

Not only did they establish a community of care and support, they also fostered empathy. Francis explained to me that she became more empathetic because she has realized, “you don't know what people are going through” she went on to say, “I think this class almost like encouraged me to think, ‘Oh, I had no idea this person felt this way.’” In that moment, Francis was referring to how she was able to truly understand her classmates more by identifying with what they expressed through their artwork. This aligns with Greene’s (2001) definition of empathy as “the capacity to see through another’s eyes, to grasp the world as it looks and sounds and feels from the vantage point of another” (p. 102). Greene (1995) even explained that this imaginative empathy allows individuals to establish connections between one another (p. 167). Within IB Art, the participants established deep connections to one another through this empathizing and caring. Francis once told me, “the caring of everyone in the class and the love that's in the class kind of makes me want to go keep goin. You know?” Then she went on, “It's like, ‘I'm gonna keep creating 'cause...there's no holding back.’”

Their empathy also extended to open mindedness and respect. Again, during “THAT Conversation Between Alice and Rupert” Violet took the opportunity to encourage these values in students and over time, in this story, we were able to see how Rupert came to understand that he was not respecting others’ opinions and he was limiting his own understanding by not considering their perspectives. IB Art was made up of individuals with a wide-variety of backgrounds and this encouraged the students to adopt tolerance and create a space in which they all felt safe to freely share their thoughts with one another. Indiana explained the impact of this on her. She said, “I would say that it- it's just helped me keep an open mind towards things. I feel like now when I talk

to other people outside the classroom or in my own life, like at home or something, I feel like I can talk with an open mind and see them in a new light, kind of. ...even with new subjects, in school and out, I feel like I approach them, or I at least try my best to approach them with an open mind. I feel like that's what Mrs. V would want us to do. I feel like that's what her goal is.”

As Violet said, “the meaning is in the making.” Not only did Violet have her students attend carefully to the making of their art but also the making of their interactions with others and the development of their worldviews. Indiana eloquently summed up the impact of the IB Art learning environment. She said, “the environment here is one that everyone in school and in life should have an opportunity to experience because I know it's changed my life. ...I know that this class means a lot to everyone in IB. And I think that if everyone else had the chance to take it, or something like it, or just have discussions like we do in this class, I feel like things would be a lot easier in life. I feel like people would have more confidence telling people things, sharing themselves with other people. I feel like it would just get the mist away from everything in life.” This is a compelling testament to the power of a visual arts education. Getting the mist away not only holds the potential of strengthening individuals’ self worth and heightening their agency but also of extending outside of one’s self to impact others.

Create a Person While Creating Art

Dewey (1910) explained that when one trains their mind to function in this way, “it is identified with freedom in its true sense” (p. 33). It is freedom because these students do not need to rely on anyone else to know how to problem solve on their own or to have the desire to problem solve. As Greene (1995) suggested, the exercise of this

freedom of mind, within their community of care, built upon the students' senses of worth and agency as they strove to be responsible for their actions and the directions their lives and the world took. When Indiana and I were reflecting on Mrs. V's expectations in IB Art, she told me, "I would say her bar kind of stops at finding yourself. I think she really just wants you to find yourself through the art. Like, of course she cares about what the art says and how it looks and that it's pleasing and that you feel good about it. But I feel like she really wants to create a person while creating art. Yeah, I feel like she really just wants to mold us. And that's why she sets the standards so high." IB Art was focused on creating people, and it did endeavor to support students in this process of self-formation.

Through their pursuits of problem solving within an empathetic, open minded, and just community, students were able to strengthen their self-worth or confidence. This was highly evident in Francis' story in Chapter 5. Over time, Francis grew to trust her self again. She realized that although her work was different than the other students', it was valuable because it was different. Francis also grew to accept her self. She said, "I think art almost helped me find myself; but not only that, but it helped me accept who I am as a person. I'm way more confident than I've ever been because I know that I'm not perfect, but that's ok. I mean, that's the reason that I make such good art. It's almost like- I'm almost thankful for the things I've been through because in the end it's made me a better person." Francis experienced the freedom of being comfortable with her self and confident in whom she was. Arizona also went through a very similar process as she grew through struggles with procrastination and anxiety.

Rupert told me this course “really pushes more onto more self-reflection—which I think is really critical at our age, that we should start to understand who we are and why we feel the way we do—versus just the nature of other classes. They don't have the time to get into those things, but since art kinda tackles both of those at once, it's just the freedom to get to explore our selves.” He went on to explain that within IB Art students were able to focus on creating themselves because of the freedom they had in directing how they developed projects both conceptually and physically. Then he said, “Personally I've learned more about myself in this class than any other class, and I've learned more about the people around me, and where I stand in the world.” Greene (1973) explained that the ability to construct one's reality in this way arises from wide-awake engagement with one's world.

Their formation of self was also expressed as agency. Violet and the students were deeply engaged with their commitments. They worked outside of class, they bought new materials to experiment with, they conducted research, and they constantly were in dialogue about what they were doing. Many students even completed additional pieces of artwork outside of the required projects. Indiana explained to me, “This course has made me realize that I can create anything I want, and it's given me more confidence in my own abilities as an artist. Before it was, you know, doodling and little projects here and there that I was very happy with; but this has definitely opened up my mind to bigger, broader things. It's also kind of influenced what I might wanna do in the future.” Indiana was identifying that she has grown in confidence. She trusts her self and is eager to pursue bigger ideas and projects. When she said that the course has also partially influenced her future plans, she was referring to the fact that she now wants to study

women's issues in college. Being part of the chaotic synergy encouraged students to open themselves up to new possibilities. It gave them a space to reflect on who they were and what they valued. It allowed them to work purposefully at creating themselves.

I Want My Artwork to Change Things

Lastly, their wide-awakeness supported students' individual pursuits to effect positive change in the world. Greene (1977) explained engagement with the arts "provide a ground for the questioning that launches sense-making and the understanding of what it is to exist in a world" (p. 124). This wide-awake questioning was a major impact of IB Art. The students' social imaginations were sparked by the broadening of their perception while they engaged in evocative encounters throughout the course. By choosing a concentration topic and by working with big ideas, the students were made aware of contemporary issues and were challenged to engage with those ideas. As the students researched and critically reflected, they became empowered to act upon their discoveries. Francis elaborated on how IB Art impacted her by saying, "I mean it's awakened me to all these problems that I've never even realized before. I'm like, 'Oh wow. There's actually so many things that bother me and so many things that I want to change.' And I think in that moment, that's when I create and that's what I want my artwork to do. I want my artwork to change things. And, I don't know if one person can change anything, but I want it to give people an understanding 'cause I never knew about those problems that happen in the world. In this class, my classmates all know because we all talked about it; but I want my artwork to show what we talk about so then others can have an opinion on it. So it's almost like me sharing part of this class with everyone."

The students extended their wide-awakeness outside of themselves and the classroom. They sought to impact others in the way they had been impacted in the course. This was also shown in the way Mrs. V used her teaching practice to challenge her students to engage wide-awakely in their experiences, how Francis strove to help others understand her struggle with ADHD, the way Rupert realized he needed to alter the way he engages with others' ideas, and how Indiana wanted to use her artwork as a platform to explore feminism. This extended into the other students' projects too. For instance, Pope's body of work explored the connection between man and nature and Amélie's explored bringing moments of joy into experience. Another collaboration that achieved this goal was the class deciding to host a rupture in the school's daily routine by staging a happening during which they completed a choreographed routine in the lobby of the school while wearing matching, silver, skull masks they assembled. The participants wanted to nudge others to question their surroundings in the same way IB Art nudged them.

Seeking Wide-Awakeness As a Lifelong Aim

Immersing myself in experiencing and inquiring into this collaborative search prior to moving into my career as an Assistant Professor of Art Education at Murray State University has afforded me with multiple opportunities. To begin with, I was able to return to a visual arts high school classroom. I have a love for teaching this age level of students and thoroughly relished our interactions, their creativity, Violet's wisdom, and the chaotic synergy of it all. Through this I was able to see how high school students can be empowered with self-worth and agency by deeply engaging in this type of course. I was also able to devote myself to more fully understanding how teachers and students can

enter into and sustain the chaotic synergy of an engaged community committed to wide-awakeness.

Since I believe the goal of art and aesthetic education extends beyond equipping students with academic knowledge, I desire to prepare my pre-service teachers and graduate students to empower their future students with wide-awakeness. This state of being in the world will enable their students to reflectively choose whom they and the world become. As I am currently envisioning and preparing for continuing to develop the Art Education program at Murray State, I plan to foreground this aim as the ultimate goal of the program. Like Violet, I want to challenge my students to go beyond what is typically expected. In my teaching, I will seek to establish our own chaotic synergy. I will carefully craft evocative encounters throughout the courses I teach that put my students and myself in constant dialogue around issues that are relevant to their needs and interests as developing educators. This will occur through brainstorming sessions, group discussions, research, art making, and personal reflections upon course material. Throughout these encounters, I will also endeavor to establish an engaged community amongst my students. I will seek to accomplish this within classes and in my mentor relationships with students. Within these relationships, I will guide, support, and challenge students throughout their course work and beyond. I see this playing out through one-on-one mentoring but additionally through establishing a National Art Education Association Student Chapter. The Student Chapter will provide a venue in which we can meet together to expand upon the work we do in classes. It will also allow the students to take on a leadership role by running this group. Overall, I look forward to approaching our interactions with open-minded curiosity and facilitating opportunities for

our own enactment of wide-awakeness. I also want to inspire my students to join with me in the program's vision and collaborate to design learning experiences for their future students with this aim. In preparing to accomplish these aims, new questions are arising. Therefore I am now considering not only how I can make these types of engagements possible for my pre-service teachers but also how I can share this potential with them and help them purposefully teach with the aim of inspiring this in their students. These aims and questions will guide my ever-evolving teaching practice.

Moving forward into my developing research agenda, I anticipate exploring wide-awake art encounters across age ranges and within a diversity of environments. While this may occur in K-12 settings or other community settings, I would especially like to incorporate this into the summer art intensive that Murray State hosts for high school students. I also look forward to inviting my pre-service teachers and graduate students to collaborate with me to inquire into the intersections of theory and practice that we uncover, and the possibilities released by incorporating art making experiences within our art education teacher preparation coursework. With my specialization in qualitative methodology, I am planning to explore how I might draw upon and expand upon participatory action research and arts-based research practices. Lastly, this study has shown me how a university researcher and a classroom teacher can join together in a reciprocal relationship. I look forward to working with teachers in Kentucky to see how we might collaborate to better serve both of our student bodies and expand upon both of our teaching practices. I would especially like to establish a long-term relationship with at least one teacher so that we can follow how his or her students develop over time.

As Rupert explained, “it's all a perpetual cycle of trying to stay awakened.” Thus I see my commitment to seeking wide-awakeness as a lifelong aim. Greene (2001) said, “If we attend from our own centers, if we are present as living, perceiving beings, there is always, always more.” (p. 16). Therefore, above all, I will strive to allow this way of thinking and being to permeate the way I exist within all of my interactions. I will strive for wide-awakeness in my attentiveness to, participation in, and meaning making of what occurs so that I may continue to uncover more about the shared experiences of art and aesthetic education.

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APPENDIX A

TEACHER CONSENT FORM FOR PARTICIPATION IN RESEARCH

Title of Study: An Exploration of Engagement in a High School Visual Arts Course

Student Researcher: Rebecca Williams
Ph.D. Candidate, Art Education
University of Georgia

Faculty Advisor: Dr. Christopher Schulte
Assistant Professor, Art Education
University of Georgia

Researcher Statement: We are asking you to take part in a research study. Before you decide to participate in this study, it is important that you understand why the research is being done and what it will involve. This form is designed to give you the information about the study so you can decide whether to be in the study or not. Please take the time to read the following information carefully. Please ask the researcher if there is anything that is not clear or if you need more information. When all your questions have been answered, you can decide if you want to be in the study or not. This process is called “informed consent.” A copy of this form will be given to you.

Purpose

You are invited to participate in a research study that focuses on understanding how you and the students in one of your visual arts courses engage throughout one unit you study together, and how this engagement influences you, students, and the classroom. I am doing the study as part of my Doctor of Philosophy in Art degree program in Art Education at the University of Georgia.

Procedures

During the research study, I will observe and participate in the regular class routine. If you agree to participate, you will be asked to:

- Have me participate in and observe approximately 15-30, 90-minute class periods or course related activities. I will take field notes during these class periods to record my observations and informal conversations with participants about the learning experience. I may also audio record class discussion to transcribe these discussions word for word in the notes.
- Allow documents or artifacts (such as syllabus and lesson plans) you create during the course to be documented (via scanning or photographing) for analysis.
- Participate in informal discussions of the course outside of class time.
- Participate in a one-on-one, hour long, semi-structured interview outside of class time in which I ask you to reflect on elements of the class periods I observed like lesson design and student participation.
- Have the opportunity to review and discuss in-process and final write-ups of the study’s findings with me in order to participate in analysis.
- Engage in the research project for no longer than 18 weeks.

Risks

I do not anticipate any risks or discomforts from participating in this research.

Benefits

- You may benefit from participating in the research study because you will have the opportunity to reflect on your teaching practice and curriculum, and how these influence the development of your own and your students' engagement in the course. Not only could this help you be more self-conscious of engagement in the class, but it could also inspire you to enrich your future classes with what we find as successful in this course in order to have a more profound impact on students.
- Your school, country school district, and the field of art education at large may benefit from the findings by gaining a better understanding of how a visual arts course can inspire the type of engagement Maxine Greene called wide-awakeness, and how to structure an art education course to support this development. Teachers outside of the visual arts may adapt these implications to suit their unique circumstances.

Taking Part is Voluntary

Your involvement in the study is voluntary, and you may choose not to participate or to stop at any time without penalty or loss of benefits that you would otherwise be entitled. If you decide to stop or withdraw from the study, the information/data collected from or about you up to the point of your withdrawal will be kept as part of the study and may continue to be analyzed. Your decision whether or not to participate will not impact your employment or relationship with the school.

You may choose which parts of the study you are willing to participate in and will allow me to include in my research reports, publications, or presentations.

Document Work

Please provide initials below if you agree to have documents or artifacts you create during the course documented (via scanning or photographing) for analysis and included in research reports, publications, or presentations. If the researcher includes work samples in research publications or presentation, she will remove or alter any information that could identify the sample as yours.

_____ I am willing to have my work documented via scanning or photographing.

_____ I do not want to have my work documented via scanning or photographing.

Photograph

Please provide initials below if you agree to be photographed during the research project. These images will predominately be taken from behind or as close ups in order keep your identity confidential. If your face is included in a photograph, it will be altered to protect your identity. These photographs may be included in research reports, publications, or presentations. *You may still participate in this study even if you are not willing to be photographed.*

_____ I am willing to be photographed during the research project.

_____ I do not want to be photographed during the research project.

Audio Record

Please provide initials below if you agree to have your teaching/dialogues in class transcribed from audio-recordings or not. Audio-recordings will be destroyed 8 weeks after the recording. *You may still participate in this study even if you are not willing to have your participation in discussions audio-recorded.*

_____ I am willing to have my teaching/dialogues in class transcribed from audio-recordings.

_____ I do not want to have my teaching/dialogues in class transcribed from audio-recordings.

One-on-one Interview

Please provide initials below if you agree to participate in a one-on-one, audio-recorded interview with the researcher or not. Audio recordings will be destroyed 8 weeks after the recording. Once your interview is transcribed, you will have the opportunity to review and/or may changes to the transcript.

_____ I am willing to participate in a one-on-one, audio-recorded interview.

_____ I do not want to participate in a one-on-one, audio-recorded interview.

Privacy/Confidentiality

Any individually identifiable information collected about you will be kept confidential unless otherwise required by law. A pseudonym, fake name, will be used for your name and school in all written or published material. All data that can be identified as yours will be coded and kept in a secured location. The key to the code that can link your pseudonym to your real name will be destroyed after completion of all data collection.

Please be aware that, as the sole teacher participant within this study, you will be identifiable by your school or district since we must have their permission to conduct the study and share the results of the study with them. Although, your identity will remain confidential when the research is presented to the education community in research reports, publications, or presentations.

If You have Questions

I am a graduate student under the direction of Dr. Christopher Schulte, a professor at the University of Georgia. Please ask any questions you have now. If you have questions later, you may contact me at 337-945-1959 or rdw6894@uga.edu or contact the professor supervising the research, Dr. Christopher Schulte, at 706-541-1647 or cschulte@uga.edu. *If you have any questions or concerns regarding your rights as a research participant in this study, you may contact the UGA Institutional Review Board (IRB) Chairperson at 706.542.3199 or irb@uga.edu.*

Teacher Consent to Participate in Research

To voluntarily agree to take part in this study, you must sign on the line below. Your signature below indicates that you have read or had read to you this entire consent form, and have had all of your questions answered.

Name of Participant

Signature

Date

Name of Researcher

Signature

Date

Please sign both copies, keep one and return one to the researcher.

APPENDIX B
PARENT/GUARDIAN PERMISSION LETTER

September 3, 2014

Dear Parents or Guardians,

I am a doctoral candidate at the University of Georgia in the department of Art Education. As part of my degree program, I am doing a research study that focuses on understanding how the teacher and students in your student's visual arts course engage throughout one unit they study together, and how this engagement influences the classroom, students, and teacher. Attached is an invitation for your student to participate in this research project.

If you decide to let your student participate, I will take notes on what happens during his or her regular art class, and I may also scan or photograph documents or artifacts he or she creates in class, photograph him or her participating in class, audio record and transcribe his or her contributions in class, or conduct a formal interview with him or her outside of class time. At the end of my research study I will write a report about how the teacher and students engaged in the class and in what ways they were impacted by those engagements. Please note that participation in this study is voluntary and no data will be collected for use within this study unless permission is granted.

Please read over the attached parental permission form that explains this research study. If you agree to allow your student to participate in this study, please sign the bottom of the permission form and initial next to which portions of the study you will allow your student to participate in. Then have your student return the form to me at school. Please note that your student's real name will be removed from any documents that are copied or created for this study and photographs will not include their face in order to protect his or her identity. Thank you in advance for taking the time to consider helping me with my study.

Sincerely,

Rebecca Williams, M.A.Ed.
Ph.D. Candidate, Art Education
Lamar Dodd School of Art
University of Georgia

APPENDIX C

PARENTAL/GUARDIAN PERMISSION FORM
FOR STUDENT PARTICIPATION IN RESEARCH

Title of Study: An Exploration of Engagement in a High School Visual Arts Course

Student Researcher: Rebecca Williams
Ph.D. Candidate, Art Education
University of Georgia

Faculty Advisor: Dr. Christopher Schulte
Assistant Professor, Art Education
University of Georgia

Researcher Statement: We are asking your student to take part in a research study. Before you and your student decide if he or she will participate in this study, it is important that you understand why the research is being done and what it will involve. This form is designed to give you the information about the study so you can both decide whether your student will be in the study or not. Please take the time to read the following information carefully. Please ask the researcher if there is anything that is not clear or if you need more information. When all your questions have been answered, you can decide if you will allow your student to be in the study or not. This process is called “informed consent.” A copy of this form will be given to you.

Purpose: Your student is invited to participate in a research study that focuses on understanding how the teacher and students in his or her visual arts course engage throughout one unit they study together, and how this engagement influences the classroom, students, and teacher. All of the students in this course will be invited to participate in the study. I am doing the study as part of my Doctor of Philosophy in Art degree program in Art Education at the University of Georgia.

Procedures: During the research study, I will observe and participate in the regular class routine. If you agree to allow your student to participate, he or she will be asked to:

- Have me participate in and observe approximately 15-30, 90-minute class periods or course related activities. I will take field notes during these class periods to record my observations and informal discussions with students about their learning process and art making. I may also audio record class discussions to transcribe these discussions word for word in the notes. If your child doesn't participate, I will not transcribe his/her portions of the recordings.
- Allow documents or artifacts (such as writing reflections and artwork) he or she creates during the course to be documented (via scanning or photographing) for analysis.
- Possibly participate in a one-on-one, hour long, semi-structured interview outside of class time in which he or she is asked to reflect on elements of the class periods I observed like how he or she participated in the class and how the class influenced him or her. Up to five students will be interviewed. If more than five have consented and are interested in participating in the interview, I will choose the ones who seem best able to describe their experiences. If you want to know if your child was selected, contact me at the email address provided below.
- Engage in the research project for no longer than 18 weeks.

Your permission and your student's assent will show that I can use this information in my research report, publications, or presentations.

Risks: I do not anticipate any risks or discomforts from participating in this research.

Benefits

- Student participants may benefit from engaging in the research project because they will have the opportunity to reflect on their learning practices and how those practices influence their engagement in the course. Their reflection on how their engagement in this class impacted their learning experience and personal growth may also inspire this type of engagement in future experiences.
- Your school, country school district, and the field of art education at large may benefit from the findings by gaining a better understanding of a visual arts course can inspire the type of engagement Maxine Greene called wide-awakeness, and how to structure an art education course to support this development. Teachers outside of the visual arts may adapt these implications to suit their unique circumstances.

Taking Part is Voluntary

You do not have to allow your child to participate in this study. Your student's involvement in the study is voluntary, and he or she may choose not to participate or to stop at any time without penalty or loss of benefits which he/she would otherwise be entitled. Your student's grades in school or role in the classroom will not be affected whether he or she participates or does not participate. If you decide to withdraw your child's participation or your child decides to stop taking part, the information/data collected from or about your child up to the point of his/her withdrawal will be kept as part of the study and may continue to be analyzed.

You and your student may choose which parts of the study he or she is willing to participate in and will allow me to include in my research reports, publications, or presentations.

Document Work

Please provide initials below if you agree to have documents or artifacts your student creates during the course documented (via scanning or photographing) for analysis or included in research reports, publications, or presentations. If the researcher includes work samples in research publications or presentation, she will remove or alter any information that could identify the sample as your student's. *Your student may still participate in this study even if you are not willing to have his or her work documented.*

_____ I am willing to have my student's work documented via scanning or photographing.

_____ I do not want to have my student's work documented via scanning or photographing.

Photograph

Please provide initials below if you agree for your student to be photographed during the research project. These images will predominately be taken from behind or as close ups in order keep your student's identity confidential. If his or her face is included in a photograph, it will be altered to protect his or her identity. These photographs may be included in research reports, publications, or presentations. *Your students may still participate in this study even if you are not willing for him or her to be photographed.*

_____ I am willing to have my student photographed during the research project.

_____ I do not want to have my student photographed during the research project.

Audio Recording

Please provide initials below if you agree to have your student's contributions in class transcribed from audio-recordings or not. Please note, all students will be recorded but only the comments of research participants will be transcribed. Audio-recordings will be

destroyed 8 weeks after the recording. *Your student may still participate in this study even if he or she is not willing to have his or her participation in discussions transcribed from audio-recordings.*

_____ I am willing to have my student's contributions in class transcribed from audio-recordings.

_____ I do not want to have my student's contributions in class transcribed from audio-recordings.

One-on-one Interview

Please provide initials below if you agree to allow your student to participate in a one-on-one, audio-recorded interview with the researcher or not. Audio recordings will be destroyed 8 weeks after the recording. If your child is interviewed, he or she will have the opportunity to review and/or make changes to the transcription of his or her interview. *Your student may still participate in this study even if he or she is not willing participate in a one-on-one interview.*

_____ I am willing to have my student participate in a one-on-one, audio-recorded interview.

_____ I do not want to have my student participate in a one-on-one, audio-recorded interview.

Privacy/Confidentiality: Any individually identifiable information collected about your student will be kept confidential unless otherwise required by law. A pseudonym, fake name, will be used for your student's name and school in all written or published material. All data that can be identified as your child's will be coded and kept in a secured location. The key to the code that can link your child's pseudonym to his/her real name will be destroyed after completion of all data collection.

If You have Questions: I am a graduate student under the direction of Dr. Christopher Schulte, a professor at the University of Georgia. Please ask any questions you have now. If you have questions later, you may contact me at 337-945-1959 or rdw6894@uga.edu or contact the professor supervising the research, Dr. Christopher Schulte, at 706-541-1647 or cschulte@uga.edu. *If you have any questions or concerns regarding your child's rights as a research participant in this study, you may contact the UGA Institutional Review Board (IRB) Chairperson at 706.542.3199 or irb@uga.edu.*

Parental Permission for Student to Participate in Research:

To voluntarily allow your student to take part in this study, you must sign on the line below. Your signature below indicates that you have read or had read to you this entire Parental Permission Form, and have had all of your questions answered.

Student's Name

Name of Parent/Guardian

Signature

Date

Name of Researcher

Signature

Date

Please sign both copies of this permission form, keep one and return one to the researcher.

APPENDIX D

STUDENT ASSENT FORM FOR PARTICIPATION IN RESEARCH

Student Researcher: Rebecca WilliamsPh.D. Candidate, Art Education
University of Georgia**Faculty Advisor:** Dr. Christopher SchulteAssistant Professor, Art Education
University of Georgia

I am doing a research study to find out how students like you participate in a high school visual arts class. I am inviting you to be in the study because you are enrolled in the high school visual arts class I will be studying. If you participate in the project, you will:

- have me participate in and observe about 15-30, 90-minute class periods or course related activities. I will take notes during these class periods about my observations and any discussions I have with you about your learning process and art making. I may also audio record class discussions to be able to have everyone's exact words in my notes. This will help me to have exactly what people say rather than what I remember people saying.
- be asked to allow me to make copies of work you create in class like written reflections and artwork.
- possibly participate in a one-on-one, hour long, semi-structured interview outside of class time in which you are asked to reflect on elements of the class like how you participated in the class and how the class influenced you. Up to five students will be interviewed. If more than five have consented and are interested in participating in the interview, I will choose the ones who seem best able to describe their experiences.
- engage in the research project for no longer than 18 weeks.

Being in the study may help you think about what you are getting out of the course. I also hope to learn something about student engagement in this visual art class that will help other students or teachers in the future. I will use the data from the study to write papers or make presentations about our experience, which will help others understand the engagement that can occur in a high school visual arts class. In these papers or presentations, I will not use your name. I will only use a pseudonym, fake name, so other people cannot tell who you are.

You do not have to say "yes" if you don't want to be included in the study. No one, including your parents, will be mad at you if you say "no" now or if you change your mind later. We have also asked your parent's permission to do this. Even if your parent says "yes," you can still say "no." Remember, you can ask us to stop at any time. Your grades in school or role in the class will not be affected whether you say "yes" or "no."

Document Work

Please provide initials below if you agree to have documents or artifacts you create during the course documented (via scanning or photographing) for analysis or included in research reports, publications, or presentations. If the researcher includes work samples in research publications or presentation, she will remove or alter any information that could identify the sample as yours. *You may still participate in this study even if you are not willing to have your work documented.*

_____ I am willing to have my work documented via scanning or photographing.
 _____ I do not want to have my work documented via scanning or photographing.

Photograph

Please provide initials below if you agree to be photographed during the research project. These images will predominately be taken from behind or as close ups in order keep your identity confidential. If your face is included in a photograph, it will be altered to protect your identity. These photographs may be included in research reports, publications, or presentations. *You may still participate in this study even if you are not willing to be photographed.*

_____ I am willing to be photographed during the research project.
 _____ I do not want to be photographed during the research project.

Audio Recording

Please provide initials below if you agree to have your contributions in class discussions transcribed from audio-recordings or not. Please note, all students will be recorded but only the comments of research participants will be transcribed. Audio-recordings will be destroyed 8 weeks after the recording. *You may still participate in this study even if you are not willing to have your participation in discussions transcribed from audio-recordings.*

_____ I am willing to have my contributions in class transcribed from audio-recordings.
 _____ I do not want to have my contributions in class transcribed from audio-recordings.

One-on-one Interview

Please provide initials below if you agree to participate in a one-on-one, audio-recorded interview with the researcher or not. Audio recordings will be destroyed 8 weeks after the recording. If you are interviewed, you will have the opportunity to review and/or make changes to the transcription of your interview. *You may still participate in this study even if you are not willing to participate in a one-on-one interview.*

_____ I am willing to participate in a one-on-one, audio-recorded interview.
 _____ I do not want to participate in a one-on-one, audio-recorded interview.

You can ask any questions that you have about this study now. If you have a question later that you didn't think of now, you can ask me next time or email rdw6894@uga.edu.

Name of Student: _____

Parental Permission on File: Yes No

Signing here means that you have read this paper or had it read to you and that you are willing to be in this study. If you don't want to be in the study, don't sign.

Signature of Student: _____ Date: _____

Signature of Researcher: _____ Date: _____

Please sign both copies, keep one and return one to the researcher.

APPENDIX E

STUDENT CONSENT FORM FOR PARTICIPATION IN RESEARCH

Title of Study: An Exploration of Engagement in a High School Visual Arts Course

Student Researcher: Rebecca Williams
Ph.D. Candidate, Art Education
University of Georgia

Faculty Advisor: Dr. Christopher Schulte
Assistant Professor, Art Education
University of Georgia

Researcher Statement: We are asking you to take part in a research study. Before you decide if you will participate in this study, it is important that you understand why the research is being done and what it will involve. This form is designed to give you the information about the study so you can decide whether you will be in the study or not. Please take the time to read the following information carefully. Please ask the researcher if there is anything that is not clear or if you need more information. When all your questions have been answered, you can decide if you will be in the study or not. This process is called “informed consent.” A copy of this form will be given to you.

Purpose: You are invited to participate in a research study that focuses on understanding how the teacher and students in your visual arts course engage throughout one unit you study together, and how this engagement influences the classroom, students, and teacher. All of the students in this course will be invited to participate in the study. I am doing the study as part of my Doctor of Philosophy in Art degree program in Art Education at the University of Georgia.

Procedures: During the research study, I will observe and participate in the regular class routine. If you agree to participate, you will be asked to:

- Have me participate in and observe approximately 15-30, 90-minute class periods or course related activities. I will take field notes during these class periods to record my observations and informal discussions with students about their learning process and art making. I may also audio record class discussions to transcribe these discussions word for word in the notes.
- Allow documents or artifacts (such as writing reflections and artwork) you create during the course to be documented (via scanning or photographing) for analysis.
- Possibly participate in a one-on-one, hour long, semi-structured interview outside of class time in which you are asked to reflect on elements of the class periods I observed like how you participated in the class and how the class influenced you. Up to five students will be interviewed. If more than five have consented and are interested in participating in the interview, I will choose the ones who seem best able to describe their experiences.
- Engage in the research project for no longer than 18 weeks.

Your consent will show that I can use this information in my research reports, publications, or presentations.

Risks: I do not anticipate any risks or discomforts from participating in this research.

Benefits

- Student participants may benefit from engaging in the research project because they will have the opportunity to reflect on their learning practices and how those practices influence their engagement in the course. Their reflection on how their engagement in this class impacted their learning experience and personal growth may also inspire this type of engagement in future experiences.
- Your school, country school district, and the field of art education at large may benefit from the findings by gaining a better understanding of a visual arts course can inspire the type of engagement Maxine Greene called wide-awakeness, and how to structure an art education course to support this development. Teachers outside of the visual arts may adapt these implications to suit their unique circumstances.

Taking Part is Voluntary: You do not have to participate in this study. Your involvement in the study is voluntary, and you may choose not to participate or to stop at any time without penalty or loss of benefits which you would otherwise be entitled. Your grades in school or role in the classroom will not be affected whether you participate or do not participate. If you decide to stop taking part in the study, the information/data collected from or about you up to the point of your withdrawal will be kept as part of the study and may continue to be analyzed.

You may choose which parts of the study you are willing to participate in and will allow me to include in my research reports, publications, or presentations.

Document Work

Please provide initials below if you agree to have documents or artifacts you create during the course documented (via scanning or photographing) for analysis or included in research reports, publications, or presentations. If the researcher includes work samples in research publications or presentation, she will remove or alter any information that could identify the sample as yours. *You may still participate in this study even if you are not willing to your work documented.*

_____ I am willing to have my work documented via scanning or photographing.

_____ I do not want to have my work documented via scanning or photographing.

Photograph

Please provide initials below if you agree to be photographed during the research project. These images will predominately be taken from behind or as close ups in order keep your identity confidential. If your face is included in a photograph, it will be altered to protect your identity. These photographs may be included in research reports, publications, or presentations. *You may still participate in this study even if you are not willing to be photographed.*

_____ I am willing to be photographed during the research project.

_____ I do not want to be photographed during the research project.

Audio Recording

Please provide initials below if you agree to have your contributions in class transcribed from audio-recordings or not. Please note, all students will be recorded but only the comments of research participants will be transcribed. Audio-recordings will be destroyed 8 weeks after the recording. *You may still participate in this study even if you are not willing to have your participation in discussions transcribed from audio-recordings.*

_____ I am willing to have my contributions in class transcribed from audio-recordings.

_____ I do not want to have my contributions in class transcribed from audio-recordings.

One-on-one Interview

Please provide initials below if you agree to participate in a one-on-one, audio-recorded interview with the researcher or not. Audio recordings will be destroyed 8 weeks after the recording. If you are interviewed, you will have the opportunity to review and/or make changes to the transcription of your interview. *You may still participate in this study even if you are not willing participate in a one-on-one interview.*

_____ I am willing to participate in a one-on-one, audio-recorded interview.

_____ I do not want to participate in a one-on-one, audio-recorded interview.

Privacy/Confidentiality: Any individually identifiable information collected about you will be kept confidential unless otherwise required by law. A pseudonym, fake name, will be used for your name and school in all written or published material. All data that can be identified as yours will be coded and kept in a secured location. The key to the code that can link your pseudonym to your real name will be destroyed after completion of all data collection.

If You have Questions: I am a graduate student under the direction of Dr. Christopher Schulte, a professor at the University of Georgia. Please ask any questions you have now. If you have questions later, you may contact me at 337-945-1959 or rdw6894@uga.edu or contact the professor supervising the research, Dr. Christopher Schulte, at 706-541-1647 or cschulte@uga.edu. *If you have any questions or concerns regarding your rights as a research participant in this study, you may contact the UGA Institutional Review Board (IRB) Chairperson at 706.542.3199 or irb@uga.edu.*

Student Consent to Participate in Research:

To voluntarily take part in this study, you must sign on the line below. Your signature below indicates that you have read or had read to you this entire Student Consent Form, and have had all of your questions answered.

Name of Student

Signature

Date

Name of Researcher

Signature

Date

Please sign both copies of this permission form, keep one and return one to the researcher.

APPENDIX F

TRANSCRIPTION OF FIGURE 8

The Little Deer

www.frida.kahlo.foundation.org/

Frida depicted herself as a deer in this piece. The deer was hunted and is now injured. Frida is comparing herself to being a peaceful wild animal until she is hurt by someone else. Frida experienced being hurt by someone else when she was in the bus accident. She was emotionally hurt by her husband when he had an affair with her sister.

The deer was repeatedly injured with arrows that came from man. Man hurt the deer just like man hurt Frida. Not only was she hurt once, she was hurt multiple times in multiple places because she hurt her spine, her foot, and her uterus.

She was born with polio – hence her left foot smallness and leg length. The train accident only accented the problem. You my sweet dear deer are battling a similar issue – spinal injury.

Find your visual voice. You are well on the way!

APPENDIX G

TRANSCRIPTION OF FIGURE 9

Untitled- Natalie Ko **Size, Media**

This image shows a very distraught individual. The colors used are very dull and dark which shows depression, loneliness, ect. The hands in the face show distress but in a different way than secret small does. This image shows a girl on her knees, desperate, alone, and about to give up. This is a powerful image to me because I have felt this way before. Most people can probably relate but not in this depressing, dark way.

Francis – These are all very intensely charged images. Your interpretations of them are pretty dead on. Now taking what you know, how you feel and intertwining it all and putting it back out in your voice is imperative. I look forward to this journey.

In future assignments make sure to cite all works and provide the size, title, media too.

90/100

APPENDIX H

TRANSCRIPTION OF FIGURE 13

To further improve my composition, I need to add value by smudging and layering fingers. Also I need to decide what my background is going to be. It was nice to get feedback from everyone in the class. It added different perspectives like a democracy not just a dictatorship. Also seeing other people's work inspired me to make my composition more complete. The feedback was very helpful because it allowed me to see what others thought of my work as a whole. Although I may not be the most talented artist in the class, I felt fully supported and encouraged by my classmates. The most valuable thing I learned from this experience is to not fear and trust my ideas. Most of my peers suggested ideas that I had already thought of allowing me to trust my ideas more. Furthering on as an artist, I must have confidence in my talent and ideas.

Francis – listen to your inner voice. You've got this! I am so proud of you for opening up to the possibilities that surround you. Use your fear as a spark of encouragement. Feed yourself positive remarks → foster the GOOD ☺.

APPENDIX I

TRANSCRIPTION OF FIGURE 17

“Untitled” (Your Body is a Battleground). 1989 collage 8 ¼” x 7 ½”

This is another piece by Kruger that I instantly recognized though I don't know where from. It's no simple yet speaks volumes. Upon seeing the harsh words, I just nodded & thought yes, yes my body IS a battleground! Her work I would describe as propaganda, it really makes you think about how such a general statement as “your body is a battleground” can mean so much to you.

Once again I am drawn to this because as a teenager it describes our lives, especially as a young teenage girls. So perfectly. With raging hormones, my body is constantly under siege. But chemicals aren't the only things attacking my body. Kruger also gives the impression that social forces are also grabbing at me. We are told what we can & cannot do with our bodies on a daily basis! She captures the physical & emotional war that we endure & that is why I chose this image.

[Intense how deep words can drive.](#)

APPENDIX J

TRANSCRIPTION OF FIGURE 18

“Untitled” (Your Comfort is my Silence) 1981, collage, 10 7/8” x 7 3/4”

Many of Kruger’s pieces give the feeling of conspiracy theories. Paranoia is definitely something I felt while studying her work. But is it really paranoia when what she is saying through her art is true? No.

Kruger criticizes society for their willful blindness to problems. I can’t even begin to explain the amount of times I have tried to speak up about something and have been told to either shut up or completely shut down. People would rather live with their apathy than the hurtful truth, even I have done this.

Find your voice again sweet angel and let your heart sing! Apathy...where does it take us?

Fantastic Job Indiana!

Remember to cite all of your sources both visual and text. Great job connecting most of the works to your ideas. I am very impressed with how aware you are of the subtle nuances. 92/100