

The Sandcastle Classroom: An Aesthetic Perspective of the Classroom as Temporary Art

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Have you ever seen a sandcastle? I mean a professional-sandcastle-artist sandcastle?

Millions

upon millions

upon millions

of little pieces of rock

stone

sand

that come together making one single cohesive larger-than-life marker?

An Ebenezer of the imagination.

It is packed

pressed

molded

with care and consideration to every little piece

feature

detail.

Yet its temporality is striking

perplexing.

What would possess one to spend hours

upon hours

upon hours

assembling the layersⁱ of that piece of art

with the full knowledge that with the first

heavy rain

big wave

mischievous teenager

it will topple

tumble

return

back to the ground to once again become a smooth

flat

shapeless

pathway for the many thelassophiles frequenting the sandy beach?

The sand castle creator is keenly cognizant

mindful

aware
of the impermanence of their creation.ⁱⁱ
What exists in the very act of creation that brings them satisfaction
pleasure
fulfillment?

What is it that they hope to share with the few who will participate in the enjoyment of their masterpiece?
What is it that gives the creation of this temporary piece of art value?

It is with the sandcastle in mind that I engage with John Deweyⁱⁱⁱ, Drew Leder^{iv}, Kenneth Burke^v, Elaine Scarry^{vi} and others in a dialogue around the notion of the classroom as a piece of temporary art. This “essay” suggests that the act of lesson planning, executing the instruction, and all experiences in a classroom compose a form of art, and the temporal unfolding and passing of the classroom climate and gathering of particular students is likened to other forms of temporary art such as a sandcastle. The teacher is the artist. Classroom activities are the medium. The students are the audience. What has been cultivated is a carefully planned piece of art. I suggest that viewing the medium^{vii} of classroom activities through the lens of temporary art can encourage the teacher to create a class that is not only more engaging and stimulating, but more valuable, and inspires the teacher to take great care in the creative crafting of the classroom culture.

The Classroom as Art

To sing is to perform
display
enact
my skills for others to see
observe
participate
with, me.
To paint
draw
carve
is to create a tangible
touchable
tactilic
expression of some idea
thought
value
that is important to me.
In the very creation of this art I celebrate the union of past
present

future,^{viii}
and I communicate
transform
interact
with those who witness and result in the experience.^{ix}

To teach is to perform
display
enact
my knowledge for others to gain
glean
gather
with, me.

To instruct
lecture
lead
is to create an abstract
tangible
practical
expression of some idea
thought
value
that is important to humanity.

In the very creation of this art I celebrate the union of past
present
future^x
and I communicate
transform
interact
with those who witness and result in the experience;^{xi}

Creating doors to learning^{xii}

I do not remember the details of first class that I ever taught. I do know it was a home school speech class that was organized through a local home school co-op. I adapted the lesson plans of my high school speech teacher to make them fit my schedule and the ability or inability of my students. I used some of the same activities, some of the same assignments, and most of the same lesson plans. I was a mini-Mrs. Basinger. I do, however, remember many details from my first experience teaching a college class some five or six years later. I used the generic course syllabus, and was required to give the same assignments

and exams. However, the lesson plans were largely my own. I used original in-class activities, Power Points, and teaching methods.

I compare this to the first song I played on the guitar. John Denver's (or Peter Paul & Mary's if you prefer) *Leaving on a Jet Plane*. My dad taught me the chords of G, C, and D, and then showed me what order to play them and how to strum the strings. This song became my "go-to" party song, and to this day I enjoy playing it for a crowd. Looking ahead 4-5 years to when I wrote my first original song, I see similarities in my evolution as a teacher and my evolution as a musician. The first song I wrote used the chords G, C, D, but also incorporated F#m, and A. The melody was distinctly different, but the song as a whole was in the same key and followed the same basic pattern: Verse, chorus, verse, chorus, verse, chorus, partial chorus. I can't say that I did that intentionally, but I modeled my song after what I knew and liked. Dewey asserts that this is part of what art is; taking the known (old) and adding to it the unknown (new) in utilizing a medium to elicit fresh meanings and experiences.^{xiii} This is the basic premise behind how people learn and retain information.^{xiv} The value of art comes from this need for something new.^{xv}

When I taught that first college class, I took a little of what I had been taught, and incorporated my own style and "flair for the dramatic" (a direct quotation from my Rate My Professor page) to make a new classroom that is distinctly mine. This comparison between songwriting and teaching leads me to consider the teacher as an artist, and the classroom as the work of art.

There are many elements in the process of teaching that resemble artful expression, and many characteristics of the classroom that may embody aesthetic activity. Dewey says the very act of doing can be art.^{xvi} He further suggests that the quality of the activity is what propels the "doing" to have value.^{xvii} In my opinion, few accomplishments have greater value than enabling students to operate successfully in the world.

The very act of coming together^{xviii} in a classroom to learn and experience humanity together is art.^{xix} Dewey echoes Aristotle in *The Poetics*^{xx} in arguing that a major component of art is the selection of significant material.^{xxi} Is this not what a teacher does when planning their lessons? We browse through our accumulated knowledge and decide which material is paramount in the context of what we hope our students will learn. We then arrange that information in the manner we believe will be most effective for the students to experience it. It is this process that Kenneth Burke argues is a part of the "crescendo" of our experience.^{xxii}

Dewey makes perhaps the most compelling argument for the classroom as a form of art when he writes "It is by way of communication that art becomes the incomparable organ of instruction."^{xxiii} He continues to acknowledge what I also consider a travesty: viewing education in this way is seldom done, and is to some repelling.^{xxiv} The presence of imagination in the instruction of a classroom should be embraced and utilized by instructors as it is a part of human discovery.^{xxv} George Braque makes a usefully perplexing statement: "Art is meant to disturb."^{xxvi} In being disturbed, we are challenged to question the way we thought something was. This should be the role of a teacher: to challenge his or her students to think outside of their current understanding and combine that old knowledge with the new,^{xxvii} thus teaching them and expanding their knowledge – a disturbance of their status quo.

The Temporality of Teaching

I sense the impermanence
taste the staleness
touch the empty chairs
hear the silent room
smell the lingering mix of body odors and cologne and perfume
left by the students who have just walked out of the classroom on this last day of class.
I mourn the “loss” of my friends, for some of them have become like friends.
Faces I have seen every other day for the past 15 weeks
become faces I might see as I walk to lunch
sip coffee
am out for a drink.
I mourn the “loss” of the created culture that has been the bedrock
basis
foundation
for every word that comes from my mouth in that room.
The space will never again be the same.
It will be different
I will be different
they will be different
changed
transformed.
I mourn the “loss” of my well-spent energy
time
effort
thoughts.
Those bodies will never again be together in that way.
They have received from me what I developed and served with them
and gleaned only what they could in such a short amount of time.
Our time was brief
fleeting
momentary
And in the midst of this temporality – I find art.

I have made what I believe to be a strong case for the classroom as an art form through the eyes of John Dewey. However, the classroom holds more in common with the notion of temporary art than it does with the more traditional arts. The classroom is a temporary medium. A touring exhibit in the lives of students. Not unlike sidewalk chalk, or an ice sculpture, or the Tibetan monks who meticulously place grains of sand to create one of the most beautiful artworks the planet has seen, only to mix the colored particles back together shortly after completion.

If the classroom is experienced with the senses, as we can easily agree it is, we must consider that the senses fade.^{xxviii} They are temporary. Embodied experiences only last for a moment or two. Keeping in

mind the short amount of time that a teacher/artist has their students/audience under their direct influence, we cannot ignore that the sensational experiences sponsored by the teacher are only but a fleeting moment in the students' lives. Not to mention that very time spent in class each day, the experiences themselves, are a sensory experience that lasts only as long as the 50 or 90 minute class period.

This distinction between the classroom as temporary versus permanent is important to grasp when you consider that the intent of the artist who creates a permanent art fixture is very different from that of an art piece made with full awareness of its fragility and impending passing. We, as beings, continually keep the endgame in mind.^{xxix} Artists are no exception. Yet, with an endgame that will not last, purpose can be questioned. A painter has a creation that can be displayed for people to see for thousands of years (assuming it is carefully preserved). The wood carver has a figurine or cigar box that can be set on a shelf and enjoyed or used for generations. The sand artist, on the other hand, has a castle that will soon be as flat and formless as when he started. Their checkmate moment looks very different than that of their counterparts.

The teacher has several weeks, or in some cases months, to design and plan a three or four month long interactive art piece that will be a powerful medium for a time. However, following the last day of class as the students take their final exam, give one last presentation, or engage in one more discussion, the art, the experience, is over. Gone. Kaput. The culture and environment that the teacher/artist so carefully crafted and executed ceases to exist. Only in very rare cases will those same students ever be in the same class with that same teacher again.

Deana Dannels writes that, as a teacher, she recognizes her impermanence.^{xxx} "I'm there then gone" she says, drawing attention to the *fact* that we are but a "blip on the student's screen."^{xxxi} This is not easy to grasp, because we hope that we will have a lasting impact on the lives of those persons who enter our classroom. Yet no matter what we do, there is only so much our audience members will retain. However, this contingency should not prevent us from executing the highest quality of art/classroom that we can possibly create.

At the end of the semester, I sit back and hope that what I have said, what we have done together, and the lessons I imparted on the students will stick. I have no control over the twenty-five or so young people who have devoted their time to me. Selfishly, I think of the time I devoted to them. I gave them at least four months of my attention - likely more, considering the preparation I have done before the semester began. I toiled over the lesson plans. I stayed up late making PowerPoints. I thought until my brain hurt trying to come up with a way to manipulate materials in my medium to relate everything to course content^{xxxii} and to ideas that I can only hope they find important. I sweat in un-air-conditioned classrooms. I bled from paper cuts. These four months were laboriously spent creating an environment that is conducive to learning, creating a class culture where students feel like they can ask questions and learn from each other, creating activities that will not only teach a topic, but complement the preceding lesson and prepare students for lessons to come. Only to have them walk away and never look back.

The Artist/Teacher

The teacher is an artist.

They create a culture
 climate
 environment
 personality
in which students
 other people
 an audience
can learn
 grow
 understand each other and the subject at hand.

There is no stopping knowledge
 creativity
 growth
in my classroom.
I strive to thrive.
I strive to bring a light
to the dark minds
of bright people who
never knew
what they were missing.
I create
 imagine
 conjure.
I think
 teach
 learn
 repeat.

The teacher is the artist. The artist and teacher alike labor and toil over the details of what they want their creation to look and feel and smell and sound like. I, the artist/teacher, desire to impress upon my audience/students a message^{xxxiii} and I must select the best medium for the occasion. Which color do I use? Which activity do I lead the class in? What means do I employ? What type of senses do I utilize? Oil? Videos? Chalk? Lecture? Canvas? Discussion? Wood? Experiential activity? Interactive art? Interactive space? No matter the medium, I can create art that is formed for a purpose,^{xxxiv} that is chosen carefully for maximum impact.^{xxxv}

The possibilities are endless. There are many media that an artist/teacher can utilize to impact their audience/students. Each educator employs the medium they are most accustomed to, or find most effective, for the medium carries the whole of the art.^{xxxvi} A painter would be amiss to attempt a wood carving if he or she had no experience putting blade to wood. A teacher would be at a disadvantage trying to write a beautiful lecture for a graduate school seminar if he or she had never taught more than reading to 1st graders. Teachers/artists must know their strengths and their guiding philosophies,^{xxxvii} but must also know what methods suit their students. An artist must prepare the channel for those who will receive

it.^{xxxviii}

Take the sandcastle artist. In order to make a beautiful sandcastle, the sand artist must prepare.^{xxxix} They must plan their location, not too close to the shoreline, but close enough to have easily-accessible water, gather supplies such as buckets, molds,^{xl} and other tools. They have to pick the right day, and time of day to avoid weather that would prematurely destroy their creation. The sand artist has to painstakingly layer sand combined with just the right amount of water in just the right place.^{xli} No two sand creations will be the same; the density and coarseness of the sand is different at every beach.^{xlii} Additionally, of course, a sand artist must plan what their sandcastle will look like.^{xliii} The process is tedious but highly rewarding. When they have completed the castle, they step back, take a picture,^{xliv} and allow nature to run its course. This is how the sand artist punctuates their experience.^{xlv}

Take the classroom teacher. In order to make an effective classroom, the instructor must prepare. They must prepare the room arrangement^{xlvi}, desks not too close together, but close enough to foster appropriate discussion, gather supplies^{xlvii} such as PowerPoints, handouts, expo markers, and video clips. They must consider the time of day and budget their time in class carefully to avoid overloading students with information that would devour their attention span. The teacher has to painstakingly consider every student and their learning style, and the best way to engage with the content. No two classrooms will ever be the same; the demographics and personalities of the students are different every semester. Additionally, of course, a teacher must plan to shape what their classroom culture will feel like.^{xlviii} The process is tedious but highly rewarding. When they have completed the semester, they step back, enter grades, and allow nature to run its course. This is how the teacher punctuates their experience.^{xlix}

Gloria Anzaldúa contends that we are “pregnant with story”, (Dewey says “pregnant with meaning”^l) and that it is the imagination that consummates that story.^{li} This illustration of being with child, carrying in our womb a story or meaning, speaks of the teacher/artist’s responsibility to allow their imagination to impregnate their mind with the gift to share a narrative. That newborn story not only will be valuable but essential to the students/audience. It is a responsibility of the teacher to serve a dose of the “medicine of art”^{lii} that cures our audiences of a lack of knowledge with a “transformative power”.^{liii} Yet, without the catalyst of imagination to spark that story of the knowledge we hope to share, we, and consequently our students, are left barren.

It is clear to me that the role of the artist is quite similar to that of the teacher. In fact, I see no reason why they are not inseparable. It is in the use of imagination that the teacher and the artist become one.

The Student/Audience

What is the students’ part
role

responsibility

in the art

creation

collage of education?

The classroom space is their museum.

They come to the classroom to witness

partake
consume
the creation of the teacher
who is witnessing
reveling in
beholding
the creation of the pupil.
If this is the endgame^{liv}
it should go by another name.
It is not an end, but a beginning.
It is a place where students can experience self
and experience others
simultaneously,^{lv}
while simultaneously being dared to recognize truth.^{lvi}
This experience is not passive
inactive
docile.
It requires something of the audience/student.

On a visit to Chicago some years ago I went into one of the city's many art museums. There were a number of interactive art pieces that asked patrons of the museum to touch, change, and participate in the art. Ever since then I have been fascinated with interactive art. The classroom is no exception. The question here is what part do the *students* play in this particular style of art? This interactive artwork cannot exist without an audience, and this audience is the reason for the art. Without it, I would not teach/create. Without the audience I would simply be talking to myself. This would still serve a purpose, as art for the sake of art is still important.^{lvii} I would "become vicariously the receiving audience".^{lviii} However, in the case of a teacher, there is considerably less value in delivering a lecture to an empty room.

The mind does not know that it does not know.^{lix} This is the state of the student. As a doctoral student, I have often referred to a particular practice or theory as "new" only to be reproached by a professor saying that the idea has actually been around for quite a while. It was not a new idea, but it was new to me, and I had no idea that I didn't know what I didn't know until I did. It took my experience with the knowledge of the more educated than I to bring my work in progress to "completion"^{lx} – if such completion is ever possible. Yet the teacher alone could not make me learn, I had to play a part. The part of an inquisitive receiver of a message from a source – the three parts of Dewey's description of art.^{lxi}

The art that takes place in the classroom is consumed and digested by eager recipients; or shall I say participants. Yet without the attentiveness of the student/participant, the art may as well be rote memorization. The quality of the art/classroom does not rely solely on the artist/teacher. The participant/student must also invest time and artistic energy into the consumption of and engagement with the artist's creation. When the class has ended, they will never again be able to relive that experience, save in careful reflection of what imagination has left behind.^{lxii}

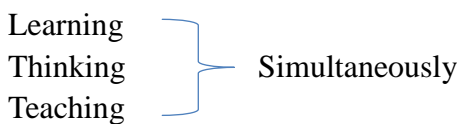
When students come into the space, they must learn together and participate in class. This engagement

with the art created by the teacher positions students as an active audience. They participate in the lecture by listening, watching, and internalizing the material. They participate in the activities by speaking, sharing, and responding to the ideas. They participate in the content as they digest, reflect on, and apply the principles to their assignments and hopefully to their life.

It seems as though it could go without saying, but I feel inclined to emphasize that the student/participant must show up. Without the presence of the audience, the art may as well be chicken scratchings. Many teachers have encountered the absent student who e-mails later that day “Did I miss anything important?” This question perplexes me endlessly. If I have been successful in creating a meaningful installment in my series of art/classes, it is not sensible nor practical for me to relay to the student what they missed without reenacting the entire class. The best I can do is tell them the topic of what we talked about, direct them to the assigned readings, and relay to them pertinent housekeeping items. It would be like a person skipping a trip to MoMA and asking what they missed. The most obliging response might offer is, “Paint and other mediums on canvas and other surfaces forming images of objects and ideas with various color and texture.” If this barebones description of MoMA is as pathetic to you as it is to me, rest assured that I accord the same value to participation in my classroom/art as I do in an attentive visit to MoMA.

Without the student/participant, the teacher/artist would have no purpose for their art. The student is the reason a teacher exists. What has been cultivated by the teacher is a carefully planned piece of art that has the single purpose of developing the personhood of the student. The needs of students, their need for knowledge, must be satisfied.^{lxiii} Still, let us not forget the necessary role of the student in this interactive art: to participate, receive, and co-construct the message of the sender.^{lxiv}

The Co-Creation of the Art/Classroom



Simultaneously we experience self and other^{lxv}

communicate

capitulate

to the call

of the course

on which we have set our sights.

No fight is too small

for us all

to take together.

Were it not for a teacher who taught me to

think

teach

learn

repeat

I would not have a fighting chance,
and my pupils would not have a fighting chance.
They are just a glance
away from finding out that there are other ways to succeed
 accomplish
 do,
though far less rewarding.
The experience they embody when they walk into my classroom
will never leave them;
Or so rests my hope.
When it is over, I throw
them to the lions
in hope that they can muster the prayers of a Daniel
to shut the mouths of the ravenous beasts
that would feast
on ignorance
 naivety
 bliss
that blinds the mind's eye.

Were it not for the artist who stands in front of the room
and shares their knowledge
 experience
 ideas
 hopes,
and the audience who observes
 interacts
 responds,
each member of this community would topple like a sandcastle with the first light rain.

I started a theatre company some years ago and have created an audience, as Dewey would say,^{lxvi} that has some level of expectation when they come to my shows. Anzaldua develops this concept through the eyes of an author who “must write what readers haven’t been taught to read yet.”^{lxvii} I did not start my theatre with what I thought my audience would want to see. I started it with something *I* wanted them to see. I have created that audience by building a reputation and proving a standard. Those patrons now come to see my shows to see art. The audience is eager to participate in my live theatre. This shared experience of the artist (myself) and the audience (my patrons) is parallel to the shared experience of the teacher/artist and the student/audience. The creator must adapt to the audience, but the audience must be guided to appreciate and respect the created.

Bill Rawlins suggests that teaching is a “way of knowing about human communication.”^{lxviii} You cannot separate the act of teaching from the act of learning. Dewey argues that “in great art, there is no limit set to the individualization of parts within parts.”^{lxix} In any art – interactive, fine, theatre, the classroom – each participant, both teachers and students, plays a role that adds depth and value to the completion of

the work being done. To suggest that one or the other stakeholder is of greater importance devalues the “remaking of the experience of the community”^{lxx} that can only exist in the unity of individuals.^{lxxi} The classroom must be a collaborative effort between the teacher/artist and the student/audience as they are continually crossing into each other’s worlds.^{lxxii}

Final Thoughts

A sandcastle with all its beauty
charm
temporary status
will inevitably cease to exist;
leaving nothing but a memory.

But a classroom that is art with all its ideas
knowledge
temporary locale
will hopefully never be forgotten;
Leaving everything inside a memory.^{lxxiii}

You see a sandcastle and a classroom are *not* the same.

I call the classroom temporary art, yes, but it is an art that lasts.

It is not a sandcastle classroom.

It is a soft sculpture that can be put on display in the lives of those who participated in it.

It may be changed over time.

With new tools
knowledge
facts
life
acts

of a new artist.

The world becomes alive
as I experience the world^{lxxiv}

When the student becomes the artist

That is the end of the classroom
and the beginning of a new bloom.

When the once audience member becomes the performer
the nursery of their budding youth germinates and yields to the orchard of the ripe fruit.

The trite has no home here.

The fight has begun here.

The role of the former artist has been completed.

Their experience has been punctuated.

A new classroom has begun even for the new artist, the former audience/participants.

Not just one in which they are an artist, but a different classroom in which they are the pupil.

The teacher can now learn from the pupils.

So where does this leave us? There must be some greater value to this perspective of a not-so-sandcastle classroom/art. As with any project, art or otherwise, but specifically art, I must learn from each completed piece. Just as I talk to the patrons of my theatre to hear what they liked and/or disliked about the production, a teacher must do the same with their students. Serious reflection^{lxxv} and self-assessment as an instructor is vital to progress,^{lxxvi} but gaining valuable insights from students and even colleagues who may have observed you teach can help the artist in you. While it would be foolish to think that every single class/artwork I teach/create is, as a whole, better than the last, it is not foolish to believe that I am a better teacher/artist for revised and repeated offerings. Whether you are a first-time teacher, a tenured professor with 30 or more years under your belt, or anyone in between, considering your classroom as art that can be refined time after time is crucial to your success and the success of your students. You must become a better artist every time. We must become better artists every time.

Secondly, the whole matter of the classroom as a piece of temporary art comes down to your attitude as an artist. Artists have a message, a medium, and an audience.^{lxxvii} As teacher/artists, what we do to send that message in our chosen medium to the students entrusted to us determines the fate of knowledge. If teachers were not artists, but instead were scientists who created formulas for learning, or skilled laborers who master a subject and deliver a blueprint for learning, or machines that simply memorize information and facilitate the transfer of that information, there would be no genuine learning. No construction of knowledge. No understanding of application and personal growth. Human progress requires more than individuals knowing their part in the world and executing their role with the perfection of *Brave New World*.

Teaching as art and the teacher as an artist is not a new concept. I can see it in the teachers and classrooms that have led our world to where it is today. The greatest influencers of the ancient, classical, or modern worlds are not products of rote memorization, they are artists. In their eyes, the world was their canvas on which to create innovative change and progress. Sophocles, daVinci, Bono, Maya Angelou each have made contributions to the progress of the world either through their art, or in some cases fields entirely separate from their training. Such artists have made a wiser, smarter, humanized, and hopefully more caring world. Not every artist/teacher will have the impact of these “greats.” You and I should not be disappointed when we do not explicitly see the same results as these names. That should not stop us from striving to create artwork that speaks meaningfully to those who would participate: our students. We rest in the knowledge that “Education has remained the most crucial contributor to social, political and economic development of any nation,” one student at a time.^{lxxviii}

It is here in the final paragraph of this essay that the analogy of the sandcastle classroom begins to crumble, making way for a more stable future. There is evidence that the temporality of the classroom has

permanent results. “Works of art are elaborate mechanisms for defining social relationships, sustaining social rules, and strengthening social values.”^{lxxxix} This is the very essence of a classroom. A classroom is quite an elaborate mechanism that establishes relationships in a society, forms social rules that the teacher and student must operate under, and instills values that students carry with them into society. The art “does not cease when the direct act of perception stops”,^{lxxx} but rather it is evoked as a substance that “can enter the experiences of others and enable them to have more intense and fully rounded experiences of their own.”^{lxxxi} At the end of the semester when my students leave the classroom for the last time, and they cease to physically perceive me and the knowledge I possess and share, they carry with them the meaning that will only continue to become clear after my work is done.^{lxxxii} One goal of every teacher/artist should be to make, create, foster, be, a work of art.

My students may forget me.

They may forget what I said

did

shared.

Yet I will think of them every day.

If not by name, I will carry with me the lessons

ideas

meaning

they have given me.

I carry with me the hope

desire

faith

That they also pack in their daily bags some residual imagination^{lxxxiii}
left behind by my humble instruction.

Going forward

onward

upward

I pledge to teach

speak

share

The knowledge I have learned

created

generated.

There is much more to be learned

created

generated.

I hope that others can teach

speak

share

the knowledge they discover.

My classroom/art is a challenge to me.

My classroom/art is a challenge to my students.

All art, aids in the creation of a collective life.^{lxxxiv}

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- ⁱ Bill Knight, professional sand castle creator, personal conversation with the author, November 22, 2016.
- ⁱⁱ Ibid.
- ⁱⁱⁱ John Dewey, *Art as Experience* (New York: Penguin, 2005).
- ^{iv} Drew Leder, *The Absent Body* (Chicago: University Chicago Press, 1990).
- ^v Kenneth Burke, *Counter-Statement* (Berkeley: University of California Press, 1968).
- ^{vi} Elaine Scarry, *The Body in Pain: The Making and Unmaking of the World* (Oxford: Oxford University Press, USA, 1985).
- ^{vii} Ibid, 198.
- ^{viii} Ibid, 17.
- ^{ix} Ibid, 22.
- ^x Ibid, 17.
- ^{xi} Ibid, 22.
- ^{xii} Ibid, 76.
- ^{xiii} Ibid, 109.
- ^{xiv} Ronald Yaros, "Is it the Medium or the Message? Structuring Complex News to Enhance Engagement and Situational Understanding by Nonexperts," *Communication Research* 33, no.4 (2006): 288.
- ^{xv} John Dewey, *Art as Experience* (New York: Penguin, 2005), 109.
- ^{xvi} Ibid, 222.
- ^{xvii} Ibid, 232.
- ^{xviii} Ibid, 17.
- ^{xix} Ibid, 32.
- ^{xx} Judith Yaross Lee, personal conversation with the author, December 1, 2016.
- ^{xxi} John Dewey, *Art as Experience* (New York: Penguin, 2005), 216.
- ^{xxii} Kenneth Burke, *Counter-Statement* (Berkeley: University of California Press, 1968), 45.
- ^{xxiii} John Dewey, *Art as Experience* (New York: Penguin, 2005), 361.
- ^{xxiv} Ibid.
- ^{xxv} Elaine Scarry, *The Body in Pain: The Making and Unmaking of the World* (Oxford: Oxford University Press, USA, 1985), 306.
- ^{xxvi} George Baraque, *Le Jour et la Nuit (The Day and the Night)*, (Paris: Gallimard, 1952).
- ^{xxvii} John Dewey, *Art as Experience* (New York: Penguin, 2005), 109.
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- ^{xxix} Ibid, 33.
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