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J. Warren Scheideman

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DePaul University

School of Education

***BOBBITT'S WINDOW: UNDERSTANDING TURNING POINTS IN
REFLECTIVE CURRICULUM HISTORY AND UNMUFFLING
REFLECTIVE VOICE IN ADULT LEARNING -
DOUBT AND IDENTITY***

A Thesis in Curriculum Studies

By

J. Warren Scheideman

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Submitted in Partial Fulfillment

Of the Requirements for the Degree of

Doctor of Education

June, 2004

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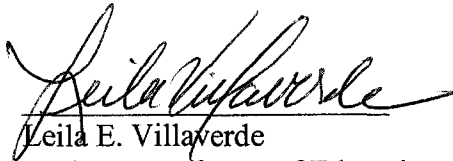
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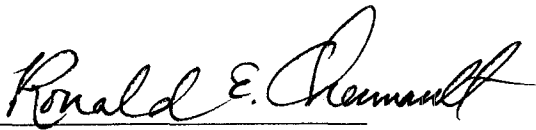
We approve the dissertation of J. Warren Scheideman.

Date of Signature:




Veila E. Villaverde
Assistant Professor of Education
Dissertation Advisor
Chair of Committee

April 23, 2004



Ronald E. Chennault
Assistant Professor of Education

April 23, 2004



Barbara Radner
Associate Professor of Education

April 23, 2004

ABSTRACT

Franklin Bobbitt (1875-1956), the author of *The Curriculum* (1918) is known as the proponent of utilitarian curriculum and the “factory metaphor” of education. Herbert Kliebard (1986), however, identifies doubts about student tasking that enter into Bobbitt’s perspective in 1926. John Wesley Null (1999) tracks these doubts in Bobbitt’s career and publications into the 1940’s. Null then asks, given that Bobbitt’s doubts are now recognized: What difference is made by knowing Bobbitt had doubts about tasked curriculum, and looked at life experience as educational outcome? This is the question my dissertation attempts to answer by using hermeneutic metaphor and historical consciousness in considering curriculum history reflectively from the view point of a teacher in adult education.

The dissertation is divided into two parts. First, after examining the historical context of Bobbitt’s doubts, the past, I create a new metaphor in the present to replace the factory metaphor and to elevate Bobbitt’s doubts: a window, which I name “Bobbitt’s Window.” Using what John Dewey calls “a moral telescope,” I look at images, art, and literature from the period which substantiates the window metaphor. Also I identify what Bobbitt did not do, talk with students. From “Bobbitt’s Window,” doubts about utilitarian curriculum are developed, and awareness of student voices in the Summit Seminar capstone experience at Chicago’s DePaul University is raised.

My research approach for listening to student voices is primarily based on feminist multiple methods. Habermas’s concept of depth hermeneutics is used along with the subaltern theory of Gayatri Chakravorty Spivak and other theorists to analyze

ethnographic observations of students in small breakout groups at Summit Seminar, along with participatory interviews of students, focusing on the question: “What did I get out of my education?” Student voices, student experience, and student metaphors validate educational outcomes as being reflective awareness and understanding connecting with life as from a window, the opposite of lifeless metaphor which denies student voice and results in “failed history.” My conclusion forwards postmodernist re-interpretation of Bobbitt and emphasis not on remnants of industrial metaphor, like tasking, but on creating life-filling identity through reflection and discovery of new spaces for learning.

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I dedicate this dissertation to my parents, Harry F. and Elizabeth M. Scheideman.

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INTRODUCTION

CHAPTER PREVIEW: My focus is on discovering identity through curriculum. I look at curriculum history reflectively, using historical consciousness as a vehicle for change. My dissertation tells a story, relating the past, present, future. A teacher in my early sixties, I discover postmodernism and curriculum history; and my viewpoints about adult education change. I start to open up to others, unmuffle, as they unmuffle to me; and I discover new places in which learning takes place, internally and externally. I tell this story through images and metaphors by building a symbolic relationship between the doubts of Franklin Bobbitt (1875-1956), University of Chicago curricularist, and my doubts about utilitarian curriculum.

My rationale for doing this study is a belief in the efficacy of historical context to reflectively lend the understanding to us as individuals to construct our lives effectively in the present, and carry on to next, the future, with choices about living our lives well. Motivation occurred because my parents were older than those of my friends, and to understand my parents and their values I needed to more intentionally understand history. Theodore Roosevelt was President when my father was growing up. To understand my dad, I needed to know the first Roosevelt. Then I came of age in the 1960's. Traditional teaching jobs in high school were difficult, if not impossible, for most people to find; and eventually I went into non-traditional adult education. Waking one morning I discovered much later in my life postmodernist theory, and that discovery informs this investigation with adult learners.

Six consistent themes reoccur. The first is that developing historical consciousness invokes looking to the past, applying what we learn to the present and discovering what is next. Second, there are window metaphors which engage through comparisons a process of opening up like a window. This metaphor is counter to metaphors of schools like factories or corporations. Third, there is an emphasis on unfreezing, bringing ideas and concepts and people alive off the frozen text. Fourth, everything is slightly askance and marginal. Everything about the story is from the edges. Bobbitt's reputation is currently on the edge of curriculum history. Conversations occur in front of elevators. Fifth, John Dewey's metaphor of "history as a moral telescope" is a reprise. Sixth, my truth is that of the story-teller. The actual nub of this story is a street-person, Bob. In deciding that he wanted his name to go with his photograph, Bob's action convinced me that I wanted a teaching life to go with my name, a direction of identity for almost overwhelming doubts. Richard Rorty (1989, p. 43) writes about the significance of giving names, reweaving the web of relationships within which we define ourselves, and discovering identity: "the need to come to terms with the blind impress which chance has given ... to make a self ... by re-describing the impress in terms which, if only marginally, [are one's] own." I engaged with students, observing their doubts leading them toward identity on the curricular journey, listened to students address the hypothesis question: "What did you get out of your education?"

My approach is kaleidoscopic (Pinar, 1995/1996, p. 859). It involves lives, politics, human differences, gender, historicity, aesthetics. My dissertation opens up new spaces for learning by elevating Franklin Bobbitt's critical doubts about factory metaphors of education. I build on his doubts, turns, with a metaphor of a window, "Bobbitt's

Window.” From his doubts my own metaphoric window opens doubts up. I observe adult students, and listen to “what they get from their education.” My approach is to unfreeze, bring alive, curriculum history as a reflective bridging metaphor for change and understanding in adult education. Instead of “skating on the frozen surface of facts,” I try to open up thinking-spaces “so that intelligence itself maybe be ‘sharpened’” (Pinar, pp. 858-859). Failed metaphor leads to failed history. Imagine...

Imagine Franklin Bobbitt at the publication of *The Curriculum* in 1918, looking forward into the future. And, we look backward across time at him. The gaps are bridged by metaphor. His gaze is modernist. Our gaze back is postmodern. As our gazes lock on, we reflectively discover turning points in curriculum history, moments of change; and we can identify new territory, new spaces, for learning and the creation of identity by juxtaposing contesting curricular ideologies.

At its core American curriculum is conflicted. On one hand there is a pervasive belief in democratic, accessible, individualized education, which respects experience and develops individual identity. On the other hand there is utilitarian, task-based education, heavily audited and monitored for accountability. Both ideologies turn, jockey, back and forth, players partly blind and deaf to the realities of life, captives of their respective visions of education. The issues are huge, and deep; the political stakes in lives and money are astronomic, and the complex conflict is impossible to get one’s arms around and understand without being aware of its origins.

Historically, this epic curricular conflict, an ideological tug of war, is characterized by the journey of Franklin Bobbitt, a behaviorist and father-founder of utilitarian curriculum in *The Curriculum*, 1918, to define a system for national education.

His journey is benchmarked by turning points, turns back and forth in the compass bearings of his ideology. Central in his career is the period of 1926 to 1946, when his doubts about utilitarian curriculum were elevated. He appeared to change his mind from utilitarian, task-centered curriculum (from 1926-1934) to what now would be called a student-centered curriculum. Turning again, he reverted back to utilitarianism, scientism or functionalism, but not completely. He had *doubts*.

These doubts are though frozen in time, embedded in documents distant from the classroom practitioner. Bobbitt was a man of mostly stifling, mechanized metaphor. With his reputation encapsulated in metaphors of schools (Kliebard, 1999, p. 53) as “factories,” “hospitals,” and “railroads,” superintendents as “engineers,” students as “products,” and negative outcomes as “waste,” Bobbitt has a contemporary profile of stone. If there was a Mount Rushmore of curriculum studies, Bobbitt would be up on the peak along with John Dewey, Ralph Tyler, George Counts. Even up there, Counts might appear to be winking. But Bobbitt’s reputation is more weathered, static and ossified within the factory metaphors of modernism, far less human than the other giants of curriculum. With his reputation historically sequestered in industrial imagery around the time of the Great War, Bobbitt is distanced, frozen.

“Frozen” means separated from life, from flow, trapped in words in texts. “To thaw” means to reconnect with life, with flow, to link with life experience. Thawed, brought alive, Bobbitt’s doubts as a maker of national curriculum policy from his powerful place within the University of Chicago’s Department of Education in early twentieth-century America, dramatize, and characterize, the larger curricular conflict in

the American spirit. One can get their arms around Bobbitt while that is impossible to do with the conflict between utilitarian and experientialist curriculum.

The purpose of my dissertation is to unfreeze Bobbitt's doubts. Bobbitt used closed extended industrial metaphors to describe schooling. To thaw him, I use an open counter-metaphor – a window. What are Bobbitt's doubts like? They are like a window. His window is like a factory window. Imagine that window as grimy; but taking a wet cloth, one wipes a circular opening so light shines through. Coming from that light flowing through his window is my window, which is postmodern. My window opens out on different places for learning. Some are real like in front of elevators where I teach and in a public library checkout line. Some are symbolic like figurative gardens, learning trees, and learning chains. "Bobbitt's Window" looks from the top down. In creating his curriculum he does not appear to have talked with students (Smiley, 1992, p. 462).

But, the creation of "Bobbitt's Window" also opens my window. I start to unfreeze. I open up about my own situated experience in education. The interstice between his metaphoric window and mine occurs in the 1940's. I was in kindergarten in Oak Park, one of Chicago's western suburbs. My experience is situated in a photograph from then in 1946, when I was approximately five-six years old. Bobbitt would have been seventy-one. One way of characterizing me is that I was a representative little child Bobbitt had not talked to in designing school tasks. It is from my situated experiences that I turn and gaze back at Bobbitt.

The photograph of my kindergarten class comes from deep in the bottom of a drawer at home. Already, we had school faces. Eyes are downcast. Lips are tight, drawn. Happy, open smiles are absent, replaced with noncommittal blank stares, frowns,

growing resentment and emergent fear. There is deadness in the eyes, a hooding of open expression. Child labor does not cease with the advent of universal schooling, it takes on a new definition. Learning tasks had to be accomplished on an assembly line according to norms of growth. We were drilled to march in neat lines when the bells rang.

Unsatisfactory little workers were culled off the line. Going into first grade I was identified as being “stupid,” not being able to read. It was seen as symptomatic of willfulness. I was beaten to a pulp to force reading (both eyes blackened, knocked unconscious, revived with smelling salts; they thought my nose was broken), sometime after which it was discovered that I “needed glasses.” Simply I had been unable to see the words. Bobbitt was looking at curriculum from the top down. I was trying to see from the bottom up. In education those opposing views collide in rival definitions of curricular outcomes: “What did you get out of your education?” In too many invisible instances, students are “beaten up” by the system, usually figuratively. Bob and the street man in the trash basket, who we will encounter later, are actual examples.

Bob, who will later step forward to give his name to go with his photograph is an actualizing image for me about creating my own identity as a teacher and as an individual. We as people are more than failed wastage or products from educational factories. We have doubts. We search for our identity. Industrial metaphors of education have seen their day. Those metaphors separate both Bob and me from life through “failed history,” a past interpretation that no longer leads to productive futures for average people.

My dissertation is about creating space for understanding education outcomes relating to identity, using metaphor to bring alive curriculum history. The dissertation is divided into two parts. Part one is about Bobbitt's doubts. In it I create the metaphor of "Bobbitt's Window." Part two is about my doubts. In it I qualitatively ask the question of adult learners: "What did you get out of your education?" Modernist and postmodernist views of education outcomes differ between tasking and growth and development of identity.

The map of my dissertation plays across selected dates in early twentieth-century American history, culture, and creation of curriculum. The "map" is rather like an animated map in a movie because its purpose is to tell a multi-strand story, to involve the researcher in the plot and interpretation, and to draw the reader into the action. It is a bricolage, a simulation of words, feelings, pictures, literature, reflective renderings of discovering outcomes of education within the historic swirl of modern, postmodern, and the experience of curriculum history lifted off the page, transformed into consciousness that contextualizes our lives. A bricolage is "a pieced-together, close-knit set of practices that provide solutions to a problem in a concrete situation" (Denzin & Lincoln, 1998. p. 3). Bobbitt did not create a plan in a book; he created national educational systems which shaped our lives for bad and good.

So in the mapping of my dissertation there are several strands or categories: curriculum terminology; ways of thinking; and overall method. Some key terms appear and reappear as stepping stones in the process of thawing Bobbitt and utilitarian curriculum.

Curriculum is a journey that in this instance centers on the creation in the late nineteenth/early-twentieth-centuries of utilitarian curriculum. This is a design serving the best interests of relatively large numbers of students that works from an industrial model: students are defined as “products,” completing tasks which prepare them for the lives of adult workers. Bobbitt was a behaviorist who looked at education using the lenses of factory production as a metaphor for school. Even if he was so motivated under professional pressure to conciliate and lean into consensus with experientialist curricularists, when he began to experience doubts he disrupted his factory model by opening and looking through a window with changing perspectives: “Bobbitt’s Window.” Our doubts can alter our values. Doubt is the precursor of change, and his view appears to change from seeing education as vocational outcomes to viewing life as experientially preparing one to live (Pinar, p. 122). His doubts elevate the primary question: “What are the outcomes of education?” Coming from the bottom up of my childhood experience replayed from an adult retrospective, I could say: “Well, if the agenda is set by the bosses, the workers are just exploited, used toward the ends of further production.” The voice of that badly beaten child (at the time I had only tears and was without voice) was almost effectively silenced. It is only sociological happenstance that I developed my articulation of that experience, voice. I developed my own window out of a child’s subaltern depth. A subaltern is essentially voiceless.

In order to historically contextualize this growth of understanding consciousness, the “totality of events,” the messy historic complexity of life, needs to be invoked. Intimate with the creation of modern American curriculum, the schools as we know them, as they shaped us, encompass two world wars; the 1920’s boom; the 1930’s bust; the spin

from modernism into postmodernism, from the dominate view of the empowered to the empowerment of the victims. Postmodernism “privileges no single authority, method, or paradigm” (Denzin & Lincoln, 1998, p. 31). That spin encompasses life. Attempts of curriculum to ignore life, mortality, growth, the nature of being human, go wrong. I adapt two complex terms in this regard: *Verstehen* and *Erlebnis*. *Verstehen* (for me, deriving from Heidegger and Gadamer) is *understanding* how we are in the world, “being in the world” (Denzin & Lincoln, 1998, p. 228). We rely on interpretations. We construct interpretations to live. *Erlebnis* (deriving from Dilthey) is even more important. *Erlebnis* is “the lived experience.” “It occurs within historic social reality;” “it lays beyond immediate awareness;” “it can be brought to consciousness” (Denzin & Lincoln, 1998, p. 120). Dilthey looks to a variety of options for action.

The curricular site that I chose for exploring the outcomes of education is a capstone learning experience, a culminating reflective seminar just before graduation, Summit Seminar. A summit is a pinnacle. It is a peak of experience, a place from which one can look back, examine now, and plan for the future. A Summit is a place where commencement journeys are created, where I think people invent the curriculum of their identities!

My overall method is that of a *bricoleur*, I use hermeneutic metaphor in order to bring theory to *praxis*, implementation in reflective practice. My dissertation examines the curriculum field in terms of revising it. I look at grand theory, the big pictures of utilitarian curriculum and the postmodernist ideology, within a specific site of capstone learning, Summit Seminar, at a college of adult education, using hermeneutic metaphor. Hermeneutic metaphor is comparison that bridges un-resolvable gaps, as between heaven

and earth. Bobbitt came from a *Bible* background (Smiley, 1992), the home of hermeneutic metaphor. His factory metaphors are hermeneutic, but they encapsulate, freeze! My window metaphor opens up, unfreezes --- and this tension within modern curriculum between enclosing, utilitarian, and opening, experientialist postmodern, images the central conflict of modern American curriculum.

Ways of thinking about this are rooted in feminist multi-method and critical pedagogy. And, I use New Historicism and some elements of the New Criticism. Feminist multi-method (Reinharz, 1992, p. 197) is used to create understanding of particularly difficult issues, like the collision of modernism and postmodernism, utilitarianism and experientialism, from inside, from within the emotions and feelings of participants, especially the marginal, victims, and outsiders. Critical pedagogy is an attempt to change unfairness for equity through reconstructing spaces for learning. The New Historicism is essentially creative ways of refashioning understanding across time, historical consciousness, in order to make the past come alive. Metaphor and other devices to relocate one's experience within the texture of time and change are used by New Historicists. Cornell West (1999) is an outstanding example of New Historicism, as he dialogues with the authors who are alive in his criticism and life of the mind. The New Criticism is also known as analytic criticism, and it is "close reading" of literature in order to understand meaning as created within the text as a work of art through the ordering of parts to make the whole poem, novel, play.

"Bobbitt's Window" is a metaphor, a construction to change the way Bobbitt's doubts can be seen in curriculum history. Out of Bobbitt's factory window, his factory metaphor, comes the window of this writer/research, me, which I hope to share with

readers through shifting moral lenses of time. We can construct meaning in order to create new identities and new places in which learning occurs. Where Bobbitt's gaze into the future and our gaze into the past meet is a new pedagogical space.

NEW PERSPECTIVE: In my dissertation I identify unexpected sites for transformative education. I provide new opportunities to understand reflective curricular history through metaphor and feminist multi-method qualitative research. A central theme is shifting windows, changing perspectives in order to create and understand new spaces for learning by students and teacher, the writer/researcher and readers. The key is to bring together the gazes of modernist power, Franklin Bobbitt, and the gaze of postmodernism. Hermeneutic metaphor will be the bridge.

TIMELINE

<i>Event</i>	<i>Date</i>
James McNeil Whister's "Harmony in Blue and Silver: Trouville"	1865
Bobbitt's Birth	1885
Great War	1914-1918
American Entry	1917
C.R.W. Nevinson's "The Road from Arras to Bapaume"	1917
18th Amendement Proposed	1917
<i>The Curriculum</i>	1918
William Heard Kilpatrick's <i>The Project Method</i>	1918
Association for the Advancement of Progressive Education (The Progressive Education) formed.	1919
18th Amendment Ratified & Passed	1919
Joseph Conrad's <i>The Rover</i>	1923
Willa Cather's <i>The Professor's House</i>	1925
<i>Bobbitt's Turn</i>	1926-1934
<i>26th Yearbook of National society for the Study of Education</i>	1927
Stock Market Crash	1929
Franklin Delano Roosevelt's Election	1932
Repeal of 18th Amendment	1932
Gold Reserve Act; Farm Mortgage Reframing Act; Civil Works Emergency Relief Act; Crime Control Acts; Securities exchange Act; Housing Act	1934

<i>Event</i>	<i>Date</i>
World War II	1939-1945
<i>Bobbitt's Curriculum of Modern Education</i>	1941
Bobbitt Attributes His changed ideas to a : "sustained and continuous growth of understanding." Post-War...	1946
Researcher in elementary school. Franklin Bobbitt Dies; researcher starts high school; Researcher in college, student teaching. Adult Education...	Late 1940's 1956 1960's 1981-Present
Summit Seminars – I coordinate...	1995-Present
Alessandro Baricco's <i>Silk</i> <i>Summit Seminars - Doctoral Classes</i>	1997
9/11 <i>Summit Seminars – Dissertation – "Bob and the Man in the Wastebasket"</i>	2001
<i>The Road to Perdition</i> <i>Summit Seminars – Dissertation</i>	2002
<i>Tao – Flow- Summit Seminars- Dissertation- Discovery of Postmodern Identity Within the Context of People Learning...and Reflecting....</i>	2003-2004

***BOBBITT'S WINDOW: UNDERSTANDING TURNING POINTS IN REFLECTIVE
CURRICULUM HISTORY AND UNMUFFLING REFLECTIVE VOICE IN ADULT
LEARNING - DOUBT AND IDENTITY***

PART ONE:

CHAPTER ONE: CONSTRUCTING "BOBBITT'S WINDOW," AN OVERVIEW

CHAPTER PREVIEW: This study is designed in two parts. First, I create a historically based hermeneutic metaphor. Bobbitt uses comparisons with factories, industrial metaphor, for the architectural vision of his utilitarian curriculum. Counter to his closed metaphor, limiting, paternalistic, hierarchical, I use an open metaphor, a window, to describe his doubts. The window is open, encompassing. Second, I test that metaphor. In 1918 no one asked factory workers what they thought, and Bobbitt did not talk to students. I encounter and engage with adult students, interacting with their voices. Shifting perspectives on outcomes is a key turn that probes the efficacy of utilitarian curriculum and opens up new spaces for learning.

In the late 1920's American curricular behaviorist Franklin Bobbitt, 1875-1956, experienced doubts about utilitarian curriculum. I am exploring the relationship of doubts to developing identity: what it means to reflectively recognize and explore turning points in curriculum history and listen reflectively to the voices of adult learners as they develop identity. Curriculum is about identity. I want to examine the identity of the curriculum field in terms of revising it. I want to contribute to deconstructing utilitarian curriculum. I want to explore curriculum as "sustained and continuous growth of understanding," a phrase which is used by Bobbitt in 1946.

Research Design

My dissertation explores the relationship between understanding curriculum history and understanding curriculum practice. The purpose of my dissertation is to identify a problem in reflective American curriculum history: Franklin Bobbitt's doubts, 1926-1946. Reflective curriculum history can be defined as: "the recovery and exploration of how curriculum comes to have new meanings" (Reid, 1999, p. 152). It also includes how new curricular meanings can be applied in practice (Ross, Cornett & McCutcheon, 1992). I demonstrate the relevance of reflective curriculum in praxis to a situation in adult learning. I bring curriculum history alive as a reflective process. I understand turning points, changes, in reflective curriculum history and unmuffle, open up, self-reflective voice among students in adult learning, as they discover identity and as they maximize their education. As I do this, I explore my doubts about utilitarian curriculum conflicting with learning experientially through life.

I discover my doubts about utilitarian curriculum. This research design uses a dominant-less dominant investigative structure (Creswell, 1984). It is a dominant historiographic (New Historicism, New Criticism) approach with a less dominant qualitative study, using feminist multi-methods (Reinharz, 1992). I will further define New Historicism later.

My ontology is postmodern New Historicism. New Historicism is essentially a critical and cultural contextualization achieved through re-configuring historic and cultural time. Furthermore, working reflectively with curriculum history and encountering individual full voices in life demonstrates how: "Hermeneutic understanding must employ inevitably general categories to grasp an inalienable

individual meaning" (Habermas, 1968/1998, p. 159). The New Historicist becomes an actor in the drama of time.

Unmuffling is defined as students not being limited to self-reflection, but opening up as "race, gender, and class specific construct to include the diverse ways in which their experiences and identities have been constituted in different historical and social formations" (Giroux, 1997/2000, p. 691). Jurgen Habermas asked an essential question (1968/1998, p. 160): "For the cultural sciences the fact of a systematic expansion of the horizon of our understanding of our own as well as others' expressions of life poses a corresponding fundamental methodological question: How can the meaning of an individuated life structure be grasped and represented in inevitable general categories?" Lived experiences capture nuances where general categories do not. The desired outcome is mutual understanding.

My research methodology engages the critical theory of Jurgen Habermas's dialogical/dialectical construction of social change. My particular focus is on Habermas's concept of *depth hermeneutics* (Held, 1980, pp. 324-325). Depth hermeneutics begins with an object, the meaning of which is in question. What an adult student carries out of education is very much an object of questions: what did you get out of your college education? Dialogue is employed to get data and discover interpretations. One goes beyond traditional approaches, in order to overcome exclusion, repression, distortion, muffling. There is an attempt to explain. General theory is tested through reference to life history, individual voices, lived experience.

PART ONE: CONSTRUCTING THE METAPHOR OF "BOBBITT'S WINDOW" AND
UNDERSTANDING TURNING POINTS IN REFLECTIVE CURRICULUM
HISTORY

In part one I analyze the cultural/historical context of Bobbitt's curriculum formation. In a manner of speaking, I am turning over a "wastebasket of time" in order to probe the differences between what went into official history/curriculum and what was left out, or thrown out. Omission can say more about history than inclusion or just as much. Lawrence Cahoon writes (1996, p. 16): "In a philosophical system, a dualism ... between 'reality' and 'appearance' involves the construction of a kind of wastebasket into which the phenomena that the system does not want to sanctify with the privileged term 'real' can be tossed (mere 'appearances'). Only in this way can the pristine integrity of the idealized or privileged term be maintained." Another metaphor for turning time over comes from John Dewey.

John Dewey referred to "history as a moral telescope." But, in order to understand history through these ethical lenses, time has to be *telescoped*, events brought into meaningful normative relationships. The nature of my dissertation is one of reflective reconstruction and re-interpretation of curriculum history. It is an interpretative re-configuration. A *turn* in reflective history is a refocused historiographic construction, a transparent revision (open, not covert, the latter would be "revisionist"), that reverses or counterpoints how we envision afresh the accepted text. The process is analogous to "telescoping," changing the distance, the frame, rotating moral lenses, through which we value the past, and restructure pedagogy or pedagogical insight.

In the first part I will use Dewey's "moral telescope" to focus on one brief, relatively unexplored, moment of American curriculum history. Franklin Bobbitt, a father of American utilitarian curriculum, had misgivings between 1926 and 1934 about vocational outcomes outweighing experiential learning within the utilitarian curriculum theory he devoted his career to creating. His doubts or turn is not clear; he appears to doubt but revert. However, later in 1941, a change was recognized in his understanding of curriculum. The historical moments of Bobbitt's doubts collapsed into America's volatile period of accelerated social change between the two world wars. A crucible of gender, ethnic, racial and class flux, bracketed by 1918 and 1941, this period was the anvil of modernism. Bobbitt appears to be frozen in curriculum history. He is stereotyped as an unchanging pillar of utilitarianism, the use of factory metaphors to structure curriculum. However, he was not. He had doubts. He appeared to change his philosophy of curriculum in a window between decline of prosperity in the late 1920's and the outbreak of World War II for the United States in 1941. He articulates change in 1946, one year after the end of World War II, twenty years from the signals of his first shift, when he describes curriculum as "sustained and continuous growth of understanding" (Bobbitt, 1946).

What Bobbitt's doubts might mean in our own time, is obscured in a modernistic construction of time. They are buried under the weight of an inherited past. However, Dewey's moral telescope can elevate this episode in our reflection and postmodernist understanding of curriculum history, and application to practice.

In focusing Dewey's telescope I do brief explorative and interpretive turns sliced out from, and illuminated from within, "the totality and flow of time" (Giroux,

1980/1999, p. 13), based on historiographic methodology of New Historicism and New Criticism. I go back from 1926 to approximately 1918; and then, focusing particularly on key dates in the 1920's and 1930's, forward to a contemporary situation in adult learning, in order to telescope pertinent illustrative literary and artistic cameos of emergent postmodernist embedded in the definition of modernism. I want to make several relevant connections to 2002. There is a brief cultural and historical telescoped exploration of 1926 to 1934 and 1941, and 1946, to cogently explore the social environment and cultural context of Bobbitt's doubts and change. In this turn focus is on social and cultural benchmarks that illuminate Bobbitt's historic and social environment. Particular emphasis is given to emergent postmodernism in the early 1930's, and to definition and clarification of the nature and play of Bobbitt's rethinking.

My rationale is that reflective interpretation of curriculum history can create cogent interstices of past, present, and future: standpoints. These can be spaces for connecting and understanding how curriculum theory and practice came about, where teacher-practitioners are located in it, and how curriculum can be changed in future practice to create new spaces for learning. "Standpoint theory articulates the surprising epistemological resources created by the positional 'powers of the weak'" (Goldberger, Tarule, Clinchy, & Belenky, 1996, p. 444). Knowledge of curriculum history is highly significant in planned educational change. However, curriculum history is daunting to bring to praxis because of the detailed scope and complexity of historical time. For example, key issues are the interplay of modernism and postmodernism; the tension between utilitarian and alternative modes of learning; and, how teachers can reflectively bring problems in curriculum history to praxis in their professional practice.

The gulf between 1926-1934-1941-1946 and now is huge. There is a time span of eighty-four years between the genesis of American curriculum studies in Bobbitt's period, dating from his seminal work, *The Curriculum*, in 1918 (the year the Great War ended), and now, 2002: the year of 9/11. During these eighty-five years, utilitarian curriculum roars by Bobbitt's shift, and his doubts, which became gravel on the highway of modernism. However, 2002 is a benchmark of accelerated doubts, probing the nature of social understanding. The link between now and then is the pertinence of doubt and emergent understanding to curriculum change.

The significance of my study is that modernist interpretations of curriculum history are disrupted by the creation of a curriculum-change metaphor based on historical and cultural interpretation of Bobbitt's doubts. This critical metaphor can hermeneutically cross back and forth the chronological gap between 1924-1936 and now. Bobbitt's doubts, 1926-1934, and change in 1941, and 1946, are like a "window." The name I have coined for the metaphor is: "Bobbitt's Window." "Bobbitt's Window" morally telescopes Bobbitt's doubts way back then with the immediacy of practitioner doubts now about utilitarian curriculum. At the end of part one I analyze and describe how this philosophic hermeneutic metaphor is constructed and how it can be used as a tool of reflective curriculum history. These are very deep waters. An attempt to capture the flow of time is complex. Defined turns of approach and understanding are required to reflectively juxtapose the historic source with the contemporary curricular problem. It takes turns to traverse the barriers of time and cultural spaces in layers rather resembling an onion in "totality of events" (Apple, 1979; Bertell, 1976; Kosik, 1976; and Marcuse, 1976). Habermas writes: "The systematic cultural sciences establish general theories and

yet cannot simply be cut off from the basis of world history. How can the claim to universality that is put forth for their theories be harmonized with their intention of comprehending individuated historical processes?" (1968/1998, p. 186).

This hermeneutic journey occurs along the margins. Cahoon (1996, p. 16) writes: "... it is the margins that constitute the text. Apparent unities are constituted by repressing their dependency on and relations to others. Consequently the informed analyst will attend to the apparently excluded or 'marginalized' elements of any system or text. ... For presence is constituted by absence, the real is constituted by appearance, the ideal by the mundane." This is very gestalt as well.

My epistemology is transformative. Epistemology is the relationship between the knower and the known. It involves politics, values, and social location. In this instance the researcher and topic are interactively linked. "Findings" are literally created as the research proceeds. The researcher is expanding consciousness, in this instance, historical and pedagogical consciousness. Instead of maintaining utilitarian curriculum as an abstract theory, we look at it as a historical process as it affects individuals. This confronts knowledge gaps. Many people do not know the history of utilitarian curriculum. For example, many students can introspectively blame themselves when they are unable to "keep up with the assembly line." They have however no control over that line. My belief is that change comes about through greater insight especially into exploitation as people are motivated to action. Meaning is constituted of power relationships. Changing things requires new empowerment. Giroux (1988, p. 213) writes: "transformative intellectuals ... uncover and excavate those forms of historical

and subjugated knowledges that point to experiences of suffering, conflict, and collective struggles; ... link the notion of historical understanding to elements of critique and hope."

Bobbitt's swing creates a forge in which the writing of curriculum history can be interrogated through critical pedagogy. Issues of power, justice, and struggle should not be suppressed into a single script, a master narrative which severs the historical and the ordinary everyday (Cherryholmes, 1988). Henry A. Giroux writes (1991/2000): "...that curriculum knowledge not be treated as a sacred text, but developed as part of an ongoing engagement with a variety of narratives and traditions that can be re-read and re-formulated in politically different terms." The loss of Bobbitt's doubts in the rush of modernism contributes to "a sacred text." That "sacred text" is the continuation of utilitarian curriculum. However, the dominant-less dominant design, combining historiographic and analytic interpretation, including hermeneutic metaphoric construction, with a qualitative feminist multi-method study, conjoins the historic and the everyday teacher and adult learner in a new creative space for knowledge production, with the teacher as intermediary.

The metaphoric window facilitates a calculated time jump. It visualizes an encircling gaze between past and present. It bridges the historic and the local and particular, changing familiarities. Reid writes (1999, p. 151): "Deliberation on the curriculum assumes that both perceptions of dissatisfaction and proposals for how dissatisfactions might be mitigated, arise within an historical context, and that understanding of historical contexts must inform deliberative processes." Reid continues by saying (1999, p. 152): "Curriculum history is more than the tracking of new

elements or techniques, and keeping a record of the loss of old ones; it is the recovery and exploration of how curriculum comes to have new meanings...." These are the nuanced and culturally and historically contextualized new meanings coming out of reflective curriculum history and life history. The metaphor, comes out of Bobbitt's career, 1926-1934-1941, and 1946, and leads to new meanings with interaction to voices of students. Wen-Song Hwa writes (Pinar, 1998, p. 32): "Breaking away from the traditional order constitutes an act of self-exile, a stage that allows the soul's own exploration, a journey, an open-ended one that defines, connects, and disconnects, that leads to possible transformation." Bobbitt was looking toward change and understanding as the historic times shifted. We are doing this in contemporary curricular discovery.

PART TWO: UNMUFFLING REFLECTIVE VOICES IN ADULT LEARNING AND CREATING MY WINDOW

In keeping with John Dewey's understanding of history as "a moral telescope," I believe that "Bobbitt's Window" cogently demonstrates moral failure of curricular change, which represents "failed history" (Lang, 2002): a failure to listen to, and take action upon, the narrative voices of the conveniently unheard, those whose voices are repressed, lost, muffled, heard as if at a great distance. These voices need to be heard within the integration of education with life in Habermas's linkage of knowledge, methodology, and human interests (Denzin & Lincoln, 1998, p. 128). John Dewey comments (*Art As Experience*, 1958, p. 75): "Only by progressive organization of 'inner' and 'outer' material in organic connection with each other can anything be produced that is not a learned document or an illusion of something familiar." The purpose of the hermeneutic is organic: to turn the familiar into the unfamiliar, and to familiarize the

unfamiliar. The utilitarian highway of modernism reduces, represses, and fragments. In contrast "Bobbitt's Window" engages postmodernist flow between inner feelings and outer dimensions of humanity and human condition. The metaphoric "window" creatively bridges gaps. However, Bobbitt missed the nuanced voices of self-reflective diversity that Habermas is attentive to. He did not listen to students.

In order to reflectively close the gap between history and life, in phase two I implement "Bobbitt's Window" as the interpretative frame in a brief qualitative study, based on feminist multi-methods. Feminist multi-methods are the use of differing research approaches, methods of inquiry: "in order to illuminate previously unexamined or misunderstood experiences" (Reinharz, 1992, p. 197). Using multiple methods can increase credibility and enhance application. Feminist research also centers on empathy with, and respect, for participants, with an emphasis on (as Habermas also emphasizes), mutual understanding. First, I examined the influences of the metaphor on the situated and grounded viewpoint of the researcher as a tool of research and reflective curricular understanding. Then, I used a triangulation of class observation, audio-tapes, and artifactual documents, assignments coming out of adult learning experience, in order to unmuffle voices in adult learning. I audio-taped report-back of projects and small group reflective report-back at Summit Seminar. I kept field-notes. I collected and interpreted artifacts students constructed like drawings. Ethically, I respected and valued the individuality of participants and share process with them for mutual understanding.

The research site is DePaul University's college of adult education, the School for New Learning, Within this site, I briefly relate my own situated and grounded nature as a

literary historian, literature teacher, adult educator and advisor, to the ethnography of selected Summit Seminars. I then reflect on my role for nine years as Summit Seminar Champion/Coordinator. Summit Seminar is a capstone learning experience of one-day of reflection and celebration just before graduation at DePaul University's School for New Learning. I did discourse analysis of brief reflective interviews. I used four ten- to thirty-minute participatory interviews, like prolonged conversations, coming out of an opportunity sample (Popham, 1993/1975, p. 248) of adult learners recently completing Summit Seminar. I conducted and analyzed classroom observations of SNL students at Summit Seminar. I also observed students from the Truman - DePaul Bridge Program. Begun in 1990, this program provides a transition of graduates with an associate's degree from Truman, Chicago City Junior College in the Uptown area, which hosts numerous problems of poverty and social dissidence, with DePaul University's SNL in the Loop, Chicago's downtown center. My umbrella question in the qualitative portion, part two of my dissertation, is: "What did you get out of your college education?" My question came out of their awareness of what adult students carry from their education revolve around change and doubt in the creation of identity.

However, my reach is toward going beyond self-reflection to a construct of individualizing ethical, racial, social identity. According to June, one African-American woman student, on the margin, the message of Summit is: "The college educated you. Now in order to get out, prove to us in our words that you are educated." She asks: "What happened to *my* words?" How do the graduates authentically articulate their feelings in their words? How are "rich normative questions" raised and heard? Are

"turning points" within capstone learning significant? How do "turning points," doubts, and unwrapped, unveiled, unmuffled voices connect with histories that do not *fail*?

The umbrella question probes the active inter-relationship between local and situated adult learners now to self-reflective curriculum history of Bobbitt's turn between 1926 and 1934; change in 1941; emphasis on understanding in 1946; and forward to now: How do past curricular history and present learning inform each other through philosophic hermeneutic metaphor, created by reflection on curriculum? The practical significance of the small qualitative study becomes how to create stimulating communicative process in the Summit curriculum, which eliminates barriers to self-reflection, and overcomes organizational structure that supports those barriers. Lived experiences can capture nuances of identity where general categories do not. One of my results is finding that individuals are better able to navigate learning and career decisions as graduates, through autonomy coming from heightened self-reflection about the life-world. Developing autonomy suggests transformational changes in the structure of the reflective event at SNL just before graduation, Summit Seminar. A major limitation on my study is selectivity of examples, brevity that facilitates understanding across a relatively large time chunk. My samples are brief in order to balance the metaphors with the qualitative data. There was also student and staff reserve about the Summit process. The outcome is toward mutual understanding.

Midway through my research a wildcard erupted. Staff at the college rebelled at what they perceived as faculty neglect of the transcribing process during the graduation cycle of which Summit is a part. Staff saw this as unfairly increasing their workload. A Narrative Transcript for the competence-based SNL is created by students at the

completion of their program. It is a task faculty avoid; students resist; and finally after proofreading and other transcript cleanup tasks were dumped on them, staff rebelled. The transcribing process is a utilitarian task allocated in organizational desperation to Summit where it appears to impede the reflective process. From my understanding of curriculum history, I see this upheaval as an unfolding analogy to utilitarian curriculum. As my window opened, I observed more closely conflict between corporate models, duplicating without awareness industrial models of education. And I allow observation and interaction with this situation to resonate with my research. Curriculum deals with life and life happens. I refer to staff again later.

Open up the toolbox. Take out the tool belt. Spread the tools. *Understand* the nature of the problem. Establish focus. Get a handle on the issues through understanding. The study works with Habermas's "knowledge, methodology, and human interests." Habermas reminds us that there are "indissoluble links among knowledge, methodology, and human interests" (Denzin & Lincoln, 1998, p. 128). Knowledge is created, constructed. Methods like self-reflection can work to construct knowledge. This process comes out of human interests people share in ordinary language and life. From diverse perspectives, using diverse or multi-methods of data collection, using the critical theory of Jurgen Habermas (1968/1971), I am looking for heightened self-reflection in the life-world. My study also uses Reinhartz's "emotion, cognition, and relations" (Reinharz, 1992), and Beyer's curricular outcomes of "curiosity, inquiry, and exploration" (Beyer, 1992, pp. 247-248) in evolving relationship to raising critical consciousness. *Erlebnis*, "lived experience," is central to Wilhelm Dilthey and the role of understanding (*Verstehen*; Denzin & Lincoln, 1998, p. 120).

Historical Consciousness

Analysis of application of a philosophic hermeneutic metaphor allows critical scrutiny of the process in which reflective curriculum history can be practiced. It facilitates practitioner understanding and development of curriculum. The philosophic hermeneutic metaphor becomes a reflective history tool with which to view curriculum as a hermeneutic journey whereby past, present, and future contribute to the production of knowledge. How we interpret the past contributes to how we live in the present, to how we prepare for the future, back to how we interpret the past in a hermeneutic circle of transformative change. In this analysis I use the subaltern theory of Gayatri Spivak. The process of "unmuffling" becomes problematized because of Spivak's question: "Can the subaltern speak?" Spivak makes the point "that no act of dissent or resistance occurs on behalf of an essential subaltern subject entirely separate from the dominant discourse that provides the language and the conceptual categories with which the subaltern voice speaks" (Ascroft, Griffins, & Tiffin, 2000, p. 219). A subaltern is seen as a disenfranchised individual, written out of official historical discourse.

The New Historicist looks for cogent artifacts, evidence that brings the voices of the past into dialogue with the present. An example of subaltern dissidence and resistance within my own experience comes alive from the handwritten records of the Pullman Palace Car Company in the basement of Chicago's Newberry Library. Opening up one of the huge Pullman account books from the late nineteenth-century, one finds handwritten one-line notations for five, ten, fifteen cents and more fines imposed on workers at the poverty level for breaches of company policy. Examples of broken rules for which fines are imposed are being late, forgetting one's work gloves, leaving early, bad language,

breakage of tools, wastage of supplies and so on. Are "rules" broken as acts of dissidence and resistance? These workers, largely immigrants, did not have voice, ability to articulate their history and identity. But looking back from the official records, one can reconstruct their lives through the silencing gaps of official history, pennies at a time. A parallel example would be the patterns of Incompletes in student's records, an official history of gaps appearing more authentically than words in the subaltern steps of diverse students as an underclass. "Bobbitt's Window," opening up dominant discourse, can critically illuminate subaltern voice, and life, "human interests." But as Spivak points out questions still remain about the authenticity of subaltern voice because of adaptation of official language. Just like Pullman workers were coerced to keep in line, students can feel coerced to speak official language in order to graduate and that lays a trail of doubt and resistance.

Significance

Through creating the metaphor of "Bobbitt's Window" my intent is to re-open, as with a *closed window*, possibilities of understanding, hearing, unmuffling, voices of adult learners, including people rising from oppression. Terry Eagleton writes " (1996, p. 5): "...freedom and plurality are still to be politically created, and can be achieved only by struggling against the oppressive closure of history." Analysis of the cultural thrust opening the window, contrasted with human realities (qualitative studies, women's studies) that closing the window locks out of curriculum, gives insight into the process of unmuffling learners' voices. Philosophic hermeneutic metaphor, as a window, connects modern curriculum structure with postmodern understanding, "outside stuff with inside stuff," (Pinar, et al. 1995/1996, p. 96). "Curiosity, inquiry, and exploration" are elevated.

Terry Eagleton, coming from a socialist frame, offers a rich outcome in a world that starves for authentic happiness, self-realization: "to fashion a society in which we would no longer have to justify our activities at the tribunal of utility in which the realization of our powers and capacities would become a self-delighting end in itself" (1996, p. 66). Certainly goals of self-realization outweigh destroying ourselves, each other, and our planet. *Full-filling* history supports self-realization, the identity of the individual as an artistic creation, which Foucault envisions (McHoul & Grace, 1993, p. 124):

What strikes me is the fact that in our society, art has become something, which is related only to objects and not to individuals or to life. That art is something which is specialized or which is done by experts who are artists. But couldn't everyone's life become a work of art? From the idea that the self is not given to us, I think that there is only one practical consequence: we have to create ourselves as a work of art.

"But couldn't everyone's life become a work of art?" How does one create themselves artistically? Bakhtin (1993, p. xix) writes: "For my participative, act-performing consciousness, this world as an architectonic whole, is arranged around me as around that sole center from which my deed issues or comes forth...." What if John Franklin Bobbitt's *deed*, action, is not utilitarian curriculum per se, but "sustained and continuous growth of understanding" (Bobbitt, 1946), about opening up utilitarian structure, change for reflective growth?

The purpose of "Bobbitt's Window" is to develop curriculum change through creatively understanding adult student reflection and to design capstone curriculum experiences forwarding that reflective understanding. Terry Eagleton in *The Illusions of Postmodernism* (1996, p. 5) writes:

There is no point in labouring away in the British Museum, absorbing great swathes of indigestible economic theory, if the system is simply impregnable. One of the most moving narratives of modern history is the story of how men and women languishing under various forms of oppression came to acquire, often at great personal cost, the sort of technical knowledge necessary for them to understand their own condition more deeply, and so to acquire some of the theoretical armoury essential to change it.

Curricular utilitarianization uses positivist approaches for control and manipulation; it loses integration of education with life; it views school as a workplace instead of as a place for "curiosity, inquiry, and exploration;" and, it looks at technical solutions rather than rich normative questions (Beyer, 1992, pp. 247-248). Utilitarian curriculum, which fails to understand the narrative lives of others, dehumanizes people languishing under oppression. It neglects how people acquire and construct knowledge, understanding, identity, so that they can "understand their own condition more deeply" and acquire what they need to change their condition. Change, growth, and development are characteristic of life --- unfreezing, flowing.

To chill, harden, and cease to interact is to die, so in a larger sense "Bobbitt's Window" is about the vital interaction between inner and outer stuff and how we are vitally renewed in a complex world by understanding and unmuffling, raising critical consciousness. Bobbitt apparently thought, developed understanding, beyond how it appears portrayed in historical texts. Tools of reflective curriculum history can provide "theoretical armoury essential to change" curriculum (Eagleton, 1996, p. 5). This interpretation also begins to unpin, or loosen, the puritanical label from Bobbitt. It is about curriculum interacting with history, culture, and life.

"Bobbitt's Window" is about *understanding, about what: Verstehen*. It engages with life. "Bobbitt's Window" offers synthesis of traditional and postmodern modes of understanding curriculum. This should enhance capstone learning, which should be about undoing repression. Capstone learning through Summit Seminar should encourage meaning-making through self-realization, understanding, unmuffling, and reflection. Summit capstone learning should involve creating the self as art. It should invite creating histories that do not fail. It should reiterate that education is not separate from life, it is life! The study closes, ontologically, with the revolving gaze of power, and brief discussion of religious Taoism toward future understanding of curriculum, as I propose the use of a Taoist perspective in the graduation sequence, which includes Summit Seminar.

NEW PERSPECTIVE: Influences of historic curriculum need to balance past expectations with current experience. Therefore I use metaphor related to history in a short qualitative sample of learning experiences where I did what Bobbitt did not do, encounter the voices of students speaking about their educational outcomes. Bobbitt did not talk to students. I do. He used a factory metaphor. I use a window metaphor, looking for new spaces for learning within the flow of life. A factory metaphor puts life on the outside of education; the window metaphor opens up education to awareness and understanding of living.

CHAPTER TWO: HISTORIC LITERATURE REVIEW

Historic Background of "Bobbitt's Window"

CHAPTER PREVIEW: Imagine a smoke-filled room. Giants of American curriculum studies are gathered there in 1927. Experientialists, seeking a unified curricular vision lean on Bobbitt to favor child-centeredness. In a moment of collegiality in the prosperous 1920's, he compromises, changing his mind from utilitarianism. However, in the harsher climate of the late 1920's and 1930's, he retrogresses and going into default, returns to his utilitarian roots, scientism. This broadly drawn cartoon image does not tell the whole story, but it does point out a question of how we now in postmodern America can construct Bobbitt's doubts and their implications. Bobbitt's doubts, and his swerves, I would contend need to be elevated to challenge his factory metaphor. Examining various viewpoints on the historic context of Bobbitt's doubts helps to challenge utilitarian curriculum.

In this section I want to critically summarize different viewpoints on the historic context of the American curricularist Franklin Bobbitt and the historic/cultural theme of utilitarian curriculum, with focus on his doubts about utilitarianism. I particularly want to develop the historic and cultural ideas, issues, and problems within my study. This section is divided into five parts: Historic Context of Franklin Bobbitt's Life; Principal Interpretations of Franklin Bobbitt; Analytic Criticism and New Historicism; Turning - Back to 1865 and Then 1920's and 1930's; and, Creating the Hermeneutic Metaphor.

Historic Context of Franklin Bobbitt's Life:

In a way curriculum history can be envisioned as beginning with the viewpoint of the individual teacher (Ross, Cornett & McCutcheon, 1992). This is far distant from

contemporary emphasis on "teacher-proofing curriculum." Images of the one-room schoolhouse are idealized. However, as more rooms were added across American curriculum history, the viewpoint of the lone teacher expands to envision systematic organization for the purpose of learning: the advent of curriculum as a formalized process. Sometimes the historic dimension of the development of curriculum across time is missed, especially by the lone practitioner, who inherits what might seem to have always been. But historic perspective allows reflective understanding and choice. There is "a totality and flow of time" (Giroux. 1980/1999, p. 13). New spaces for reflective practitioner learning can open within historical consciousness, the awareness of time.

Franklin Bobbitt was born in 1875 and died in 1956. He was twenty in 1895. His life experience flows across the expansion of the United States from rural, agricultural, family-centered, small town America in the late nineteenth century to urban, industrialized early twentieth-century America. During his career successive waves of immigrants helped to build the industrial structure of the nation. America's small imperialist wars were fought during his early career: the Spanish American War (1898); the Boxer Rebellion (1900). He was an English language teacher in the Philippines just after the war with Spain. The Great War (1914-1918), with American entry in 1917, was the backdrop to his most important book, *The Curriculum*, in 1918. Bobbitt's career in curriculum mediated expansion of the symbolic one room school, and the organization of contemporary education. His life spans the development of modern curriculum. He is father of the utilitarian curriculum. This work, at the conclusion of the Great War is generally credited with being the genesis of modern curriculum studies (Pinar, et al., 1995/1996, p. 96). Significantly the pervasive effects of the First War were the

marshalling of national resources in a spirit of discipline and self-sacrifice which set the stage for the organizational strategies of Bobbitt's work. Curriculum does not stand outside the times, the historic contexts, in which it is created and interpreted.

A visual example of a modernist highway, a road of military utility is C.R.W. Nevinson's "*The Road from Arras to Bapaume*" (1917), a painting in the Imperial War Museum in London. The military road stretches in infinity through a landscape destroyed by technology; it has no beginning and no ending except in death. Human beings and human endeavors are shrunken by the consuming nature of the nightmare road. It could be the origin in the Australian New Wave film *Mad Max* (1979) of the phrase, "the center line of madness" to describe the technological highway of self and societal destruction created by modernism. Nevinson's "Road" is dated one year before publication of Bobbitt's *The Curriculum* in 1918. If we want to culturally visualize how utilitarian curriculum might diminish and grind down individual lives, Nevinson conveys this destructive utility. If Bobbitt's school as factory metaphor is a conveyor belt of lives to "waste" and to "product," mechanized into infinity, this is analogous to the death road Nevinson portrays. Wartime environment conditioned people to social utilitarianism, rigor, self-sacrifice, regimentation. Intelligence testing, with numerous deep misunderstandings of human development, came out of the social context of the Great War. The war mood is a decisive influence on Bobbitt's task-based curriculum. However, Bobbitt's doubts resonant as a sharp redirection off the highway --- which as a road of mortal destiny, appears impossible. But it is possible to escape the inevitability of the destructive machine by getting off --- opening new pedagogical spaces for life.

Another influence on Bobbitt is the Progressive Reform movement, liberal, pragmatic changes. One year after Bobbitt's *The Curriculum* was published in 1918; in 1919 the Association for the Advancement of Progressive Education was formed. It would come to be known as The Progressive Educational Association. Charles W. Eliot was the first honorary president. Eliot, I believe influenced Bobbitt. But the progressive movement was centered in private schools serving as bridges to student applications for the Ivy League. Its goals were ostensibly Deweyan, free and full individual development, based on scientifically recognized "mental, physical, spiritual and social characteristics and needs" (Pinar, p. 110). Progressive goals were free and natural development; interest as the motive for school work; the teacher as a guide and mentor; scientific study of student development; attention to physical development of students; cooperation between home and school for the needs of the child; and educational leadership by progressive schools. The Progressives were a force in educational theory, practice, and politics. Bobbitt's prevailing theme was social efficiency.

The prevailing theme of *The Curriculum* is utilitarian. Utilitarian means practical, based on quantitative values of usefulness. It aims at utility as distinct from beauty. Utilitarianism finds its end in the "greatest good for the greatest number." Three "E's" capture Bobbitt's message in *The Curriculum*. "Effectiveness, Efficiency, and Economy" are his benchmarks (Pinar et al., 1995/1996, p. 97). *The Curriculum* is grounded in scientific curriculum-making, task-analysis of learning objectives. Bobbitt's "central tenet was that curriculum must directly and specifically prepare students for tasks in the adult world" (Pinar et al., p. 97). "In Bobbitt's view, the curriculum becomes a series of activities or experiences... the child undergoes on the way to attaining scientifically-

determined objectives" (Pinar, et al., p. 98). *The Curriculum* is like a manual for field operations, a game plan for educating children to pre-determined norms of responsible adulthood: reaching stated objectives of social efficiency.

There is a major difference between these modernist norms and postmodernist development of individuality as an art. My contention though is that Bobbitt is not necessarily a barrier to progressive and later postmodern flow; that he is not "throughout his career a bulwark of essentialism" (Smiley, 1992).

The historic context of *The Curriculum* is utilitarian in the sense of a society preempted by the pragmatic impact of modern war. Culturally the Great War represents modernism as a mechanized nightmare and coerced uniformity. The war on the Western Front in particular is a checklist of modern technology used for weapons of mass destruction. But also there was a sense of denial toward nobler ends. Intentions were high: "The war to end all wars." This intention is similar to hopes for creating a better society by preventing the sale and consumption of alcohol, a Progressive goal.

What if we create an historic analogy between the intentions of utilitarian curriculum and those of Prohibition? It is invoking Dewey's moral telescope, telescoping utilitarian curriculum with Prohibition. The year of *The Curriculum*, 1918, is straddled in the United States by the Eighteenth Amendment (proposed in 1917, ratified in 1919). The National Prohibition Enforcement Act, known popularly as the Volstead Act was also passed in 1919, over President Wilson's veto. Begun with great good intentions, Prohibition was repealed in December of 1933 by President Franklin Delano Roosevelt. The National Experiment was a dismal failure, leaving in its wake organized crime and unprecedented lawlessness. Utilitarian curriculum in a time of industrial and

national expansion was a noble experiment, well intended, but negative consequences of rigidity and gender, ethnic, and class bias can outlive and outweigh original intentions.

Bobbitt changed but utilitarian curriculum did not. My contention is that what started as a well-intentioned organizational structure for national education failed student needs, but survived theoretically and organizationally, rather like a great machine that is secured in place and just keeps running. It provides stability on the roller coaster of history.

History from 1919 to 1933 demonstrates roller coaster contrasts. There is heated postwar prosperity. There is a plunge to poverty. The onset of the Great Depression is signaled by the stock market collapse of 1929. The depths of Depression in the early 1930's are the sad and desperate roots of Roosevelt's enthusiastic election in 1932 and the optimistic "One Hundred Days" of the inauguration of the New Deal in 1933. America's public history enfolds a curious dramatic tableau in John Franklin Bobbitt's biographic career. Utilitarian curriculum holds national education policy together during these tumultuous times.

B.G. Dewulf, Bobbitt's biographer (1962), describes Bobbitt as being shifted by prevailing winds, favoring currents, social and cultural trends: "the totality and flow of time." Bobbitt's curricular thinking appears to have been a barometer of his times. Or, at least his creation of curriculum reflects influence by a historic and cultural flow. But curriculum historians do not now generally see Bobbitt as shifting and changing, or at least doubting, while implementation of his curriculum by others appears fixed. The shifts and turns, the doubts, come as something of a surprise. They are not well understood. Certainly in a brief description of Bobbitt as a curricularist, I would emphasize the resonance of his curricular planning with historic times. He is best

understood within the "totality and flow of time" as his understanding undergoes growth.

The apex of Bobbitt's utilitarian philosophy coincides with a rigorous spirit of discipline and self-sacrifice parallel to America's entry into the Great War in 1917. His doubts coincide with ebb of American prosperity in the late 1920's, 1926. His doubts are adjacent to national prosperity sliding into the stock market crash and to resounding signals, the lawlessness spawning from Prohibition that morality is impossible to legislate. Also, Sacco and Vanzetti were executed in 1927. This case was a *cause celebre* among intellectuals, liberals of that generation. Overall it contributed to a rethinking about values between traditional Protestant America and urban change propelled by waves of immigrants. The case had originated in a robbery, April 15, 1920, of the payroll of a shoe company in Massachusetts during which the paymaster and his guard were gunned down. Nicola Sacco and Bartolomeo Vanzetti were charged, after they were discovered carrying firearms and linked to the car used in the crime. Evidence against them was circumstantial; much was refuted. Prejudice was strongly against them. They were foreign and radical, agitators. Public opinion tugged apart over the case and the executions. Lillian Hellman speaks of controversial reactions in her autobiographical writings (*Pentimento*, 1973); and the trial controversy is also the subject of James Thurber's dramatic comedy with Elliot Nugent, *The Male Animal* (1940; film, 1942). Richard Nellby surveys that debate over eighty years in *Kill Now; Talk Forever: Debating Sacco and Vanzetti* (2002); and Doreen Rappaport lets the reader judge, offering the evidence in *The Sacco-Vanzetti Trial* (1992). My dad saw it as justice over anarchy. Bobbitt, I think, saw his change as contributing to a new unity of values in

American education, creating a consensus about foundational values in the educational process.

Bobbitt undergoes doubts about utilitarian curriculum as the "Roaring Twenties" drift and fade over the verge of 1929 into the Great Depression of the 1930's. If his optimism and trust in utilitarian curriculum trembles, so does the nation undergo soul searching, as in Sacco and Vanzetti. The historic context of his window in time vibrates to doubt. The move is from prosperous complacency to questioning coming out of economic want. Curriculum is not detached from history and biography; certainly not Bobbitt's curriculum.

Bobbitt had been influenced heavily by Frederick Winslow Taylor (1856-1915), who advocated scientific management based on the economic structure of the workplace. In the workplace time is money: specialized tasks, routine, "task analysis," save both time and money. This philosophy was especially compelling within a modern *total* wartime setting. "Rather than viewing curriculum as an opportunity to develop mental discipline, as 'windows of the soul,' or as organized around the needs, interests, and abilities of the child, curriculum became the assembly line by which economically and socially useful citizens would be produced" (Pinar, et al., p. 95). Assembly-line education is known as Taylorism. Narrow, befouled factory windows (to extend a factory metaphor) cast little light, as for example the company-store culture of the Pullman Palace-Car Company.

However, Bobbitt experienced postwar doubts and change. Bobbitt was highly utilitarian and Tayloristic until between 1926 and 1934. Curriculum history texts gloss over his seeming discovery of "the windows of the soul." He changed his mind, appearing to reach toward humanism. Writing in 1926, Bobbitt sees: "In a very true

sense, life cannot be prepared for,' it can only be lived" (Kliebard, 1992, p. 128). The 1920's radiates a special vitality. Bobbitt, deserting Tayloristic standardization and pre-determination of school curriculum, then sounds like Charles W. Eliot (Kliebard, p. 123; Pinar, p. 122). Eliot (1834-1926) urged humanism, traditions of liberal arts and sciences learning. Bobbitt's shift chronologically begins in 1926, which marks the death of Eliot. Did Bobbitt see himself as picking up on Eliot's viewpoint? It is a good question.

But more is happening in educational politics. Two educational reform movements dominated the 1920's: the social efficiency movement, identified with Bobbitt, among others, and the Progressives, identified for example with Dewey and William Heard Kilpatrick. Consensus between these two groups was attempted in 1927 in *The Twenty-Sixth Yearbook of the National Society for the Study of Education, Parts I & II*. This contextualizes Bobbitt's statement of change:

In a very true sense, life cannot be 'prepared for.' It can only be lived. But fortunately, living it provides the momentum which continues it on the same level. Living it in proper ways impels it forward along the lines desired by education, and nothing else will do so. Preparation for life is thus a by-product of life itself.

Pinar interprets this (p. 122) as: "Here Bobbitt seems to reject scientific management, the ideal of an adult centered school." However, it appears to be remarkably close to what Kilpatrick was saying in his book critical of social efficiency *The Project Method* in 1918:

We of America have for years increasingly desired that education be considered as life itself not as a mere preparation for living. The concept before us promises a definite step toward this end. If the purposeful act be in reality the typical unit of worthy life, then it follows that to base education purposeful acts is exactly to identify the process of education with worthy living itself.

Both of these statements though appear to owe much to Aristotle in *The Nicomachean Ethics*:

Thus, in one word states of character arise out of life activities. This is why the activities we exhibit must be of a certain kind: It is because the states of character correspond to the differences between these. It makes no small difference, then, whether we form habits of one kind or of another from our very youth; it makes a very great difference, or rather *all* the difference.

I think Bobbitt's shift is humanistic, reaching into Aristotle.

There are differing views of what has happened in Bobbitt's outlook by 1934. By 1934, Bobbitt apparently completely rejected his former work (Kliebard, p. 128) and related to Eliot's humanism. But Smiley (1992) defines Bobbitt as reverting to scientism, an empirically-based, "objective" model. There is a tug in interpretation. Did Bobbitt go forward in humanistic thinking? Did he go backward to assembly-line educational Utilitarianism, a curriculum of tasks and rules, where the student is fined for non-compliance? Was he in the midst of a turn around? Kliebard interprets Bobbitt as changing toward humanism. Smiley interprets Bobbitt as reverting to utilitarianism in the guise of transformation. I see Bobbitt less as assuming a fixed position parallel to how his utilitarian role is perceived, than as being in the process of a turn in understanding. His foundation is Aristotelian. His turn surfs on historic trends and currents. The key to interpreting what happens between 1926 and 1934 is to open the historical window, the metaphor, wider: adjusting Dewey's moral telescope to 1941 when Pearl Harbor occurs and American enters World War II (1939-1945). Bobbitt's book *Curriculum of Modern Education* appears in 1941. His comment about curriculum as 'sustained and continuous growth of understanding' occurs in 1946. Transition through those years is choreographed

historically through the progress of the New Deal and the gathering storms of global politics.

The year 1934 lives as a high water mark for the New Deal. The "totality and flow of time" reaches a torrent in FDR's entry to the presidency. To cite just a few examples of the acts significantly restructuring society passed during 1934: The Gold Reserve Act and the Farm Mortgage Reframing Act were passed in January. The Civil Works Emergency Relief Act was passed in February. The Crime Control Acts were passed in May. The Securities Exchange Act and the National Housing Act were passed in June. These are just a few examples of FDR's deep reform social legislation. Coming out of Smiley's interpretation, one wonders if Bobbitt, in reaction to liberal reform, reverted to conservative curriculum? Coming out of Kliebard's interpretation, one wonders if Bobbitt had been encouraged by Roosevelt's bold reform and social experimentation? My interpretation, through Dewey's moral telescope, is that Bobbitt turned, and the exact direction of the turn was not necessarily clear, but his philosophical emphasis on understanding was growing. That is, I believe, also descriptive of FDR, who is very sensitive to historic currents. How well do we know what was happening? The important circumstance I believe is Bobbitt's journey, not his destination which is unclear. Why? If Bobbitt was still alive, I think his understanding in relation to changing times would still be shifting. This is what connects him with postmodernism, when modernist implementation of utilitarian curriculum would fasten him like a postage stamp in the artificial space of a binder and hold him there, back in the factory metaphors of 1918.

Bobbitt's shifts against the grain of his career, are generally unacknowledged (Null, 1999). As Brunner (1993; Denzin and Lincoln, p. 410) contends, we need to

understand how work was done by outstanding historic practitioners in curriculum and past educational traditions. Once displaced outside the historic text, Ralph W. Tyler is misunderstood by his subsequent interpreters and the force of practice which draws theory erroneously further and further from its inception. There are major differences between Tyler's original syllabus (1949) and the "Tyler Triangle." Has a similar modernistic re-fashioning and subversion of humanistic inception occurred to Bobbitt and his human doubts? I think Bobbitt's reputation has been frozen in the time warp of the First War. Utilitarian curriculum provides necessary organizational structure, but Bobbitt does not say it is inflexible, and I think his later thinking adjusts curricular structure in some relationship to historic, philosophic and social needs and trends.

Within the most broadly based professional understanding of the career of Franklin Bobbitt, he is understood as laying the foundations of utilitarian curriculum in the United States. The historic and biographic fact that he had doubts exists almost as a footnote rather than as an integral process within curricular history. There are two general ways of looking at Bobbitt's doubts, which signal how people were invested in positioning him. One, he had doubts, but overcame them, and they are forgotten within the rush of modernism. Two, he had doubts and these doubts are integral to the curricular process, and are to be valued and elevated. Bobbitt validated that it is good and right to have doubts and the doubts need to be elevated to be viewed, balanced in the flow of his lifetime curricular change and understanding. In the first instance, the modernistic, utilitarian curricular machine, once started, takes off, grinding away, virtually on its own. But in the second instance the visible and historically situated creator identifies implicit

humanistic changes, probably waffling, unclear, or maybe "windows to the soul," which can act open up utilitarian decision-making to fresh light.

To use a Biblical analogy, in the spirit of Habermas, creating curriculum is not like creating the world, and resting on the seventh day; but, rather it is to create and feel comfortable having continuing critical doubts integral to the process of creation. In the same vein reflective curriculum history should not be a process of purely inheriting interpretations, but rather teacher/practitioners should feel like creative participants in the ongoing interpretation and writing of the situated process over time of their curricular practice. There is a tremendous difference between inheriting fixed modernist interpretations of curriculum history and ordinary teacher/practitioners creatively interpreting living curriculum history reflectively. Bobbitt's turns are highly significant in construction of reflective curriculum history.

Doubts are integral to Bobbitt's thinking. However, modernist utilitarian curriculum not only puts Bobbitt on ice, but it freezes creative participation and interpretation by teacher-practitioners. The consequences of freezing the creator, freezing the curriculum, are to freeze the teacher and the students. Practitioners and students reflectively are both users and co-creators of curriculum history. Their collaboration in the life flow creates new spaces for learning. And this connects vividly to what I believe is the Aristotelian foundation underlying Bobbitt's turn in 1926/27: "states of character arise out of life activities." Aristotelian "life activities" come directly from the flow and challenge of life, from curriculum created by us, students and teachers, our lives, from the "lived space" of our classrooms and life experience. Reconnection among traditionalists and reconceptualists relates to the difference between procedure and

method, the difference between Dewey and Bobbitt (Hlebowitsh, 1992), and Bobbitt has procedural doubts. I do not think he reverts to his 1918 views; in a manner of speaking, he reverts to Aristotle. This is a big opening in utilitarian curriculum theory.

Principal Interpretations of Franklin Bobbitt:

Bobbitt's biographer is B.G. Dewulf, *The Educational Ideals of John Franklin Bobbitt* (1962). Dewulf offers a general overview of the central ideas of Bobbitt. His work is particularly understanding of historical shifts in Bobbitt's thinking.

Frederick Melvin Smiley completed his dissertation: "Indoctrinations, Survey and Curriculum Science, and Transitional Philosophy: A Three-Stage Reassessment of Franklin Bobbitt" (1992). Smiley reassesses Bobbitt. In dividing Bobbitt's career into three stages Smiley (1992) particularly "chronicles his 1926 essentialism retraction, and then recounts his gradual recidivistic return to functionalism --- renamed scientism." Dewulf looks at Bobbitt primarily in relationship to context. Smiley sees Bobbitt in terms of evolving ideas and a backward retrogression. He summarizes Bobbitt as representing a "bulwark of essentialism for which he is remembered."

John Wesley Null (1999) takes the view that Bobbitt had changed his position, by 1941. America enters World War II in 1941 with the attack on Pearl Harbor. Null writes: "some of his contemporaries failed to acknowledge this change and contemporary scholars appear unaware of Bobbitt's altered ideas." Null extends recognition of the period of change to 1941 and Bobbitt's relatively under-recognized book *Curriculum of Modern Education*.

In a review of *Curriculum of Modern Education*, L. Thomas Hopkins (1941) recognizes that Bobbitt has changed:

This book represents the matured philosophy of the curriculum of a man who is one of the pioneers in curriculum development. He has traveled a long distance from the emerged curriculum described in his *How to Make a Curriculum* to the emerging curriculum of the present book. He now sees the good life as the teaching process. The curriculum is the total life of the individual while the school represents a qualitative contribution to such living. Improvement comes best through intellectual living with all of its various aspects and ramifications.

It is also interesting to note that Bobbitt himself (1946) attributed his changed ideas to a "sustained and continuous growth of understanding." That is Aristotelian. Here is the nub. Expanding out of the cycle of change between 1926 and 1934 and 1941, after the end of World War II in 1946, Bobbitt identified a "sustained and continuous growth of understanding." However, *understanding* does not currently define the principal historic image of Bobbitt. Today we do not recognize Franklin Bobbitt in terms of understanding! Rather, in current curriculum history, he is still represented as being the iconographic "spokespuritan" of utilitarianism and Taylorism. Instead of being interpreted as a dynamic, curricular force, Bobbitt has been frozen in time. He needs to be thawed, especially by elevating his phrase: "sustained and continuous growth of understanding!"

Null (1999) makes the point that "John Franklin Bobbitt and his curriculum ideas merit reinterpretation." Null underlines the idea that: "An individual acts always within a time and a context. ... Recognition of context and the possibility of change avoids misguided practice. Awareness of these two dimensions tends to more complete understanding of 'what gives' when personal convictions meet practical situations." Null is focusing on the hypothetical influences of historic time, people, and place, on the nature of curriculum. Also, I believe Null is reaching toward nuanced, situated self-reflective narratives of learners. Bobbitt missed this human dimension. Bobbitt did not talk with students. Null does not however specifically place Bobbitt in historic context as

I am doing. Rather than being frozen within his utilitarian period of the First War, Bobbitt appears to have surfed the waves of modern history. He was propelled by shifting tides and currents of the world between wars. Holding him in place causes misguided practice, misunderstanding of utilitarian curriculum from the creator's view. My approach is to attempt to create the reinterpretation Null requests.

Dewulf creates the biography of Bobbitt. Smiley analyzes Bobbitt's change and retrogression within the period 1926-1934. Null breaks out of their historic loop, and points to a longer process of change in understanding over the course of Bobbitt's career to change in 1941. My study takes the "facts" of the creator of a curriculum, interaction with historic context, and change in understanding, and reflectively relates the process to praxis through a creative philosophic metaphor. These are different stages in the thawing out and application to practice of ideas about learning as they emerge from reflective historic understanding of curriculum. The real world of variety, diversity, winds, weather, currents, and happenstance influences Bobbitt. But the liveliness of the process does not show up without defrosting the story. And this means calling upon the lively imagery of historical context visually and textually.

Analytic Criticism and New Historicism

In examining Bobbitt's culture and time, I use two critical approaches: Analytic Criticism and the New Historicism. Both are critical ways of reading and interpreting culture and history as living texts --- alive in intellectual consciousness.

Modern literature studies emerge in the late-nineteenth and early- twentieth centuries. The dominant approach to English and American literature was literary history. Basically literary history contextualizes. It looks at the historic and biographic

environments in which literature, creative genres like poetry, drama, the story, and the novel are created, appreciated, and interpreted. The major criticism directed against literary history was that this approach diminished the artistic text, the work of art, the poem, or play, or novel by focusing on the context rather than on the primacy of the original work of art.. Beginning in the late 1920's and rising to full vigor in the late 1950's the New Criticism, also known as Analytic Criticism, the Chicago Method or New Aristotelianism, came to the fore. T.S. Eliot, I.A. Richards, and William Empson were the primary proponents of New Criticism in England. In the United States the approach was championed by a Southern literary group, known as the Fugitives. They were also called the New Agrarians. Primarily poets, like John Crowe Ransom and Allen Tate, the movement came to be championed by Cleanth Brooks. It is often called "close reading," and the approach works with the assumptions that interpretation centers on the text, which is de-historicized, lifted out of context. The focal assumption is that everything in the text contributes to the artistic whole. It follows a system of protocols (Leitch, 1988, p. 35). Criteria keep directing the sensitive reader back to the work of art, and the act of interpretation, close reading, based on the detailed elements (particulars of plot, setting, characterization, for example in fiction) of the text and how they create meaning for the whole work of art. It was intended to be objective, but deprived of factual context, interpretation of textual art can degenerate to self-satisfied personal meaning.

Reaction to the "closed reading" of the New Critics came in the 1960's. The process, which often claimed to be "scientific" study of literature (and I do not agree with this claim), also worked best for poetry. It discounted any historic or biographic situating and informing of the artistic text, and frequently even discounted accurate editing of a

historically reclaimed text. I see this claim as a problem. To be accurately understood literature and people need to be contextualized. Therefore I balance use of New Criticism with New Historicism. New Historicism developed as a reinvigoration of historic imagination. Historicism is "a critical movement insisting on the prime importance of historical context to the interpretation of texts of all kinds" (Hamilton, 1996, p. 2). It is a creative interpretation and reconfiguration of history in order to identify and convey trends and meanings across time. A historicist is interested in reviving feeling commensurate with understanding the past. As New Critics elevated the artistic text and reduced context, New Historicists view time as like artistic text and as subject to creative interpretation like literature. Maurice Mandelbaum is generally considered the expert in defining philosophic historicism (White, 1978, p. 117). He defines historicism as an imperative that: "we reject the view that historic events have an individual character which can be grasped apart from viewing them embedded within a pattern of development" (1971, pp. 42-43). Mandelbaum further elaborates historicism by saying that (1971): "an adequate understanding of the nature of any phenomenon and an adequate assessment of its value are to be gained by considering it in terms of the place it occupied and the role it played within a process of development." The view of Bobbitt's doubts in my study is development riding the "totality and flow of time."

Excess creativity and over ingeniousness are the main charges leveled against New Historicists. As a literary historian, I use both New Criticism and New Historicism in this study. I look, read and analyze closely. Then I place the close reading within a creative interpretation of time, developing a theme or idea. In this instance my central theme is that the key to understanding Franklin Bobbitt's turn, his change of direction, is

to fix a cultural and historical understanding to the key time period in which his swing occurs, from 1926 to 1934 to 1941.

Turning - Back to 1865 and Then 1920's and 1930's

Coming out of a New Critical and New Historicist approach, I want to link the creation of a window metaphor for Bobbit's doubts to an immersion in the culture of the time. Contextualizing Bobbitt in terms of his historic chronology does not result in the depth of reflective meaning as relating the metaphor to art and literature, the cultural pulse beat of the age.

Each text I wish to refer to is inexplicable in general categories, and creates nuanced, situated appreciation for Franklin Bobbitt's turn. Each text contributes to the hermeneutic process. Martin Heidegger in *Being and Time* (1927) describes two major concepts: First, Heidegger stresses interpreting being, which has to be uncovered. *Being* does not just present itself. Second, Heidegger develops and discusses the hermeneutic circle. Heidegger identifies a pre-reflective intimacy between the text and the reader, which he defines as: "forehaving," "fore-sight" (1927) in which the interpreter's point of view establishes connections with key elements of texts. One way of thinking about this process is that prior to understanding an object, some prior images or understandings need to be introduced to create possible connections in order to develop the understanding between what is unfamiliar, new and what is familiar, understood. In order to facilitate a process of hermeneutic understanding I want to introduce five artistic and literary texts, which share in common several characteristics. Each relates to reflective transformation. Each relates to key characteristics of modernism or

postmodernism. Each either is from Bobbitt's time period or connects metaphorically with that time. Questions can be raised about choice of texts and their relationship to each other. Historicism's focus is primarily hermeneutic. Texts only have meaning "within an economy of other texts, which both limits their possibilities and facilitates the distinctiveness of their utterances" (Hamilton, p. 3). This economy is one limitation on an historicist study. There is some reference to popular culture.

Bobbitt's turn resonates with significant art, literature, film. My contention is that Bobbitt's turn comes from the cultural awareness, the *Zeitgeist*, of the late 1920's, early 1930's.

The first text I wish to introduce is a painting: James McNeill Whistler's "*Harmony in Blue and Silver: Trouville*" (1865; Spaulding, 1979, pp. 60-61). Mellow, the painting shows a man in a flood of soft washing horizons, beach, sea, and sky, looking outward to a fluttering, barely visible sail. There is a melodic opaque rainbow effect. Whistler's painting invites reflection as a vision of form and color. It opens up reflective space. Visually, I believe, a historically bold interpretative connection can be forged between "Harmony in Blue and Silver" with the melding of reflective light and water in the window faced by the soon-to-be-murdered gunman, Michael Sullivan, in the film *The Road to Perdition* (2002), the second text, set in 1931. Both the painting and the film meld in visual images of reflective water and light, a creation of reflective marginality.

There is a historical linking allusion between the painting and the film that I believe is important. Michael Sullivan is a subaltern, a cold-blooded gunman on the criminal margins. However Michael is simultaneously a loving and tremendously

sensitive father. Michael Sullivan, a criminal on the margins, but also a loving father at the center of the heart, is an iconographic reminder of "unmuffling" going beyond average reflection. Examining margins is important in constructing the metaphor.

The Road to Perdition contains a particularly chilling margin. The creepy Maguire is a photographer and a killer. He kills and then photographs. He photographs the bodies of his victims. His reality as a killer is hidden behind the construction, framing and composition of the photograph image: how images and events are constructed shapes what appears to be reality and truth. There is an analogy between the sinister Maguire's constructed images and the construction of events as history. They are constructed. Their reality needs to be tested. Technology, modernism, can construct its own reality. Reflectiveness identifies and tests that marginality.

We jump from a visual image of an early 1930's gunman back to a retired pirate who becomes a patriot, created in 1923, three years before Bobbitt's shift. A third work that provides a corollary view is Joseph Conrad's *The Rover* (1923), his last completed novel, brooding and mysterious, set on the French Mediterranean coast. Andrzej Busza (1992) relates *The Rover* to Conrad's artistic intention: "In *The Rover* Conrad tends to direct his attention more to the surface of 'the enigmatical spectacle,' seeking to 'arrest, for the space of a breath, the hands busy about the work of the earth, and compel men entranced by the sight of distant goals to glance for a moment at the surrounding vision of form and colour, of sunshine and shadows.'" It is about almost inexplicable change coming transformatively out of life. Conrad motivates self-reflection: "windows to the soul." *The Rover* is about the strange journey of a man who in the last years of life turns from a pirate into a patriot --- an enigmatic journey of light and shadows. Conrad's style

is like a prose poem. Peyrol, “the Rover,” is also, like Michael Sullivan, a subaltern, an outsider on the criminal fringes. I think the journeys of adult students are “enigmatic” --- composed of “light and shadows,” similar to Whistler’s “Harmony in Blue and Silver.” Bobbitt’s journey is enigmatic.

The fourth work I want to refer to, as a corollary text, is Willa Cather’s novel *The Professor’s House* (1925). That year 1925 is one year before Bobbitt's shift begins in 1926. Her evocation of identity and consciousness is consistently structured through implicit architectural symbolism, an orchestration of poetic prose imagery coming from dwelling places. Throughout the novel the houses people live in, in all the different aspects of rooms and gardens, represent their lives. The central character Godfrey St. Peter is a professor of history, who late in his life is forced to move from a house built with vitality from his youth to a chill house designed by his family. Ironically, while the professor’s historical research focuses on the colonial conquest of South and Central America, he is colonized by his family. But, his imaginative identity, or consciousness, was challenged by one of his students, Tom Outland. “*Outland*” is characterized in the postmodern mode. Outland represents the postmodernist space of natural earth, living close to nature, outside, beyond the modernist sphere. Brilliant, ecologically close to the earth, naïve, idealistic, holistic, Outland dies in the Great War. Symbolism is pervasive in the novel and quite clear. The “*Professor’s House*” of the title is the “house of intellect,” of academe where historical interpretations are constructed. Tom Outland is a postmodernist hero, something of a '60's type, slaughtered by modernism. He represents a change, and that change, like Bobbitt's change does not fit within the mainstream construction of history, which sees utilitarian claims of truth grinding on over people on

the modernist highway as previously discussed in C.R.W. Nevinson's "*The Road From Arras to Bapaume*." On the other hand, in cultural comparison and contrast is *The Professor's House*, which is reflective like "*Harmony in Blue and Silver*."

Cather's symbolism demonstrates the individualistic qualities, which will become postmodernism, murdered, wasted, by the war. In self-imposed isolation and reflection, Professor St. Peter interrogates his own lifelong expectations and outcomes, his own identity, consciousness. Symbolically, his name "St. Peter" identifies him as a gatekeeper of historic and spiritual memory. Life has mortal closure, but it can also have meaning: doubts, growth, development, change, understanding. *The Professor's House* is allegorically about how life is lived and history is written. It has pertinence to modernist lowering of Bobbitt's changed profile in curriculum understanding.

A window becomes a significant metaphor in Cather's novel. A feature in the professor's old workroom is a window: "A single square window, swinging outward on hinges and held ajar by a hook in the sill" (p. 7). Symbolic of the novel's climatic event, narrowly averted death, the window opens on an immediate view of his beloved French garden, and in the distance, the lake. The window looks into his life of writing history. It can blow shut: "If the stove were turned down, and the window left open little way, a sudden gust of wind would blow the wretched thing out altogether, and a deeply absorbed man might be asphyxiated before he knew it" (p. 17). One night: "the long-anticipated coincidence had happened, he realized the storm had blown the stove out and the window shut. The thing to do was to get up and open the window. But suppose he did not get up ----?" (p. 252). As "Bobbitt's Window" metaphorically engages life, but can be closed or ignored, so the Professor's window reminds that mortality borders life. School often

ignores mortality. However, there is moral urgency in getting up and opening the window. The alternative to opening the window is death, or in a curricular sense what Dewey sees mis-education: misuse of life!

Leaping forward to construction of individual learner's lives as art: The fifth work is Alessandro Baricco's *Silk* (1997), first published in Italy as *Seta* (1996). The life of Herve Joncour, a French silk worm merchant is unfolded as lovely, smooth, and seamless as *seta*, silk, as his unspoken yearnings and unarticulated feelings are also unfolded as a work of art. The seamless cloth is a curricular metaphor of Alfred North Whitehead (1929/1967). Bridging birth and death, imaginatively we have opportunity to create our lives as art. There is the development here of a Habermasian depth hermeneutic.

"Bobbitt's Window," as do these corollary texts, opens "a power of indeterminate suggestion": "The power of indeterminate suggestion rather than determinate reference that could overwhelm and sabotage the signifying conventions" (Spivak, 1988, p. 142). These humanistic reference points also raise the theme of usual/unusual proof (Gadamer, 1960/1975). Each points in different, but humanistic visions of changing identity, and rising consciousness. Each contributes to "a bricolage of postcolonial knowledge production that produces discontinuity and disquiet for the colonizer" (McCarthy, 1998, p. 255). Each informs us about the seeds of postmodernism.

These texts share similar imagery. Each relates to water, and three to sailing as images possibly of reflective *consciousness*. Each, I would claim, is a "prose poem," or its equivalent, uniting human development with art. Each reaches deeply, through imagery, into the soul, coming from difficult though ordinary contexts of life. Each relates representatively the interior of the central characters to the exterior of the

environment and back again, reflectively, showing both morality and nature: the complexities of living life: inside stuff, outside stuff. Each uses an implicit or explicit “window” toward reflective *consciousness*. Each provides more questions than answers. Each carries rich symbolic possibilities in relationship to understanding, through “Bobbitt’s Window,” of curricular journeys. Especially connecting to the concept of the prose poem, Spivak writes: “about strong ties to the ‘evocative magic’ of the prose poem (1988, pp. 141-142). Each offers a hermeneutic toward understanding (*Verstehen*): “The attempt by a social scientist to project himself by sympathetic imagination into the phenomena he is attempting to understand” (Held, p. 466, 1980).

“Bobbitt’s Window” opens the curriculum up to life, as it is lived, and to ourselves as works of art we create! Whistler’s man on the beach is in the midst of impressionistic, shifting horizons. Conrad’s Peyrol is transitionally re-creating himself. Cather’s Professor reflects in transition and re-creation. Joncour’s life shimmers as seamless silk cloth, a work of art coming out of the threads of life. Each is emblematic of transformation. Each provides artistic examples of Habermas's insight that lived experiences can capture nuances where general categories fail. Each shows a life created as art. Each result in living history, not failed history. And each historically illuminates Bobbitt's historic/cultural time. Each also results in curricular thinking which resonates with vitality, with whole life.

Not the least of these connections is that Franklin Bobbitt comes in 1941 to see life as a "sustained and continuous growth of understanding." And this could be an Aristotelian invitation to seeing the lives of individuals as works of art in progress rather than as potential resources for utilitarian training and allocation.

Creating the Hermeneutic Metaphor

Metaphor is defined as a way "of partially structuring one experience in terms of another" (Lakoff & Johnson, 1980, p. 77). A metaphor is a way of giving coherence to experiences, providing a way of organizing, structuring experiences so that it can be comprehended and understood. A metaphor grounds experience. It allows the "conceptualization of the non-physical *in terms* of the physical" (Lakoff, & Johnson, p. 59). "Bobbitt's Window" is a structural metaphor, that is a like/as comparison that allows an elaboration of complex understandings (Lakoff & Johnson, p. 61). "Bobbitt's Window" is further an ontological metaphor. That is, it is a structural metaphor that has "a consistent set of ontological metaphors as subparts" (Lakoff & Johnson, p. 219). Let us try an example: Curriculum is like a journey. This comparison conceptualizes curriculum in terms of the structural parts of a journey: preparation, start, destination, path, crossroads, map, distance, and so on.

An important concept stressed by Lakoff and Johnson is (p. 184): "Meaning depends on understanding." If something cannot be understood, then it is useless. Lakoff and Johnson make a highly significant statement about meaning and understanding (p. 184):

The standard theories assume that it is possible to give an account of truth in itself, free of human understanding, and that the theory of meaning will be based on such a theory of truth. We see no possibility for any such program to work and think that the only answer is to base both the theory of meaning, and the theory of truth on a theory of understanding. Metaphor, both conventional and non-conventional, plays a central role in such a program. Metaphors are basically devices for understanding and have little to do with objective reality, if there is such a thing. The fact that our conceptual system is inherently metaphorical, the fact that we understand the world, think, and function in metaphorical terms, and the fact that metaphors can not merely be understood but can be meaningful and true as well --- these facts all suggest that an adequate account of meaning and truth can only be based on under-

standing.

Metaphor is a way of discovering meaning.

Curriculum history is received by an ordinary teacher practitioner. But how well is it understood? Abstraction is a barrier. Time is a barrier. The words lie flat upon the page. And they come from the top down. They are hierarchical. There is a tremendous freezing gap between curriculum history and the ordinary teacher. What does it mean that Franklin Bobbitt had doubts starting in 1926? What if we attempt to close the gap between what we understand with what we do not understand? What if these doubts are like a window?

David Carr (1986, p. 37) quotes Maurice Mandelbaum (1977, pp. 49-57) on the nature of "reflective attention:" "Only an act of 'reflective attention' assures that experiences are 'distinguished, brought into relief, marked out from on another.'" Bobbitt's doubts merit reflective attention because they question the nature of utilitarian curriculum. R.R. Rogers points out (2001, pp. 37-57): "Reflection involves examining the manner in which one responds to a given situation." If a teacher has doubts about the consequences of utilitarian curriculum, does it not make sense to attend reflectively to the doubts of the creator of utilitarian curriculum? In order to overcome time gaps, the disenfranchisement of chronology, one does a comparison: Bobbitt's doubts are like a window!

NEW PERSPECTIVE: Bobbitt's doubts are a historical phenomenon that comes out of his complex interrelationship with the historic currents and trends of his time. Dewey had doubts, Piaget had doubts, great curricularists and educators have

doubts. But Bobbitt's doubts are biographically unexpected. Historically situated, his window opens and closes; it still remains a utilitarian factory window in essence, but he did open it to light, and it will open further resonating to practitioner doubts and search for identity across time. The culture of Bobbitt's time supports the metaphor of an open window. Artists and writers back-grounding educators, replicated the need for wider, more sensitive lenses through which to view the human experience and the formation of identity. Imagine a young student teacher who has doubts and questions authoritarian structure, when no one else does because that is not done. Well, Franklin Bobbitt, the creator, looked out and doubted his image of the school as factory, and that resonates.

CHAPTER THREE: HISTORIC FRAMEWORK AND CONCEPTUAL APPROACH

"Totality of Time" and Ideological Issues Seen Through "Bobbitt's Window"

CHAPTER PREVIEW: Historic consciousness is layered, like an onion. In this chapter, I analyze layers of historic perspective in a “totality of time,” deep slices of experiential perspective, as related to ideology, beliefs. First, the nature of Hermeneutic metaphor is revisited. Then I look at my own historic viewpoint as researcher. This view begins to open my window on utilitarian curriculum. Moral imagination, creative views of examining values, is described in relationship to “Bobbitt’s Window.” Historic atmosphere is established. And, then I go to contemporary margins in an ethnographic description of a conversation with an adult student by the elevators, a space where learning occurs outside of usual classroom conventions – a new view from my Hermeneutic window. My consciousness changes from past to present, to discovering future opportunity.

A depth hermeneutic metaphor (Habermas; Held, 1980, pp. 324-325) works to make the unfamiliar familiar, and the familiar unfamiliar. In order for the process of understanding through metaphoric comparisons and contrasts to occur, there is a framing process. The purpose of the window is to be able to grasp dialectic processes which otherwise are impossible to comprehend. These are very deep waters. The complexity centers on the "totality of time" and ideological issues leading to "failed histories." The controversial interaction between Franklin Bobbitt and George Counts in 1934 is an example of the latter. Complexity also centers, as Henry Giroux points out on the fact that a dialectic does not begin with method, but it comes from a problem: "the fact of human existence and the contradictions and disjunctions that, in part, shape it, and

problematize its meaning in the world" (Giroux, 1980, p. 10). What do people get out of their educations? How does doubt lead to identity? We as practitioners have doubts about curriculum. Curriculum history does not often support doubts. A frozen curriculum can then become more of a barrier than a pathway to learning. It can marginalize and exclude. Frozen curriculum can deafen the teacher-practitioner to injustice and mis-education. My problem began with me. I ceased, as a teacher, to be able to hear and act upon my own doubts. I lacked a model.

Historic View Point of the Researcher

Does curriculum have a connection to life? My underlying problem is about whether ordinary people can have a voice in curriculum. This led me to seek understanding of curriculum history as a way of understanding curriculum past, present, and future. How am I grounded and situated as an individual? What did I get out of my education? Who am I as a researcher and teacher?

Little Kid: Years ago in kindergarden in the late 1940's (and this was when Franklin Bobbitt was changing), before I had heard the word curriculum, I learned that what we had to learn in school, came from out there, from up there, from somewhere defined by power and authority. Little kids learn "what has to be learned" to survive. Kids I knew went around with pursed lips and frowns. Fear was endemic in elementary school. Curriculum had to be learned, had to be done. It came from outward and upward down to where the least of us would be threatened or punished if we did not learn in the classroom, in the hall, in the playground. The black board became a battlefield between what we were forced to do and who we were. I learned to feel I was wrong and vulnerable while curriculum was right and unattainable. The message was contradictory:

try hard, make the attempt. However, we were doomed by family, health, wealth, and would never really be anything. Curriculum made me feel I would never count, that I was unimportant. And, I was beaten up.

Student Teacher: In the due course of things I went to college to become a teacher in the early 1960's. I began my sequence of courses for the Illinois high school teacher's certificate. Opening my first history of education text, curriculum history likewise rolled from up there, from out there, from the sources of power and authority down to a student teacher. Curriculum history appeared to me to be a story of great names, great ideas, that came from great places. The moral of curriculum history seemed to be that these great names and great ideas would have succeeded more fully, had it not been for the collision of the great with the real. Justly or not, I came to feel that John Dewey, and other philosophers and curriculum makers, would have been even greater had they not tripped over real children and real student teachers. Real people have lives: get sick, make errors, mourn their pets. But - I duly learned. I passed my tests and completed my term papers. However, the unspoken lesson of the texts seemed to me to be that curriculum makers made great lessons, and that little kids and teachers disappointed them. This curricular frame I experienced was utilitarian, learning designed for the greatest good of the greatest number, and it did not serve individuals and specific groups very well at all because it overlooked their lives. Utilitarian education is based on a work model. It views life as interfering with education, which is seen analogous to work. Life is through this view a barrier rather than a conduit of learning. One way of expressing this is that life-experiences like birth, death, sickness, needing to use the

bathroom, all needed “excuses” because instead of being life-substantiating they “interfered” with education. This view creates education in opposition to reality.

1960's: More years passed. I graduated from college in the spring of 1964. The Gulf of Tonkin Incident occurred that summer. I left the country and went to the United Kingdom. In the 1960's little kids and student teachers from my generation had grown older, if not up. To survive many of us attempted to live outside a system that rejected us. Alternative modes outside of the sanctioned social structures can be very lonely and defeating. I became an independent researcher, somewhat like a freelancer. Still later, decades rolling by, I became a teacher and advisor in adult education during the 1980's. The original focus of modern adult education, such as I have practiced, is progressive, non-traditional, competence-based experimental learning, which came out of the social and cultural unrest of the 1960's. However, the practical curricular concerns of adult education never really spoke to the discontent and unhealed wounds I felt.

I willed inequitable, unwieldy institutional structure to disappear. However, structure and content are a necessity. There are perpetually rival claims to how learning is best done and for whom. There is also the wrenching question of learning coming from the top down, from the seats of power and authority, or from the bottom up? The models I had been taught were top down, discipline-centered, heavily based in established power, authority, and politics almost totally inaccessible to ordinary people. Locked libraries were a barrier. My early working life became a burial ground for academic career aspirations. Jobs were scarce; even nonexistent. Journals were overwhelmed with large backlogs of manuscripts awaiting publication. My field was ruled by Ivy League universities. I had attended a small mid-western liberal arts college. I

do not know any of my peers who were able to stay in education. I did as many studies and publications as I could, independently.

I feel I always had to look up! I feel that education ought to relate to life, to the lives of ordinary people. I am a strong believer and practitioner of individualized education. Years again rolled by, and my opportunity came for doctoral work in curriculum in the late 1990's. I opened the books, and found a new postmodern world. This study attempts to tell that story.

As a teacher I want to engage with theory and have ownership. Using teacher personal theorizing (Rose, Cornett, McCutcheon, 1992), I want to bridge outside stuff, formal curriculum history and theory, with inside stuff, how ordinary people and ordinary teachers feel and learn in living their lives. My practice is not hugely separated from my life: I do not clock in and out of my life as an individual and teacher. I want to be able to own how I understand curriculum with how my students and I understand our lives in education.

Succinctly, I had experienced an unbridgeable gap between utilitarian education and individualized life. Situated and grounded understanding of myself leads me to a standpoint.

Conceptual Standpoint for Reflection: Moral Imagination

In my dissertation, I explore ways of bridging that gap. I close the gap in understanding the writing of curriculum history between the contributions and influences of the ordinary many as contrasted with privileged few. I explore how the writing, the historiography, of curriculum can be understood, especially in relationship to reflection, transformative change, and how reflective learning experiences conducive to change can

be assessed. Education should be about how people change their lives, about how we can live better. However, what does that mean? Large subjects often need time to be seen through small examples. A conceptual way of organizing this process is through metaphor. Dewey's moral telescope is a good example, and the "telescope" is much like a window, a construct, which aligns views, which can be opened and closed, a way of focusing attention.

Recapping the Ontology of the Metaphor "Bobbitt's Window"

To recap the ontology of the depth Hermeneutic metaphor of "Bobbitt's Window:" A window provides a perspective, a view that can be structured. It opens and closes. It lets in light and air. It operates as a two-way reflective process: we see out, but we also think and feel within. A "window" mediates between the outside world (modernism, the outside stuff) and the inside (postmodernism, the inside stuff), and the participant. A window opens opportunities for participation, while facilitating changing vista, perspectives, and allowing shifts in horizons (horizon shifting). A window allows seeing and being seen in a different range, a different sense of space and access. The metaphor of a window provides an object for moral imagination. A window structures the ways we can envision or imagine. A window is a way of capturing feelings, emotions that lead to understanding.

In opposition, a factory metaphor restricts and controls. It is closed. Notoriously, a factory limits light and air. It dehumanizes, turning people into extensions of the technological process. It is modernistic, with hierarchical top-down power. A factory severely limits creative participation and prevents changing perspectives. It freezes. The factory metaphor elevates production, product, waste, task. It depends on management

and stifles moral imagination. A window metaphor contributes to moral imagination, which can in turn lead to transformation. Moral imagination can shut down Nevinson's ghost road of modernist technological dehumanization.

Moral Imagination

On the nature of moral imagination, Mark Johnson writes (p. 151): "If we are imaginative enough, committed enough, and courageous enough, we may actually find it possible to transform our roles, social practices, and cultural values in creative ways." Reflection is key to the process of transformation. Reflection, as R.R. Rogers points out (2001), engages object and process. The "object" represents the elements of one's self or work that they want to focus on. The "process" is the approach or point of vantage brought to the object. Coming out of my experience of curriculum as hierarchical, paternalistic, and a barrier to creative thinking, which it was for my generation of the 1960's, I want to be able to elevate doubts about curriculum.

As a reflective and theorizing teacher, focusing on the outcomes of curriculum, what students take out of learning, I want to be able to interact co-equally with concepts of curriculum, where John (Dewey), Frank (Franklin Bobbitt), and I can be on a humanized plane, and the space occupied by students and me becomes important: Important, important enough to ask questions and be taken seriously and have voice, to have a space, and to be able to realize the possibilities and responsibilities of power in that space. Another way of describing this process is done by Hans Georg Gadamer in *Truth and Method* (1975) as: "horizon fusing:" "merging through a dialectical interaction with others, of the horizon of one's own world with that of another, in such a way as to

lay one's own prejudgments open to criticism and possible transformation." Dewey's "moral telescope," "Bobbitt's window," conceptually allow dialectic merging between our worlds, changing understandings in the process.

The better I, as a teacher am able to engage, fuse, with history of curriculum, the more understanding I can bring to productively facilitating and assessing learning experiences with students, and the more open I am to self-knowledge.

The alternative dangers are those of falling back upon manipulation and control and exploitation, a sort of dark magic. W.H. Auden writes in *Epitalamion*: "Shame at our shortcomings makes / Lame magicians of us all, / Forcing our invention to / An illegal miracle / And a theatre of disguise." Monroe K. Spears (1964, p. 74): comments: "The shame of Magic is that it solves easily what in life can only be solved partially and with continual effort." But transformation is real and can work. Mark Johnson discusses the self (1993, p. 151):

The 'self' then develops its identity by inviting characters embedded within socially shared roles and by creatively appropriating those roles, even to the point of coauthoring new ones. I stress coauthoring, because all of this imaginative exploration of possibilities is carried on in and through complex social interactions in which practices and forms of relationship are communally constructed. As a result, I can only come to know who I am, and discover who I might become by seeing how it is that play out various roles and inhabit various characters, or create new characters by an ongoing process that is never completed during my lifetime or beyond.

We as individuals should not end in utilitarian task, used for someone else's end. We have potential as art, creative possibilities in our interactions with the life we construct.

When I was a youngster in the early 1950's I loved "Kukla, Fran, and Ollie" (Adams, 1997). I enjoyed the "Kuklapolitan Players;" and imagined exciting behind- the-

scenes lives of the eccentric and wonderfully loveable different vaudevillians. I did not realize until later that each of those lives, Kukla, Ollie, was an artistic construction coming out of the multi-faceted life of Burr Tillstrom, their creator. And till then I did not understand them as a complex metaphor for the talents we hold within our lives, in a way similar to how our identity could be fostered by the curricular journey. Theatre coming out of ourselves is a possible outcome of life narrative. But this is not true, if the unique life experience of the individual learner is closed out. The desired outcome is the individual reflectively realizing their possibilities as a "theater," as art. It is not the teacher, nor the curriculum, becoming the puppeteer to manipulate students, to control as in a utilitarian curriculum. It is the teacher learning how to implement curriculum in order to motivate, listen to, and understand learner's narrative identity that becomes key.

Now granted that the depth Hermeneutic process being described is a difficult one, but let me attempt to further describe the conceptual historic framework and methodology in terms of the "totality of time," and the ideological issues the flow and wholeness of historical time leads us to. Development over time is the essential outcome of education, a melding of past, present, and future, for growth. However, the complexity of time, the inherent distances and gaps between what happens in time, and us as sentient beings, requires attention.

Conceptually, "Bobbitt's Window" opens on 1926 to 1934, when he is having doubts and making a change. Opening it wider, from 1918 to 1941, there is acknowledgement of a change in a critical review. Opening the window wider, from 1918 to 1946, Bobbitt acknowledges his own change, towards *understanding*, and the window is spanning American history from the end of World War I to the end of World

War II. At this point, we are just looking out of the window. To fuse horizons, I was born in 1942, and my school life, as student and later teacher, goes from about 1947 to now (2004), so that as a theorizing and reflective teacher, I am a participant, with doubts, in modernistic utilitarian curriculum most of my life. But my doubts were unsupported, and now I am realizing in the study of curriculum history that the creator (Dr. Bobbitt) had them too. However, the utilitarian curriculum machine, once started, keeps grinding away. Our doubts relate --- that relationship causes "next." It motivates what shift will happen next.

Conceptually, the history involved is complex. There are gaps. Apparently relatively little is known from Franklin Bobbitt's autobiographical viewpoint. Conceptually, though, we thicken the inner awareness through the window with artistic and literary texts, cultural benchmarks from the edges, which lend artistic depth and dimension to the chronicling of main stream political and military history, on which Bobbitt is apparently skating. We do an impressionistic time throw, like throwing paint at a blank canvas. Whistler's "*Harmony in Blue and Silver: Trouville*" (1896) creates a reflective melding of light and water from the edge, in a symbol of mutability, mortal life change, like the span of a leaf, which connects with the light, water, and texture shift in the contemporary film *The Road to Perdition* (2002). This film culturally treats subalternity, juxtapositioning the controversial social topics of organized crime and fatherhood, in an examination of private values versus public roles.

If we take the film back again to the 1920's, it will relate to Joseph Conrad's often neglected last novel *The Rover*, about Peyrol. Peyrol transforms from a pirate to patriot, and dies a hero, much like he might have lived as a scoundrel. People transform,

but this transformation can only be understood from within their life narrative, their story. And someone has to be listening. However, history is not automatic. It is created by people like Willa Cather's Professor (1925), one year before Bobbitt as a curricularist is into his change. The vested social interests of the Professor contrast with the postmodernist ecological idealism of his student Tom Outland. Conflicting values from modernist to postmodernist understanding can be imagined. They can be seen in terms of a vivid and powerful cultural visual representation which could disrupt curriculum's progress on soul destroying modernist highway. This can be benched-marked by C.R.W. Nevinson's *"The Road from Arras to Bapaume"* (1917). Nevinson paints an endless conveyor-belt road of mechanistic, soul-destroying doom, a military highway which figuratively leads to the Second War and beyond to 9/11. Is there no answer to getting off the road? How much did Bobbitt's compass change? Does historical context give perspective on the purported shift? The answer lies in transformation.

Using a historicist time clock, let's pause on a particular click in Bobbitt's curricular history, 1934. FDR is President, having been elected and the New Deal inaugurated in 1933. The new administration is making deep changes in the laws and agencies that govern the country. There are also signs of backlash. The Nye Committee, which sought to set the blame for American participation in the Great War on munitions manufacturers, supported isolationist belief and set the stage for neutrality legislation in 1935, 1936 and 1937. We will narrow the window to a particular episode in 1934.

Bobbitt's "swing" creates a *forge* in which the writing of curriculum history can be interrogated ideologically. George S. Counts (1889-1974) came to be on left of Progressive reform. Counts articulated "reproduction theory" which ascribes the control

of schools by the rich and privileged as leading to the maintenance of the status quo, which duplicates social roles, privilege and poverty from one generation to another, in 1922. Counts was a social reconstructionist, wanting to reorganize society and economy. In 1934, Bobbitt characterizes the social reconstructionists as: a "mere protective smokescreen for a communistic offensive" (Bobbitt, 1934, p, 295). Dewey takes a middle position. Social reconstructionists gain influence in the 1970's. There is a real question about the substance of Bobbitt's shift. Just how deep is his *understanding*?

Changes in 1930's Cultural Perspectives

A lot is occurring in the flow and totality of time in the early 1930's. Women are looking through open windows. The Nineteenth Amendment has passed in 1920, and educated women were more visible. Let's then take a quick look at key artistic and intellectual events during this period, "being in the world." George Eliot in *Middlemarch* (1871-1872) made a descriptive reference to the need for sunlight to enter the closed window of utilitarianism, and on either side of 1934 rays of light are appearing. Golden sunlight sparkles through an open conservatory door on to a young woman reading in Pauline Palmer's oil painting "*From My Studio Window*," (c. 1927).

Other benchmarks occur that might have slid by Bobbitt on his turn. Willard Waller's *Sociology of Teaching* appears in 1932. Howard S. Becker identifies Waller's work as the starting point of qualitative research in education (Eisner & Peshkin, 1990, p. 223). In 1935, Ruth Van Sickle Ford's painting "*Jenny (at Old Lyme)*" looks from outside a window in on "Jenny," a elderly woman concentrating on working a sewing machine with intense thoughtful focus, and shows strong empowerment of her hands. In this painting there is a sensitive suggestion of the source of the nature of women's work

given in a tug between the humanity of Jenny and a shading which suggests her hands as highly skilled tools, which are yet personalized in a demonstration of the sources of motherwork. In a cultural bridge from this theme, Margaret Hagood (1907-1963) pioneers the use of feminist multiple-methods research. Hagood's dissertation on rural southeastern white women appears in 1936 (Reinharz, 1992), one year after Jenny, and two years after Bobbitt's shortened shift. Hagood is also a photographer (Reidmann, 1990) in the style of sociological humanism characterized by Dorothea Lange (1895-1965). Hagood's *Mothers of the South: Portraiture of the White Tenant Farm Woman* appears in 1939.

Pauline Palmer, Ruth Van Sickle Ford, and Margaret Hagood offered sensitive, richly detailed artistic qualitative demonstration of an imaginative moral retooling in the portrayal of women's hands, women's works as humanistic change. This led toward a window metaphor. Both paintings feature windows. They lead away from, deconstruct factory metaphor, and provide a gendered perspective.

Another pertinent artistic benchmark of intellectual change during this period, showing a different quality of turn than Bobbitt's, occurred in the career of the artist and educator Kathleen Blackshear (1897-1988); most of whose career was spent on the faculty of the School of the Art Institute of Chicago. Almost parallel to the time frame of "Bobbitt's Window," Blackshear creates a cycle of portrayals of African-Americans in photographs, painting, prints and sculpture during the years 1924 to 1940. Bobbitt's turn was 1926 to 1936 to 1941. She was heavily influenced by non-western art (Schultz & Hast, 2001, pp. 84-86). Again, this is a gendered demonstration counter to Bobbitt's scientism.

Looking through "Bobbitt's Window," Franklin Bobbitt had doubts.

However, as Progressivism and the New Deal never deeply addressed the needs of women and minorities, neither did Bobbitt, and historically the social, cultural, and political indicators of deep change were present conceptually. "Times they were a changing," but Bobbitt's changes did not go deeply. He flowed with the main stream current. How accurate and effective is this window metaphor with all its levels of historical, cultural and artistic reference? Hal Foster (1995) might characterize it as an "impossible place." He would see it as a projection that aspires to ethnography, to portray the other, while it actually appropriates and has "obliterated much in the field of the other, and in its very name." However, Null asks how Bobbitt's doubts, and shift, can be used? I think Bobbitt's doubts are working toward deeper understanding. He simply did not go far enough, but is pointing in a directly substantiated by postmodernism context references from the period. "Bobbitt's Window" left things out, threw things in the wastebasket of time.

Henry Giroux writes (1980, p. 13):

The category of totality speaks to the importance of seeing things relationally in their many sided development; moreover it points to a world in which things, meanings, and relations are not conceived as objects removed from human history and action, but rather are seen as products of human praxis. With the nation of totality there is little room for a reified, positivistic vision of the world, one that celebrates a posture that is at once fragmented, isolated, and ahistorical. ... In concrete pedagogical terms this means that the role of schools, curriculum development, and pedagogy itself much be examined in a context that reveals their development historically, as well as their relationship to the larger social order.

Giroux emphasizes (1980, p. 18):

If we take the experiences of our students as a starting point for dialogue and analysis, we give them the opportunity to validate themselves,

to use their own voices. Once students become aware of the dignity of their own histories and perceptions, they can then make a leap to the theoretical and begin to examine critically the truth value of their meanings and perceptions, particularly as they relate to the dominant culture.

I would extend this comment to teachers, like myself, too.

We need to have the opportunity to validate ourselves, to use our voices, to have historic perceptions, to be able to examine these perceptions critically. With teachers who are able to mediate and facilitate this process, "the link between human knowledge, values, and the nature of truth becomes an operational pedagogical principle" (Giroux, p. 19). For me, the metaphor of "Bobbitt's Window" elevates doubts about utilitarian curriculum and indicates how these doubts can be developed in praxis: through the life narratives of learners. Actual voices produce another text. "Bobbitt's Window" points to margins.

What can be more marginal than the hallway by the elevators, a few steps from the wash rooms. DePaul University's Lewis Center, where I teach and advise, is at the corner of Jackson and Wabash in downtown Chicago. Our culture in this location is defined by banks of elevators and walkways and crossovers between buildings: vertical learning. Life here goes up and down. Life occurs in front of elevators waiting for doors to open and close. Authentic course evaluation occurs in elevator talk. Lives ravel and unravel in the academic process, going up and down. As a teacher and advisor, I need to know the pulse of the population. By happenstance, I've learned to loiter on first nights of the quarter near the elevators. There is an unspoken language near the elevators. A wave, a brief word or two, and committee meetings are set, learning negotiations are re-established, the heartbeat of the culture can be felt.

Eye contact can be established and disestablished. Well, if eye contact is avoided, the phone call can wait. Elevators are a ritual. There are mores about staring. The space in front of the elevator also has a certain freedom. People can deal with the moment, button and unbutton. "Golly, that class was hell!" Going up and down involves being and becoming. The elevator waiting zone can also be a place "to fight against the failure to set our own reflection in the eyes of others" (McLaren, 1993, p. 220).

Lucy was standing huddled in front of the elevators, crying, head lowered to disguise the tears, dripping down her face, drops of despair. She will tell me later, in a different voice: "I cry on the inside. For years, and I feel within me the emptiness of a cave. The only sound is the dripping of internal tears for, what?" Lucy speaks prose poetry. She had been a bus driver. She speaks in alternative voices of social and economic poverty and rich prose poetry of the soul. Lucy looks up and our eyes meet. White, male, teacher, advisor, am I seen as the oppressor? African-American woman, mid-fifties, graying, in a shabby coat, who has paid out enough tuition to buy a car, and she is still not within sight of the B.A. The gaze goes around. "Hey, Lucy, remember me?" "Hey! Hey! How you doin'?" She asked me. Handshake turned into a hug. I spoke. Pat, pat. Big snuffle! Pat, pat... "I know how you feel." She said that. We both feel alone and lost. That *is* how *we* feel.

"What's the matter?" Em... Reasoning turning corners into writing, coming around in research, a divorce, illness ... We are not giving up... Em... em... Beaten, but not broken... Renewal coming out of the burnt offerings of shared despair. Many learners come from deep, abiding faith, and she went home to finish her paper. I went to the bathroom and back to my office to finish my paper. We shared a communion of life,

frustration, wanting to do good, to finish “our” papers. But we spoke under spoken text, in eye contact, in the stoop of our shoulders under life's weight, where song comes from. Lucy and I have selves, and older bodies which slump (Reinharz, p. 211). She squeezed me at the next Summit Seminar when she graduated. "Meant a lot to me; got me through; knew you understood, thank you!" What happened? What did happen? At the center of curriculum is *being*. And Bobbitt comes to believe that life is the real curriculum. And, I learned something about “we.” “We” is not all in class. “We” is in life.

If curriculum is a journey as life is, then how are changes of direction, turning points, on the journey understood in the voices we hear?

NEW PERSPECTIVES: Habermas’s depth hermeneutic allows analysis of historic perspectives which engage moral imagination, and allows us to see life as a curriculum and identify new and different spaces for learning. This process allows understanding of theory to practice from the inside, from a human understanding. The focal point for shifting from utilitarian curriculum to learner-centered transformative development is balanced pragmatism coming from moral redirection. I needed to thaw too as Bobbitt was unfreezing.

PART TWO: PRAXIS IN CONTEMPORARY SELF-REFLECTIVE ADULT

CAPSTONE LEARNING

CHAPTER FOUR - QUALITATIVE METHODOLOGY

CHAPTER PREVIEW: The metaphor "Bobbitt's Window" offers critical fusion of traditional and postmodern modes of understanding utilitarian curriculum. It facilitates curriculum design encouraging meaning making through reflection. The hermeneutic shift, that occurs through recognizing changes in utilitarian curriculum from 1918 to 1946, resides in: Bobbitt's growth from measured tasks as the principal outcome of education (1918) to understanding (1946) as the primary outcome. Individual teachers can feel isolated in their doubts about rigid curriculum. The "Bobbitt's Window" metaphor can open up the doubts of practitioner and students to create windows of self-reflection which can change the identity of the curriculum.

Bobbitt himself does not quite realize curriculum as life; he realizes the influence of contemporary affairs. Alfred North Whitehead writes in *The Aims of Education* (1929, p. v): "The students are alive, and the purpose of education is to stimulate and guide their self-development. It follows as a corollary from this premise, that the teachers should be alive with living thoughts." But the "aliveness" of teachers is the very quality diminished by the managerial roles of teachers in utilitarian education. "A feature of utilitarianism is that it cuts out a kind of consideration which for some others makes a difference to what they feel about such cases: a consideration involving the idea, as we might first and very simply put it, that each of us is specially responsible for what *he* does, rather than for what other people do. This is an idea closely connected

with the value of integrity” (Williams, 1994, p. 340). It locks into actualization, in a way analogous to curriculum as a journey, *currere* (Slattery, 1995, pp. 56-57). “The attempt by a social scientist to project himself by sympathetic imagination into the phenomena he is attempting to understand” (Held, p. 466, 1980). I enter the narrative through my emerging window.

Also, Foucault offers an interpretative direction: “Foucault’s work provides the beginnings of an attempt to define *life* differently: life as ‘aesthetics,’ but still a materialist conception of life. ... One can attempt to ‘transform’ oneself in accordance with principles generated by shared aesthetic and moral standards. Foucault wants to remove ‘art’ from the domain of objective creativity and place it in the hands of a subject struggling to make itself a pleasurable and satisfying set of constructed experiences” (McHoul & Grace, 1993, p. 124). Ideas and images, visions of the self, can transform individuals.

"Bobbit's Window" metaphorically articulates Bobbitt's historical doubts and change to shift the outcome of reconstructed utilitarian curriculum to understanding: “the fact that our conceptual system is inherently metaphorical, the fact that we understand the world, think, and function in metaphorical terms, and the fact that metaphors can not merely be understood but can be meaningful and true as well --- these facts all suggest that an adequate account of meaning and truth can only be based on understanding” (Lakoff & Johnson, 1980, p. 184). Understanding is like a window. The shift in metaphor opens new vistas.

Part two of my study attempts to test that metaphor in relationship to reflection which occurs in Summit Seminar break-out groups and to understand what graduated

adult students believe they have gotten out of their Bachelor's education. If we see Franklin Bobbitt's career in a new metaphoric light: not with school like a factory, with measured, tasked outcomes; not in terms of Bobbitt being like "a bulwark" (Smiley, 1992); but as a window spanning the period between the wars, 1918 to 1946 with learning outcomes of understanding; then we can become aware or appreciate this postmodern construction of utilitarian curriculum, as understanding. If we do not visualize change and assess for change, and growth from doubt to identity, then how can we say we are facilitating learning for transformation, rather than surrendering our professional volition to the frozen past memorized from curriculum history books from the top down, and not transformed through reflection and new praxis?

The essential question would then be: "What are you getting out of your education?" At issue here is how utilitarian curriculum is interpreted. Disliking or hating Franklin Bobbitt or utilitarian curriculum does not change the system as long as one continues to live with it. Defrosting, unfreezing, become significant processes. Reconstructing utilitarian curriculum, realizing that its creator had doubts and saw things somewhat differently than modernist interpretation, can switch-on volition for growth frozen in the dead hand of time. Curriculum can then come alive in the living hands of praxis, whereby contemporary practitioners can realize that the creator's intention offers transformational choice. This is a move from the frozen outcomes of career oriented tasks to the living heart of understanding. It is important to note that in part two, the flow of my inquiry with the metaphor of "Bobbitt's Window" is from the outside, formal and imposed utilitarian curriculum, to the inside: fusion with learners experiences with empathy.

The direction is clearly from the macro to the micro. Focus of the study proceeds from the large curriculum theory obscured in time, elaborated as hermeneutic metaphor, to contemporary individual narrative voices of learners. These voices are heard within the context of revitalized curriculum reflectively and metaphorically unfrozen and applied in praxis in relation to discovering identity of learners and curriculum. The emphasis is on discovery through critical pedagogy.

In chapter four I address my qualitative research approach. I look at, first, the focus question, and sub-questions. Then, second, I examine the theoretical framework with six subtopics: Habermas; "capstone" learning; adult education practice, adult transformation in relationship to women's learning theory and subaltern theory; and feminist multi-method approaches. Then I offer an analysis of my methodological approach. I describe the research site. I describe my ethnographic approach for getting "inside" the story. I describe and analyze opportunity sample; participatory interview; discourse analysis; sample population; appropriateness and limitations of the study; ethical issues; protection of human subjects; and the researcher's self-assessed changes in awareness revisited.

Focus Question and Sub-Questions

The focus question for my study is: "What did you get out of your college education?" Sub-questions are: "How do you feel about that?" "What consequences did that have on you?" "Was this different from your expectations?" "How did you change?" In the process of asking these questions, I discovered that they were eliciting

stories, life narratives, about how the individual had grown. Interpreting transformative outcomes becomes significant, and learners often see this as the artistic creation of identity.

In the course of the research I became interested in how adult BA graduates unmuffle repressed voices and reflectively articulate transformative and connective learning outcomes: doubts from unfulfilled history, leading to productive artistic self-identity. As they described their expectations for college, it sounds like they had little sense of goals, fuzzy identity. They were in a hurry, but had no real sense of direction. However, voices emerged. Well, I thought they were going to answer questions. If I asked the right questions, then ... Suddenly, I started to understand that I was hearing unfolding voices. “Answers” (tasked results) about what they got out of college were not important to them; they wanted to tell me about how they changed. This in turn is what they got out of education. A story is a narrative, giving voice, articulation to values and identity (Gilligan, 1982). And that is what they have taken out of college.

The sub-questions that emerge from this mini-qualitative study have to do with the nature of how the graduates unmuffled what they got out of college. Listening to the experience from the inside, from within the internal process of the graduates, *how* they tell give voice becomes significant. So, an additional question became: How did they tell their stories about their college outcomes? What was the tone and form? Another question probes the nature of the change: its consequences?

The question and sub-questions appear to open up a reflective drama. The graduate is motivated to start college; she/he has expectations; she/he changes; she/he

reflects upon these changes. The focus for the change was in emerging with a creative identity. The questions to myself were: What am I hearing? What am I seeing? What does it mean in relationship to self-identity where the individual is the outcome like a work of art? In what ways am I as researcher changing my awareness, and my capacity as a teacher and advisor to understand? The graduate's drama in becoming educated intertwines with the drama of teacher and advisor to understand. Graduate and teacher/advisor participate in a drama of learning, and they need commonality of intention and language, reflective interaction, in order to interpret that process, drama, of learning.

Theoretical Framework

.For this I propose a theoretical framework. The graduates' unfolding reflective dramas relate to a theoretical framework in five areas: (1) Habermas's concept of depth hermeneutics; (2) Importance of "capstone" learning; (3) Adult education practice; (4) Adult transformative theory, women's learning theory, and subaltern theory; and, (5) Multi-method feminist methodology for "getting inside" the story. In order to make meaning from the learning experiences, metaphor is used. In this instance the metaphor goes in depth into the holistic life experience, as windows. The focus of the metaphoric windows is on the summative culmination of the adult learning experience, the "capstone" experience, that is, in this case Summit Seminar. Definition and implementation of Summit Seminar requires understanding of adult education practice. It also involves transformation theory (how change in adults is understood); women's learning theory to understand gender issues; and subaltern theory in order to gage the authenticity of what is heard. Another way of explaining the use of subaltern theory is to

realize how difficult it is because of power issues to have voice and to hear voice through the twists and turns of uneven distribution of wealth and power. A sensitive, nurturing, and caring way of conducting research is feminist multi-method approaches, especially when one method is not adequate to the task.

The whole premise of this study is that in order to understand and deconstruct utilitarian curriculum, grand theory, we have to get a handle on it, and re-examine its outcomes in situated, grounded examples. To do that takes a complex theoretical framework, in this instance: metaphor; a capstone focus; and pertinent educational practice. It takes transformation theory because this is about what learners get out of their educations (how they change). It includes gender and class theory because deconstructing curriculum theory involves moving through gender and power dynamics and barriers. And finally a sensitive, workable methodology is required. In order to tackle grand theory, more than one method is necessary. One method will not tell the whole story. Multiple methods are needed in order to get the handle on utilitarian theory because it is so encompassing. Now let us go to an explanation of each element of the theoretical framework.

Habermas's Concept of Depth Hermeneutics

Bobbitt's utilitarian curriculum is like a big ocean. In order to go fishing in that huge ocean, special equipment is needed; it takes a big hook. The factory metaphor of education is encompassing. It does not work well in practice, but it is a compelling way to explain education in a capitalistic society. To counter that metaphor, it takes a depth hermeneutic, an image that holistically penetrates the learning and life experience in order to expose the layers of communication and society involved.

Depth hermeneutics begins with an object, the meaning of which is in question. What should a student get out of education? Bobbitt has doubts, but he does not talk to students. His doubts move from quantifiable outcomes toward understanding that leads to emphasis on identity. Interaction with students reveals what he failed to see about the place of life and understanding in education. In order to recognize identity, dialogue is employed. I talk with graduates from SNL, unmuffling their feelings about capstone learning, coming out of the culminating pre-graduation reflective event at SNL, Summit Seminar.

Importance of “Capstone” Learning

“Capstones” are culminating, synthesizing, summative, reflective, evaluation experiences in the senior year, or the equivalent, in higher education. At SNL the arena for capstone learning is the Final Committee Meeting and Summit Seminar. The latter is a one-day reflective event prior to graduation. John N. Gardner (1999) essentially defines the growing importance of the capstone experience in higher education. Gardner is talking about traditional undergraduate education rather than non-traditional adult undergraduate education. However, his work points in the strategic direction of studying the transition of graduates out of college from the perspective of how they characterize their college experiences as they are leaving and once they are out, as alumni. His work is useful because it defines the playing field. However, my research went in a different, probably much less explored direction: the qualitative experience from inside the graduate's life experience.

As my research develops Gardner, it also supports Braskamp and Ory (1994) and Cashin (1995) who note essentially that there is no difference between the opinions of graduating learners and alumni. Braskamp and Ory, though, specify that alumni are “experienced.” The larger dimensions of experience owned by alumni increase scope for reflection. The alumni have more impetus for reflection on possible change. Even so I focus on the students as they are graduating in Summit, gaining I believe immediacy and relevance to the culminating educational process.

Modern and Williford (1996) and Palomba and Banta (1999) attest to the importance of applying capstone and alumni research to academic decision making. Clearly a literature review shows a hole in SNL’s program about how much reflection, grounded in situated learning, is actually sought, recorded, understood, and used as theory. It is not happening. Prior to my study I did not see the hole. This qualitative study highlights the high significance of reflection in both implementing and evaluating adult transformative learning. Frequently graduates cite learning accomplishments at Summit Seminar that they had been specifically told by teachers or others they would never be able to do, as contributing to their identity. "My husband told me I could never pass writing." "My sixth grade teacher told me I could never learn to swim."

Adult Education Practice

Reflection is the missing ingredient in Harris and Brooks (1998) quantitative study. I missed this, and my study brings out the importance of reflection in the creation of identity. Hoffman (1998) signals identity as a key for inquiry into how adults make meaning out of education. And, this is supported by Hofer and Pintrich (1997) who highlight the importance of students’ “thinking and beliefs about knowledge and

knowing.” Conscious awareness of learning process became an important re-occurring theme in the interviews as it led to transformation and connectiveness. An overview of the history of adult education in the United States is in Knowles (1977), *A History of the Adult Education Movement*; and Stubblefield and Keane (1994), *Adult Education in the American Experience*; with further background in Cross (1981) *Adults As Learners*; Dickinson (1973), *Teaching Adults: A Handbook for Instructors*; and Malcolm Knowles (1973), *The Adult Learner*.

Transformative Theory

Emphasis on transformative meaning making comes out of the work of Jack Mezirow in *Transformative Dimensions of Adult Learning* (1991), *Fostering Critical Reflection in Adulthood* (1990), and *Learning As Transformation: Critical Perspectives on a Theory* (2000). His work points to the process and significance of reflection on outcomes in the adult education process. Mezirow focuses on self-reflection and reflective discourse. Through these two aspects of reflection adult learners make meaning. They move outside of individual perceptions. They can develop collective understanding. They can create shared meanings and purpose. In Mezirow’s perspective two conditions are necessary to foster transformative learning: experience and environment. An individual for transformative learning needs life experience and a safe and supportive place in which to examine that experience, self-assess. There needs to be spaces for learning: Conducive sites both psychologically and environmentally for learning.

Gender needs should be respected. Carol Gilligan captures differences between men and women’s ways of knowing in the now classic *In A Different Voice*:

Psychological Theory and Women's Development (1982); Belenky, MacVicker Clinchy, Rule Goldberg, and Tarule's *Women's Ways of Knowing: The Development of Self, Voice, and Mind* (1986) develops the perspective of gendered ways of knowing. Their sequel is *Knowledge, Difference, and Power: Essays Inspired by Women's Ways of Knowing* (1996), which looks at gendered power and various research approaches coming out of the group's work.

"Standpoint theory articulates the surprising epistemological resources created by the positional 'powers of the weak'" (Belanky *et al*, 1996, p. 444). This might relate to catalytic validity (Gitlin, 1990, p. 446). Each of the interviewed graduates took proactive steps to participate in decision making: examine their beliefs and actions; and "make changes based on this understanding." Second, their changes were not quick, clean, complete, and sustained. They waffle. They have the authenticity of doubt and wavering. Frequent comments at Summit Seminar are: "I never thought I could get here." "How did I do this?" Reflection on the experience validates the accomplishment. Lorna, a Latina woman in her late thirties, said: "As I hear the remarks of others, I can hear myself better. I am like everyone else. I had problems; we all had problems. I overcame my problems and am graduating like everyone else. Now I am planning to go on to graduate school." Generally the comments point to mis-education through incongruent tasking that is not in harmony with the individual's learning style and development. "Seth Wilson's" interview will later support this contention.

Recap

John N. Gardner (1999) essentially defines the growing importance of capstone experience in higher education in terms of identifying lifelong learning accomplishments,

and visualizing next steps. Gardner is talking about traditional undergraduate education rather than non-traditional adult undergraduate education. However, his work points in the strategic direction of studying the transition of graduates from college through the perspectives of how they characterize their transformative college experiences as they are leaving, and once they graduate and become alumni. Gardner's work is useful because it defines the curricular playing field, the pedagogical space of capstone competence. Capstone college experiences can encourage reflection and provide information for the college. Modern and Williford (1996) and Palomba and Banta (1999) attest to the importance of applying capstone and alumni research to academic decision making. But, before capstone data can be applied to changing college curriculum, student reflection has to be observed, heard and understood. Hoffman (1998) signals identity as a key for inquiry into how adults *make meaning out of education!* And, this is supported by Hofer and Pintrich (1997) who highlight the importance of students' "thinking and beliefs about knowledge and knowing."

Women's Learning Theory

Shulamit Reinharz's *Feminist Methods in Social Research* (1992) and *The Selected Works of Gayatri Chakravorty Spivak* (1996) are significant, along with Spivak's *In Other Worlds: Essays in Cultural Politics* (1988), and *A Critique of Postcolonial Reason: Toward a history of the Vanishing Present* (1999). The oppressed knows the oppressor better than he knows himself: "the return of the gaze on the eye of power" itself (Bhabha, 1994). These feminist considerations allow "a rethinking of constructs such as culture, identity and the relations between centers." Or, do other qualities emerge? There is an "interactive, developmental, bricolage of postcolonial knowledge

production that produces discontinuity and disquiet for the colonizer” (McCarthy, 1998, p. 255).

Spivak implements the concept of subaltern studies to locate the agency for change in colonized or dominated groups --- “inauguration of politicization for the colonized”(Spivak, 1988, p. 197). She proposes two issues. First, that “the moment(s) of change be pluralized and plotted as confrontations rather than transition;” and, second, “that such changes are signaled or marked by a functional change in sign-systems” (Spivak, 1988, p.197). The subaltern then is the insurgent. She remarks that the insurgent’s own idiom did not allow her/him to know his struggle so that she/he could articulate herself/himself as its subject (Spivak, 1988, p. 253).

Spivak discourages theory of change. Rather, she writes: “The site of displacement of the function of signs is the name of reading as active transaction between past and future. This transactional reading as (the possibility of) action, even as its most dynamic, is perhaps what Antonio Gramsci meant by “elaboration” *e-laborare*, working out. If seen in this way, the work of the subaltern studies group repeatedly makes it possible for us to grasp that the concept-metaphor of the ‘social text’ is not the reduction of real life to the page of a book.” Foucault provides a novel and somewhat surprising conception of our ‘present,’ suggesting that a society’s ‘threshold of modernity’ has been crossed when ‘power’ is primarily a matter of the administration of ‘life’ (McHoul & Grace, p. 61: 1979:143). And, Foucault indicates “questions intended to undermine the familiarity of our ‘present,’ to disturb the ease with which we think we know ourselves and others” (McHoul & Grace, p. 60)

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Feminist Multiple Methods

Turning points are only revealed by seeing from different angles, unusual perspectives, diverse lenses. Feminist multiple methods are the means to a variety of angles, takes, insights. “Bobbitt’s Window” is about doubts, change, and identity developed over time. It is like a journey. The trip is characterized by the use of feminist, multiple methods (Reinharz, p.197). Feminist research methodology elevates interconnective knowing, knowing and understanding from the inside of the experience with respect and awareness for the participating individuals, and with attention to benefits they can be drawn out of the experience of participating in a study. Victims and the marginalized, the voiceless, women, minorities, are particularly addressed by feminist research approach. Feminist multiple methods then allow a deeper, richer, more complete awareness to emerge, a larger and more sensitive faceted canvas to emerge with a diversity of support. For example, multiple methods allow me to link the past with the present.

Using New Historicism, New Criticism, interviewing, and a variety of long and short, large and small ethnographic observations and qualitative quotations, sometimes as brief as a word or two, sometimes a rendering of facial expression or body language, I can connect the curricular history of Bobbitt’s utilitarian curriculum with human development occurring in the present. Graduating adult students are developing. As a teacher/researcher/individual I am also developing. My writer’s eye shifts and re-focuses. All of this developmental change goes on in a frame of feminist multiple methods linking individuals with an on-going learning community, Summit. Because Summit is a culminating reflective learning experience, relatively large chunks of

learning time are involved. I have known some the graduating students easily for ten years. There are bridges in this story of different sizes and shapes which correspond to the journeys in educational time which the various participants take.

The reflective windows of students open as they journey to graduation. My reflective capacity opens, and my reality changes. My apprehension enlarges. The voices of women, and of African-Americans, of Hispanics, of others, the disabled, become less muffled. My eyes become more open. My ears become more attuned. My style of reporting changes as what I see and hear change. Bewilderment becomes more a part of the story. Limitations become explanation of the authenticity of the process. There is in this story of looking through “Bobbitt’s Window” a multimethod journey in the kind of fusion between historical, literary, cinematic, personal functions that convey the immediacy of the experience of probing Bobbitt’s doubts at the same time theoretic issues are raised (Reinharz, p. 199). Multiple methods create layers of data and impression which contribute to thick description and verisimilitude to actual experience, real happening. As light and shadows in impressionist painting change the textual, tone, atmosphere, what is known, so multiple methods change the appreciation and understanding. One type of data can validate, contextualize or refine another. For example, the references to the Pullman Palace Car Company account books in The Newberry Library place Bobbitt and adult learning process in a concrete relationship to industrialism, the factory metaphor, modernism. Those accounts are a symbol of utilitarian exploitation, which juxtaposes with social and educational issues of equity.

Paintings, novels, film, enrich and specify historical meaning through connections and analogies.

Our lives, the conditions that we live them under, are always produced by personal and organization factors. Our lives are complex. Research is a process. This becomes part of my life and the lives of adult learners. This process is fluid, flexible and absorbs a diversity of methods that lend thickness to the depletion of consciousness and development across time from 1918 to now. Also multiple methods portray individual differences. People are individuals. Various approaches capture the live action. For example I use quotation and cameos of observation, literature, film, and participant experience which seek to portray the living encounter within historical and cultural contexts in bricolage. The Summit experience is about individuals and their educational outcomes in their voices and gestures, actions, rather than uniform data which does not demonstrate the passion of “continuous growth and development.” “One method can go beyond another method.” (Reinharz. p. 209) to portray holistic process, multi-faceted. Multiple methods put strong emphasis on locating oneself in time and pace. Historic placement is key to this study, which is about doubts framed within particular cultural and historic contexts. Reinharz writes (p. 211): “Being a researcher ---traveler means having a self and a body. It means abandoning the voice of ‘disembodied objectivity’ and locating oneself in time and space.” One of the outcomes of the study is me finding a viable, working relationship to curriculum history in my consciousness and educational practice. My “self” changes over the course of the study through the process of metaphoric realization. My format is a “process format.” I become a traveler in curricular time. I become contextualized and situated.

Schulmit Reinharz writes (p. 212): “As projects proceed, new experiences are interwoven and new voices heard. The work process of the research becomes an integral

component of the issues studied. *The process becomes part of the product.* The approach is humble since ‘findings’ are housed in the project’s specific features, rather than claimed as disembodied truth.” My findings are woven and unfold in a journey of discovery as what I am able to see and hear changes during unmuffling, like unwinding covers or scarves. The observer is fallible, and is learning to hear and see. If he was not, the study would be pointless because Bobbitt was also fallible. Doubts can relate to unplumbed fallibilities. Thus my manuscript is rather like a home movie. My report includes references to childhood experiences (Reinharz, p. 212). Part of the reason why I conduct the study is because I am an unwilling product of Bobbitt’s curriculum. “A range of methods allows a range of individuals or circumstances to be understood in a responsive way. ... Multimethod research creates the opportunity to put texts or people in contexts, thus providing a richer and far more accurate interpretation” (Reinharz, p. 213). Using multimethod approaches doubts and growth in identity become more understandable.

The bottom line of feminist multi-methods is I believe that they facilitate holistic understanding of others and self in situated, grounded knowing, particularly in the complex, multi-layered lives of adult learners. Adults use complex life experience, multiple ways of negotiating, navigating, life and school. In order to understand these complex lives, feminist multimethods offer a variety of lenses..

Research Site

School for New Learning is a thirty-three year old college of adult education, based largely on the progressive educational philosophy of John Dewey as applied to adult education. It is essentially interdisciplinary, experiential, competence based, and student

centered. The interview site for this mini-research study was at the Loop office of SNL at the corner of Jackson and Wabash in Chicago. In my tapes, one can hear the sound of the elevated cars of the Chicago Transit Authority going around the famous Chicago Loop, the above ground public train service. DePaul University, now the largest Catholic university in the United States, was once known as “the little college under the El.” Lewis Center itself is the old Kimball building (the music and piano company). This grubby area just around the block from the Chicago Symphony is the former Music Row, once populated by instrument shops, music and dance teachers, music and record stores. Remnants of the music industry are now in the new DePaul Center. I think of the Loop like an island, and like Prospero’s island in William Shakespeare’s *The Tempest* (1611), there are strange and wonderful background noises, sirens and chimes.

At Summit Seminar there is an hour of reflections in small groups about overall learning. Then we return to the plenary session for report backs and celebration. The learning outcomes of SNL’s Summit Seminar are: “To reflect on the lifelong learning process, share learning accomplishments, and consider further academic development” (*School for New Learning Program Guide*). The former competence for BA Pre '99 is: “Understands the personal and social value of lifelong learning.” The current competence for BA '99 is Lifelong Learning Competence 12: “Can articulate the personal and social value of lifelong learning.” There are seven criteria for that competence: “Can express the contribution of one's learning to others. Can evaluate one's abilities to learn from experience. Can articulate the value of lifelong learning in one's various life contexts. Can assess one's development as a lifelong learner. Can produce a comprehensive narrative transcript. Can anticipate future learning goals and endeavors.” Is Summit an

adequate curricular window through which to reflect upon stories of the changes to identity, and a development of consciousness?

SNL is like a theater for the drama of how learning changes identity in adult lives. Imaginative learning brings the transformative powers alive. Capstone learning is the reflective stage for assessing the B.A. experience, and bringing closure and celebration to the learner's undergraduate program. The learner's voices come out of a complex urban cacophony, given resonance by the capstone Summit Seminar, as possibly their lives can be seen as art.

Part of the complex urban cacophony is the Truman College Bridge Program, linking DePaul University's SNL with Truman College, part of the Chicago City Junior College system next to the EL, a few EL stops away in the Uptown area of Chicago's north side. In order to provide a social and demographic background for interviews of diverse graduates through the bridge program, I toured and observed a class session at Truman College. It demonstrated a nitty, gritty oily reality of roads up to DePaul. Truman is only twenty or so minutes, a few EL stops, north of DePaul in the Loop. But Uptown is a world which dips downward to street people with shopping carts, ragged clothes, and sweaty fear. There the gutters come up on the sidewalks. Down is an alcoholic or drugged-out step. Bridging from there to here, SNL people are conscious of clothes, grammar, hair. They suffer a self-conscious of being out of place. Joe said: "I felt in class like everyone knew I came from Truman --- and no one did. Summit felt higher up, more of a climb for me than for others." Summit was an authentic capstone for Joe.

“Capstones” are culminating, synthesizing, summative, reflective, evaluative experiences in the senior year, or its equivalent, in higher education. At SNL the arena for capstone learning is the Final Committee Meeting and Summit Seminar. The former is summative assessment of the learner by his or her academic committee. The latter is a one-day reflective event, with elements of performance.

Within the DePaul community there are two sites for Summit Seminar. In summer, fall, and winter graduations, the Summit is held in the Loop at the former faculty club next to the cafeteria on the eleventh floor of the DePaul Center. North Cafeteria, where small group breakout sessions are held, is there. In spring graduation the Summit is held in Cortelou Commons, an attractive Gothic former seminary refectory, on the Lincoln Park campus. In both locations there is an attempt made to invoke academic traditions of medieval romance and civilized grace and sensibility; although laterally the spring Summit has been moved to the new Student Center, a more practical location in the view of the staff.

Given four times a year, summer, fall, winter, and spring, Summit Seminar is a one-day reflective learning event prior to graduation. It opens on a Sunday morning with a plenary session. Our Dean speaks. A dynamic administrator with a background in English literature, she teases me about my description of her Summit talks as: "wonderful words." "Our Dean will now speak wonderful words!" But we are a highly effective Summit team. Her words are wonderful and glowing. They contribute to the rapture of the moment, when as graduates, students can feel their lives are changing for the better and everything they went through was worth the effort. Educational transformation is defined by wonder! Since I have been coordinating the event, the

theme has been transformative. "Folks, we start out in the morning as students, and by afternoon you will be alumni!" As the day goes on, the decorations in the plenary session room become festive: balloons and flowers. Joe experienced wonder: "I liked how I felt about me at Summit."

Participation at Summit varies from lows of twenty graduates to three hundred in spring. We break-out into small groups of about twelve people. A faculty member or staff advisor facilitates each group. In the morning session, learners share their Externships and Major Piece/Advanced Project. Externship is a culminating project of doing, making or creating, while reflecting upon what one is learning. Major Piece / Advanced Project is like a research paper, senior thesis, with hypothesis, citations, and bibliography. At noon lunch is served. When I first became coordinator I was told that I reported in a faculty meeting that the food was going to be improved because I would neither eat myself nor serve to others "the swill" that was currently being ladled out at inflated prices. I had not realized I said that. A deeper realization is my attitude about food and hospitality, and educational growth, goes back to my roots.

Subjectivities of the Researcher

One way of discussing my strengths and subjectivity as a researcher is to relate to my father. My dad was born in 1894, and was nineteen years younger than Bobbitt. He was older than most dads, and understanding him through his formative years has been a major influence on me. My dad was an executive for his whole life for the corporate giants in the food industry: Libby, McNeil, and Moore; Wilson, Swift, and Armour. Pop worked for the "robber barons" whose business practices created Taylorization. But he was also an individual. He specialized in baking products and a genuine concern for

people. On occasion he took me with him when he visited stores and restaurants. I experienced a wide spectrum of life because everyone eats and food is culture made explicit. He viewed eating as renewal. He saw human dimensions of communication and growth. He saw life as an experience, and was in himself, his clothing and personal presentation, a work of art, a conscious reflection of the values he prized of hard work, helpfulness, and good humor. He was a self-made man; he was not formally educated. He was a giant. His son became a teacher. In the late 1940's my dad took me to see a strike at the Union Stockyards. Workers stood around fires in big cans. Mounted police had long clubs, riot clubs. The cold was bone chilling. Apprehension, want, were in the cold air. Opposition to industrialism's downside influenced me early. I wanted to make life better.

Summit Champion

I am currently in my ninth year as academic Champion, coordinator or middle manager, for Summit seminar. The job is not popular. It requires the skills of host, facilitator, mediator, and maybe bits of Barnum and Bailey. As Summit Coordinator, I am a bit like the ringmaster. I have to impose a presence, and order and be present. My role is to hold the event together with continuity and grace under pressure. I frequently wonder why I was assigned as Summit Champion. One reason might be that I truly believe in the power of education to change the quality of our lives. I am a believer; I am sincere. I also come from a background of non-traditional learning with a strong faith in the ability of the self-motivated to succeed and change their lives. I see Summit as a triumph of the human spirit and as a site for assessment. Traditional faculty would like to close the Summit window. They question what it is, and they question the

purposes of reflective closure to the adult undergraduate experience. Staff would like to close the Summit window because of the workload. Many students would like to close the Summit window because they consider reflection trivial and as "DePaul's last change to squeeze us out of more money." A general attitude toward Summit is to quantitatively question the cost of the process in relation to what is seen as the negligible results of qualitative reflection.

"Screw you," shouted the outraged suburban white, middle-classed woman graduate to a staff member and a young, white male student aid. "I paid thirty thousand dollars and now you are telling me I can't graduate!" The three of them are fighting their way down the corridor of DePaul Center. It is a real-life depiction of going off-stage on *The Jerry Springer Show*. Bad language and the bottom-line of dollars spent on education surface on very few official assessments of learning. But they are fairly common in heated reactions: moments of real-life feedback. An associate dean will later describe an incident like this as a "jolt." In another incident, why an adult student chooses to call his writing and critical thinking teachers "a bunch of bastards," is informative. They in his way of thinking provided a barrier rather than a bridge to college skills. Flare-ups are not uncommon at Summit, although they are very rare now during my role as Summit Coordinator. Staff comprises low-paid clerical employees who have a vested interest in managing the proper progress and forms progressing in an orderly way, without incident, to the university registrar's office. Staff is overworked. Students are wearied and frustrated. Frequently both are broke in a tight economy. As Summit Coordinator, I become the referee. Faculty consists of experienced facilitators. Usually we can defuse "jolts" and turn them into learning. Recognizing "jolts" as part of life, can

authenticate the learner's awareness that they are recognized. Also, maybe what I bring to the process is reflective understanding: belief in "sustained and continuous growth of understanding" (Bobbitt, 1946). Another factor could be my use of unconventional places for learning: hallways, doorways, in front of elevators, places that engage the human experience, conversation, visual contact, ordinary language and informality, as an integral part of learning. Learning does not happen only in the classroom.

Indeed this brings into focus the theme of my study: What do students get out of education? What is the relationship between doubts and identity of self and curriculum?

Methodological Approach

My basic methodological approach is the ethnographic observation and the conversational, participatory interview. Conversational interviewing depends on rapport, and trust that allows sharing, an "at ease" quality. My dad went into a grocery store, looked around and engaged the owner in a friendly conversation and left with customer demographics for the neighborhood. Observation and conversational interviewing should be more participatory than interrogative. However, there is another aspect to my experience. My attempts at "seeing" and "asking questions" are self-conscious to a point where it interfered with the process. I am a deeply shy person. Participants had voices to hear. I needed to learn how to get out of the way for the story to unfold. I did not really learn this until well into the story. Even then I thought I had gone wrong. I "beat myself up" internally until I realized I was hearing a life story. Qualitative research really does have to be drawn out of the experiential process: mistakes and all.

Tunnell writes about qualitative research: “It is an ongoing lesson about how to relate to divergent groups of people, how to establish rapport, how to win confidence, and how to assist them in opening up and revealing those complexities of social life that can only be tapped through qualitative research (Tunnell, p. 137). With the exception of the term "qualitative," my "uneducated" dad would have understood this process very well, with all its nuances as only a streetwise and market-sensitive senior sales executive can relate to his customers. Habermas's depth hermeneutic works through the process of unmuffling stories, opening up people to talk from within their experience.

Graduates speak about how they had transformatively changed during college. *Something* in their lives and college experiences changed their sense of identity, or consciousness, how they define themselves as individuals. I started to listen to what was important to them, rather than what I had thought important. This is rather a good working definition of grounded theory: the hypothesis emerging, voices from stories, not merging from my agenda, but from inside their experience rather than from outside theory. A story is a narrative, giving voice, articulation to values and identity, or consciousness, coming out of reflection. Emotion and connections characterized their voices. They deal with doubts and emerging identities.

I discovered that in order to hear, I had to be able to listen; and, that in order to observe I had to be able to see. As a teacher and advisor in adult education, and as researcher and writer, I needed a tool for being able to change channels, to understand from differing viewpoints, and toward different curricular needs, especially at the moment of capstone learning. The curricular metaphor of “Bobbitt’s Window” facilitates changing, or shifting, curricular lenses. "Bobbitt's Window" as a metaphoric model

began to be my model, my window. It verifies my doubts, my references to social transaction. And, understanding and assessing moments of capstone learning, reflective experiences bringing closure to the Bachelor of Arts experience, require being able to see and understand transformative change: the impact of education upon identity, or consciousness. Facilitating reflective change through curricular *praxis* is a significant issue at the School for New Learning. Its new curriculum is proving to be overly complex for students. I had to be able to hear nuanced voices of self-reflective diversity, and this was Bobbitt's omission.

Ethnographic Seeing

Summit Seminar can provide a rich and productive pedagogical space for reflection and reflective listening. But, does it? SNL's Summit Seminar comes into and out of existence four times a year as does the *magic* doorway of graduation, with one commencement a year. Summit Seminars are like *Brigadoon* (1954). They are temporary educational communities, defined by shared process. Summit and graduation are what we all work for, the goals, of education. However, how well do we allow them to become visualized, heard, realized, *actualized*? How well do we define the goals and process of reflecting and graduating? Without that, the *Brigadoon* of Summit, its magical appearance four times a year, the portal to graduation, is not going to be understood and effectively used as a collaborative learning process. How then do we understand the stories of graduating learners in relation to maintenance of the crucial capstone portal to graduation, Summit Seminar? A direction of research strategy is to look "from within but against the grain" (Spivak, 1988, p. 205).

The fact that we as practitioners, teachers and advisors inherit fixed and inflexible curriculum does not mean that were historically intended to be frozen, nor does it mean that, like Bobbitt, we cannot open windows of change and development within existing structure, thus disrupting positivist closure. Disruption of rigid curriculum can open windows for multi-cultural change and construction of the individual as an artistic outcome of transformative education.

I would also suggest that with "Bobbitt's Window" and the cultural cameos there is an ontological dimension --- a concern with being (Lakoff & Johnson, 1980, p. 219). *Being* must be at the center of curriculum. The stories encompass educational lives "as an entity structure including a beginning, a destination, a path, the distance you are along the path, and so on" (Lakoff & Johnson, 1980, p. 219); as Foucault might say, "An ontology of the present" (McHoul & Grace, p. 125). Then, one needs to begin to understand this ontology from within the story telling process. Utilitarian curriculum can lock us out of being. We are not uniform products. Each of us needs opportunities to create ourselves, *be*.

Ethnographic Approaches for Getting "Inside" the Story

A methodology for getting *inside*, understanding from *within* the perspective of the adult learner, requires special attention. Clifford Geertz's *The Interpretation of Culture* (1973) is a highly influential contemporary classic in cultural anthropology. Geertz's study summarizes, defines "thick description," and "deep play" in "Notes on the Balinese Cockfight." Geertz offers readable description to make ethnographic methodology understandable. His approach contributes to how possibly this study might approach unexpected outcomes from the inside, from the perspective of the adult learner.

Geertz's emphasis on natural communication, participation, is particularly pertinent to the idea of collaborative communication between adults, thereby diminishing perceived power differences.

Thick description is a term in anthropology. It means rich, literal qualitative description, using prose and literary approaches to describe, draw out images and analyze situations. It involves descriptions of events, like small breakout groups at Summit Seminar. It uses quotes (quotes from adult students appear throughout my study), samples and artifacts, such as the "Learning Tree," which will be described shortly. My interest is in illumination, insight, discovery, and interpretation in order to see what adults get out of their educations in action and in context at Summit and in other sites of learning as I discover and grow in skills and understanding.

Boud and Griffin's *Appreciating Adults Learning: From the Learners' Perspective* (1987) is very informing on empathy and understanding in approaching adult learning from inside. And, *Beyond Black and White: New Faces and Voices in U.S. Schools*, edited by Maxine Seller and Lois Weis (1997), is an example of expanding understanding of minorities beyond traditional constructs, like black and white, to include other *silenced* voices.

Collaborative inquiry is significant. Academic decision making can simply leave the silenced student or alumnus outside the process. Doing something *to* someone is not the same as doing something collaboratively with someone. I use Elliott Eisner's *The Enlightened Eye: Qualitative Inquiry and the Enhancement Of Educational Practice* (1991) in order to focus on empathy and understanding.

Opportunity Sample

An opportunity sample is the taking of available samples at hand. Popham describes opportunity samples as the "weakest" yet "most frequent" type of sampling (1975/1993, p. 245). These are "samples of convenience." I believe that this approach is particularly valid for Summit Seminar because Summit is an event that like a bubble, happens, and disappears. In order to understand Summit, one has to capture the moment. If one does not take the photograph then; one cannot go back to repeat it. Summit is a moment of available memory, which resonates to capturing it at the apt opportunity.

Participatory Interview

A participatory interview has immediacy. It is like a conversation. It can provide thoughtful answers. It can allow for open-ended responses. It can offer time for longer responses. It is personal and allows for the noting nonverbal information. Questions can be asked and be clarified on the spot. The feeling of immediacy can encourage frank answers to candid questions. Nuances can be captured. Disadvantages are that there is a high probability for bias. Interviewer personality might play too large a part in the process.

Discourse Analysis

In order to analyze the interviews I use Bakhtin and Norman Fairclough. Bakhtin situates and grounds experience: "This world is given to me, from my unique place in Being, as a world that is concrete and unique. For my participative, act-performing consciousness, this world, as an architectonic whole, is arranged around me as around that sole center from which my deed issues or comes forth" (Bakhtin, 1993, p. xix). His theories of "No Alibi" and 'outsideness" are significant in terms of moral and experiential

involvement and responsibility. Fairclough places emphasis on "constructing social reality" (p. 169). Analogous to Bobbitt, there is "an attempt to restructure the practices of education on a market model" in contemporary Britain (p. 200). Learners are profiled in terms of skills; however, another approach is to look at the self-steering self" (p. 220).

Summary of Research Approach

The research method is qualitative and takes the shape of ethnographic observation and participatory interviews, that is, informal one-to-one encounters. Emphasis is on sharing in order to elicit full-voice. The approach demonstrates no single truth. It accents interpretation and constructionism. It stresses vantage point and perspective. It emphasizes self-reflectiveness and concern for language, contextualism, standpoint, relationality, and narrative. It is reflective history. Dewey writes (1931, pp. 263-264): "There is a "necessary connection with the objects and events, past, present, and future, of the environment with which responsive activities are inherently connected." The methodology reaches for the "totality of time."

I use audio-tape if this recording device is permissible to the students and alumni. There were two interviews per person. There was further conversation, for questions or issues for clarification. There was opportunity for shared feedback on the outcomes. Short class observations, at SNL's Summit Seminar, using thick description, and coming out of Elliott Eisner's connoisseurship model (Popham, 1975/1993, pp. 43-44) are effective. The methods triangulate through observation, note-taking, and taped interviews.

Emphasis is on observation and *conversation*, which is key in terms of establishing an epistemological frame. Richard Rorty writes in *Philosophy and the Mirror of Nature* (1997):

If we see knowing not as having an essence, to be described by scientists or philosophers, but rather as a right, by current standards, to believe, then we are well on the way to seeing *conversation* as the ultimate context within which knowledge is to be understood. Our focus shifts from the relation between human beings and the objects of their inquiry to the relation between alternative standards of justification, and from there to the actual changes in those standards which make up intellectual history” (Rorty, 1979, pp. 389-390).

This research could be applied to teaching and research I do at SNL, for example in the training of facilitators for Summit Seminar. Most of all it develops my awareness of marginalization and discovering new places for learning.

Sample Population

I observed six Summit Seminar small group breakout sessions, doing an in-depth report on one group comprised of all women, at the December 2, 2002, Summit Seminar. Three of the ten women were African-American; two were Latina. I also report on two breakout groups which respectively construct a “Learning Tree” and a “Learning Chain.” The groups are opportunity samples (Popham, p. 248). I interviewed four graduating adults and alumni of the School for New Learning, all men, as a opportunity sample; one was African-American; three were white. Also, I interviewed briefly graduates of the Truman Bridge Program at SNL. This is a cooperative program between DePaul University's School for New Learning and Truman College, a Chicago City Junior College in the Uptown area of Chicago's Near North Side that brings Truman graduates to SNL in order to develop their Associate's two-year degree into a four year B.A. from DePaul University, a major urban university. The Truman Bridge students are from the

northwest side of Chicago, the Chicago City Junior College system. They had not expected to be able to attend a four-year university. One is a Latina woman; one is a white male. I toured Truman College, and the immediate neighborhood, taking observational notes, and observed a class session of a course at Truman. And I encounter several individuals.

Appropriateness of Research Methodology to Questions, Advantages and

Potential Limitations of the Method to Answer... Question

Actually deep listening appears to be the best way to hear the voices of learners. Then, in analyzing the data, I turn the topic upside down, and look at it from the viewpoint of feminist theory that attempts to establish the consciousness of the insurgent. I use hermeneutic metaphors. More and more, I realized that my research approaches come out of my knowledge and experience as a writer. I looked out upon life, and use language as a writer to describe the interactions, the things I see and how I see them. My mode of discovery is to process what I see and hear through my imaginative consciousness, shape and form, stylize it, into the written word.

Ethical Issues

The key ethical issues revolve around respect for all of the participants and the clarity and accuracy of what comes from the encounters: how the data is interpreted and used. I think the heart of the ethics question is the opportunity participants have of seeking feedback-loop clarity: What I understand you to say is.... Is this what you are saying? This is a basic device for assuring accuracy. I wanted the interview process to be simple, direct, and open, transparent. The interview / conversations could be an opportunity to collaborate across the “power line” of adult student/ teacher-advisor and

across gender lines. (There are some hyphens here.) There are, of course, dangers that they tell me what they think I want to hear, and that I will hear only what I want to hear, or am tuned to hear. The metaphors of "Bobbitt's Window" and Dewey's moral telescope provide the larger contextual norms of historical and artistic comparisons, framing, for a sense of the search for truth.

Protection of Human Subjects

I used *The DePaul University Handbook for Policies and Procedures Governing the Conduct of Research, Development, or Related Activities, Involving Human Participants*. I addressed in protocol development (pp. 22-25) issues and justification for the research; aims; research design and methodology; participant selection and recruitment; data collection; data interpretation; risks; potential benefits; confidentiality; and informed consent.

How I constructed myself as researcher, coming out of how I constructed myself as teacher-advisor, and how I am publicly perceived in this role, is probably the best control on the integrity and authenticity of the research experience. Diversity, confidentiality, and privacy need to be respected. All of the student and facilitator names in the study are false in order to assure anonymity. The topic could be controversial as it might relate to gendered cultural conflict. One does need to be aware of unintended works or feelings and unconscious implications. Participants will have the collaborative opportunity to clarify and correct, to draw up the interviews as a learning experience.

Foucault explores "an aesthetics of the self." McHoul and Grace (1993: 125) comment: "This stage of the work, as always, is a philosophy of 'otherwise,' of

transformation in one's *own* thinking which, for Foucault at least, can be the only reason for doing philosophy in the first place." Foucault posits about philosophy: "In what does it consist, if not in the endeavor to know how and to what extent it might be possible to think differently, instead of legitimating what is already known?" (McHoul & Grace, p. 125). There is in this experience fusing of horizons through a hermeneutic: a metaphoric closing of the gap between myself as researcher and teacher and others.

Short Cameo On Development of Researcher

My standpoint is as a personal individual, not only a public teacher and advisor. My research turned out of Bobbitt's doubts into a lived experience (Reinharz, p. 258). I want to merge research at school, public, with experience in my personal life, private (Reinharz, p. 259). Bobbitt defines curriculum as the whole life. Life outside school is also a curriculum of discovery.

A small encounter happens. I was in the Oak Park, Illinois, library in an uncharacteristically grumpy mood. A man, looking nutty and eccentric, blocked the book checkout line. He was "different." I navigated past him. I almost tripped over a little boy in a wonderful, big, bright plastic car. His mother, who also looked "different," stood beside him. She was the man's wife. These nutty, eccentric, different looking people were an obstacle. They were blocking the checkout line.

Still grumpy, I looked into the woman's eyes. I met myself in the reflection. I saw my own difference as others might see me. Her eyes were wellsprings. Luminous, soulful, her eyes had depth. They pummeled into despair as she and her husband hit barriers of normality. She was afraid for that bright-eyed little boy. She was afraid he had inherited their characteristics. She feared people would react to the boy as they

reacted to her and her husband. She wanted regular interactions with people. She knew from experience that this was not possible. She saw with frustrated good intentions, doomed expectation. She looked back infinitely sad at me. Somebody wants their life to be right, then realizes because they are “different,” their life cannot be “right.”

Goodness, I want to be the same as everyone else. Sameness becomes a horrible thought: the totalitarianism of uniformity, the loss of personal identity. But what defines different, retarded? Are she, her little boy, her husband, more different and less deserving than I am? The look in her eyes demonstrated that she wanted to reclaim her life from false misconception. I would phrase that false misconception as utilitarian expectations of curriculum in school and in life. As difference is culled from school, it is also culled from life. And at its worst that becomes a hidden holocaust, culling for uniformity.

She saw I was thinking. I was ashamed. Disability, race, ethnicity, are not inherent in the human condition, especially not as they might be seen as the basis for discrimination. These are created categories. They are artificial. That process demeans humanity and in a way similar to the experience that damns the lives of characters in Ernest J. Gaines’s *A Lesson Before Dying* (1993).

Her eyes had the deepest wellsprings of wanting to be accepted, to do good, co-existing with the knowledge that she, her husband, and possibly their son “were different.” Learners can start out wanted to be “educated.” Then they discover they are culled outside of definitions of those accepted to be educated and accepted. I never saw before in someone’s face and their eyes such a poignant desire to do right while in her gaze was the shattered mirror of expectation disappointed time after time by --- those in

power, a grumpy white male like me, or an inflexible, unyielding, and insurmountable utilitarian curriculum. I experienced the disconcerting subaltern gaze reflected back.

Compassion is not adequate to questioning critical self-identity. This self-awareness is phenomenological, going deeper into my personal perspective. I have all my life been legally blind. At its worst (when inadequately designed by an optician), the lens in the left frame of my glasses is an inch thick. Particularly when I was young, people could not see beyond my glasses to me. Someone who had a visible disability was not hired as a teacher. The phrase "visible disability" is interesting because it implies that the disability is not the point; it is whether or not it intrudes into others' perception of normality. If as researcher, I reach out to understand in metaphors, in references to visual art, in sweeps of the imagination, how much is it due to my challenge to see life, to be? Doing right? How can that be defined in one way? "Bobbitt's Window" and Dewey's moral telescope have resonance with my sincere desire to see broadly, powerfully, and humanely. One does not see only with their eyes. They see with their heart's eye, a larger vision that encompasses what we might not physically feel, but intuitively know. I do not want to be a "lame magician," but rather to be and to own my art. Being "disabled," "different," in a utilitarian environment is to be defined as an economic liability, not cost efficient and therefore expendable. This raises questions of power and survival.

There was a pedagogical space between the two of us. This space would not necessary have a chance to occur within the crowded activities of a school. We had choices about how to fill it, with humor, sharing, anger? Questioning about what is right, *whose right is right?* There were issues of gender, class, power. That moment gave me a

concrete example of subaltern theory beyond the industrial model of Bobbitt and the Pullman Company ledgers. All of this reflective research and speculation finally leads me to postmodern questions about ultimate meanings. If I looked in her eyes and saw differences that have split my life, then what did she see when she looked at me? Did she see someone of privilege, more privilege than I see myself as having, with more authority than I see myself as having? Is this the subaltern gaze? If I believe I cannot make a difference in the pedagogical space I have, am I seriously misconstruing what power I do have? How do I understand authority and disguise, and limit, the reality of experience, transformation, and growth in the educational space? Utilitarian curriculum is only reputed to be inflexible; historically (coming out of Bobbitt's doubts and his change in relationship), it opens like a window. We as teachers need to understand the power we have in making, creating, knowledge. As teachers we exercise power in making knowledge, from human interests through communication. How we encourage, most importantly, learners to create their knowledge and learning becomes vital in how curriculum assumes identity. I have the opportunity to open my own window, as an empowering process.

It becomes crucial then to actually engage with life, "to read the world in the word" so that knowledge does not become separated from reality, life as it is lived. Life is cosmological. Voices of students open up "Bobbitt's Window" wider. The interaction between listener and speaker is like the reciprocal view out and in, in school as in life. School is life. The boy's mother and I saw into each other (outward) and into our selves (inward), as with a window. The eyes are sometimes called the windows to the soul. I have chosen to include these life encounters because they widen the

representation and meaning of "Bobbitt's Window." This adds to the much needed contextualization in the understanding of this metaphoric opening in an otherwise rigid thought structure. Cherryholmes writes: "We are not against regularity; we just want there to be room for irregularity" (1988). What we get out of life is ourselves, me/us. A better me...A more skilled me...But more me...And, as we see ourselves in reflective communication with others, we are more empowered, empowering, politically aware!

Conclusions

Limitations and conclusions on this study are several. First, it is based on a hermeneutic metaphor created from the historic window of 1918-1946. It is philosophical and chronological. It engages imagination. Second, the study relates to very small numbers of adult learners. It is not just about student voices, it is about a teacher/advisor's attempt to hear those voices; and to see the students. They are partial visions, encounters. However, if these specifics of time and place are limitations, then one conclusion is large and generally applicable. Utilitarian curriculum is disrupted by doubts and by the influence of historic time, as Bobbitt himself demonstrated. His doubts support practitioner doubts about utilitarian curriculum and the opening of windows for self-reflective learning, which change the identity of learners and of curriculum.

NEW PERSPECTIVE: According to John Dewey: "the self is not something ready-made, but something in continuing formation through choice of action...." There is a connection between interest and "the quality of selfhood which exists" (Dewey, 1916, p. 408). As Maxine Greene writes (Jaeger, Ed., 1988/97, p. 190): "In some dimension, the researcher's self is in formation through her / his choice of action with regard to the field." We are situated in particular circumstances, as in Summit Seminar.

CHAPTER FIVE: WHAT DID I GET OUT OF MY EDUCATION? OBSERVING
AND LISTENING TO ADULT GRADUATES AT SUMMIT SEMINAR AND
INTERVIEWS

CHAPTER PREVIEW: On a quest for understanding, observing and listening are important. In Chapter Five I observe and listen to discussion in a Summit Seminar break-out group composed completely of women. Doubts leading to discovery of self-identity and group understanding can change and develop the identity of women's lives and of curriculum. I also observe and analyze a Summit Seminar small breakout group build a "Tree of Adult Learning" from their reflective thoughts and feelings about their undergraduate work, art materials of paper and crayon, and from their voices and bodies in performance. At another Summit a small breakout group creates a "Chain of Learning." A Latino graduate and I share a learning moment; and I engage in four interviews.

Summit Champion Process

Since becoming Summit Champion / Summit Coordinator, nine years ago, I have coordinated the processes for approximately thirty-one Summits, from 1995 into 2004. I have been able to sit in as observer on numerous break-out sessions. The Champion / Coordinator's role is essentially organizational. Summit is the culminative reflective event in SNL's graduation process for the B.A. degree. This graduation process goes systemically across the curriculum: from the planning course, Foundations, through three committee meetings. The coordinator has little direct control of the graduation process beyond recruiting and preparing facilitators and upholding quality and academic integrity

of Summit. The graduation process is like a utilitarian machine that operates organizationally to get the student transcribed and out the door with her/his diploma. Built into that utilitarian framework, Summit is intended to provide an opportunity for individual/small group/large group reflection. When I became coordinator Summit was drawing more complaints from students than any other facet of the program as "a waste of time." I made certain concrete changes like improving the quality of food and developing the quality of information about university services to graduates as they became alumni.

However, the fundamental curricular intervention that I facilitated was culturally thematic and focused on intersubjective communication. Believing that "less is more," but that "less can be a bore," if it is not artful and transformative, I did two changes through leadership. First, I consistently suggested and encouraged, led through indirection and management of facilities planning, a new theme of transformation: The student enters the morning plenary session at Summit Seminar, participates in reflectively revisiting their past, where they are now, and their plans for the future, and emerges as an alumnus at the end of the day.

My intervention did not use formal announcements or training. I spoke individually to each facilitator before, during, and after each Summit. I included minimalist guidelines on a checklist. I trusted to the school culture and the strong central place of self-directed liberal arts and sciences learning within the core values of the college. I drew on social and cultural dimensions of education, schooling through symbolism (Levinson et al., 2000). The decorations in the room were changed, and the activities became more festive and large group oriented as the Summit progressed.

Second, I consistently suggested and encouraged small group facilitators to motivate students to creatively plan and give afternoon collaborative-group report backs to the afternoon plenary session. Before I became coordinator, the report backs on morning reflection were given by individuals, who just simply described the morning's activities about how students had completed their Externships, Major Pieces and Work/Advanced Projects. After I began consistently promoting creative group presentations, the whole small groups began to give presentations, sometimes including hand-made signs, drawings, poetry, singing, rap, blues, spirituals, chanting. Interactive communication among participants increased. Emphasis on holistic empowerment became more visible. Thematic participation increased and shifted from project-based descriptions to description of holistic learning: What I got from my education? Emphasis began to fall more and more on "I," "my," and "our." The sense of personal ownership and awareness of accomplishment increased, with greater understanding of identity.

Essentially, I came to model on Bobbitt's doubts, and his change over time in relation to social change. I opened with minimal intervention (low cost, low maintenance) application of inter-subjective, reflective theory to praxis. I applied theory to practice with great consistency and regular emphasis, creating indirectly windows for self-reflection and group inter-subjective communication within a rigid curriculum. My mantra became, as Bobbitt wrote in 1946: "sustained and continuous growth of understanding."

Utilitarian curriculum, as originally articulated by Bobbitt, reflects a rigid viewpoint: Unbending values: time clock thinking, without individual variation,

accommodation, and equity. However, Bobbitt's doubts over time, the window between the two world wars, opened to his awareness of "sustained and continuous growth of understanding." Raising the profile of these doubts through selective cultural referencing by means of New Criticism and New Historicism, recovers and explores how curriculum comes to have new meanings (Reid, 1999, p. 152). Another way of phrasing this is old curriculum can come to have new identity. Utilitarian framework responds to doubt and change toward facilitating understanding. Summative reflective learning, however, needs to bend, to be flexible to facilitate what Fairclough names the "self-steering self" (1994/1999). Windows need to be created in rigid curriculum for the development of self and identity.

Metaphorically, as praxis occurred there were shifts from "Bobbitt's Window" to my window as a teacher facilitator, to the windows opening within a rigid curriculum for students as individuals and groups; and as each shift occurred, the identity of the curriculum shifted and the curricular journey became individualized. Bobbitt's curriculum comes from a modernist agenda of outside pressure and structure. Bobbitt's doubts introduce internalization with understanding as the outcome toward self-efficacy.

Russell Hoban, the children's author, in *The Mouse and His Child* (1969) uses the idea of becoming "self-winding." The mouse and his child are mechanical, wind-up toys who are on quest in life to become human: find home, family, the capacity to become self-generative, self-winding, self-steering, to have full-filling history. Pullman workers were mechanical in the sense of being replaceable parts in an industrial machine. Construction of Bobbitt as inflexibly utilitarian gives traction to the machine. Bobbitt's

utilitarian curriculum was like a factory for producing wind-up workers. Bobbitt's doubts work toward disrupting that process. Inter-subjective communication is necessary to discover identity.

The students pass through many doubts to define their identity. In order to sustain their growth and continue their journey, they need to reflect upon and articulate their identity. They need to discover voice. It is a journey; it is not without relevance to Summit Seminar. "Why do I have to do this?" "Why is it held on a Sunday?" Church attendance is a frequent complaint about Summit. Why do I have to miss church? Its rival in frequency is quite secular: "Why can't I go home and watch the Bears game?" (Unofficially, the most common complaint about having to attend Summit is having to miss a Bears game.) "Why does Summit cost so much?" "It is too hot!" "It is too cold!" "It is too early!" "The coffee is cold and I'm too hot." That latter is my favorite comment from a white middle-aged businessman, Larry, who was chagrined at having to "waste my time talking about my life." People who live the factory metaphor place high priorities on "getting the job done" and low priorities on reflection.

How are the voices of students heard in adult education? In my interviews with learners, I started to hear connectiveness (Gilligan, 1982) punctuated by emotion, feeling, an appreciation of *deep* learning changes in social and intellectual understanding and subsequent behavior. I hear experience from deep within the process of life and college. What was I hearing? How was I hearing it? What does it mean? Susan Reed, a faculty colleague at SNL, validated getting out of the way of incoming data as stories: "Warren, just get out of the way of the story." The open-ended question ("What did you

get out of your college education?") allows space, a hole, for the stories to flow. It is a gap, a prescient space!

The stories began in disappointment; led to empowerment through learning; developed in reflection; and, were realized in a drama of actualization. The individual is motivated to start college; she/he has expectations and new experiences; she/he reflects; she/he perceives transformative changes in life. In actualization, individuals realize how they have transformatively changed; and, believe in, and do, things differently. Their horizons shift and bridge gaps in understanding (Gadamer, 1960/1975). Their stories demonstrate reflective change or horizon shifting. There is, I believe, a curricular analogy to "Bobbitt's Window." The metaphor recognizes development over time: "sustained and continuous growth of understanding" (Bobbitt, 1946). Graduates reach for a future: ... making new ... leaps ... into a future! How can these voices of new, emerging identities, or consciousness, be understood? If learners are making new meaning, how is it understood? Theory which "dissolves" identity allows one "to go against metaphysical theories that preclude" what one sees in actual research (Spivak, 1988, p. 144). As educators and teachers, we cannot do the equivalent of understanding the symbolic world of school, without hearing our learners' voices, and listening to them with understanding.

The capstone learning experience is a pedagogical space in which to reflect and create new meanings, construct new knowledge. How is this symbolic curricular space managed effectively for learner growth and empowerment? Spivak points out that: "There is always a counterpointing suggestion ... that subaltern consciousness is subject to the cathexis of the elite, that it is never fully recoverable, that it is always asked from

its received signifiers, indeed that it is effaced even as it is disclosed, that it is irreducibly discursive” (Spivak, 1988, p. 203). Subalterns are outcastes, and politically and economically exploited by society; they are the “different” people who are categorized as inferior to do the dirty jobs. The elite desire to see them in a certain way: for example the faithful butler, and the true voice of the individual is subsumed in “the voice of the butler.” As that person speaks, the voice disappears, is “erased” by the way it is heard and automatically translated into the understanding of the more powerful. Subaltern voice is cleansed of power and need as it is spoken. It is automatically discounted, minimized by surrounding power. No one conducting an assessment cares whether or not the woman feels “screwed” by her education or not. But voices can come through powerfully indirectly, in sign, image, body language, tone of voice. Subaltern voices were heard in the hallways at Summit in collage.

All Women Break-out Group

Following is an ethnographic description of a break-out group comprised of all women: one inter-subjective window in Summit. Notice that as the window opens, a garden metaphor will emerge from the group reflective discussion. That garden metaphor, “seeds,” “nurture,” “blossoming,” “blooming,” is consistent with “sustained and continuous growth of understanding.” However, it is also leading to gendered awareness of power. Connective voices of participants create the rolling image of “the strong woman, the woman who can accomplish anything.” The garden metaphor goes beyond where Bobbitt was, and shows disruption of modernist definitions of utilitarian curriculum. Postmodern awareness can unfreeze modernist curricular assumptions. As the women unmuffle, they open up to race, gender and class specific constructs. One can

also observe the emergence of Habermas's depth hermeneutic (Held, 1980, pp. 324-325). The discussion begins with an object, the meaning of which is in question. What did you get out of your college education? Various learning outcomes, like college algebra and swimming, are stated by members of the group. Dialogue is employed to get data and discover interpretations. As the dialogue proceeds, "you" and "your" come under tacit examination. The interpretations are going to be pulled out from male gender bias. Because this break-out group is entirely women, the implications of the question change. "You" and "your" are gendered. "You" and "your," are referring to "me" (individual participants, as women) and "us," (collectively) as women. The object, what you got out of your education, shifts to a metaphor, a gendered garden, symbolizing what we women individually and collectively achieved in transforming our education and ourselves, taking ownership over our learning.

The approach to discussion is a small-group window created out from a utilitarian event, though creativity and imagination, artful facilitation, but also defined freedom. The creation of a window for reflection is done to overcome exclusion, repression, distortion, and muffling. There is a transformative flow to the discussion. This again can be semantically tracked in the transformation of the question as it plays out within the group discussion by the women. "You" and "your" become gendered, meaning "you" as a woman, "your," as a woman, "education," (a woman's education). They then go to "me," individual person, becoming "me," individual women; and "us," persons as a group, becoming "us," group as women. There is a transformation from abstract individual to gendered, classed, ethnic individual; and as this occurs, there is growing awareness of collective, empowered group consciousness.

As I listen to the group discussion, occurring within the event, the paradigm that I have facilitated, I offer an interpretation explanation and general theory. The group is voicing life history, lived experience, *Erlebnis*. From a curricular viewpoint, I am turning over a "wastebasket of time" to see what was left out. What the feeling of the women attests to is that they were left out of their education that did not belong to them, but that they took creative ownership over during their SNL education. Summit can afford the window of inter-subjective self-reflection in order to make real education owned, engaged in, by women and minorities.

There are four break-out groups at this Summit Seminar, 2002. Group One begins. The question on the table essentially mirrors my hypothesis question: "What did you get out of your education?" It is the facilitator's choice from the possible themes at Summit. She has invited me to attend. I focus only on Group One, which consists of all women.

Dorothy, the facilitator, white, upper middle-class, mid-fifties, a graduate of SNL, asks: "What values do we carry out of our education?" The small breakout group, ten women, are in the North Cafeteria of DePaul Center, the former Goldbatt's Department Store on State Street. There are three African-American women. Two of the women are Latina. The rest are white. They are all middle-range corporation employees. One of the African-American women is ghastly ill. She has the stomach flu. Dorothy and I have both personally, individually assured her she can leave any time without penalty. She is sticking Summit out. There are two explanations. Here is the "Summit" of her education, and she simply and courageously refuses to miss any of the moment. She is the color of her gray dress; and sits to one side. She lays her head, cradled on her

arms, on one of the tables. Her courage, her self-sacrifice, gives the group a shared community. An alternative explanation for her refusal to "call in sick" is that she might be inwardly terrified of not graduating if she leaves. She might fear an administrative trick. This is a hidden fear in adult education. She might be thinking that we could tell her she could leave, and then not graduate her on a technicality if she left. We would not do that. But fear can be very strong. "Dread" will be introduced during the discussion, and Emily could "dread" administrative consequences from above if she left; her best resistance as a subaltern might be to stick it out, endure.

I am the only man in this group of graduating women. I am "Warren," teacher/learner/male person, the coordinator of the event, a sort of faculty icon for the culture of life-long learning within the school. I asked permission to stay after Dorothy invited me to visit. I am an eavesdropper. I pulled back from the table, but was then unanimously waved forward to a chair at it (flurry of beckoning hands). Consciously, I am a quiet and very respectful guest. I explained that I am working on my dissertation, and doing observation, as I asked permission from the students to stay. I take notes on the back of old Summit materials. Well, I thought a note book might be intimidating. I am doing what everyone else has been doing, working on my school project --- being an adult learner. Part of my credibility as a teacher and advisor is SNL students know I am a student too. Maybe they know I am primarily a student. As an advisor, I do not encourage them to do anything we are not doing. Part of who I am, and what I do at SNL, involves sincerity: being a lifelong learner, and working on my degrees (MA and then the doctorate) while I work as a teacher and advisor at SNL. SNL people grant me credibility. I am sickened by the risk of being a hypocrite if I facilitate adult learners to

continue their education and we do not do it together. I observe and listen with the group.

Dorothy writes values on a large white easel. Members of the group each contribute. Allison says: "At first my education went around in circles." The discussion was moving in circles, like a whirlpool. But it was natural and felt productive. Chaos in nature is an illusion of fecundity. Susan states: "SNL school forced folks to do something different, unique, special." Nancy mentions fabrics. The whirlpool image shifted to something more like a quilt, variegated, but more visibly organized. (SNL has a course on the history of quilting. Many SNL students use the textile study center at the Art Institute, a half block away.) Susan talks about loving "to listen in class," how school "enlightened" her. Susan's eyes sparkled. Her active learning turned on from within. Light shown out from within her. A ripple occurred in the group. Allison thoughtfully uttered: "SNL takes one outside of their comfort zone." And, she continues by mentioning she "felt part of her mother coming out of me as I moved out of my comfort zone."

"Learning had always been hard." Ruth said she was "inspired by other folks' stories." "When a child I almost drowned; then at SNL I took swimming for my Externship." The discussion started with some productive confusion, circularity, then description of passive learning occurs. Then there is movement to motivation in school, like a natural process, a mothering influence. Ruth actually jumps into the water, where she had almost drown earlier in her life, and swims to success.

Memory is evoked, like patterns in a quilt. There is a mother's dynamic. Barriers are overcome by taking risk. And transformation is occurring. The group discussion

begins in doubt and then, swirling or eddying, like rivers finding a channel, begins to flow toward gendered identity. There is real flow.

A low-toned undercurrent supports the contributions, sort of a mellow chorus, "yes," "uh ha," "em," a background hum almost. Dorothy writes, as each member of the group contributes: "Remembering." "Modeling." "My voice counts - I have one." "Creativity - Ingenuity." "I can learn anything/learning." "Discipline/Practice." "Empathy," "Gratitude." "Service." "Suffering/Grief. (This one takes me by surprise.)" "Adventure." "Curiosity." "Serendipity/Things falling into place." What impresses me about the women's learning values are the alternation between individual and community in the group flow: the rhythmic alteration of self and group. The individual reflects upon the past: "Remembering." Then the group role models for the future: "Modeling." The person links past and future in articulation: "My voice counts - I have one." There is a discovery of voice: reflective recognition of the discovery of voice. "My voice counts." Underlying this is the social and historic reality; it did not always count; it does not always count. Individual and group affirmation of voice, women's voices, is overcoming the putdowns, the surpassing diminishment, the attempt to close down the other, rather than open up in work, home, school. Listening is a powerful experience. Living is powerful.

Education involves deep questioning. The women voiced having to question themselves and their lives. They had difficulties, issues, and struggles. However, they discovered they are: "not alone." Nancy says: "Others have the same experiences" "We are just as good as others," says Ruth, who is African-American; and there is just the slightest ripple of tension across the group, conjoining with her phrase: "just as good as

others.” The rift of tension passed through the group like a woman slightly rearranging her hair, and tossing off tension, like a shared sign of simultaneous recognition of challenge and defusion. A cultural reference would be, for me, to paintings by the Canadian artist Emily Carr, whose forests and landscapes flow and breath in a holistic ripple. Streams of unspoken connective feeling can pass among bonded groups, and this was such a shared moment. Another way of interpreting that current of tension, from a theoretical viewpoint, is as W.E.B. Du Bois’s “double consciousness,” “a crisis of self-recognition” of oppositions, of “being in America but not of it,” of being native and alien, a part and an outside” (West, 1999, p. 58). The phrase read on a number of levels: racial level, African-Americans as good as Whites; gender level, women as good as men; economic level, middle class as good as wealthy; educational level, DePaul as good as Harvard. Reading that phrase within the context of a learning community is an excellent example of the purpose of feminist multi-methods. No one interpretation of the shared group response explicates it completely. It is too complicated; it requires different approaches.

If it had been received as a challenge, it could have destroyed the group in disharmony. So by consensus it is turned by the group affirmation of “being in it all together,” the shared educational process of self-discovery. Togetherness. Listening with respect. This is what happened next. Allison spoke: “It is important to me to hear myself, my voice, describing my topic. Hearing self and others’ descriptions of learning contributes to diversity through hearing.” Self and others were reunited in a listening experience, and the group avoided collision and turned back to what they were getting singly and as a group from the educational process. Lee Ann states: “Ideas gave me new

ideas. I became more energized with learning, more proud of my learning. I had more satisfaction." Shana exclaims: "My sense of accomplishment grew!"

Marsha reached into the name of the school and articulates: "We learned new learning within ourselves --- no matter what our backgrounds." Allison had previously described learning, "enlightenment," as coming from the outside; now the group is hearing learning developing from within, curling out of inner doubts. Marsha internalized the heart of learning within self. Her extension, her recognition of outside barriers ("and no matter what are backgrounds") again generated a sort of ripple of slight tension across the group, which dissolves into Martha's description of "the proud struggle through which we discovered topics for learning and ourselves!" "In fourth grade I was told as an individual that I was dumb It [SNL] was phenomena in overcoming obstacles, and as in *Bible*, reaching creative potential." Nancy contributes: "Our learning changed us, changed our lives." The phrase about "SNL as phenomena" changing lives signals that the speaker is actively searching for words to best describe what has happened wonderfully in her education. The reference to the *Bible* demonstrates deep religious faith of many adult learners, and healing comfort with the group in the sense that conviction can be expressed safely.

However, before leaving this experience, I want to offer a concrete example of undercurrents, and of social ways of airing and regaining equilibrium from those undercurrents. One wing of the Quebec City Art Museum is a former prison, where several tiers of nineteenth-century cells have been preserved. Architecturally two polarities are united, the degradation of the prison and the flight of imagination in art; semantically, the women did something similar. They reconfigured an uncomfortable

reality about inequalities with the radiance of intellectual accomplishment. This involves “double-consciousness” (West, 1999, p. 58.) What I describe as “ripples of tension” refers also I think to moments when what Du Bois describes as the “veil of race” is raised. Du Bois describes life within the Afro-American race metaphorically as “life behind the veil.” Black men and women talk differently behind that veil than they do outside. And, needing to qualify my experience, I was experiencing the veil lowered and raised momentarily. Honestly I did not see or hear beyond it very much. I simply had some awareness, more than previously of the cultural delimitations. Empathy increased; but also curiosity; and a sense of shared pain behind my glasses.

Out of pain can come healing. "Creativity and Ingenuity" enhance each other. Faith moves mountains. An article of faith becomes: "I can learn anything!" As discussion emerges: "Anything" is primarily math, college algebra. Affirmation over life's obstacles becomes more and more voiced. Individual women testify having to get over, come around to the other side of. being told in the often far distant past: "You cannot do this!" "You cannot do math." "You cannot go to college." "You cannot learn to swim." "You cannot ..." "You cannot write poetry." The affirmation of accomplishment in the group takes the form of overcoming the obstacle anyway. The “cannot” is the prison, the accomplishment is the light of art, the art of self-identity, self-fashioning. Cynthia says: "Well, I did it anyway." Yes. The woman would shake her head, a physical affirmation: "Yes, I did; I did, yes...Yes!" There is the slight undertone of a prayer meeting. (Martha had introduced a reference to the *Bible*, overcoming obstacles through faith. Many SNL students are devoutly religious. Institutionally, the SNL culture can reflect deeply spiritual themes, such as faith, perseverance, fortitude,

overcoming odds. These demonstrations of faith are appropriate to the Vincentian mission.) Alice shook her head affirmatively. Affirmation of deep spiritual belief overcomes odds and bias, and helps the prisoner escape..

Personally, I believe spirituality and faith, reinforcement of religious belief are an outcome of the SNL experience. But there is a strong social reticence against talking about religion. That is ironic for a religious university, but nonetheless true. For me, the emphasis on religion comes out of speech patterns, especially for African-American women. These women have strength, character, moral force; particularly the women in their late 40's and older. None of them came out in an interview and said directly: "Warren, education is an encounter with God. The only reason I have gotten my B.A. is because I have faith, and my faith in God sustained me." However, I think shy smiles, and nods, and bowed heads, and a prayerfully affirmative pattern of speech substantiated the importance of religion, especially the importance of religion in mothering, nurturing, caring culture.

Several of the woman also curled back their long hair, sort of swooping it around and wrapping it over as if to get ready for the serious business of accomplishment. The world can be hostile and isolating, but that is not the end of the human endeavor. The glass ceiling was right over our heads. Feeling empathy, identifying with the group, I looked up and saw the invisible ceiling, historical and social constraints. "Whew, no way of getting through that. Well! Is transformation the way out from oppression: We do not have to stay oppressed Or does the larger curriculum keep us where we are held invisibly by ideology?" (Bobbitt never had doubts so why should you?) I want to say more about life being encompassed by the women's discussion. Bobbitt focuses on tasking. But

listening to and observing this group of women I hear and feel an encompassment of the life process from birth to death. In the women's words I feel the weight and joys of life as a totality. Behind the women's words and gestures is holistic totality.

Obstacles identified in the discussion are not primarily academic; they are gendered. They are social economic and ethnic. Group discussion flowed around me. Math has an overtone of male dominance, a history, a cultural experience that the women shared and know about on a deep level. "Suffering." There is definitely gendered depth in the math experience. Almost all successful math teachers at SNL are older men, positioned well within the culture. "Pat, everybody knows Pat." Ah... John is "Algebra Angel." Dr. "R" is, well, Dr. "R." (It suddenly strikes me that the one woman math teacher I knew at SNL (a young woman) had terrible fights with women students. Shaken up, she used to talk to me after class to gain perspective. I had never thought before of this in gender terms. I am an older white male. I also suddenly thought of a possible "high-school dad" quality: "Dad said I could do it; hey, kiddo, you can do it!" One woman said: "My dad told me I could graduate from college." I heard that phrase differently, with a sexist ring. (Her mother had not said it.) Patriarchal. Paternalistic. I began to feel uncomfortable; and indeed am uncomfortable doing this interpretation.

The reflective realization crossed my mind that here in the North Cafeteria I was hearing several languages: I was hearing the way women talk when they are alone, without men present, as an undercurrent; and I was hearing the way women talk in the presence of authority (the facilitator) and men (me). I began to wonder if the undercurrent of the women's voices would become the dominant language the moment I left the room. I was also hearing African-American women and Latinas speak to each other and to

others. I also began to wonder how much the facilitator was leading; if she had crossed the line into manipulating the conversation. Applause seemed to vibrate against that impression. However, I was hearing an orchestra; and admittedly I did not understand all of the notes.

What had the women gotten from their education? Does understanding depend on who is listening? Would another woman hear differently, more perceptively than me?

I now began to think in relationship to Reinharz's identification of "contradictions in listening" (p. 141) and I began to tune toward getting the feeling, rather than facts, an overall sense of the emotions involved with an awareness of reflexivity. If I was "spinning the dial" in new awareness, not knowing the territory, then it is necessary to share my emotions too. As "Bobbitt's Window," becomes my window, so the uneasy feeling of going beyond known understanding becomes important. The difference between going into a spin and retreating and going forward is in coming to terms with the feelings involved. I could gracefully have exited, but didn't. Summit had always been familiar to me. But being in the group with all women made the experience unfamiliar.

I further became aware that the African-American women talked to themselves and each other, with a different resonance. They communicated in eye contact and body language. They looked into themselves during this conversation. They accessed the inner struggle. "Grief." I felt outside of the signification of the African-American women, but aware that meanings were doubled. How did I know the racial dynamic was present? What are some examples? The African-American women demonstrated strands of grief, joy, spirituality with an inherent resonance, closer to the actual lives experience than the more socially self-contained, and relatively un-emotive

White women. Two-way awareness of Emily's illness is another example. Distrust was so inherent within her that she could not take the chance of trusting the facilitator (another woman) or me, the authority figure. Ethnicity had its own beat, but was yet conjoined in the interaction of the group, which came organizationally alive. "What did I get out of my education?" What the women said in undercurrent, movement, intonation, accent, was: I gained self-understanding and confidence." "I beat the odds." The odds are sexist barriers, and racism for the women of color, primarily in this discussion gate keeping by parents, teachers, spouses, or employers in the past.

Ripples in the group discussion signaled gendered, ethnic struggle. "They [men] put us down because we are women." To paraphrase and summarize: There is a good deal of social-economic pressure. Because the women make less, their education costs them more. Because motherwork is unpaid but labor intensive, making time for their education is more taxing. Because nurture is significant to society, but unrecognized, they are penalized. Because women are physically less powerful than men (this is not discussed openly in our school), they are subject to intimidated, brutalization, and violation. Because women have spiritual strength and the endurance of faith, the sense of obligation to responsibility and nurture, they can be overworked and exploited. These differences had increased the odds of their completing their educations. Their educations had been delayed longer and cost more both financially and holistically (in withdrawals from the bankbooks of their life experience) than for corresponding men. I realized how gender and social class stacks the educational deck. Education costs women and minorities more because they have less and can expect to earn less. The "investment" is higher and the return is lower. What women and minorities get out of their educations

has reduced significantly by the rake-off of gender/race inequity. Their discussion, which I am paraphrasing, was candid.

Factors emerged. Having spent more on their educations, women and minority women because of the built-in social inequity can expect to receive less out of their educations financially than corresponding men. Women earn less; African-Americans earn even less, and their tangible and intangible investment was more. In other words, they knew their facilitator, Dorothy and I, were listening for positive outcomes, and they could see the gray outcomes more cogently than we could. This went very deep for me. I did not see the numbers from a table of quantitative research, I hear the women tell about, and I saw it in their faces. Their words supported Lucy and me at the elevator. I need to do a parenthesis and briefly refer to another experience.

A disabled student, Frank, asked me to do a one-on-one Summit Seminar reflection with him. His wife and children were with him. He needed to be with other members of his family in a medical situation. This was a valid reason for not being able to attend regular Summit. I met with him. He shared with me the barriers he had to surmount to achieve an education. Then very frankly he shared that having the education was far and away not an invitation to a job, or a better job, that his career was contained by the disability more than it could be enhanced by the education. This is to say that like the women, he put more into the scale to get an education, than he would materially be able to get out of it. And in conversation and observation of Truman Bridge people, I felt likewise that poor people put a larger portion of resources into the scale, and on balance could probably get a lot less financially out of it. These points have a very powerful effect on me. Visually disabled, the outcomes of my education are more personal than

financial. Undoubtedly I invest more time in working to work the same time an unimpaired person does. Therefore, it becomes more important to have a vehicle like reflection with which to value the add-on costs of education for people with the strikes of gender, race, class, disability. Reflection gives the opportunity for self-fashioning, for outcomes of identity and growth, like I was hearing in the group, for the development of the individual as a work of art.

None of the women were excluded in the group discussion. Partly because Dorothy, as a very skilled facilitator (this is characteristic of professional skills on SNL's faculty and staff), included everyone. However, inclusion went beyond each person being given a turn at air-time. Their listening was intensive. They bent forward. They kept eye contact. They sustained concentration and created an ebbing and flowing conversational current, not without similarity to the ebbing and flowing currents in the later paintings of forests in the work of the Canadian painter Emily Carr. There is a visual correlation between, I believe, the artistic style of Emily Carr in her later work and the ripple movements in the hair tucking and body language of the women. Emily Carr's trees and forests are not static; they have a rhythmic current, almost like a sea, ocean, sky, all in motion, a celestial harmony or momentum. I will push on this imagery and say like mother earth, an ecology that is alive, inter-connective; and the group communication and movements of the women were inter-connective, related to shared feelings and words.

The group consciously, organically, gave each member attention and respect. This showed in attentive listening: pauses, time to speaker, prompting questions (from group participants, not only the facilitator), eye contact. Even I was not excluded, as much as allowed for, brought into the equation of the community, with my corner chair

acknowledged as a safe harbor. (I never felt put on the spot.) Actually the degree of feminist group support was very strong, sort of a feathery quality, a weaving of consensus, without exclusion. Nurture is a priority in feminist ethics. I started to get a different feel for nurture. Reinharz identifies the difference in feminist research as coming from within, from inside, the experience. In a utilitarian rigid structure, the skills outcome is a given. In utilitarian, male dominated curriculum, there is a hard edge. However, within the women's group, discovery was coming from the inside out, and from the bottom up, not the top down, nor from the outside. I want to define what "from the bottom up" means in this instance, not from the least, but from the communal shared feeling, values. "Strong Woman" values were central: intelligence, strength, self-determination, interconnective thought and communication, nurture and caring. Bobbitt came to curriculum from outside, from social and historical abstractions and generalizations, not from individuated feeling and values. He had not come from the inside of the gendered, classed, nuanced human experience, like I was now feeling within Group One, as my window opened within a context of student voices.

Reflectively, I noted I had to come to terms with a window metaphor of curriculum, a concrete visualization of theory, a way to understand change, before I could come to this table and hear at least partially. Dominated by traditional curriculum, was I partly deaf to cultural realities, and individual identity? Maybe Bobbitt could likely have been in a similar situation, partially deaf to cultural realities and individual identity. But identity of self and of curriculum is essentially fluid, if defrosted. I am very aware that this ethnographic experience is not totally about the women's feeling, about what they got from their education, it is also about how I hear and observe; how I open the "windows of

my soul," as a male and teacher. This is new, unfamiliar awareness on my part as Summit coordinator, as the hermeneutic metaphor shifts horizons toward "sustained and continuous growth of understanding." My standpoint shifts as I have empathy with nuanced, gendered, classed ethnic identities. Collective voice is hearing, not one dominating voice of teacher or instructor, male-centered separate knowing as Carol Gilligan would say (1982), but me / us, inter-subjective identity. Also, I have good will, but am by very nature, outside, eavesdropping.

I made a connection between nurture and hope (moral illumination) within the curricular window. Dewey's moral telescope brings values together in new understanding. One voice did not dominate the group. But rather the aspiration and exasperation came of out of an empathetically shared, collective experience. "We all did reasoning, college writing, inquiry." "But we learned experientially as women." I also became more aware of word choice in conveying the experience, and the limits of interpretation, in my notes. I became aware of "writing male." I became aware of observation and listening as different from putting things into my own words, before I wrote them. I was hastening to judgment. This becomes a negation of one of the women's primary affirmations: "My voice counts, I have one." That is, women's voice. I needed to realize what goes into that voice. Formation of this group of women was an accident of the alphabet, although our dean, who is a woman, had earlier in the day commented on the fact that only five of the forty-seven graduating students were men. I wondered about the irony of the loss of woman's voice, possibly from dominance of expectation; they could expect to have to speak the way the college wanted them to be heard, and could be speaking that way. I listened more closely. No one had yet said they

could get better jobs, that they had improved and more marketable skills. This is a line that figures largely in college marketing, and it figured in Bobbitt's utilitarian plan. Bobbitt used a factory metaphor. The women plant seeds. They grow and nurture. Their metaphor comes from nature. They demonstrate feeling portrayed through "lived experience." Maybe the rippling is like the changing of seasons.

A garden metaphor is specifically introduced. Seeds and nurture have been described for some time. "I nourished my learning like I would *nourish a garden*." "My curiosity level has *blossomed* when I read, write; I want to learn more." "I share the seeds of learning." Different women are speaking. The word *bloomed* was introduced; one could hear blooming in voices and see it on faces! The group affirmation was on continuing to learn. However, official school language, e.g. the term lifelong learning, was not used. The affirmation focused on being and becoming. Nancy said: "I can learn anything; I can be anything." Their garden was tremendously diverse. "Anything, I can be anything!" My understanding of this latter phrase underwent a sudden realization that the women and the collective group had intrinsically and holistically linked unlimited learning with unlimited enablement (being able) with boundless *being*. Fecundity. The garden metaphor was coming out of grounded reality, earthiness, holistic women's knowing, contextualized in life.

Other obstacles, or factors inherent within the women's educational experience were birth, death, life phases, balancing work with family, divorce, spousal situations, illness, accidents. "Suffering/Grief." Very bad things can happen, like children in trouble, the addictions, jail. Let me compare and contrast metaphors. Foucault suggests "that a society's 'threshold of modernity' has been crossed when 'power' is primarily a

matter of the administration of 'life'" (McHoul & Grace, p. 61). The women's garden metaphor contrasts powerfully with Nevinson's death road in the killing fields of the Great War. Through their garden metaphor, the women symbolized their transformation of utilitarian education, created by "white, male, corporate America," to life-sustaining learning, internal-connective and care based). The modernistic road is death. In terms of Cather's novel *The Professor's House*, Nevinson's death road portrays the inability to rise from a morbid slumber and open the window. Group One's postmodern garden is alive and generative! There is a difference here between moribund utilitarian curriculum and life journey; and who administers one's mind and body. The women bring the "outland" back home.

The women were focusing on individual and collective ownership over their education --- "my/our" education. Their responses individualize. Their individualization contributes to collective awareness. The focus of the discussion centered on "my," "my education," "my education as a woman," with distinctive experiences and needs separate from "a man's education." *My* became electrically, heavily gendered. Within the question a linguistic connection, link, intoned an ownership by "I" to *my* education that marked out gendered claims of ownership coming from reflective and transformation empowerment. Someone said: "I have thoughts, dreams, and ambitions that can make "me, me".... "Me' is a woman." The emotional intonation shifted on "me," becoming more "me." And that "me," "a strong woman," means having depth, self-possession, as a woman, among women, with control over one's intelligence and body.

An alternative unspoken reading/listening shadowed this statement as it oscillated in the air of North Cafeteria. "We have thoughts, dreams, and ambitions that can make us, us..." Transformation occurred from "me/me" to "us/us." "Me" becoming "me" linked to "us" becoming "us." Emanating from this shadowing meaning, came another level of meaning. "As we reflectively recognize our thoughts, our dreams, and our ambitions that contribute to our educational empowerment that make us more us, we become more us...women." What I was sensing, hearing, and seeing, was a gendered drama of political empowerment, including non-verbal gestures with hands and hair. The tug and twist of hands and hair remind of the image of Ruth Van Sickle Ford's painting "*Jenny (at Old Lyme)*." The linguistically nuanced layers of political, social, and economic empowerment, were realization of education attainment over gendered and veiled barriers and obstacles. This growing verbal accretion of social significance came from inside the experiences of African-American, Latina, and white women. It came from highly skillful facilitation. It came from sensitive listening, and discourse interpretation, based on close listening, close analysis, ethnographic recording in field notes, of words, sentences, gestures. It flourished from within seeds in the garden of women's experiences, which in a highly rigid curriculum could have been left, isolated on the outside (the "outland," as in Cather's novel) of the educational experience, to wither and die, in the death of the heart.

Dorothy had returned to the flip chart on the easel in front of the group. As the words "learn anything; be anything" warmly and vibrantly spun out from the flow of group discussion, there was a deep, spontaneous, round of applause not unlike the grunting realism, articulated nitty-gritty from trash TV. This is not intended as a negative

interpretation. The applause was not regular classroom hand-clapping. It was deep group guttural approval and self-affirmation, linking with popular culture. Dorothy started to feedback to the group what she had been hearing. I began to realize that she and the women had apparently been hearing even more political resonance than I had imagined I had heard. "I came to get an education. I got learning." The statement unfurled. "I came to get a degree; I got my degree." "I got an education I had been told I could not get." "I got it." "We..." "We..." "We" was building a collective, holistic, and gendered meaning. "We might have come to get a degree..." Who had told the women what they could not get? "White, male, corporate America." What was it that they were supposed not going to be able to get? To paraphrase: An education that was theirs. An education they could own. An education that would talk to their hopes, fears, aspirations (like swimming). An education through which they could grow, as opposed to an education tooling them as instruments of the white male corporate economy. That distinction between an education where better "me's" and "us's" are the outcomes is a distinction that tugs mightily on utilitarian curriculum, on Taylorism, tasks, and on the move in Bobbitt's doubts away from Taylorism. What these women got out of their education for the B.A. was their living identity as women!

There was recognition that the original outcome, the expectation that might have been assumed, was not exactly what had actually, within the authenticity of the experience, the germ of the moment, happened. "We might have come to get a degree, valued by white male American corporate society, as necessary, but we leave, with a degree, that has taught us how to be strong, intelligent women!" This sentence did not explode out from one voice all at once. It unfolded and unfurled and came together in

phrases. Then the statement sprung out from the discussion, from group voices. I wrote fast: "Strong, intelligent women!"

Rich significance comes out of the conscious political and individual construction of this affirmative statement, that defines input and outcomes in terms of doubts restructured by growth in gendered, classed, identity. It is a collective, but also individualized, identity. "We" ..., "we"... "us"... "women." "We transformed. We changed ['grew,' 'blossomed,' 'bloomed'] in the process of getting a degree, in a way that transformed that degree from what white, male, corporate society values, to what we value, strength, intelligence, and being women." The sentence overlooks the softer lineage of the garden metaphor. It acquires the tauter, harder resonance of the politically empowered. The transformation, inherent in the politics of the semantics, signifies political (gendered, classed, economic) political empowerment. "Self-steering," as defined by Fairclough (1994/1999); "self-winding," as defined by Hoban (1969); and the "strength of women," as defined by the collective discussion, empowers the signifying semantic flow of that sentence.

Identity of the curriculum shifts from being created by "white, male, corporations," toward being created by the women for themselves.

Let me provide some theoretic context for the standpoint from which I heard the women's discussion as an engaged listener. "Bobbitt's Window" becomes my window. As coordinator of Summit I am within a utilitarian curricular process. Creating a depth hermeneutic metaphor, within the developmental view of New Historicism, I can see the roots of utilitarian curriculum as connected with doubts and refocusing in relationship to historic change. Giroux states that schools have to be seen historically and in terms of

the "larger society" (1980, p. 13). These women reflectively voiced self-awareness and dignity, confidence in their perceptions "especially as they relate to the dominant culture" (1980, p. 18). As Giroux describes, the women are examining "truth value" in the complex time of post 9/11 America. The curricular window is becoming theirs. Within the regimented graduation process, they are claiming space. They articulate their full voices, hearing themselves and each other. Through individual and collective, inter-subjective reflection, they recognize their distinctive values.

The statement is affirmative and summative of the women's values, what they got out of their education. "We might have come ... manipulated by others, men, for something they value, a degree as defined by white male corporate society." This image of "white male corporate society" resonates with the utilitarian, with hoops, or skills, like college algebra, which are more barriers than aids unless they are contextualized within the culture and life experience, through self-reflection and transformative learning. The emphasis of the group, however, shifts to transformation. "We [women] transformed." "We became." "We created degrees, which taught us how to become strong, intelligent women." We proactively took charge and self-managed our education. Another way of reading this declaration is that "we" forged the weapons for our liberation from the tools of oppression. It also relates to Terry Eagleton's remark (1996, p. 5):

One of the most moving narratives of modern history is the story of how men and women languishing under various forms of oppression came to acquire, often at great personal cost, the sort of technical knowledge necessary for them to understand their own condition more deeply, and so to acquire some of the theoretical armoury essential to change it.

The dialectic between rigid utilitarian curriculum and doubts, historic change, and quest for identity of self and of the journey (curriculum) is like an anvil.

The women meet requirements, standards, draw upon founts of self-reflexivity and create new identity. By these dynamic discoveries, identity of self and self develop "as sustained and continuous growth of understanding."

If I might relate the nature of this discourse analysis to the researcher? "Bobbitt's Window" is becoming my window. It is picking up on nuanced, gendered, ethical signifiers that largely went by under-recognized during the period between the wars, Bobbitt's chronological window.

The metaphor illustrates, through references to selected cultural references or cameos, where it comes from in the time period (1926-1934). The cultural cameos indicate what Bobbitt did not see on his turn: nuanced, gendered, classed identity formation in relationship to providing "windows to the soul." He did not see rich, transformation learning opportunity within otherwise rigidly constructed utilitarian curriculum which is not responding effectively in relationship to the currents and tides of history. He had doubts. He learned from social events and history. But, now the metaphor is opening a standpoint: what I as researcher and teacher had not necessarily been hearing pre- 9/11. Implicit within the phrase "white male American corporate society" is a link to current economic and social problems. SNL students and their families (primarily middle class) were hard hit by both the collapse of Arthur Anderson and the goring of United Airlines, which are headquartered here in Chicago. There was deep fear of war. Downtown Chicago was evacuated on 9/11. Many people expected the high rise buildings here to have been the next target. Dread and fear have been deep and unspoken. The window shifts to ownership by women.

These women articulated the previously unspoken, collectively heart-felt interpretation that it was this society, "white male American corporate society," which, to use more formal, jargon language, is the linking of hierarchal, paternalistic power with burden, disjunction, exploitation, and current economic and social distress along with fear and threat of war. A very powerful statement came through the window of this group. From my metaphoric perspective as researcher and teacher (and no one in the room knew my topic in specifics), their indictment of "white, male, American corporate society" has verisimilitude to the origins of utilitarian curriculum around 1918 and its historic progression, modernist and positivist, into our time. The discussion validates the metaphor; or rather the discussion and the metaphor validate each other, as the discourse indicates directions of social change and transformation. And, the process is one of unmuting, because the women do not come out and say it all in so many explicit academic words. The group phrased their feminist identity in almost a slogan. "They [white males] did not keep us down! They did not take education away from us. We made education our own, our identity, coming out of the doubts of whether or not we were capable." As Habermas points out (1981/1985/1989, p. 82): "it is the achievement of mutual understanding by a communication community of citizens, their own words, that bring about the binding consensus." But this consensus would not likely have emerged on traditional assessment instruments, which do not create "a communication community."

The "seed" or germ of unmuting and self-discovery in their own words surrounds the women as they build "a communication community." It encompasses them individually and collectively. It represents their "participating, act performing

consciousness," with "the world as an architectonic whole," arranged about them, as that "sole center" from which "a deed issues or comes forth" (Bakhtin, 1993, p. xix). Their discussion has verisimilitude to the origins of utilitarian curriculum and its historic progression, modernist and positivist, into our time." But it is surfaced through postmodernist understanding and interpretation.

Let me look at their words further in terms of Fairclough's view of discourse and social change. The statement centered on the group ethos (p. 235). Their ethos is their shared community as women, or garden of nurturing values as women. The statement is what Fairclough defines as a "code model," it is partially shaped through "external colonization" (p. 223). They are overcoming having been colonized by men. They are taking ownership over expressing their feelings as individuals and women. (And, admittedly, I, as a white male am not necessarily fully and accurately mirroring that --- not seeing or hearing beyond the veil.) He would also define it as an "articulation of hegemonic struggle" (p. 223). They are seeking to define their own identity. Fairclough would also define this discussion as a "mosaic" (p. 223). The mosaic image "emphasizes the consequential space for creating play, for combining discourse elements in ever new ways to achieve momentary impact, for pastiche" (p. 223). The discussion is a linguistic collage of the images, values, identities of the group. It has impact on the small group. It is about to be transformed mimetically into performance/presentation for the plenary group. The moral imagination of the group discussion is not over. The transition to act is just beginning. Let me continue the ethnographic description of what occurs.

Dorothy led the group in summarizing and re-apprising their values: "What they got out of their education." "Re-membering." "Modeling." "My voice counts --- I have

one." "Creativity / Ingenuity." "I can learn anything / Learning. Discipline / Practice."
 "Empathy." "Gratitude." "Service." "Suffering / Grief. Adventure." "Curiosity."
 "Serendipity / Falling into place." So the group had identified what they had gotten from
 their education. The values begin with a visit to the past: "Remembering." An agenda
 for the present: "Modeling." Being a good role model is a very significant priority for
 adult student. Openness, and skills and abilities lead to service to others through
 understanding in the present. "Suffering / Grief" honors life's realities. "Adventure,"
 "Curiosity," and "Serendipity / Falling into place" lead into the future. However, there is
 an additional ingredient in the strategy of Summit, as I have been facilitating the event.
 Each group reports back to the plenary session. Group One organizes itself for the
 report-back.

They first recognize their important points. Dorothy is taking down each point on
 the easel. "- I can learn anything and be anything." "- Adventures begin with dreams and
 continue into accomplishments." "- Be confident in yourself; can accomplish anything."
 "- SNL is only school that allows class year round, in variety of locations, helps meet
 competencies and fill dreaded learning grid." "Dreaded" is a highly significant adjective.
 SNL is competence based, with learning goals; and the "grid" is a worksheet that lists
 necessary competencies and allows programmatic planning. "Dreaded" is a key indicator
 that the planning process is not popular with students, many of whom have a horrible
 time understanding the Grid. "Dreaded" also signals that again the women have overcome
 real fear and apprehension in surmounting obstacles and reach the Summit to obtain their
 degrees. "- Have ideas, thoughts, and opinions --- that do count." "- Higher level from
 depths of grief, to nourish garden of ingenuity to sprout an evolutionary path to artistic

and creative expression." There is reoccurrence of the garden metaphor. "- I can take a goal, dream, or challenge, fulfill it and be open for more." "-Taught me discipline needed to expound my knowledge." "Curiosity level blossomed; when I read, write, talk to someone I want to learn more." The garden metaphor appears again in a more flowery manner. "Sprout" sustains the image of growth. "Evolutionary" gives formalized voice to a consistent and sustained process of growth. "Blossomed" appears. The women then prioritize these statements in order of importance. But, first, something big happens.

The group notices that the statement about white males got lost. Simultaneously individuals laughed and roared: "What happened to the White males?" I turned beet-red and crumpled in spontaneous chuckles. This might have been my teacher-persona, but we all seemed at ease. Dorothy, I think, resurfaced the white-male statement. In the process of getting ready to go public in performance, the statement about the women's ownership of their education disappeared under the table. Why? Well, the one white male in the room (me) first remained still, and then sort of silently validated the group needed to do what it wanted. The fact they looked for validation is a comment; the fact they felt they needed it, but they already had it, does not erase my learning experience about paternalism - even when I do not think of myself that way. That is awkward. My presence in the room altered the women's authenticity.

My presence as a teacher speaks to how we become aware of power, and its uses. My use of power is to facilitate learning in the pedagogical space. Under usual circumstances, I do not intrude on the small groups. In this instance I was a student among students; a male student among women students, perhaps. My Dad was an actual corporate white male. His son became a schoolteacher. The statement about power went

to the top of the performance list through the self-empowerment of the women, who should not have necessarily felt the need to look over to me. But, I was a very gendered icon of life-long learning, and wonder what would have happened if I had not been present. "The return of the eye of the gaze of power," as identified by Bhabha (1994) went around, and I saw myself. "The oppressed knows the oppressor better than he knows himself." Well meant, discombobulated, I am on a quest, or journey (Reinharz, 1992) to become "self-winding" (Hoban, 1969) and not depend on "cheap magic" (Auden, 1945). We are on a journey of discovery. How much Bobbitt changed is not the reflective issue. The point is his doubts in praxis disrupt the utilitarian machine. They offer practitioners a critical standpoint from which to open up windows of reflective self-discovery in rigid curricula.

I am researching and writing, disenfranchised from the system, somewhere separate from staff, faculty, administration, studentship, in a manner, as Reinharz describes (1992, p. 211): "that reveals the process of discovery," which is characteristic of multi-method feminist research. I am discovering my method as I go, and as I change. As it is, the quiet Theresa, an African-American woman, introduces how she discovered identity in her SNL program as a poet. "I discovered myself in my own connections of words; in my own choice of language; in the ways my mind makes images, pictures of how I feel. My words in my poetry create visions of me outside of what I know; visions of how I can become." Others are discovering themselves. Theresa sees her poetic art and herself both as works of art in process, becoming.

In the afternoon plenary session, each student from Group One presents a learning value, leading off with: (1) "We came to get a degree valued by white corporate

America; we left with degrees that taught me/us to be a woman." The emphasis is strongly on transformation. There is the subaltern sting of confrontation. The statement is strongly empowering. It strikes a balance between the individual and the collective gendered group. It garnered prolonged, intensive, enthusiastic applause, cheering, supportive laughter of self-recognition. The majority of the people in the room were white. People were aware that "white corporate America" is a hierarchical entity; the English would say "Establishment." It is a representation of the people who are making profits, starting wars, and ruling those "who are just trying to make it." The process with which the statement was created and presented, and the approbation it received, validate strong deep learning authentically and deeply. This frank outcome would never appear on a survey or questionnaire. Individuals would probably hesitate to write it on a survey. But it surfaced spontaneously and democratically from inter-subjective communicative action in a window created in an essentially utilitarian curriculum. After this remark, the plenary session became a celebration of us, all, as graduates!

There is more. The rest of the statements were presented in the following order of group defined priority. (2) "- Adventures begin with dreams and continue into accomplishments." (3) " - Be confident in yourself; can accomplish anything." (4) "- Higher level from depths of grief, to nourish garden of ingenuity to sprout an evolutionary path to artistic and creative expression." (5)"- I can take a goal, dream, or challenge, fulfill it and be open for more." (6) "- Have ideas, thoughts, and opinions --- that do count." (7) "-Curiosity level blossomed; when I read, write, talk to someone I want to learn more." (8) "-Taught me discipline needed to expound my knowledge." (9) "- I can learn anything and be anything." (10) " - SNL is only school that allows class

year round, in variety of locations, helps meet competencies and fill dreaded learning Grid." Group One's performance ends on a positive note that specifically compliments the school, but it also keys in the criticism of "dreaded" in a spot that will get attention and bring home a funny, shared, and subversive point! The planning process at SNL, centering on the current planning instrument, the Grid, is "dreaded."

However, the strong women have overcome their dread and graduated. This is more a feeling, courage, demonstrated by the women than articulated. It is a deep feeling which resonates with Socrates (Plato, Aristotle...). Courage is a form of knowledge. It is a knowledge of what is proper to dread, what is proper to risk. Dread implies future time. But knowledge brings together past, present, and future in action, courage. The women took action in courage, and became strong women. Is Group One an isolated event? No.

Group Two advances to behind the podium. Each person positions themselves at the paneled wall. They begin a rap! "SNL is the school!" "Ya. Ya. Ya." Essentially the rap is a collage of educational outcomes, personalized and seen collectively. There are some insights into nuanced, social, economic, identity, with a sharp awareness of the differences education makes in empowerment. From my perspective, this authenticity, the praxis of democratic educational empowerment within a more or less effective utilitarian curricular framework, validates large group/small group creative planning. Habermas writes (1981/1985/1989, p. 86): "The rationality potential in action oriented to mutual understanding can be released and translated into the rationalization of the lifeworlds of social groups to the extent that language fulfills functions of reading, understanding, coordinating actions, and socializing individuals; it thereby becomes a

medium through which cultural reproduction, social integration, and socialization take place." The women's reflective language defined self, group, and curricular identity.

Students in Group One made at least three major points about their learning and the school: "What they got out of their education." First, SNL does have empowering space for them discover themselves as individuals and women. Second, SNL facilitates insight into exploitative social practices. Third, students "dread" the planning process. It caused me to hear learner outcomes differently, more in relationship to situated and grounded knowing.

Spivak's theory of the subaltern is informative. Agency for change occurs in the colonized group of women (1988, p. 197). The changes are confrontational rather than transitional. The emergence of the statement about wrestling learning from "white, male, corporate America," and the stages of its presentation were confrontational.

Confrontation was bumping into me in the role of male straw boss, testing the limits of the Summit forum, which has resiliency and scope as a theater for learning. This confrontational process was discovering truth and displaying that truth to oppositional power, and discovering language with which to know the struggle (1988, p. 252). The elaboration of the women allows looking from within the student experience at SNL, but "against the grain" in the sense that the perspective becomes that of women defining their learning as women. Certainly subaltern questions, as Foucault suggests (McHoul and Grace, p. 60) "disturb the ease with which we think we know ourselves and others."

Creation of an "Adult Tree of Learning:" Our Growth and Development

At the next Summit Seminar I sat in with Sharon's breakout group in a Lewis Center classroom. Sharon is in her late fifties, but looks much younger, and is a dynamic

and highly motivated teacher and advisor at SNL with intensive experience in facilitating at Summit. Summit demonstrates for her how teaching and advising make differences in people's lives. She peps up Summit, and the reflective event in turn peps her up. I try to be "fly on the wall," but Sharon draws me into interaction with the group. Over the morning session, the group of approximately eleven African-American, Latina, and white women with two or three men, has come together with a mellow sense of humor. They know each other, and are working well together. There is a feeling of harmony. However, there has also been some tension over the dreaded Narrative Transcript which is due at Summit as part of each graduating student's assignment. Approximately seventy-five percent of the Narrative Transcripts for the entire Summit of some sixty people have been handed back by staff for corrections. It is an unsettling experience for students, many of whom are worried about not graduating.

Unreasonable fears can plague adult students at Summit. Throughout most of their lives, they have been caught out unexpectedly, disappointed, and these fears underlay Sharon's unhappy campers. My role became to inform about the process and purpose of the Narrative Transcript, demystify, and make right. Apparently my presence was like a settling agent, the authority who wants to be explanative and helpful. "And, as long as we have him here, let's get him to explain answer your questions and speak to your needs about Narrative Transcript," Sharon said. She and I have always worked very well together over the years, and come up on the same page. I used a phrase, "measuring growth," about the process of correction of Narrative Transcripts, and she picked up on it minutes later as she asked for ideas about how the group would do a group report back to the plenary session about their work on outcomes of their Bachelor's degrees. The

conversation went round and round about the shape of a report back. Some participants were luke warm, others wanted to do a performance, others wanted to work on their narratives. Sharon started to draw from them descriptors of their SNL programs, relating to growth and development and the relationship between their growth and development and the nature of the SNL program. The facilitated conversation began to make a very gentle tie in between the nature of the participants' learning outcomes and the curricular structure of the BA program. "What did you get out of your education?"

Crayons were on the desk along with magic markers. There was some teasing about artistic abilities among members of the groups, and courses engaging art skills were mentioned. To the left of where I was sitting by the door, women participants, different ethnic identities but sitting next to each other, began to whisper. They are had been talking about clothing previously, and now they were talking about drawing something symbolic, something representative of learning and Chicago: "What did they get out of their education?" The conversation spun around the group with laughter. Ruth, a middle-aged African American, woman suggested constructing a building, a skyscraper of learning. Architectural history courses are very popular within the school, which is situated right in the great, world-class architecture of downtown Chicago. Enthusiasm began to group; voices became louder, and the discussion became more animated. Nancy held up the sketch of a big building. The building image came in for critique, and suddenly there was emerging consensus for a tree, a big tree.

"How are we going to make a tree?" Mike, African-American male, probably in his early thirties, computer person, said: "Our lives our like trees." He then forged a link, and said: "The symbol of learning at DePaul University is a tree." He had make a

connection between a symbol of individual learning and community learning. This resonated with the nature of building in Chicago, and with graduating from SNL at DePaul, which is the result of care and nature by friends, parents, family, teachers, and advisors, providing support, groundwork for the graduates. A theme of community began to unfold from this small group. Participants became happier and more interactive. A five-foot construction paper tree began to grow, out of thoughts and ideas from the group. Active discussion and participation bridged the anatomy of a tree, growing in the Chicago Loop, with the anatomy of growth and development through liberal arts and sciences learning.

Tree architectonics were identified: leaves, twigs and branches, trunk, roots. And these began to be attached within the nature of the reflective process for adults. One of the major differences between this group and the previous group for me was that this was more like a chorus. It was harder to distinguish individual personalities and voices; it was more like a group voice. My own interpretation was that having some four men in the group made a major difference in group dynamics. Gender presence I think made a difference in the intimacy and familiarity, the degree of unmuffling in the conversational experience. The presentation of this group took a more structured format. It started with scribbled notes, in small and spontaneously formed groups. The anatomy of the tree took shape around the small breakout room, and then the unofficial reporters of each work group offered the components of the symbolic educational tree. A small group of women at the easel put the five-foot drawing together.

The “Learning Tree” is a spontaneous adult student creation done in under a half hour. It has more artistic impact and delineation of educational principle than I have seen

in formal administrative attempts to create visual images like this for the school. I think that is a really significant insight: what we get out of our educations, and how and why we get it, is more pertinently portrayed by us than by professionals, teachers, graphic designers, educational consultants. The “Learning Tree” demonstrates the inner realities of how the group of women and male adult learners feel about the total results of their educations in a symbol they choose and create. It is a powerful symbolic tree.

The tree is richly structured. Emphasis is on “what I got out of my education.” At the bottom are five large, curving central root complexes. Each main root represents a domain from the SNL learning grid. The main root is Lifelong Learning. That is the core of the SNL program with portfolio planning courses, writing, critical thinking, quantitative work, research and inquiry. These are the learning experiences which give participants mastery over growth and development of their skills. The next largest, thickest root on the immediate right is the Human Community, which at SNL represents the social sciences, history, psychology, and the human sciences. Summit is connected to the human community with a theme that we as learners come out of communities and also give back to communities, through the contributions and outcomes of our educations. A less robust root is Scientific World on the left, and coming off of that is a narrow and skinny Focus Area. Focus Area, the former World of Work, represents learning experiences directed toward the students’ careers, professions, or interests. It does not take me by surprise that Arts of Living, the humanities, is a small root. Among business people the arts have lesser status. However, the Arts of Living root is the one with the most offshoots: five. Also it comes out of conjunction with the Scientific and Focus Area roots. That spunky Arts of Living root pops out of Scientific and Focus Area play;

almost as if learners discover the Arts of Living as they spark off of Scientific and Focus interplay! Close reading of the “Tree of Learning” does elicit how learners interpret what they get from their educations.

The trunk is approximately two feet wide. On either side are legends. On the left is: “Being Supported.” It alludes to the support participants receive in their educations from parents, family, teachers, advisors, staff, friends, and community. “Being Supported” leads directly into the root system of Lifelong Learning, Scientific World, Focus Area, and Arts of Living. I read this as the concept of support contributing to discovery. On the right is a major spelling error. This artifact is authentic. It is flawed. Then someone tried to print: “To purpose giving.” That is to make giving a purposeful outcome. This makes sense since the phrase opens directly into the big root of Human Community. But printing can lead to spelling mistakes. Error muddles the message. My interpretation though is that this idiosyncratic trunk registers why we are in school, to develop our human skills, and that these skills need continual work. That is part of the force of continued learning, what we get out of education. It also says something else to me: assessment that gets too perfect responses is not telling the whole story, the human story of real people. Just because someone is not perfect in skills, should not mean they cannot graduate. People are not products; they are in different stages of growth, and can reach a stage of moving on to graduation, but yet not pass all of the “standards measures for perfect products.”

The branch on the left of the Learning Tree is “Service to Others.” The branch on the right is “Self-Understanding.” The central branch, reaching straight up toward the sky is “Love of Learning.” The message of the tree is clear: Learning flanked by Others

and Self, reaching, reaching, reaching up and outward into the sky! “Wow! A picture speaks a thousand words.” Yet most of us might be stressed to attempt to draw a picture of what we get from our educations. The Learning Tree group did it spontaneously from the seeds of reflection. Their creation was collaborative and expressive. The visual image of the tree is beautiful and thoughtful, and comes organically from the learners’ processes of thought and insight. The wonder of the Learning tree is revealed, I believe in contrast and comparison, with a drawing of a factory with smoke pouring from the chimney, a box with a smoke stack. The tree aspires; the factory uses people as utilitarian product.

Flourishing from the thirty or more small twigs and branches at the top of the Tree of Learning are seventeen leaves, some blank, and some large and small with inscriptions. Over on the left, from the top down the leaves read: “Resourceful,” “Empathy, Teamwork.” Then, “Spirituality,” “Diversity,” “Humility.” Then moving to the right: “Transformation,” “Broaden Horizons.” This latter ripples over into: “Enriched,” “Accomplishments,” “Confidence,” and “Respect.” Each leaf conveys a story, an experience of a person. The Learning Tree is not just a drawing with magic makers on large sheets of paper. It comes from living experience; it mimics an organic entity, and it comes alive in mimesis.

Debbie, a Latina, tells how her horizons were broadened from Truman College in the Uptown district of Chicago, a near north side area of urban despair and currents of crime, migration, and risk, to the Chicago Loop and a major university with increased understanding and appreciation of herself as an individual. The terms are not parallel, but the learners’ stories portray growth and development. Tom describes: “I went to the Art

Institute for the first time, and discovered the French Impressions, and saw life in new shades and tones of light.” Looking at the “Tree of Learning” carefully, the big top leaf is: “Transformation.” And the stories share change. “Here I was, without respect at work, with out feelin’ good ‘bout myself, and I discover’ I could write short stories.” The whole process could not have taken place unless the group had been resourceful, had empathy, and displayed teamwork. Product mirrored process in holistic self-assessment of adult undergraduate learning outcomes. But then the “Learning Tree” group carried their art and thoughts to another level of performance.

I had to leave the breakout session in order to get ready for the afternoon plenary session. I did not know what they were going to do. When their turn came, the “Learning Tree” group came forward. They arranged themselves in three tiers, the first sitting on the floor, the second kneeling, the third standing up, raising their arms, wriggling their hands to respectively represent roots, trunk and branches, and leaves. Each person did outcomes of the “Tree” and then they all bundled together to express the symbolism of the leaves, each playing the part of a fluttering, alive, transforming leaf, for a total ensemble performance of the “Tree of Learning,” “the learning that is ours!” to paraphrase: This “Learning Tree” represented life; it was made of the components of life, our lives, the identities we created coming out the doubts which possessed us as we entered school, but we are graduating, emerging enriched and given self-confidence through the endeavors of learning. What did they get from their education? They got transformation, and they express it transformatively. A picture is worth a thousand words, the mimesis of an individual, individuals in ensemble, is worth a thousand pictures. What a show of engagement and ownership of learning!

“The Chain of Learning”

In Elizabethan times the unity of the universe was explained through the concept of the “great chain of being.” Elizabethans saw life as a connected whole, unified. At the Winter 2004 Summit Seminar Group Three did a “Chain of Learning” – learning outcomes from the B.A. Their arching, summative depiction of learning achievement begins with the self, and extends into a performance of the group. The chain itself was made of stapled strips of paper not quite three inches wide and doubled over into links, about a foot long. Three African-American women, two Latino men, four white males, and the rest white women comprised the group. There were twelve members of the class, and there are twenty links. Informally, during the planning of the chain, they measured the circumference of the group standing, allowed for eight extra links so it could stretch across them when they presented.

Cynthia, a white woman, instructor at SNL, proactive, and a very capable teacher, facilitated the group. She began by asking: “What did you each get out of your education?” The conversation rotated around the room with curious sensation of each person contributing deftly in a way congruent with the others, really like proceeding in a circle of understanding coming out of deeply shared outcomes of the SNL program. As the conversation wound around the breakout room, which on this occasion was in the main office of SNL, Maxine, middle-aged African-American woman suggested: “This is just like a chain – like a chain letter that keeps circulating.” There were paper and a scissors, and members of the group divided into sections to begin to make an actual

chain, coming out of the notes that they had made during their discussion about what each had gotten out of their education.

Learning outcomes were ordered by the group in a thematic arrangement suggested by the structure of the SNL program. Experience is considered the SNL seedbed. The chain began with “Experience!” Next came “Inspiring.” Inspiration coming from teachers, friends, family, SNL staff and advisors, is what motivates and encourages the learner. The third link was “Self-esteem.” One’s sense of self-worth is built up by the self-realization on the part of the individual learner that they can “rise to the occasion” and learn. The fourth was “Empathy,” the feeling for understanding others, working together, and recognizing diversity. “Confidence” was fifth. A repeat of “Confidence” was sixth, followed by “Confident,” seventh. The paraphrase “Confidence, Confidence, Confident” suggested itself as a mantra. Joe said: “It is almost like a mini-cheer.” And I can hear that: “Confidence. Confidence! CONFIDENT!” The key to successful learning, as defined by this group, was instilling the belief that one could succeed, “do anything!” In the all-women group, “do anything” was certainly their major outcome. Being confident about success leads to knowing and prizing standards, measures, criteria for action, definition of good, and what is to be sought for, and valued. The individual is beginning to change, to grow, and as they become confident, they recognize steps. “Personal Values” was eighth. Having recognized personal-best values, they focus on Achievement.

No one mentioned that this is volition, but it is will, intention, volition coming into play. It is the dedication of staying on target. “Dedication” was ninth. “Transition was tenth. Personal values, prized by individuals, and shared by groups, and the learning

community, has a destination. The principal outcome was one named by SNL. “Life-long Learning” was eleventh, continuing to learn and grow throughout one’s life. This is one of the deeply held convictions in adult education and at SNL. “Awareness” was twelfth. This is being aware of self, others, opportunities for learning and living; and the group saw this new awareness as being the on-going accomplishing of continuing growth and learning, an ever increasing awareness. Having completed the chain, at the plenary session, the group rose, wrapped it about themselves, and voiced their outcomes as a unified pattern of educational continuity and success!

Educational self-reflective empowerment was well served. But, also conventional, traditional assessment tools would not turn up this quality of authentic feedback. Summit Seminar looks to the past; listens to the present; proactively plans toward the future. It rises above the utilitarian frame of transcribing procedure, exit process, and affirms educational purpose in the nature of the individual and group. It brings issues of power, justice, and struggle, scratching, to the surface in ensemble and good-humored commencement. I believe that bringing forth gendered, powered, classed issues through “Bobbitt’s Window” ruptures utilitarian curriculum. It transforms the fragmentation of utilitarianism. The shared self-reflection and creative group presentations facilitated students writing their own scripts of their experiences and outcomes rather than having to accept the master script of the institution and society.

From my perspective as coordinator, Bobbitt’s swing creates a forge in which it is possible to interrogate doubts and identity, of individuals, groups, and curriculum. The invitation to self-reflect, to tell one’s story, invites everyone in on the act, taking action. However, does everyone have a chance to get in on the act?

Vargos Campo: Space for Learning

While the “Tree of Learning” group created symbolic flora, there was lots going on at Summit. From time to time I wandered the halls around the plenary room and the various breakout rooms. I do not want to use the word “patrol.” “Hall patrol” might be scorned by my colleagues in adult education. “We do higher things. We are all adults. We function on trust. We do not ‘patrol the corridors.’” Well, the truth is the Summit Coordinator needs to keep an eye on things. Folks cannot sneak off to go home and listen to the Bears game; and I kept a weather eye on the hallways. A Latino participant and I said “Hello” to each other and he reintroduced himself. I congratulated him on graduating. We talked. He had a question or two about the Learning Plan/Narrative Transcript. I spoke to that; we did small talk. I will use the name Vargos Campo.

Summit ended and several weeks passed. Then Vargos and I bumped into each other in school in front of the elevators where Lucy and I had had our learning encounter. It started out simply enough. I said: “Hello, Vargos.” His face radiated surprise. “You remember me. You remembered my name! You know me!” That poignant melody from *Cheers* tinkled in the background. “Well, we met a few weeks ago at Summit Seminar. You are Vargos Campo, and you are finishing up for spring graduation.” I flushed. “Ah... There are a lot of people at Summit, but I ...” He said, “Warren, you remember. You remember!” *Thanks for the Memories* resonated in the background. I felt good. It was not a complaint. It was positive feedback on constructive atmosphere at Summit. “Well, thank you, I try. How are things going?” He had questions about honor societies, which are an issue for adult learners on several different levels. We each want recognition, but we do not want to buy the process; we want it to be legitimate, on the

level. And, he had questions. I had time, and we went back to the office so we could get some materials, check up on things. He thanked me left, still seeming surprised that I remembered, and took time to answer questions outside of class, inside (I think deep inside) the culture of our school.

Hopefully, I answered his question. But I do not think the answer was in words exactly. It was about breaking silence on margins, in the halls, to demonstrate sincerity, integrity, worth, being on the level, knowing people's names. Remembering everyone in groups varying from forty to three hundred is not possible. However, the sincere and conscientious effort to remember, to have time, to share respect, is there, and it is not speaking to management, it is speaking to sustaining and discovering and sharing identity. As Vargos graduated, transformed, he had also been an agent of transforming me. Underlying what I do as Summit Coordinator is professional skill and personal sincerity; it is not about lame magic. It is about listening, observing and doing cultural work. It is about finding places of validation, for learning, like in front of the elevators. It is about validating identity.

"Bob Is My Name"

One of my advisees did a photography project for his B.A. through SNL. A homeless man he had photographed in the South Water Street Market area (a historic produce and meat wholesale area to the northwest of the Loop in Chicago), chased him three blocks, and finally cornered him in the doorway of an abandoned shop. My student assumed he wanted money, a handout at best, robbery at worst. The homeless man wanted to give, not take. He wanted my student, the photographer, to have his name to go with the photograph. He did not even ask for a copy of the photograph, thinking

perhaps that it would be too much. But he did want to give his name, to possess identity. “My name is Bob. I want my name to go with my photograph.” That photograph demonstrates “Bob,” which is very different from distortion of visual images practices by the creepy Maguire in *The Road to Perdition* (2002). The potential implication of education is that we authentically value ourselves, each other, and our environment.

There are a variety of groups, or constituencies at Summit, one of which consists of graduates from the Truman Bridge Program. And, I would next like to look at the stories of some of these graduates through an analysis of where they come from and how they might see themselves as works of art. My approach will be the participatory interview. If ethnographic observation made women's lives more visible at Summit Seminar, interviewing can make the voices of graduates more audible (Reinharz, 1988, p. 48).

Interviews: More Turns in Learning

“What did you get out of your college education?” is the focus question for my qualitative research. In conducting four interviews with two graduating adult learners and two alumni of the School for New Learning, DePaul University’s college of adult education, as a “senior academic advisor” within the college, I became interested in how graduating adult learners *unmuffle* repressed voices and reflectively articulate transformative and connective learning outcomes, which go beyond instrumental measures such as job success (Marienau and Fiddler, 1996). They came into college, generally, as isolated. They emerge rather connective, but they do not use formal language of discovery. They create their own voices, their own language. My

theme here is not what they got from their educations as much as *how* they tell their stories, and how this way of telling illustrates outcomes.

Unmuffling, the theme I chose to focus on, coming out of interviews, document analysis and site observation, connotes emerging identity and self-empowerment coming from layers of ambiguity and perplexity. Unmuffling describes how these students tell their stories. It conveys *unbuttoning* circumstances in order to gain some degree of autonomy. It conveys an expression of developing selfhood and self-efficacy (Mazlow, 1991). But, there is also ambiguity about the taking of power, even modest empowerment. The students I interviewed want to redress, revalue, and rise above, some circumstances that they perceive as devaluing. In each instance they used different language, than the language of the college, to describe their learning process and outcomes. And, they are in that sense of unmuffling or unbuttoning a voice, I think, unheard, by the college. Listening is key.

The interviews were with men. They might be expected to center on individual achievement rather than coming from collaboratively interactive learning like women, in general (Belenky *et al*, 1986). However, in the conversational interviews during spring, 2000, the men did not emerge as separate learners. A theme of connected learning unwound from the interviews. The men started muffled, in a model that sounded like: “Oh, I’m a guy, and I so, so, so, so, and *nothing happened*. Yeah. Well!” But, then, there is a discovery moment (something did happen), and connective outcomes unfold in the interview. Three of the individuals choked up at some point; one came to tears. Apparently, there is the feeling of uncorking (I prefer the metaphor of unmuffling) unaccustomed emotion with the sense of realizing that desirable outcomes would not

have happened without struggle to be holistic, or the person I am now, to define and acknowledge their identity (Hoffman, 1998). “I do not want to remain where I am; I want to change” (Ben). Emotion at the threshold crossing might be characteristic.

The qualitative experience of conversation, and emergent patterns felt very curious. The interviews opened with a question on expectations: “What did you expect when you started SNL?” Most of the participants began with “disappointment” usually related simultaneously to job and family. There would be an almost ritual preliminary negation of SNL process. Then, usually forthrightly there was a discovery (faith/writing editorials), connective in its nature, which emerged through a profound reflective struggle, and risk taking. The key question was: “What did you get out of your education?” “The changes described were essentially about reflectively achieving holistic values and skills, growth in quality of competence and mastery in collaborative relation to higher appreciation and participation in life. These are connective qualities. The men sounded remarkably in unison with the SNL student voice, with oblique difference, such as extent of emotion.

What was happening? Hypothetically, a woman, generally a connective learner, comes into a highly reflective connective program, and sounds even more connected in a voice which sounds *natural* to the program; however, a man enters the program, generally a separate learner, and emerges as having changed, more or less become connective. His resultant unmuffled authentic voice has an *unnatural* sound. Grating language of this change is in his words, his navigation of learning, and his growth. His unmuffled voice is different from what the program is accustomed to hearing, its assumptions.

Ben Wilson

Ben is an African-American male, in his thirties, married, with two children. He collided with disappointment and lost two promotions. In making his decision to come to college, on a CTA bus in a conversation with a woman he knew, he was powerfully moved by religious faith, but in order to pay for his first college course he struggled. Now, he unmuffles the subtext about starting at SNL: *“I did not tell you the complete story.* When I wrote the check to *start* my SNL program, I did not have the amount in my account. I had to turn around and scramble after the fact, to run around and get the money into my account. Much of the time I had no clue about how I was going to get from point A to point B. And, faith or fate, or whatever, one’s faith system is, the obstacles in the educational program melted away on the path. I found ways like the DePepper Plan to pay for their courses.” Ben does the right thing, and genuinely feels “delivered” in achieving positive educational outcomes! This is emergent identity with ambiguity. Ben’s education is a real struggle. He takes risks. But, he graduated and is in seminary. His pastoral vocation emerged from a foundation of strong feelings connecting self-identity, family, community, and values, and not as a particular, instrumental, or separate, end in itself. What did Ben “get out of his education? He developed self-identity and consolidated values connecting with seminary and a spiritual vocation.

Ben’s wife also graduated from SNL. She graduated a year or more later than he did. Ben came back to visit. He was productively enrolled at seminary, and envisioning his role as an urban pastor. He was already interning in a parish on the far south side. He shared with others what he himself had gained, faith, purpose, giving, hope. I thought of

the phrase from Group Two: “to purpose giving.” Ben gives that depth of meaning: to have one’s purpose – giving. Ben said: “The more one gives, the greater the return.” What he “got out of his education,” he gives back to others, and receives ever increasing life-long learning. “It is a little preachy,” he said with a smile, “but it is true!”

David Henry

The unmuffling process is underlying. One needs to listen for it. Another example is the “story of the editorials.” David Henry is an older man in his early fifties, white, married, with a daughter. His job is secure. He discovered at SNL that he likes to write. He now works hard at pursuing writing skills, finding places to publish, planning a book.

David graduated through SNL with his B.A. He is still having issues going on to graduate school. However at SNL he discovered he can write editorials and get them published in local newspapers. Listen for the muffled connective learning in his interview. “SNL has opened up opportunity for me. And I appreciate that no end. Without belaboring on it, I tried to write some editorials. Before I tried to do it... *Well, I did it as a joke.* [Deep silence.] It is not a joke now. Since then ... I learned that I can write with a bit more clarity than I used to. I used to just ramble on. Now I am more direct. People say I am too direct. But, I try to get my point across without offending anyone.” David has written approximately forty published editorials to date. Editorials stopped being “a joke” and began to change the way he interacts with people. There are still rough edges, but he is more sensitive to his feelings and to those of others.

For example, he spontaneously, without a direct question, and without using formal terminology, described the absorption of personalism into his life: “Before I answer someone, now, I try to listen to them very clearly so I can try to understand what

they are talking about. Then, I try to present my statement and keep it at their level. If they are away above me, I try to find a sophisticated way, but if they are a high school dropout, I try to find a more reserved manner of speaking. SNL has given me the gift of understanding people and being able to comprehend them and try to hold a conversation.”

It was not possible during the interview to open up more conversation about what learning meant to him coming out of the editorials. He muffled up. It can be heard in the foreshortened sentences: *before, joke, after... silence*. Several weeks after the conversational interview, however, he shared with me a copy of a local newspaper with his expansion on the subject of what he got out of this education written and published as a letter to the editor. David created his own editorial mode for telling his education story: Developing rather than “belaboring,” he addresses the *before*, does not diminish the experience as a *joke*, and expands the *outcomes*. What did David take out of his B.A. degree? He writes in his published editorial: “Education develops us both mentally and morally; it also imprints upon our mind a discipline of knowledge. ... As an educated adult you are showing different levels of quality, quantity, or relation to those who have a mutual or reciprocal action or influence to you as a person. It is liken to a state of intellectual understanding between parties, a bond of trust. ... It is with this level of education that we collaborate with others bearing on the matter at hand.” He really opens up in the latter sentence: “*collaborative*.” David’s editorial postscript to our conversation demonstrated its thoughtful and reflective collaborative nature though his willingness to continue the dialogue in his choice of form, adding by the way additional dimension to his story and data. Trust is present.

Another conversation occurred. David did not complain about not being able to change to the type of career he wanted. Instead, he prepared for graduation. He unmuffled and explored his emotions about the death of the dog, now *his* dog, who up to then he had professed to hate. The dog hatred stories were so part of our conversation that I had never recorded them, not expecting a turnaround where he crashed into tears over the illness and death of his “beloved pet.” David got in touch with his feelings and emotions as he headed towards commencement.

In my interviews, interviewees choked up; one burst into tears. Each is reflectively thinking of their lives in relations to the feelings of others; all of them see this as change coming from what they “got out of the undergraduate experience.” Their stories come out of disappointment, progress through change of directions and growing skills, and emerge in more or less connective and reflective modes of interaction, relationships with people: community.

There is another piece that further contributes to the theme of unmuffling. If someone unmuffles from a fixed position, are there odds they will slide back to their original position? Yes. Learning transformation does not occur in one marvelous moment, clearly. Authentic proof can be messy. Ben told about the overdraft toward the end of the interview. David backslided in his editorial at the very end, saying: “Yes, being an educated adult puts you *separate* from the rest....” He muffled up again; almost as if the burst of connection was too much. His ownership of the degree, and the process it might represent, is brand new. What did David Henry get from his college degree? He got more than a degree, he expresses himself in print dozens of published letters to the editor in various newspapers.

Michael Knowles

“What did you get out of the BA experience?” I paused, leaving the grand tour question hand in the air. And, then Michael mumbled, in a perplexed funk, “Why?” That was a very open question. “Why?” just hung in the air. Michael said: “When I think about why? What it really is all about it is reflecting, deciding to remember, refusing to decide we don’t remember our lives. We live in this world, . . . where people don’t remember. But, a piece of my life is to honor . . . that we do remember.” Michael then began to tell his story. He started as his career as “a number-cruncher” in a large downtown Chicago bank. He felt dissatisfaction. He had a nagging sense there was more to life. He came to SNL without knowing what he wanted. He attended on-and-off for some nine years. Gradually he became aware of “always wanting to teach.” College pushed him out of his comfort zone. This was more or less characteristic of each of the learners in this study; particularly the women in Group One. Collaborators in this study were pushed further by college, outside of what was familiar to them. Michael speaks: “I know I hang on to a little bit of my comfort zone because I say to myself it’s okay if I’m uncomfortable, but before I wouldn’t say that. Now, I’ll sit there and say it’s all right to be uncomfortable. It becomes more positive. I am living my life. I think that it’s the composure that comes from going to college.” “Composure” ironically gives rise to being able to think, which make the college experience for Michael. “Finding out you can trust yourself to think. Find out you can have fun thinking, that’s one of the beauties! Ah . . . Michael starts to cry. “I’m getting emotional But that’s a piece of learning too, because we are emotional people. Emotions are not wrong.” I asked: “How did all of this start for you in college?”

Michael was doing a class or two a quarter. The years were passing. There was no sense of direction. “It seems like I was resisting: doing good things, then holding back, then doing a little more, then holding back. The kids [his students in middle school] are the same way. I can look at them and understand. I will say to them: ‘Well, okay, if you need to take a break, okay; then come back.’ And, they do. They come back. Well, teaching is definitely my field. I love doing it.” ...”I loved thinking I loved the whole thing about thinking. Now, I’m reading those books about meta-cognition in children. I am getting a lot of brain-based ideas. I am into this whole thing about what is thinking.” This is also true of the collaborators in this study; they fell in love with thinking; and with understanding themselves as “thinkers.” Their image changes.

“Quality of life changed” for Michael when he became a teacher. However, it was not economic, not career driven. “Quality of life changes. Teachers don’t make that much compared to the other professions. Gosh, there are a few more bucks, but to be honest the incomes didn’t make that much different. When I started college that was my motivation, but by the end I was basically happy about how I spend my day. By the end, I cannot tell you how much fun it is to look at the kids and bring them an article from the newspapers; and, say: ‘Well, let’s read this, and underline the words we don’t know,’ because for eighth graders it’s very hard: lots of terms and things.” This is all a chance to think, the outcome of college, and express opinions. “What does that mean?” “It gives them a chance to feel that they matter. I think that a real tragedy in our society today is that you are only okay if you are dressed well, but for me you are only okay if your head and your heart are together, connected. For me, I am in the right place. I get to explore. I get to teach.” I ask: “What is it like to teach?” “It is messy. Thinking is

messy, and the college experience, and life are too. Things are mixed. You always love them, but they really hate you sometimes, and it creates this ickyness. The key for me is to live with ickyness; to understand that ickyness is part of that growth process...sort of life me.... That was the ickyness I was coping with. But, I was able to work through that ickyness. And that was what the kids are working through.”

Michael, a white male in his late forties, has brought philosophic thinking about the meaning of life out of this education. His teaching is part of his reflection on the meaning of life and of his life. An alumnus, he has been teaching now for approximately ten years. He knows who he is, and what he represents, coming reflectively from his college experience. This study is about thinking.

Seth Wilson

Seth Wilson is a former police officer. SNL has a large contingent of police men and women, former and active. He is a grandfather who does not at all look the age. He completed his BA through SNL, and went directly into the MA program at SNL, which is unusual. He had been part of the Truman College Bridge Program. He is white, possibly early fifties. He got something special out of his education, which is signaled by his direct linking of the undergraduate and graduate programs and by the enthusiasm with which he engages and talks about both programs. “Seth, what did you get out of your undergraduate program?”

“I have a strong sense of who I am. I have a strong sense of right and wrong. I have always known my directions in life. I consider myself to be logical and dispassionate. But I don’t do a lot of reflection. I like the SNL program because I can take out of it what is important to me at my own pace.” He identified and spoke well

with examples of a variety of liberal arts and sciences courses he had taken. I found myself less interested in probing what he got back than why he felt he did not reflect well.

“Why do you feel that you don’t do reflection?” “Well, I do look back on the past. I reminisce. I find a pathway. But I don’t go critical. I think of myself as someone who is an instantaneous problem solver in the moment.” “Well, that would be your experience as a police officer?” He described some of his professional experiences in the field. He then proceeded to elaborate on reflection. He had a game plan, which resulted in goals, or an “endgame,” which resulted in getting the learning he needed, courses about law and liberal arts: Courses that contributed to his “frame of continuity,” art and music and ideas, which “did not change,” but are rather like classics, points of reference in his evolving life. Seth described these learning experiences in relationship to “fit, enjoyment, insight, increased appreciation.” “I like learning that is new and exciting; I like learning that can benefit others.” What he liked best was being an active participant in designing his own curriculum --- his access to dove-tailing courses to where he comes from and taking this process further into appreciation.

Seth had this to say about courses he did not like. “I don’t think the instructors understood the adult student. They did not design the course for us. They did not define it for us. They designed it for themselves. They defined it for themselves. They felt good about it, and we didn’t. ... Courses like this are cookie-cuttered out. I think courses like that look good. Everybody is all trained the same that all walk out the door, and it all looks good. But they were not taught to think. They can’t reason. There is no independent thought in a course like that. Students are only memorizing facts. When

they walk out that door they are not thinking about the future.” Seth was identifying a continuum in learning: past, present, future. He assessed those potential outcomes.

What Seth did was to develop his critical thinking, college writing, and research skills, and bring it all together with the liberal arts and sciences into understanding of his past, where he is now, and his plans into the future in a continuum of active appreciation and growing understanding. Bobbitt had something like this in mind, where curriculum is a totality of life. Later that evening Seth emailed me and expressed concern about whether or not his words were expressive, useful; and he was obviously mulling over his insights, his increased appreciation of the educational moment, and of the continuity of thoughtful change and growth. And I think this is what Bobbitt means by “sustained and continuous growth and understanding;” and I further believe that Seth Wilson illustrates in his candor how “states of character arise out of life activities,” the points Aristotle makes, which Kilpatrick and Bobbitt appear to also address. Seth Wilson did not come out and say: “I am a work of art that comes out of my lived experiences, the curriculum of my life.” However in the flow of participatory interview, that is what I think he demonstrates, along with hundreds of other graduating student and alumni of the School for New Learning at DePaul University.

There is another piece to unmuffling. It reminds me of Bobbitt. If someone unmuffles from a fixed position, there are odds they will slip back to their original position. Learning transformation does not occur in one marvelous moment, clearly. David backslides in his editorial at the very end, saying: “Yes, being an educated adult puts you separated from the rest...” He muffled up again; almost as if the burst of insight was too much. The role of the Summit facilitator becomes very important in the

unmuffling process to customize the experience. It seems comparable to a captain and his crew on a sailing vessel. For example the film *Master and Commander* (2002) is a deep focus on leadership. In *Mr. Bligh's Bad Language: Passion, Power, and Theatre on the Bounty* (1992), Greg Dening writes: "Any captain could have known ... *how to manage the symbolic environment of his wooden world*. Any captain could have been relativised by experiencing the otherness in his men's lives. Any captain could have discovered some social contract with his people, could have known how far his own person intruded on his role. Any captain could have known how much he was the cause of the pain of those he flogged, how much he was the hangman of those that mutinied" (p. 156). As teachers and advisors, we need to know how to facilitate the *symbolic world of the classroom*. We cannot do that without knowing how our learners develop voice, and listening to them. Thinking of students like a crew at a distance, under hatches, tasking on the assembly line, is not going to work. Collaboration is necessary because learning does not necessarily occur how we expect. Trust helps draw out the collaboration, and the act of seeking to understand that process becomes very significant.

Qualitative research and writing offers numerous choices. This is my first time making epistemological and stylistic decisions using qualitative data. Did I allow the data to speak, or did I frame and argue too closely? I believe I framed and argued too closely. Affirming reflection as a learning process is also becoming very important, and I did not develop it enough. One of the collaborative benefits of the conversational interviews is shared reflection. And, it seems apparent that the SNL program works better when reflection receives full time, and is not foreshortened for convenience and unfamiliarity. I do think the quality of rapport and conversational candor are consistently

good and high in this project. There is reflective collaboration. There is a strong trust factor. I need to learn to give a central thrust to the qualitative data to bring it to the center of the experience and the emergent stories. The voices and stories have resonance.

Novice Researcher Critique

I want to offer short descriptions of key critical incidents in my experience as the novice researcher. At first I froze. Bobbitt and I were both frozen. At my first interview I became obsessed with watching the turning of the wheel on the tape recorder in order to monitor whether or not it was working. My hands were sweaty. My hair was on end. My voice quivered. I began to note however a new awareness of hearing learners from the inside of their experience. Part of the definition of researcher I discovered was in life outside school. In this instance in my barber shop where I was the silent partner to a dialogue an animated Italian barber was having with his customer, and my barber, Fred, observed to me: "You get to leave, the rest of us have to stay, and live with it." Fred signed deeply. That is a good definition of insider/outside. As researcher I get to visit. "Unmuffling" happened to me too. I unfroze. My insistence is on unfreezing Bobbitt. What is unfreezing me about?

At Summit Seminar the microphone did not work. It went on and off. It was weird and disconcerting. I froze. I could not take action. A gap in the pace occurred, The students began to get restless. My Dean, who is strong willed, banged a glass sharply for attention. I reluctantly facilitated. In the afternoon the mike went out again. I was alone up there at the podium. No Dean. I always use a script. This time I closed my prompt book. I just spoke. I have received more compliments from that particular Summit than ever before, more positive feedback. One of my colleagues, who has her

doctorate in drama, summed up my change in these words: “Warren, you discovered that it is not in the script, it is inside you!” The “it” is the complex humanity we draw upon and attempt to discover in leaving our comfortable zones, pushed by the curriculum of life and school. This is probably the same “it,” Fred, my barber was referring to: the complex “it” of existence that cannot be counted, but can be qualified, given that we are open to the feelings of others and ourselves collaboratively. What is the definition for a new space for learning? A new space is one that reaches inside and moves the *it*, the inner space to new understandings and awareness.

Utilitarian curriculum is analogous to my script. Bobbitt had metaphorically a death grip on his prompt book. Like the barber he stayed within it, unlike the students at Summit who drew out from their educations new learning spaces, new journeys. One of the collaborative benefits of the conversational interviews is shared reflection. The SNL program works better when reflection receives full time, full voice, and is not foreshortened because of convenience and unfamiliarity, too much script, a race with the prompt book, the utilitarian structure of tasking. I think one of the principle outcomes of this research could be an enhancement of the role of reflection in the curriculum at SNL. For the last several years there has been an ongoing curriculum revision, powered by faculty needs and budget rather than by those of students, and it appears that the voice of the adult learner is increasingly obscured - muffled.

Analysis of my results falls into categories. The theatrical stage is SNL. The adult students enter through disappointments with life. They know in isolation, unwittingly trapped in circumstances limiting their growth and development. They flounder. They begin to find alternative learning routes, holes in the ice, which they

describe as a “journey,” “path,” “garden,” “tree,” “learning chain.” Black holes do emerge in my attempts to interpret when I did not probe sufficiently or return for more data. Connections are made; some are lost. Each one of them said this. Paralyzed, I did not probe sufficiently and often enough. SNL creates breakout groups alphabetically, not in terms of gender, ethnic group, campus, program, or other affiliation. But the frankest, most emotive data was from the all-women’s group, and interviewing all men. The students are on journeys of discovery. Education stretches them to new places, frontiers of learning beyond where they thought possible.

Essentially from my study I find the answers to problems of contemporary education in rupturing, in deconstructing utilitarian education. Bobbitt’s doubts even very brief, even as he backed up from them, even if change over his career is not as deep and persuasive as a postmodernist might want, opened my window, opened me to seeing difference, my own and others’ in new and positive ways. I would have thought that 9/11 would have accelerated a search for understanding. It does not look that way in January of 2004. At Summit Seminar, we appear to be retreating to the utilitarian. The event is now budget driven. At spring Summit, the caterer ran out of sandwiches and those shorted were the disabled, the woman in a wheelchair, the man with a cane. A women student objected and there was close to an altercation with a wait person. In the summer Summit, many of the students, along with me, refused to eat the box lunches. The staff brought in take-out sandwiches because they would not eat the box lunches. And at fall Summit we had to ration the sandwich “wraps,” barely coming out even because several hungry people had taken more than one. As one staffer said: “They are selfish! How

could they?" My response was: "Turning away hungry people is wrong, especially when they paid for lunch." A dirty look came my way.

I no longer make an analogy between Summit progress during the day and graduation because people are attending Summit who will not be graduating. Our clerical system cannot keep up with the metaphor so we need to tune metaphor down against clerical capacity. Utilitarian "realities" trim the metaphor, limit the dream, and task the learners. Ultimately, I think this shorts reflection. In having a looser approach to training of Summit facilitators, I have been accused of loosening "twenty-two wild cards" instead of twenty-two facilitators using the same lock-step, checklist script at spring Summit. And, group collaboration in report backs has been labeled "entertainment." Well, in essence Summit has been seen as "being too much fun" with insufficient tasking, like accurate Narrative Transcripts. And, ironically, as utilitarian curriculum reasserts itself, there is worry about falling enrollments.

I have a nagging question. If people do not get anything out of education, why should they do it? In my traditional college education back in the 1960's, I enjoyed only two courses. Why shouldn't learning be fun? Enjoying the learning process, self-fashioning, relevant learning, growing in understanding and identity enhances the development of skills. It also can increase the drop-in, stay-in rate rather than the drop-out rate. People "wanna be where they know [their] name." They wanna be where they feel included, and do not have to fight for respect and food. Vargos and Bob wanted recognition by name, respect. Graduates need the affirmation they are more than footprints in the snow. My observation is that we have built education like *The Titanic*, with a welcoming façade, but gates between the preserves of the haves and have-nots

effectively concealed below decks. Marginalized people, women and minorities, invest more, and get less, coming out of what I observed and heard. The most insidious concealment of barriers to learning is not physical, it is our internal attitudes as educators, administrators, teachers, advisors. The old metaphors hide inside of us as educators.

Corporate metaphors, accountability, budget driven education, education without emphasis on reflective voice, understanding, growth and development of identity, is the old factory metaphor under a new façade. The very scary thing my study surfaced for me is how easy it is to carry on the same old practice beneath a shiny new cover. I looked within my self; did not like all that I saw; and attempted to change. Bobbitt's doubts accelerated that change, and also alert one to the ease with which recidivism can occur. My study results in some highly instructive icons: Bob, Lucy, the mother of the boy in the wonderful car, Vargos, Frank, Fred, each is an image of the education learners share with me, insights and illumination I receive from them, by not being so focused on tasking, and assessing the outcomes of tasking, that I miss life completely, and what we learn from life experience at the margins. Bobbitt saw life as the curriculum.

NEW PERSPECTIVE: Dewey's moral telescope allows us to unfreeze curriculum, to readjust for balance, harmony, equity, values relationships between schooling and life. The women in group one shared with me different currents, a holistic ecology from which to view from the inside the nature of education conjoined with life. The walls between contemporary education and contemporary life have become too thick --- the exchange between the two needs expansion, opening up, as with windows! We need to view learning as a garden, a tree of life, a chain of learning, holistically. This leads to some conclusions.

CHAPTER SIX: CONCLUSION

CHAPTER PREVIEW: During the journey of my dissertation both Bobbitt and I unfroze. His doubts about factory metaphor created a “window” that first focused that period, and that then motivated my own “window.” Analysis of Bobbitt’s consciousness of curriculum through Dewey’s moral telescope of history engaged my self-reflective communication with adult learners on the question: “What did you get out of your education?” In their educations adult students reflectively developed identity out of doubt. Self can be an artistic outcome of education.

What conclusions do I draw out from my research? Self, what did I learn?

First, the metaphor of schools as like factories does not do democratic justice to learning. It is a failed metaphor. It serves failed histories. Curriculum is not a means of production. Students are not raw material to be changed into useful products. Teachers are not straw bosses or technicians. Tasking accorded to specifications and production outcomes does not adequately represent learning. Efficient book keeping and culling out waste does not result in human growth and the development of potential. Tracking, finding quality raw materials and channeling them into chosen production systems is insidious. Designing education in terms of the needs of employers does not develop individuals holistically. The factory metaphor grew in sync with the rise of industrialism, and it has rusted as the modern factory system in the late nineteenth and twentieth century became obsolete. However, it travels on Nevinson’s ghost road of modernism. Like a ghost it lives on. Utilitarian education becomes updated in newer technological

rhythms, but it does the same stultifying things to learners, browbeating compliance and wiping out difference in culture, gender, learning styles. Assessment has new buzz words like accountability. But essentially the factory metaphor in whatever guise it appears encourages book-keeping assessment. The entries docking Pullman Palace Company workers in the account books down in the basement of Chicago's Newberry Library are analogous to cost-accounting human lives in teacher-proofing, and calling out students to evaluate their learning outcomes in ways that have sense to the company, the school, but not to them in their culture and their language. The school as factory metaphor has negative impact; but the symbolic idea is alive and well. That is scary.

A realization that I make in my study is that the factory metaphor is alive inside us as people, as teachers and researchers. We grew up with it. We disagree with it on a surface level, never necessarily attempting to reach down into its roots and pull it out. There is a gap between us and curriculum history that we allow to exist, and that gap in understanding provides a barrier between us and understanding interactively the lives of people in school, in the learning process. We do not intentionally go into the roots of the factory metaphor and replace it with an historically alive counter metaphor, which deconstructs the factory, and creates a renaissance in understanding and awareness, new consciousness in knowing the past, reconstructing the present, and transforming the future in curriculum. My contention is that we desperately need a cogent renaissance in the essential concept of American education, new windows, looking on journeys, gardens, trees, lifelong learning.

Renaissance is a rebirth. It is inclusive, spiritual, but also welcoming of new methods, new arts, new ways of self-fashioning, of creating the self as a work of art. The

process of my dissertation is to reposition the teacher as a total human being, with flaws, a biography, parents, a history of constructed and failed relationships with the theory and practice of educational institutions and thinking. Relatively little is known about Bobbitt; he separated his work life. My next step is to connect this humanized teacher with a curricularist as a human being within the context of history in which that person (in this case Franklin Bobbitt) created curriculum theory and practice. Getting one's hands around giant abstraction is impossible. It is though possible through hermeneutic metaphor to see eye to eye with an author, thinker, like Bobbitt; and in that mode of eye-to-eye search for awareness, understanding, find human characteristics like doubt! The CEO had doubts! And, those doubts resonate with our doubts! In order to counter an old and out worn metaphor, a new historically congruent metaphor is needed, and I would propose the window metaphor. From "Bobbitt's Window" opens my window! Out of my doubts come new perspectives for me about the process of learning at the Summit, in summative assessment of outcomes in adult learning at the Bachelor's level at the School for New Learning.

Hearing the individual while simultaneously reaching toward larger issues is significant. M.M. Bakhtin describes the relationship between small time (the present day, the recent past, and the foreseeable [desired] future and great time –infinite and unfinalized dialogue in which no meaning dies" (1986, p. 169). I was reflectively shaping this metaphor of curriculum change, invoking issues of modern power and justice during the early twentieth century in the abstract. Then in an instant "the subaltern gaze of power" returns around upon the "eye of power," the colonizer (McCarthy, 1998, pp. 255 and 255). The skyline horizon of New York City and our

history shifted. The contemporary political background of my dissertation is significantly contextualized by violent events in the fall of 2001.

On September 9th, I returned from Trinity College at Oxford University to Chicago. Early on the morning of Tuesday the 11th, I could not sleep. I rose. Blurry-eyed, I turned on the TV. I never watch TV in the morning before going to school. The first plane had just vanished into the World Trade Center. Then shortly the second plane cut into the building. The twin towers ticked. They imploded. Over television the tragedy appeared dressed in the neat precision of what deceptively looked like self-destructing models. Layers and layers of life collapsed down upon itself in a horrific caricature of geological strata: a tragic summary of lost lives and "failed history." Our lives changed within a spin about of the "gaze of power," with or without our understanding that *we* do not necessarily see others or ourselves as they understand themselves or *us*. The "moral telescope" of "Bobbitt's Window" offers simple lessons which are most difficult to hold up as a reflective mirror. "Bobbitt's Window" offers analysis of selected modern and postmodern historical events and trends in relationship to contemporary life in a period when historical awareness appears to be wanting. Through reflection individual learners need to be able to know where they begin, where they are, and where they are going in both the small and large steps of learning.

I want to try an analogy. But I do not want it to be too dramatic. Curriculum can implode from within a school structure if the supports for personal history and self-realization that glue together complex human social and cultural journeys do not hold and remain fast. Powerful and informative metaphoric comparisons can reflectively be made between curriculum and history.

Education occurs in action. We also engage contemporary history in action. Questions arise with new urgency about the opportunities we have to grow and develop through learning, and constructing knowledge, in the brief space of human interests between birth and death: "knowledge, methodology, and human interest." New questions in education arise about how that learning is created in the journey called curriculum. The hermeneutic of the "Bobbitt's Window" metaphor suddenly came alive. Issues of postmodern power and justice can be identified. Life does not stay within a text. The significance of my dissertation is in the act to break out from a utilitarian curricular box into the process of change and action. Anthony F. Lange, Jr. in *Agency and Ethics: The Politics of Military Intervention* (2001, p. 205) points out the importance of respecting the voices, the history of people: "What needs correction is not failed states, but failed histories. ... By respecting the narrations of women, elders, religious leaders and others in communities whose histories are rarely acknowledged, we can begin to see ways of acting that might sustain and support alternative forms of humanitarian aid." In the context of education "alternative forms of humanitarian aid" *can read alternative forms of curriculum*, or a curriculum that speaks to life and to the formation of adult identity through narrative voice! In my opportunity sample and in my changes as researcher, using feminist multi-methods, I attempt to hear "those whose histories are rarely acknowledged." I find demonstration of integration of education with life in linkage of Habermas's "knowledge, methodology, and human interests" through awareness and understanding coming out of the educations of adults at Summit..

"Bobbitt's Window" and September 11th, metaphor and event, play against each other in a postmodern moment. They involve understanding power and justice and

curriculum, what we learn in school. In this instance, they involve what adults learn in school, students, advisees and me, as a advisor, teacher, researcher. How do we learn about "Lifelong Learning" except through change, explicit recognition of "turning points" on the curricular journey to self-realization? "Sept. 11th" demonstrates the brevity and uncertainty of life and the tired eternity of death. It can also elevate potential and invigorate the curriculum journey in the space of life. It can raise critical consciousness between the journeys of life and school.

The purpose of "Bobbitt's Window" is to develop curriculum change through understanding student reflective voice and to design capstone curricular understanding forwarding that reflective understanding.

Through metaphoric "windows" I open up new spaces for learning: in front of elevators, in checkout lines in libraries, in interactions with students outside of structured situations in order to experience the insight of authenticity. Maybe an important space I opened up is inside me; maybe it is less hollow now, more filled with qualitative human interaction. Silences are not broken within factory spaces like libraries with "Silence" signs even if they are entrenched within the culture rather than posted on the walls. Voices are not opened up in the classroom that is structured like the assembly line. Teaching/learning is not restricted to the space between chairs and podium; if the learning space is to be deconstructed, then it is not enough to apply new architecture, new metaphor has to come to fruition to inform the conceptualization of the new concepts of curricular architecture. One realization of my experience in this study is that early on in the century Frank Lloyd Wright realized the new for different windows between Victorian spatial relationships between inside and outside, and modern needs for

reformed relationships between the inner and outer landscapes; but the factory metaphor continued to roll on within ourselves, restricting curriculum to narrow and contrived slots, darkened, grimy slits between school and life. As I conclude my study, I wonder why the paradox between Wright's opening of living spaces, and the schools remaining closed learning spaces (the "closed campus") did not become more apparent sooner. Closed metaphors close us down as people and as teachers.

Somewhere within my dissertation my words began to reach for prose poetry. Creative juices began, however clumsily, to flow within my writing. Education, as we all know, but frequently disregard, is not all what is weighed, calculated, measured, melted out, but it is rather what is felt, what comes from the moral imagination. Part of my conclusion is that I came to observe and listen in other ways than I was used to; and, like in any recently acquired process, there are flaws. I am not a part of women's conversation and understanding; I sense distances from African-American and Hispanic cultures that I did not know; I realize discomforts that I had never addressed. But there are also new semantic possibilities. Smiles are ways of conveying meaning. Eye contact, nuances of bodily movement, the experience of rap. Theory is not intended to freeze upon the page as dead history, over, a burden dragging us down in culture without relevance; it is meant to flow like essential, vital juices, energizing and enriching the life experience. For me, an outcomes of my study is that Franklin Bobbitt is imagined in a different way than the dominant modernistic image of his career. A "window" offers different ontology than a "factory."

Second, Bobbitt's great accomplishment was not the creation of utilitarian curriculum. The centennial of the Great War is only ten years away. The centennial of

The Curriculum is only fourteen years away. I think that his great act was surpassing his own curricular blindfold and looking outside and beyond his creation, seeing however briefly and however tentatively, beyond his immediate limits in a time period of global war, disconcerting economic upturn and downturns, and Depression, followed by a second war, to “continuous change and growth.” Chinks in the stultifying armor and baggage of our own dear curricular assumptions are to be prized as they let in fresh air, light, awareness, understanding, appreciation of the potential of life. Teachers facilitate opening windows. Bobbitt focuses on procedure. Dewey focuses on method and the link between the two that as Peter Hlebowitsh (1992) points out will mend the split nature of curriculum scholarship.

If the teacher is not a manager, a technician, an adjunct to an assembly line process, then what is the teacher, if not someone who is continually alive to the magic of the learning process, the connection of education to genesis, continuing cultural growth? Bobbitt did not talk with students. As contemporary educators however we need to be aware of how and why we teach. Let me use an unusual analogous example of instruction from Nicholas Evans’s novel *The Horse Whisperer* (1995; movie with Robert Redford, 1998). Purposefully I am co-opting an example from contemporary popular culture to the context of educational inquiry. Tom Booker, the special horse educator, “the horse whisperer,” understands “the language of horses in the same way he understands the difference between colors or smells. At any moment he could tell what was going on in their heads and he knew it was mutual” (p. 122). As a teacher of owners and their horses, he is aware of the dynamics of “power, culture, and education.” He does not break or beat the horses (he is not parallel to imposing a “factory system” on

them), he understands horse culture, and he understands the dynamics of power, the arbitration of power that needs to occur in the education of horse and rider so that the horses can be effective as horses and the riders effective as riders. He dialogues with horses and with riders; they communicate. The “Horse Whisperer” creates new spaces for learning. He unmuffles the communication of the horses, hearing their “voices,” opening up their silence, and this creates new places for learning to occur. It is like transforming curriculum from a factory to a garden. He is, in his way, a “cultural worker.” This cultural work of contextualizing, symbolizing, works values and heals.

Curriculum as a one-way power structure, where the teacher is forcing the students to learn the paces of an alien culture, does not result in lasting, authentic learning. The students, oppressed, as beaten horses might be oppressed, are not really learning. They are being obedient. The students are not developing full voice, with ownership of their skills, abilities and cultures. They are closed out from the dominant school culture, and robbed of their cultural identities, and of the ability to make meaning for themselves. SNL has suburban satellites, but its home base is in the Chicago Loop, inner city location. Taking a page from Paulo Freire: What if many adult learners are like a third world within the world’s richest country; and what if a traditional equation of “power, culture, and education” is not proving effective, in point-of-fact it is proving counter-productive, and it is putting people at risk as they are lured by false standards into trying to meet impossible expectations?

I need to take this envisioning of a nether educational world further. Many of our adult learners are first-generation college students. Many are suffering from health problems. Many are from classes of middle-management which are extremely vulnerable

in the market place, and I might guess that many are deeply in debt. I wonder then how fair our academic/cultural expectations are to their needs? In posing this rhetorical question, I am creating the tentative image of adult learners as an underclass, a sort of third-world dependency. I have never framed adult learners (about 71% women here at SNL), many single mothers) this way before. This alternative view is an outcome from my dissertation, hearing less dominant voices, observing less dominant cultures. This is a different discourse about adult education than I am used to. It shifts the power. Freire writes (p. 89): “only insofar as learners becomes thinking subjects, and recognize that they are as much thinking subjects as are the teachers, is it possible for the learners to become productive subjects of the meaning or knowledge of the object. It is in this dialectic movement that teaching and learning become knowing and re-knowing. The learners gradually know what they did not yet know, and the educators re-know what they knew before.” This is dynamic and gives us ownership over our education within the process of live as it is lived.

If we do not realize all our human potential, we throw our lives and the lives of others away. Images coming out of metaphor create journeys, curriculum in school and in life. Raw materials in and product with collateral waste out is a glaring characteristic of the utilitarian factory metaphor. One night I left DePaul University at Wabash and Jackson and walked north up to the Elevated stop at Randolph Street. At Randolph and Wabash, in front of the Crate and Barrel, which used to be there, there is a large waste container, a trash basket. A byproduct of an industrial society in decline, a street man had thrown himself away in it, his arms and legs were hanging out; unconscious, he was waiting for the garbage collector. Metaphoric wastage is not an abstraction in the

situated and grounded examples of people whose lives are thrown away. And the factory metaphor of education, in no matter what guise, discards experience, lives. Trash baskets for people begin with mis-education that devalues human potential in all of its different complexities and hues. It creates an image of what happens, the horrors, when we cease to value our lives and the lives of others, all the lives that make our ecology possible.

The bottom line of what I have learned is that curriculum is “sustained and continuous growth of understanding.” I have learned that in our curricular journeys we need to value ourselves, each other, and sustaining life. Failed metaphors have led us to failed history. As a generalization we have turned our schools into factories, put ourselves at war with ourselves and each other, and we are destructing life. All that is huge, but if we page back to the life of the CEO of utilitarian factory metaphor, Franklin Bobbitt, he had doubts. As looking back, our gazes meet, I would interpret that if Franklin Bobbitt was alive now, he would be designing global adult education. And, he would have completed his turn from the factory metaphor. My belief is that 9/11 would hypothetically consolidate what started in the conference of 1927. Bobbitt changed with the times (at least to a certain extent, to opening the window, looking), and he had a feel for time. Looking to the past, applying what we learn about curriculum history reflectively to the present, dreaming, and moving forward into the future is the way the journey of curriculum is meant to be, a window, a garden, a tree, a chain of learning: figuratively, dreaming spires.

Metaphors, like the factory metaphor, can be prisons of the mind that reproduce prisons as a reality in society. Counts reproduction theory would see as part of the factory metaphor the reproduction of factory owners: the people at the top staying on the

top. Society is constructed based on how we dream, good or bad. Changing the way we imagine, like changing the primary metaphor through which Franklin Bobbitt's contributions as a curricularist are understood, reconstructs and can make positive curriculum and life outcomes. Here is the bottom line again: Curriculum comes from all us; we create it together from the inside. That way when participating students and teachers create curriculum, it not like the *ersatz* photographs coming from the creepy Maguire in *The Road to Perdition* (2002), constructed shapes which lie about the reality of life, and twist us from a recognition of truth, which comes most often not from misconstruing values (including tasking), but from us reflectively making meaning from our personal and shared experience interacting with sustaining life.

My dissertation reflects upon "a complex symbolic world" (Bowers, 1984, p. 47).

Pinar writes (1995/1996, p. 859):

The organization of curriculum occurs in the lives of educators, and students, involving political, racial, gendered, phenomenological, autobiographical, aesthetic, theological, international configurations as well as institutional feelings etc., which reflect the temporality, historicity, and provisionality of knowledge. Curriculum designs and organizations are a little like kaleidoscopic configurations of what we know, traces of what we have forgotten and suppressed, distributed through the echoes and shadows of life history, popular culture, and laced with desire.

And my dissertation is like that kaleidoscope, with different layers of aesthetics, popular culture, autobiography, voices, sounds, and body language. But it all leads to the question (Pinar, 1995/1996, p. 858): "What do we make of this knowledge, which is to say, what do we make of the world, what do we make of ourselves? I think that answer lies in ontological being. "What do we get out of our educations?" And how is this process given leadership by teachers and advisors?"

In the opportunity samples from SNL's Summit Seminars, the graduating students largely find themselves as stronger people. Stronger women. Stronger men. From disappointment through developing learning, growing through reflection, they were realized in a drama of actualization. In Group One, the women's break-out group, the drama of actualization became the unsilenced collective voice of the strong woman. In the second group, the drama of actualization was the creation of the adult Learning Tree from seed, to roots, branches, leaves. The group actualized their growth through the SNL curriculum by their representation of the tree's growth and development, in terms of the programmatic parts of the SNL program. As the leaves on the tree came alive, the students figuratively became alumni. Their outcomes contributed to their identity, the art of individualization. The waving hands, representing leaves, were not factory hands, not faceless, nameless tasked workers, but individuals who had both shaped and been shaped by their educations toward human ends. Bob's actualization was when he made the effort, came forward, and imprinted his name on his image. A willing cosmos can encourage such efforts.

Bob imprinted his identity on his image. Figuratively he was not made a ghost by the creepy Maguire. Like the SNL students at Summit, he built and sustained identity. Bob recreated himself within the web of life by giving his name. Bob remade the "blind impress" of determinism (Rorty, 1989, p. 43). Existentially, he pushed forward, naming himself, establishing uniqueness, beyond a silenced factory worker or silenced student, looking always up. The ontology of learning should engage with a willing cosmos, a dimension open to encouraging reflective voice, doubt leading to identity. What have I learned about Summit Seminar? What is it like?

Administratively the new Summit will be two-part class room modules, like seminars, at different campuses in tandem with distance education on-line summits. But my vision of Summit Seminar is philosophic. A Summit reaches for the clouds, the skies, above, reflecting being. Lunch and trimmings are less significant than the defining factors: quality of reflection and discovery of new spaces for learning. Summit is about creating space for thinking.

Conclusion

I would like to conclude with a comparison of Summit Seminar with philosophic Taoism, in order to engage ontological being. Is such a comparison possible and productive? In fact, the suggestion of such a comparison might cause some surprise and shock. What? Why? School for New Learning is progressive and non-traditional, however ironically it is locked inside its paradigms. "Bobbitt's Window," Franklin Bobbitt's turn, or change, from heavily structured learning to life is a curricular reminder that we can examine and change from existing curriculum paradigms to the ongoing flow of life. In order for this to happen, though, Summit Seminar needs to be revalued, and I would re-evaluate it ontologically in terms of being, flow of life.

Summit Seminar is difficult for traditional academics to understand. It does not have a set location. Taoism uses a space sanctified by ritual and performance. Summit can function in a similar way, a spatial, temporal event that occupies a space of learning and reflection, made that way by the communal feeling of the participants. In Summit Seminar there is a clear nexus between the real and fantasy, as in Taoism. Summit engages the longings, aspirations, dreams, outcomes, imaginings of the graduating learners and their teachers, mentors, and facilitators.

Summit Seminar is a bridge between past, the degree program, and commencing into the future yet unknown and requiring transformation, transcendence. The bridge is an empowering symbol in Taoist art. Taoism involves changing seasons, and Summit is held four times a year across the changing seasons and academic calendar. The Taoist altar represents transcendence wherever it is erected, much as the magic doorway of graduation.

“Bobbitt’s Window” is a curricular change metaphor for openness to life. Taoism accents supreme openness to the moment, change, eccentricity, paradox, endless on-going change, life, aspiration, bewilderment as productive. And, finally, as Summit engages performance at the peak so does Taoism; both encompass mountain imagery, ascendance to a higher realm of consciousness. What did you get out of your education? Did it change your life? How? Perhaps it caused reflection, like that in Whistler’s “*Harmony in Blue and Silver: Trouville*” (1865)? Maybe it brought you in from the margins, an appreciation of your richness and complexity as a person, like in *The Road to Perdition* (2002)? Or maybe it wrought an extraordinary change in your life directions and values, like Peyrol in Joseph Conrad’s *The Rover* (1923)? Or maybe it brings one back into balance with sustaining life as with Professor St. Peter in Willa Cather’s *The Professor’s House* (1925)? Or maybe it brings it all into sync, seamless continuity of a work of art, as in Alessandro Baricco’s *Silk* (1997)? All these are themes of Taoism. All these are themes of the observations and interviews with students.

All these are themes of the voices. They open “a power of indeterminate suggestion” (Spivak, 1988, p. 142). Like a window they relate outside stuff and inside stuff. “Bobbitt’s Window” opens to reflective historical consciousness: The legacy of the

past, application to the present, and next, the future in a vital flow of life. There is, as in the voices of the Summit graduates, the enigmatical wash of “sunshine and shadows.” Taylor writes: “...we are only selves insofar as we move in a certain space of questions, as we seek and find an orientation to the good” (1989, p. 14). Metaphorically this study has moved through questions about doubt and identity and discovery of productive spaces for reflectively addressing these questions.

Underlying these themes is the role of curriculum, the site of the journey of learning. Does the reflective curriculum of capstone competence, or its equivalent, help in transforming life as art? The resulting praxis in the design of capstone seminar reflection should engender “Meta-consciousness --- expanding the capacity for self-reflection and the analysis of identity formation” (Kincheloe, Pinar, p. 137). “Bobbitt’s Window” essentially opens on a *doxa*, the intermediate space Socrates defines between ignorance and knowledge, an arena for germination coming out of seeming chaos. Taoists would call it *the way, the flow*. Aristotle connects.

There is a learning dynamic in this pedagogical space, no matter how it is named. Schwab reminds us that: “Learning for Dewey is active participation in the pragmatic rhetoric --- the recovery and test of meaning. Hence, the effective ‘learning situation’ is not the one which leads by the quickest, most comfortable route to mastered habit and attitude, used precept and applied knowledge, but the one which is provocative of reflection, experiment, and revision” (Schwab, 1978, p. 173). and it helps us locate within the web of life. I would build upon reflection, experiment and revision in Summit inter-connective opportunities for discussion, opening up reflective voice;

experimentation with different options; and opportunity to revise and change, continuing thought.

NEW PERSPECTIVE: Deconstructing school as factory metaphor and unfreezing Bobbitt's doubts opens new sites for learning in intercommunication and development of identity, the art of becoming fully human, even entertaining and fun, connected with life. A closing thought is that the difference between the nameless man who throws himself into the trash basket (which is part of the school as factory metaphor --- waste) and Bob is that Bob insists on making the journey to imprint his name on his photography and affirm his identity, which is the journey of this dissertation, the empowerment of curricular doubts that lead to the development of identity! John Wesley Null (1999) asks what should come out of the discovery of Bobbitt's Doubts; my proposed answer is postmodernist curricular discovery of identity in finding new spaces for learning!

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INTERVIEWS

Dr. Glen Rodgers, Alverno College, Milwaukee, WI.. 2001.

Dr. Catherine Marienau, School for New Learning, Chicago, IL, 1999.

Dr. Susan Reed, School for New Learning, Chicago, IL, 1999.

VITA

J. Warren Scheideman

Candidate for the Degree of Doctor of Education

Thesis: *Bobbitt's Window: Understanding Turning Points in Reflective Curriculum History and Unmuffling Reflective Voice in Adult Learning: Doubt and Identity.*

Major Field: Curriculum Studies.

Biographical Personal Data: Born in Chicago, Illinois, July 15, 1942, the son of Harry F. and Elizabeth M. Scheideman.

Education: Graduated from Naperville Community High School in Naperville, Illinois, June, 1960; received B.A. from North Central College, Naperville, Illinois in June, 1964, with Illinois High School Teacher's Certificate; received Master of Arts with a Professional Concentration in Teaching Literary History for Adults from School for New Learning, DePaul University, Chicago, Illinois in June of 1991.

Professional Experience: The Newberry Library, 1975-1981; Loyola University (Chicago), Continuing Education, 1983-1984; School for New Learning, DePaul University, 1982 to Present.

Awards: The Horace Harker Award (1979); Derrick Murdock Award (1986); Teaching Award for Outstanding Merit, School for New Learning, DePaul University (1987); Farthing Award of Merit (1994); Excellence in Teaching Award, DePaul University, 1998.

Selected Publications:

"Miss Vavasour Remembered," *The Evelyn Waugh Newsletter*, Vol. 9; No. 3 (Winter, 1975), pp. 4-8.

"Accounts of Imaginary Wars." *The Devon County Chronicle*, Vol. XIII; No. 5 (October 1977), pp. 3-4

"Silver Dove: John Keats's Poetry as an Influence on Thaddeus Sholto's 'Oasis of Art' in *The Sign of the Four*, *ACD: The Journal of the Arthur Conan Doyle Society*. Vol. 5, 1994, pp. 184-190..

"A Study in Scarlet: Canonical Theme and Structure;" and "Hugh Boone's Twists on Victorian Society" in Christopher Redman (Ed.) *Canadian Holmes: The First Twenty-five Years*. Ashcroft, British Columbia, Canada: Ashcroft Press, 1997.