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"Pete" Woodward, Jr.
603-968-9385
Holderness, NH

June 27, 2003

Trent E. Gabert, Ph.D.
Associate Dean
College of Liberal Studies
The University of Oklahoma
1700 Asp Avenue, Room 226
Norman, Oklahoma 73072-6400

Dear Trent,

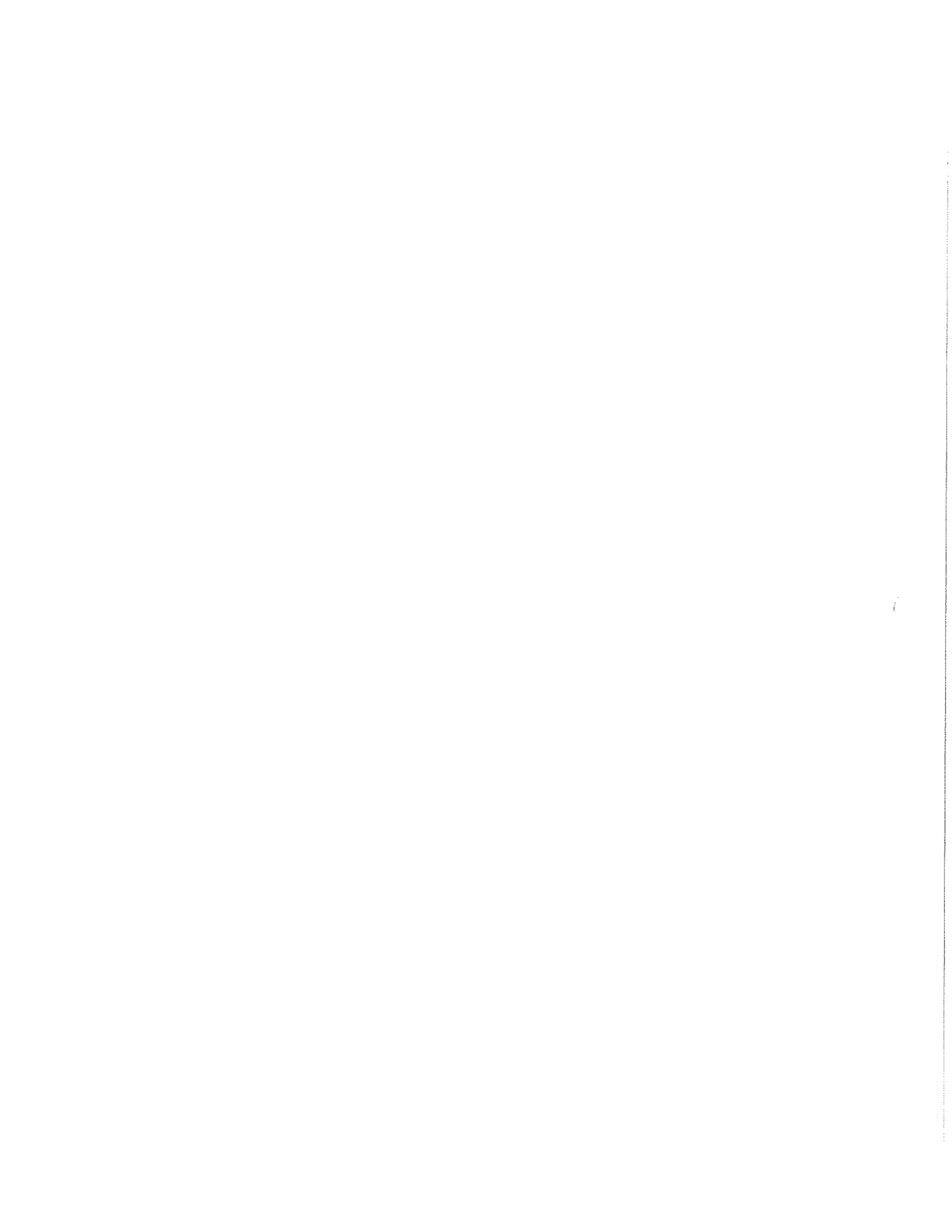
Enclosed is the material in support of Dr. Elliot Eisner's candidacy for the Brock Prize.

I have included more than 50 pages for those interested in plumbing the depths of Dr. Eisner's scholarship. However, the primary support materials are contained in the first packet: biographical sketch, comments on The Arts and Creation of the Mind, a summary of Dr. Eisner's work in his own words, an essay entitled "Artistry in Education", letter of support from William J. Russell, a more expansive set of his credentials, and a photograph. The second packet goes into much more detail about his publications.

Please let me know if you have any questions about this material. In the meantime, I look forward to receiving material on the other nominees and to participating in the selection process this coming September.

Sincerely yours,

John A. Bird



Elliot W. Eisner

BIOGRAPHICAL SKETCH

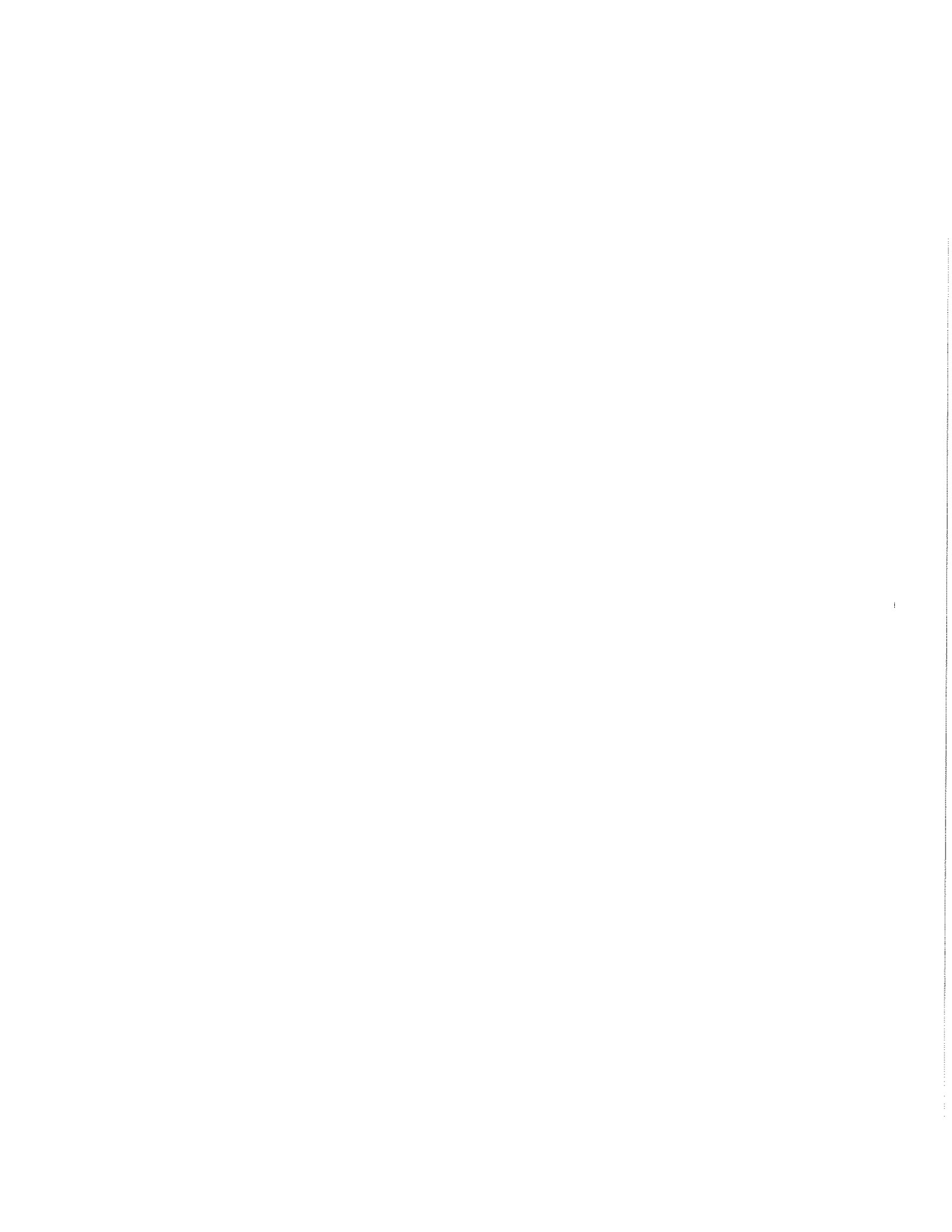
Elliot W. Eisner is the Lee Jacks Professor of Education and Professor of Art at Stanford University. Professor Eisner was trained as a painter at the School of the Art Institute of Chicago and studied design and art education at the Institute of Design at the Illinois Institute of Technology. He received his Ph.D. from the University of Chicago.

Professor Eisner's contributions to education are many. He works in three fields: arts education, curriculum studies, and qualitative research methods. He has been especially interested in advancing the role of the arts in American education and in using the arts as models for improving educational practice in other fields. He is the author or editor of fifteen books addressing these topics, among them Educating Artistic Vision, The Educational Imagination, The Enlightened Eye, Cognition and Curriculum, and The Kind of Schools We Need. He has lectured on education throughout the world.

Professor Eisner has received many prestigious awards for his work, among them a John Simon Guggenheim Fellowship, a Senior Fulbright Fellowship, the Jose Vasconcelos Award from the World Cultural Council, and, most recently, the Harold McGraw Prize in Education.

He is a fellow of the Royal Society of Art in the United Kingdom, the Royal Norwegian Society of Arts and Sciences, and in the United States, the National Academy of Education.

Professor Eisner was President of the National Art Education Association, the International Society for Education Through Art, the American Educational Research Association, and the John Dewey Society.



VITA

Revised: May, 2003

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ELLIOT WAYNE EISNER
Lee Jacks Professor of Education & Professor of Art
STANFORD UNIVERSITY

PERSONAL: Born: Chicago, Illinois. March 10, 1933
Marital Status: Married

**EDUCATION
AND ACADEMIC
DEGREES:** Bachelor of Arts, Art and Education
Roosevelt University
Chicago, Illinois, 1954

Master of Science, Art Education
Institute of Design, Illinois Institute of Technology
Chicago, Illinois, 1955

Master of Arts, Education
University of Chicago
Chicago, Illinois, 1958

Doctor of Philosophy, Education
University of Chicago
Chicago, Illinois, 1962

Doctor of Philosophy (Honoris Causa)
University of Oslo
Oslo, Norway, 1986

Doctor of Humane Letters (Honoris Causa)
Hofstra University
Hempstead, New York, 1988

Doctor of Humane Letters (Honoris Causa)
Maryland Institute
Baltimore, Maryland, 1989

Doctor of Philosophy (Honoris Causa)
Doane College
Crete, Nebraska, 1996

Doctor of Education (Honoris Causa)
De Montfort University
Leicester, England, 1997

HONORS: Masters Comprehensive Examination
University of Chicago
Chicago, Illinois, 1958.

The Palmer O. Johnson Memorial Award
American Educational Research Association, 1967.

John Simon Guggenheim Fellowship 1969-70.

Distinguished Scholar Lecture
Michigan State University
East Lansing, Michigan, April 1971.

Visiting Scholar
Institute of Education, University of London
London, England, 1971-72.

The Manuel Barkan Memorial Award
National Art Education Association, 1975.

John Dewey Lecture
Laboratory School, University of Chicago
Chicago, Illinois, 1976.

Senior Fulbright Scholar
Australia, 1978.

Distinguished Scholar Address
Kent State University
Kent, Ohio, November 1978.

John Dewey Lecture
The John Dewey Society for the Study of Education and Culture
Chicago, Illinois, March 1979.

Distinguished Service to the Arts Award
Wisconsin Art Education Association, November 1979.

Visiting Scholar
Institute of Education, University of London
London, England, 1979-80.

Distinguished Service to the Arts Award
College of Fine and Performing Arts, Syracuse University
Syracuse, New York, 1980.

Johnnye V. Cox Lecture
Georgia Association for Curriculum and the University of Georgia
Athens, Georgia, 1980.

Award for Distinguished Service to Art Education
National Art Education Association, 1981.

The John Walley Memorial Lecture
College of Art, Architecture and Design, The University of Illinois
Chicago, Illinois, April 1981.

The Peter Lincoln Spencer Lecture
Claremont Reading Conference, Claremont Graduate School
Claremont, California, January 1982.

Distinguished Fellow
National Art Education Association, 1983-

Educational Press Association Award for a Learned Article
"The Art and Craft of Teaching" in Educational Leadership, Vol. 40, No. 4,
January 1983.

The Division B Lifetime Achievement Award
American Educational Research Association, 1985.

Award for Distinguished Contributions to Visual Arts Education in the State of
California
California Art Education Association, 1985.

Fellow
Center for Advanced Study in the Behavioral Sciences
Palo Alto, California, 1987-88.

Biennial Award for Distinguished Contributions to Education
Pi Lambda Theta, 1987.

Fellow
Spencer Foundation, 1987-88.

Outstanding California Art Educator in Higher Education
California Art Education Association, 1987.

Critics Choice Award
The Art of Educational Evaluation: A Personal View, Falmer Press, 1985
American Educational Studies Association, 1987.

Fellow, Royal Society of Arts
United Kingdom, 1987.

Elected to Laureate Chapter
Kappa Delta Pi, 1988.

Art Educator of the Year Award
California Art Education Association, 1988.

Distinguished University Lecture
University of Lethbridge
Alberta, Canada, 1989.

Vernon Anderson Lecture
University of Maryland
College Park, Maryland, 1989.

California Art Educator of the Year
National Art Education Association, 1989.

Edwin Ziegfield Award
United States Society for Education through Art, 1989.

Johnny V. Cox Lecture
Georgia Association for Curriculum and the University of Georgia
Athens, Georgia, 1989.

J. Ira Gordon Memorial Lecture
University of North Carolina
Chapel Hill, North Carolina, 1991.

Elected to The Royal Norwegian Society of Sciences and Letters, 1991

Distinguished Achievement Award
"Rethinking Literacy," in Educational Horizons, Vol. 69, No. 3 Spring, 1991
Educational Press Association of America, 1991.

University Lecture
Florida International University
Miami, Florida, 1992.

Maycie Southall Lecture
Peabody College, Vanderbilt University
Nashville, Tennessee, 1992.

José Vasconcelos World Award of Education
World Cultural Council
Ottawa, Quebec, Canada, 1992.

Charlotte Acer Colloquium Lecture
New York State University at Buffalo
Buffalo, NY, 1994.

Elected International Honorary Member
Pi Lambda Theta, 1995.

Robert Finkelstein Memorial Lecture
Adelphi University
New York, NY, 1995.

1996 National Art Educator Award
National Art Education Association
San Francisco, CA, 1996.

Stanley Haas Memorial Lecture,
The Association for the Advancement of International Education,
San Diego, CA, 1996.

Elected Member
National Academy of Education, 1996.

The Award Medal of the University of Helsinki
Helsinki, Finland, 1996.

Anna Funk Lockey Lecture
Millersville University
Millersville, PA, 1997.

Riall Lecture
Salisbury State University
Salisbury, Maryland, 1997.

Sir Herbert Read Award
International Society for Education Through Art
Glasgow, Scotland 1997.

Distinguished Lecture
College of William and Mary
Williamsburg, Virginia, 1998.

National Association of Head Teachers Centenary Lecture
The Royal Society for the Encouragement of Arts, Manufacturers and
Commerce, London, England, 1998.

The Harold McGraw Jr. Prize for Excellence in Education, 1998. New York,
New York, 1998.

The Bebie Lecture, 1999. The Lakeside School, Seattle, Washington, 1999.

SAGE Lecture, 1999. University of Alberta, Edmonton, Canada, 1999.

Educational Leadership Inaugural Distinguished Educator Lecture, McGill
University, Montreal, Canada, 1999.

Presidential Lecture, Roosevelt University, Chicago, Illinois, 1999.

Boisi Lecture, Boston College, Boston, Massachusetts, April 2000.

Appointed Lee Jacks Professor of Education, Stanford University, 2000.

The Educational Imagination selected for "Books of the Century" by The
Museum of Education, University of South Carolina, 2000.

The St. Clair Drake Award for Outstanding Scholarship, Roosevelt University,
Chicago, Illinois, 2000.

Ellis Joseph Address, University of Dayton, Dayton, Ohio, 2001.

The Manuel Barkan Memorial Award, National Art Education Association,
Miami, Florida, 2002.

John Dewey Lecture, The John Dewey Society for the Study of Education and
Culture, New Orleans, Louisiana, 2002.

EMPLOYMENT:

Teacher of Art
Carl Schurz High School
Chicago, Illinois, 1956-58

Teacher of Art
Laboratory School
University of Chicago
Chicago, Illinois, 1958-60

Instructor in Art Education
The Ohio State University
Columbus, Ohio, 1960-61

Instructor in Education
University of Chicago
Chicago, Illinois, 1961-62

Assistant Professor of Education
University of Chicago
Chicago, Illinois, 1962-65

Associate Professor of Education and Art
Stanford University
Stanford, California, 1965-70

Professor of Education and Art
Stanford University
Stanford, California 1970-2000

Lee Jacks Professor of Education & Professor of Art
Stanford University
Stanford, California 2000-

INVITED PAPERS from 1995 to present:

"Does Art Experience Increase Academic Achievement?" National Art Education Association Annual Meeting, Houston, Texas, April 1995.

"Is Arts-Based Research an Oxymoron?" American Educational Research Association Annual Meeting, San Francisco, California, April 1995.

"The Role of the Arts in Education Reform," Young Audiences 1995 National Conference, Portland, Oregon, April 1995.

"Beyond the Rhetoric of Reform: Creating Schools that Educate," Sixth Annual Effective Schools Conference, Wichita, Kansas, April 1995.

"Building a Coherent Program in Arts Education," South Carolina Alliance for Arts Education Conference, Columbia, South Carolina, June 1995.

"What Standards Can and Cannot Do for Our Schools," 25th Northwest Administrators' Conference, Swannanoa, North Carolina, June 1995.

"What's in it for Kids: Multiple Literacies and the Library," American Association of School Librarians Conference, Chicago, Illinois, June 1995.

"Problematic Assumptions and Promising Possibilities for America's Schools," Pi Lambda Theta Leadership Conference for Educators, Chicago, Illinois, August 1995.

"You Can't Fatten Cattle by Putting Them on a Scale: Rethinking the Meanings of Assessment," Summer Institute 1995 - Assessing for Success, Delta School District, Delta, British Columbia, August 1995.

"Artistry in Educational Research: Where, When, Why?" EARLI Conference, The Netherlands, August 1995.

"What Really Matters in School," Adelphi University, Garden City, New Jersey, October 1995.

"Can Universities Take Teaching Seriously?" Kent State University, Kent, Ohio, October 1995.

"What School Reformers Can Learn from Early Childhood Educators," Early Childhood Education Conference, Kent State University, Kent, Ohio, October 1995.

"Is Scientific Rationality Compatible with Commitment in Educational Research?" Flemish Forum for Educational Research, Ghent, Belgium, October 1995.

"The Cognitive Consequences of Art Education," National Changhua University of Education, Changhua, Taiwan, R.O.C. November 1995.

"What Do Art Teachers Teach?" California Art Education Association, San Jose, California, November 1995.

"What Matters in Schools and Creating Schools that Matter," British Columbia School Trustees Association, Vancouver, British Columbia, December 1995.

"The Promise and Perils of Alternative Forms of Data Representation," International Qualitative Research in Education Conference, University of Georgia, Athens, Georgia, January 1996.

"The Role of the Arts in Unifying the High School Curriculum," Project Conference, College Board and Getty Center for Education in the Arts, University of Oklahoma, Norman, Oklahoma, February 1996.

"Some Thoughts About Education," Association for the Advancement of International Education, San Diego, California, March 1996.

"Autobiographical Lecture," Miami University, Oxford, Ohio, March 1996.

"Teaching In and Through the Arts," Independent Schools Association of the Southwest, New Orleans, Louisiana, March 1996.

"The Curriculum Field Today: Where We Were and Where We are Going," Professors of Curriculum, New Orleans, Louisiana, March 1996.

"Standards: Where They Will and Will Not Work in Art Education," National Art Education Association Annual Conference, San Francisco, March 1996.

"Three Modest Proposals for the Improvement of Teaching and Learning in Science," National Association for Research in Science Teaching, St. Louis, Missouri, March 1996.

"Is a Novel Appropriate for a Doctoral Dissertation in Education?" American Educational Research Association Annual Meeting, New York, New York, April 1996.

"The Role of Connoisseurship in Personnel Evaluation," American Educational Research Association Annual Meeting, New York, New York, April 1996.

"Yes, But is it Art?" American Educational Research Association Annual Meeting, New York, New York, April 1996.

"The Paradox between Unity and Diversity: the Function of the Arts in the Life of Man," Complutense University, Madrid, Spain, April 1996.

"Standards in Education: RX for Improvement?" Michigan Alliance for Gifted Children, Lansing, Michigan, May 1996.

"Qualitative Research in Music Education: Past, Present, Promise, Pitfalls," Music Education Research Conference, University of Illinois, Urbana, Illinois, May 1996.

"What It Means to Teach," Doane College, Crete, Nebraska, May 1996.

"Education for the 21st Century, Diversities and Commonalities," Fourth International Network Educational Science Amsterdam Conference, Stockholm, Sweden, June 1996.

"From Episteme to Phronesis in the Study of Education and the Improvement of Teaching," Second International Conference on Teacher Education, Netanya, Israel, July 1996.

"How Teachers Make Minds, " 1996 Pacific Basin Conference, Honolulu, Hawaii, July 1996.

"The Role of the Arts in the Study and improvement of Education," University of Granada, Spain, September 1996.

"What are the Cognitive Consequences of Art?" National Association for Gifted Childrens Convention, Indianapolis, IN, November 1996.

"School Reform: Developing Literacy Through the Arts," CAEA, Monterey, CA, November 1996.

"Arts Based Qualitative Research," University of Lapland, Rovaniemi, Finland, November 1996.

"Reading the Seen: The Role of Interpretation in Perception," NordFo Conference, Helsinki University, Helsinki, Finland. November 1996.

"Structure and Magic in Discipline Based Art Education," School of Education, Harvard University. November 1996.

"What Should Trustees Know About Education," School Trustees Association, Vancouver, B.C., Canada, December 1996.

"Arts Based Evaluation," University of Chile, Santiago, Chile, December 1996.

"Curriculum Evaluation in a Context of Change," University of Chile, Santiago, Chile, December 1996.

"What the Arts Teach," National Invitational Conference, Getty Center for Education and the Arts, Los Angeles, CA, January 1997.

"Autonomy and Constraint in American Education Today," Northern California AERA Conference, San Jose, CA, January 1997.

"What the Arts Teach," National Association of Independent Schools, San Francisco, CA, February 1997.

"The Uses and Abuses of Standards in American Educational Reform," Millersville University, Millersville, PA, March 1997.

"Literacy, Learning and the Arts," Santa Cruz Arts Association, Santa Cruz, CA, March 1997.

"The Arts, Education and Human Potential," Hong Kong Arts Development Conference, Hong Kong, PRC, March 1997.

"The Promise and Perils of the New Frontier in Qualitative Research Methodology," AERA Annual Meeting, Chicago, IL, March 1997.

"Just What do the Arts Teach?" Salisbury State, Salisbury, MD, April 1997.

"The Uses and Abuses of Standards in American Educational Reform," BOCES #2, Spencerport, NY, April 1997.

"The Teacher's Work as a Work of Art," La Sierra University, Riverside, CA, April 1997.

"The Educational Consequences of Work in the Arts," University of Cyprus, Nicosia, Cyprus, May 1997.

"Getting Down to Basics in Art Education," Northwestern University, Illinois. June 1997.

"What Claims Can the Arts Make about their Cognitive Consequences." British Columbia Trustees Association, Vancouver, Canada. June 1997.

"Does Experience in the Arts Boost Academic Achievement?" INSEA European Regional Conference, Glasgow, Scotland. July 1997.

"Remarks on Receiving an Honorary Degree." De Montfort University, Leicester, England. July 1997.

"The Arts and Cognitive Development," Winnetka Public Schools, Winnetka, Illinois. August 1997.

"Inside and Out: Rethinking Education," Michigan Conference, Lansing, Michigan. October 1997.

"Do American Schools Need National Standards?" McRel Conference, Breckenridge, Colorado. October 1997.

"What the Arts Teach," William and Mary College, Williamsburg, Virginia. October 1997.

"Making the Most of Mind," Kappa Delta Pi, St. Louis, Missouri. November 1997.

"What Every Superintendent Needs to Know about School Reform," British Columbia Superintendents Association, Vancouver, Canada. November 1997.

"What the Arts Teach," New Canaan Country School, New Canaan, Connecticut. December 1997.

"Minding the Arts," Royal Society for the Arts, London, England. January 1998.

"What the Arts Teach," University of Tel Aviv, Israel. January 1998.

"Minding the Arts," University of Denver, Denver, CO, January 1998.

"The Role of the Arts in School Reform," Crossing Boundaries, Vancouver, B.C., February 1998.

"Do the Arts Make A Difference?" Western Michigan University, Kalamazoo, MI, February 1998.

"What the Arts Teach," AASA, Getty Institute, San Diego, CA, February 1998.

"Improving Schooling Through the Arts," Utah Laboratory School, Salt Lake City, UT, March 1998.

"Artistry in Teaching," Utah Association of Teacher Educators, Logan, UT, March 1998.

"The Structural Conditions of School Reform," British Columbia Teachers Federation, Vancouver, B.C., March 1998.

"Why Arts in Our Schools?" Superintendents Round Table, Stanford, CA, March 1998.

"Does Learning in the Arts Transfer?" NAEA, Chicago, IL, April 1998.

"A Survey of Graduate Programs in Art Education," NAEA, Chicago, IL, April 1998.

"Art Education 1972-1998: How Far Have We Come?" NAEA, Chicago, IL, April 1998.

"The Arts in Educational Research", AERA Annual Meeting, San Diego, CA, April 1998.

"Validity in Arts-Based Research?", AERA Annual Meeting, San Diego, CA, April 1998.

"What Intelligence Looks Like in the Arts," National Urban Alliance for Effective Education, Teachers College, NY, April 1998.

"What is Arts Based Research?" Loyola University, Chicago, IL, May 1998.

"Performance Evaluation's Role in School Improvement," University of Iceland, Reykjavik, Iceland, June 1998.

"Technology, The Arts, and the Invention of Mind," University of Montana, Missoula, MT, June 1998.

"Problematic Assumptions About Schooling," Long Island University, July 1998.

"Imagination and Education," New Jersey Association of Independent Schools, Newark, New Jersey, October 1998.

"Just What Do the Arts Teach?" Canadian Society for Education Through Art, Calgary, Canada, October 1998.

"What Education Can Learn from the Arts," Association of California School Administrators, Santa Clara, CA, November 1998.

"School Reform and the Education of Teachers," University of South Florida, Tampa, FL, January 1999.

"Concerns and Aspirations for Qualitative Research in the New Millenium," Qualitative Inquiry Conference, University of Alberta, Edmonton, Alberta, Canada, February 1999.

"What Should We Expect of Our Schools?" The 5th Annual Bebie Lecture, The Lakeside School, Seattle, Washington, March 1999.

"The Uses of Performance Assessment in Art Education," National Art Education Association Annual Meeting, Washington, D.C., March 1999.

"Does Experience in the Arts Promote Academic Achievement: What Research Says," National Art Education Association Annual Meeting, Washington, D.C., March 1999.

"What Justifies Arts Education: What Research Doesn't Say," Charles Fowler Colloquium, University of Maryland, College Park, Maryland, April 1999.

"Why the Representation of Quality Matters," American Educational Research Association Annual Meeting, Montreal, Canada, April 1999.

"The Curriculum Field in the Next Millenium: Where Have We Been, Where Are We Going?" American Educational Research Association Annual Meeting, Montreal, Canada, April 1999.

"Teaching for Intelligence," Teaching for Intelligence Conference, San Francisco, CA, April 1999.

"The Kind of Schools We Need," Montreal Schools, McGill University, Montreal, Canada, April 1999.

"The Coming Revolution in American Education," Complutense University, Madrid, Spain, May 1999.

"Recent Developments in the Aesthetics of Education," Freie University of Berlin, Berlin, Germany, May 1999.

"Reconceptualizing Arts Education," University of Wisconsin, Madison, Wisconsin, May 1999.

"Art in Science?," American Psychological Association, Boston, Massachusetts, August 1999.

"Reasoning About the Arts: Just What Is Their Educational Worth?" New Jersey Art Education Association, Newark, New Jersey, September 1999.

"President's Lecture," Roosevelt University, Chicago, Illinois. September 1999.

"Factors Influencing Schools Today," Vancouver School Administrators Conference, Vancouver, British Columbia, October 1999.

"Lessons for School Reform from the Past Half-Century," British Columbia Trustees Association, Vancouver, British Columbia, December 1999.

"The Educational Value of the Arts," Hong Kong Institute of Education, Hong Kong, December 1999.

"Creating Schools that Educate," Hong Kong Institute of Education, Hong Kong, December 1999.

"What Have We Learned During the Past Millenium in Education to Guide Us In the Next?" Hong Kong Institute of Education, Hong Kong, December 1999.

"On What is Learned in the Arts," Learning and the Arts: Crossing Boundaries, Getty Center, January 2000.

"What Literacy Looks Like in the Arts," San Diego Museum of Art, San Diego, California, February 2000.

"Is Arts-Based Research Useful?" Arts-Based Research Conference, Albuquerque, New Mexico, February 2000.

"Can the Arts Survive School Reform?" Northern Illinois University, DeKalb, Illinois, February 2000.

"The Kind of Schools We Need," Early Literacy Conference, Little Rock, Arkansas, March 2000.

"Promoting Intelligence Through Teaching," Teaching for Intelligence, Orlando, Florida, March 2000.

"Art Education 1950-2000: What Do the Next 50 Years Have in Store?" NAEA Annual Conference, Los Angeles, California, April 2000.

"Art in Mind: An Agenda for Research," The Sciences for the Arts Conference, UC Irvine, Irvine, California, April 2000.

"What Does it Mean to Say a School is Doing Well?" Boston College, Boston, Massachusetts, April 2000.

"On Artistry in the Conduct of Social Science Research," Stanford University Psychology Department, May 2000.

"Music Education Six Months After the Turn of the Century," International Society for Music Education 24th Biennial World Conference, Edmonton, Alberta, Canada, July 2000.

"Just What Do the Arts Teach?" Chautauqua Institution, Chautauqua, New York, July 2000.

"Questionable Assumptions About Schooling," Second International Congress on Education, Buenos Aires, Argentina, July 2000.

"Arts for Learning—Ad What Else?" Arts for Learning Summer Conference 2000, Princeton, New Jersey, August 2000.

"What Does it Mean to Learn in Art?" Congress of Child Art, Madrid, Spain, September 2000.

"Variations on Changing and Enduring Themes," American Association for Teaching and Curriculum Seventh Annual Conference, Alexandria, Virginia, October 2000.

"Schooling as a Way of Life," Dimensions of the Principal: Western Canada Education Administrators Conference, Calgary, Alberta, Canada, October 2000.

"The Arts, Human Development and Education," Arts in Early Education: A Policy Conference, Shady Lane School, Pittsburgh, Pennsylvania, November 2000.

"The Work of Art and the Creation of the Mind," Aesthetics and the Creative Process, Susquehanna University, November 2000.

"Can Current Reform Efforts Give Us Schools that Educate?" California Polytechnic University, San Luis Obispo, San Luis Obispo, California, November 2000.

"What is the Continuing Value of the Visual Arts to a Liberal Education?" The School of Art Education, The University of New South Wales, Sydney, Australia, February 2001.

"Evaluating the Arts and the Art of Evaluation," Washington Educational Research Association, Seattle, Washington, March 2001.

"Should We Create new Aims for Art Education?" National Art Education Association Annual Conference, New York, New York, March 2001.

"Creating Schools That Educate," University of Houston, April 2001.

"How the Arts Invent Mind," High Museum of Art, Atlanta, Georgia, April 2001.

"What Would John Dewey Say About Current Efforts at School Reform?" American Educational Research Association, Seattle, Washington, April 2001.

"The Kind of Schools We Need," West Linn-Wilsonville School District, West-Linn, Oregon, April 2001.

"On the Art of Qualitative Evaluation," Institute of Education, University of London, May 2001.

"Reforming Schools Through the Arts," Young Audiences of Greater Cleveland, Cleveland, Ohio, June 2001.

"Using the Arts to Create Minds," New Hampshire School Administrators Conference, North Conway, New Hampshire, June 2001.

"What Education Can Learn from the Arts," Penn State University, University Park, Pennsylvania, July 2001.

"What Education Can Learn from the Arts," Chautauqua Institute, Chautauqua, New York, August 2001.

"New Horizons in Qualitative Research," Tel Aviv University, Tel Aviv, Israel, September 2001.

"The Kind of Schools We Need," Boise State University, Boise, Idaho, October 2001.

"Why Art in Education and Why Art Education?" The Idaho Commission on the Arts, Boise, Idaho, October 2001.

"The State of the Arts and the Improvement of Education," Ellis Joseph Address, University of Dayton, Dayton, Ohio, October 2001.

"The State of the Arts and the Improvement of Education," Michigan Art Education Association, Grand Rapids, Michigan, November 2001.

"What Do the Arts Teach?" da Vinci Institute, Oklahoma City, Oklahoma, February 2002.

"Using the Arts to Assess Learning," Manitoba Foundation for the Arts, Winnipeg, Manitoba, Canada, February 2002.

"The State of the Arts and the Improvement of Education," Bay Area California Arts Project, San Jose, California, February 2002.

"Ten Problematic Beliefs About Art Education," National Art Education Association Annual Meeting, Miami Beach, Florida, March 2002.

"Artistry in Educational Research and Other 'Soft Considerations'," American Educational Research Association Annual Meeting, New Orleans, Louisiana, April 2002.

"What Can Education Learn From the Arts About the Practice of Education?" John Dewey Lecture, The John Dewey Society for the Study of Education and Culture, American Educational Research Association Annual Meeting, New Orleans, Louisiana, April 2002.

"The State of the Arts and the Improvement of Education," Art's Basic to the Curriculum, Newark, New Jersey, April 2002.

"Arts-Based Qualitative Research," InSEA World Congress, New York City, New York, August 2002.

"The Arts and Cognitive Development," Ministry of Education, Mexico City, Mexico, August 2002.

"The Arts and the Creation of Mind," University of South Carolina, September 2002.

"Assessment and Evaluation in Education," Conference on Assessment and Evaluation in Education, Hartford, Connecticut, October 2002.

"Is There a Common Curricular Core for the Visual Arts in Higher Education?" National Association of Schools of Art and Design, Aspen, Colorado, October 2002.

"The Arts and the Creation of Mind," The Balanced Mind VII: The Arts as Integral to Education, Brookville, New York, November 2002.

"The Arts and the Creation of Mind," University of Virginia, November 2002.

"Learning, Teaching and Leadership," British Columbia Trustees Association, Vancouver, British Columbia, December 2002.

"Cognition and the Creation of Mind," and "Assessment and School Improvement," Hong Kong Institute of Education, Hong Kong, China, March 2003.

PROFESSIONAL ACTIVITIES:

President, International Society for Education through Art, 1988-1991.

Member, National Advisory Board, National Endowment for the Arts, 1987-90.

Member, Editorial Board, International Journal of Qualitative Studies in Education, 1987-

Member, Editorial Board, Revista Espanola de Pedagogia, 1988-

President Elect, American Educational Research Association, 1991.

Member, Advisory Board, Educational Horizons, 1991-

Elected Member, Royal Norwegian Society of Sciences and Letters, 1991.

President, American Educational Research Association, 1992-1993

Member, Editorial Board, Educational Assessment, 1993-

Member, Board of Directors, John Dewey Society, 1993-1996

Director, AERA Institute for Artistically Grounded Approaches to Qualitative Research, Palo Alto, California, 1993.

Member, Steering Committee, National Assessment on the Arts, 1993-94.

Member, Editorial Advisory Board, Corwin Press, 1994-1999.

Member, Editorial Advisory Board, Just and Caring Education, 1995-2000.

Director, AERA Institute for Artistically Grounded Approaches to Qualitative Research, Palo Alto, CA, 1995.

Member, Editorial Advisory Board, Education, Culture and Society: A European Review, 1994-

Member, Editorial Advisory Board, Kappan, 1995-2000

Member, Editorial Board, Arte, Individuo y Sociedad, 1995-

President Elect, John Dewey Society, 1996-98.

Co-Director, AERA Institute on Arts-Based Educational Research, Tempe, Arizona, 1997.

Guest Editor, Kappan, vol. 78, no. 5, 1997.

Co-Director, AERA Institute on Arts-Based Educational Research, Palo Alto, CA 1999.

President, John Dewey Society, 1998-2000.

Board Member, Zeitschrift fur Erziehungsissenschaft, 1998-

Member, Editorial Board, Critical Inquiry into Curriculum and Instruction, 1998-

Guest Editor, Kappan, vol. 80, no. 9, May 1999.

Co-Director, AERA Institute on Arts-Based Educational Research, Palo Alto, 2001.

Co-Director, AERA Institute on Arts-Based Educational Research, Palo Alto, 2001.

Editor, Handbook of Research and Policy in Art Education, Reston, VA, National Art Education Association, in preparation.

PUBLICATIONS BY ACADEMIC YEAR:

Books and Research Reports:

Think With Me about Creativity, Dansville, NY: F.A. Owens Publishing Company, 1964.

Readings in Art Education, with David Ecker (eds.), New York: Blaisdell Publishing Company, 1966.

A Comparison of the Developmental Drawing Characteristics of Culturally Advantaged and Culturally Disadvantaged Children, Project No. 3068, OE 6-10-027, United States Office of Education, Elliot W. Eisner, Principal Investigator, Stanford University, 1967.

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"By illuminating the various ways that making and appreciating art are cognitive endeavors, Eisner invites us to celebrate the uniqueness of art education and entices us to explore the rich connections between thinking and learning in the arts and in other areas."

--Shari Tishman, Harvard University

Although the arts are often thought to be closer to the rim of education than to its core, they are, surprisingly, critically important means for developing complex and subtle aspects of the mind, argues Elliot Eisner in this engrossing book. In it he describes how various forms of thinking are evoked, developed, and refined through the arts. These forms of thinking, Eisner argues, are more helpful in dealing with the ambiguities and uncertainties of daily life than are the formally structured curricula that are employed today in schools.

Offering a rich array of examples, Eisner describes different approaches to the teaching of the arts and the virtues each possesses when well taught. He discusses especially nettlesome issues pertaining to the evaluation of performance in the arts. Perhaps most important, Eisner provides a fresh and admittedly iconoclastic perspective on what the arts can contribute to education, namely a new vision of both its aims and its means. This new perspective, Eisner argues, is especially important today, a time at which mechanistic forms of technical rationality often dominate our thinking about the conduct and assessment of education.

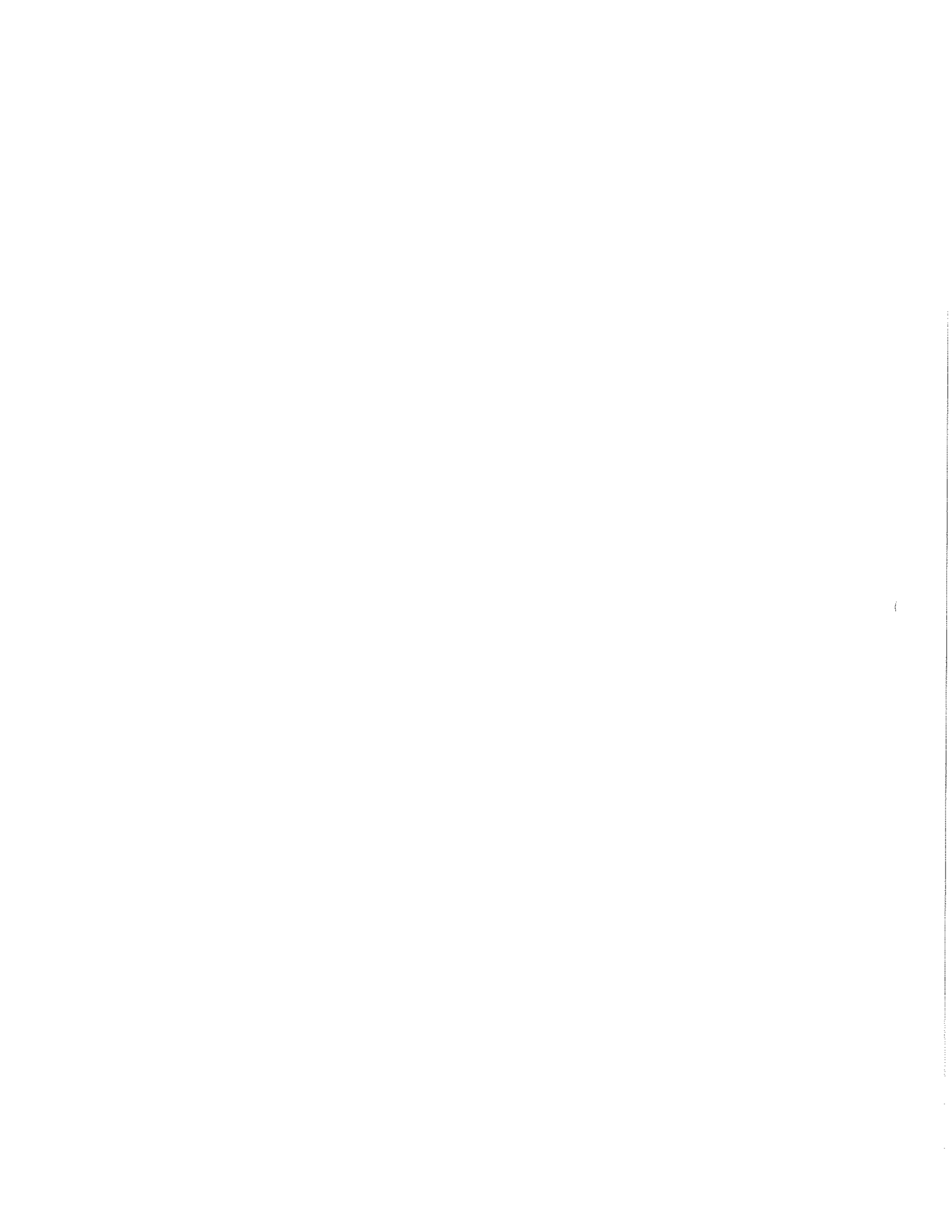
Elliot W. Eisner is Lee Jacks Professor of Education and Professor of Art at Stanford University.

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"By illuminating the various ways that making and appreciating art are cognitive endeavors, Eisner invites us to celebrate the uniqueness of art education and entices us to explore the rich connections between thinking and learning in the arts and in other areas." --Shari Tishman, Harvard University

"Elliot W. Eisner is the preeminent spokesperson for the arts in education. Not since John Dewey has an American scholar written with such insight, power, and grace about the arts and the development of mind. Professor Eisner reveals, through the art of his own thought, the exciting role the arts can play in the



education of the nation's youth. This sensitive vision explains why the arts are justified in education on their own merits."--Michael Day, professor in department of visual arts, Brigham Young University, author of *Children and Their Art*

"In straightforward, accessible language, Eisner takes us deeply into the realm of the arts, a realm of unique, powerful meanings available nowhere else. A life without these meanings is a life impoverished, Eisner explains, and an education that neglects them is similarly impoverished. The arts, here, receive a cogent, richly argued justification as basic in education and in life."--Bennett Reimer, author of *A Philosophy of Music Education: Advancing the Vision*

"Elliot Eisner is long regarded as one of the most eloquent and best informed of those critical of the technicism dominating so many schools. At once, he is known as a trailbreaker in contemporary efforts to make the artistic-aesthetic dimension of experience central in public education's classrooms. This book reimagines the kinds of reforms needed in education, as it brings together Eisner's generative notions about learning and teaching, arts-based research, and (climactically) a conception of mind as process, a way of being in and acting upon the world. Encounters with the arts, Eisner tells us, can nurture and enrich mind in its becoming. The very idea of "creation" in this context opens perspectives on ways of making "mind" the beating heart of live and humane schools."--Maxine Greene, Teachers College, Columbia University

"Eloquent."--*Library Journal*

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June 3, 2003

John Bird
321 Island Avenue
Spruce Head, ME 04859

Dear John:

I thought it might be useful to you for me to provide a summary of the kind of work that I have been doing over the past two or three decades. It is, of course, difficult to summarize thirty years of work in a few paragraphs, but I will try.

Perhaps the most important overall contribution that I have made to the field of education is to advance our understanding of the potential functions of the arts in education. These functions not only pertain to what is usually called the fine arts, but to the treatment of virtually any field as if it were an art form. In addition, I have been very much concerned with broadening the ways in which people think about research methods and, even more particularly, about educational evaluation. I have used concepts from the arts and humanities to recast our conception of what counts as appropriate evaluation practices and research methods. The concepts of educational criticism and educational connoisseurship are the two basic concepts that I have advanced in the field. Connoisseurship is aimed at promoting attention to what is subtle but significant in educational situations and educational criticism is a way of rendering what has been experienced in a form that enables other people to notice what is significant as well.

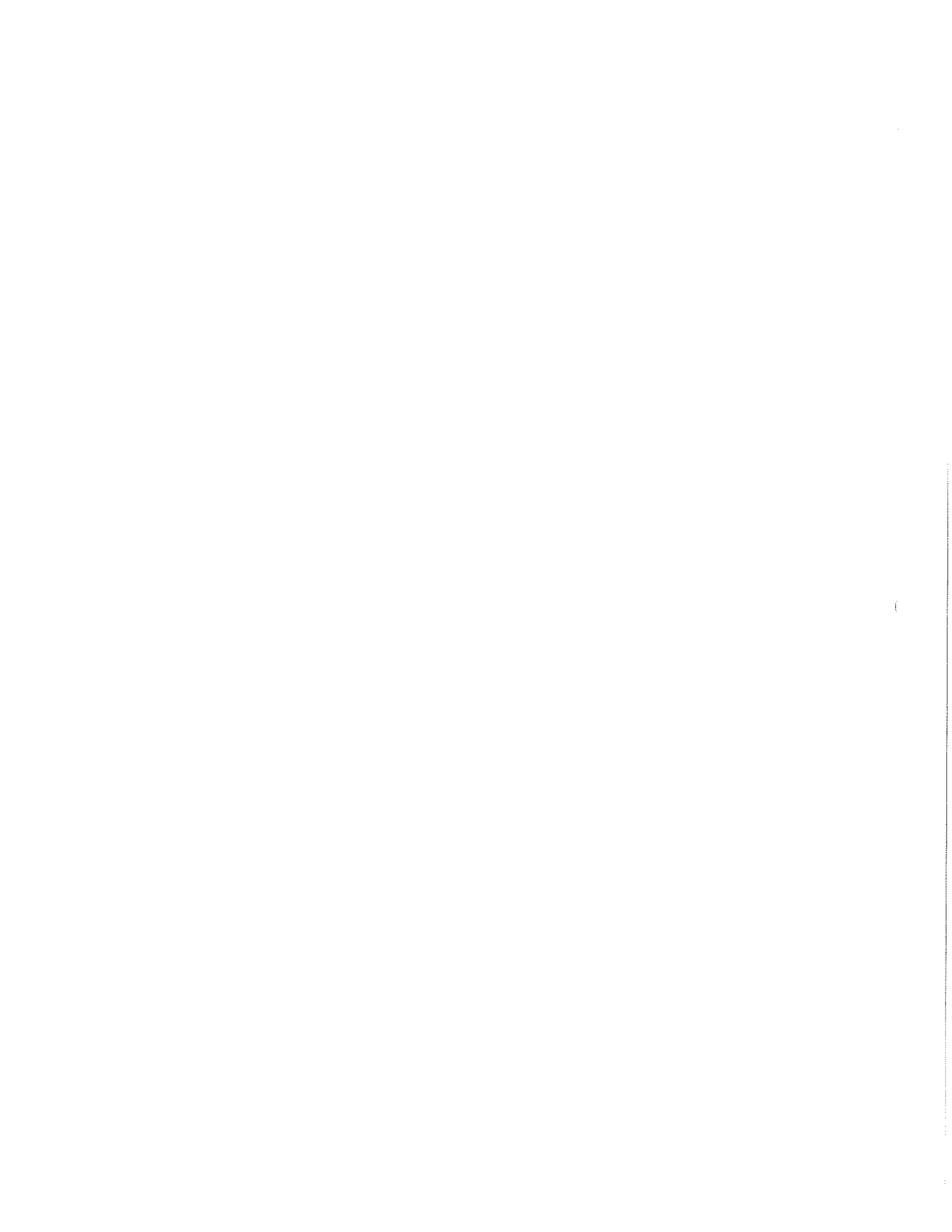
This effort of mine is intended to provide alternatives to highly reductionistic methods, methods that are often employed when complex human qualities are replaced with numbers. I do not wish to displace quantitative forms of inquiry in education, I do wish to expand the repertoire of possibilities for people interested in a humanistic approach to assessment. One result of this approach is the creation of narratives that capture phenomena that quantitative procedures cannot, by their nature, render.

In this sense, what I have done is quite radical and initially was greeted with skepticism and doubt by those trained in conventional research paradigms. I am pleased to say that one of the most important developments in research methodology today and in the field of evaluation is the diversification of methods and the use of narratives to make it possible for readers to empathically participate in educational situations and through such participation to know them.

My book The Educational Imagination was one of the early efforts to stake out this territory and to make this contribution. Subsequent to its publication, I became interested in what I call “forms of representation”. Forms of representation are the symbol systems through which meaning is created and conveyed. For example, music is an auditory form of representation, the visual arts are a visual form. Narrative itself traffics in imagery and conveys meaning through the cadences and melodies we call speech and text. The basic point of this work is to help educational researchers and others concerned with the development of mind understand that the forms of representation employed to study or describe a process have a major influence on not only what is described, but what one chooses to look for in the first place. “We tend to see what we know how to paint rather than to paint what we know how to see.” As Abraham Maslow once said, “If the only instrument you have is a hammer, you treat everything as through it were a nail”.

The contribution of the concept of “forms of representation” emerges not only in the process of educational evaluation, but in the development of curriculum. Each form of representation emphasizes different modes of thinking and since the development of mind depends on ways in which thinking can be mediated, the selection of forms of representation is a way of developing mind. I regard mind as a cultural form of achievement. Brains are biological, but minds are cultural. The minds that students come to possess are profoundly influenced by the opportunities they have had during the course of their lives. Curriculum and teaching are two major resources for developing mind.

Another significant indicator of educational leadership pertains to the fact that I was President of four *major* educational organizations: The American Educational Research Association, The John Dewey Society, The International Society for Education Through Art, and The National Art Education Association. In addition to these honors, my book The Educational Imagination was designated as one of the Books of the Century by The Museum of Education at the University of North Carolina. Cognition and Curriculum Reconsidered expresses most directly my work on forms of representation and modes of cognition. The Enlightened Eye focuses on educational connoisseurship and educational criticism. And my last book, The Arts and the Creation of Mind tries to encourage educators and others to regard education itself as a process concerned with the preparation of artists. By artists I do not mean only people who paint, dance, play music, or act. I mean people who are concerned with making something beautiful. This requires the use of imagination, the exercise of sensibility, the application of skills, the ability to exploit the unexpected. Lawyers, butchers, engineers, pharmacists, physicists, mathematicians, are all engaged in a practice, and the practice of any practice can aspire

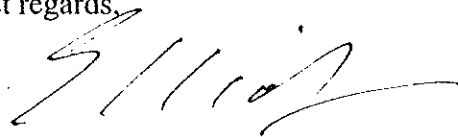


towards an art. That idea is my most fundamental preoccupation intellectually. I am working on a book that addresses this issue and aspiration.

So, in a nutshell, what I have tried to do during the course of my career in education is to introduce into educational discourse a frame of reference rooted in the arts that provides a perspective that I believe we badly need to enrich and enliven American schools. My aim is to enlarge the ways we think about what it means to know and to provide through genuinely revealing portraits of practice what practitioners can use to enhance their teaching and through enhanced teaching, to enrich their students' lives.

I hope this foray is helpful. If there is anything else that would be helpful, please let me know.

Best regards,

A handwritten signature in black ink, appearing to read 'Eisner', written in a cursive style.

Elliot W. Eisner
Lee Jacks Professor of Education and Professor of Art

Artistry in Education

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ABSTRACT *This paper argues that the primary mission of education is the preparation of artists. The concept of artistry used here is not limited to the fine arts, but to everything made well. Well-made objects, processes and ideas, whether practical or theoretical, require aesthetic judgement, depend upon technical skill, reflect attention to proportion and depend upon imagination. The paper argues that these cognitive processes, so important in the arts, are critically important in all walks of life today. As schools are impacted by well-intentioned but often ill-informed policies that standardise and homogenise the process of schooling, artistry can serve as an important remedy to its mechanisation.*

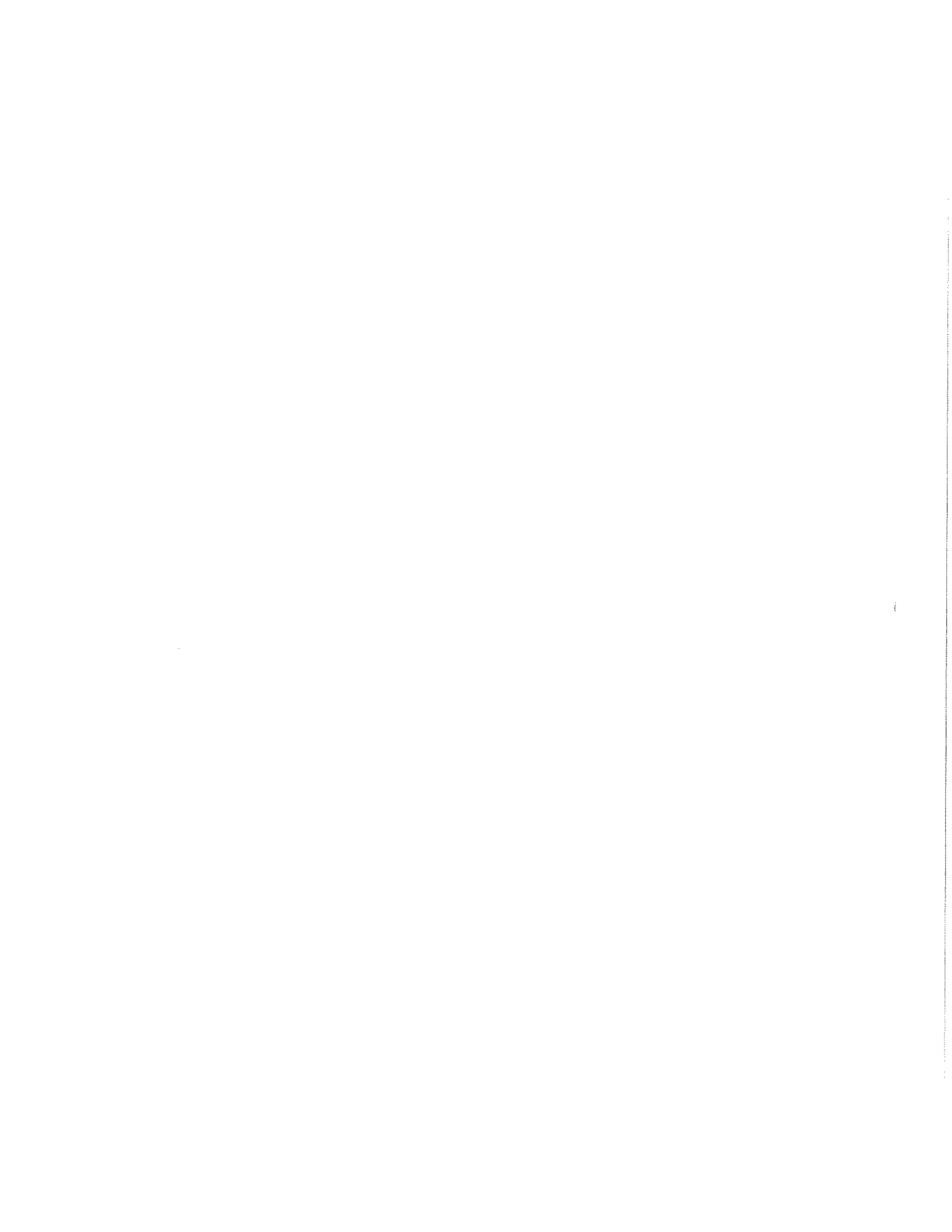
Key words: *aesthetic; school reform; creativity; imagination*

INTRODUCTION

I start with a question: what can education learn from the arts about the practice of education? In many ways the idea that education has something to learn from the arts cuts across the grain of our traditional beliefs about how to improve educational practice.

Our field, the field of education, has predicated its practices on a platform of scientifically grounded knowledge, at least as an aspiration. The arts and artistry as sources of improved educational practice are considered, at best, a fall-back position, a court of last resort, something you retreat to when there is no science to provide guidance. It is widely believed that no field seeking professional respectability can depend on such an undependable source.

Despite prevailing doubts I intend to examine what a conception of practice rooted in the arts might contribute to the improvement of both the means and ends of education. What I want to do is foreshadow the grounds for a view of education that differs in fundamental ways from the one that now prevails. To do this I will be describing the forms of thinking the arts evoke and their relevance for re-framing our conception of what education might try to accomplish. To secure a perspective for the analysis, let's first look at the historical context within which our current assumptions about reliable and effective practice have been based.



THE PERSPECTIVE

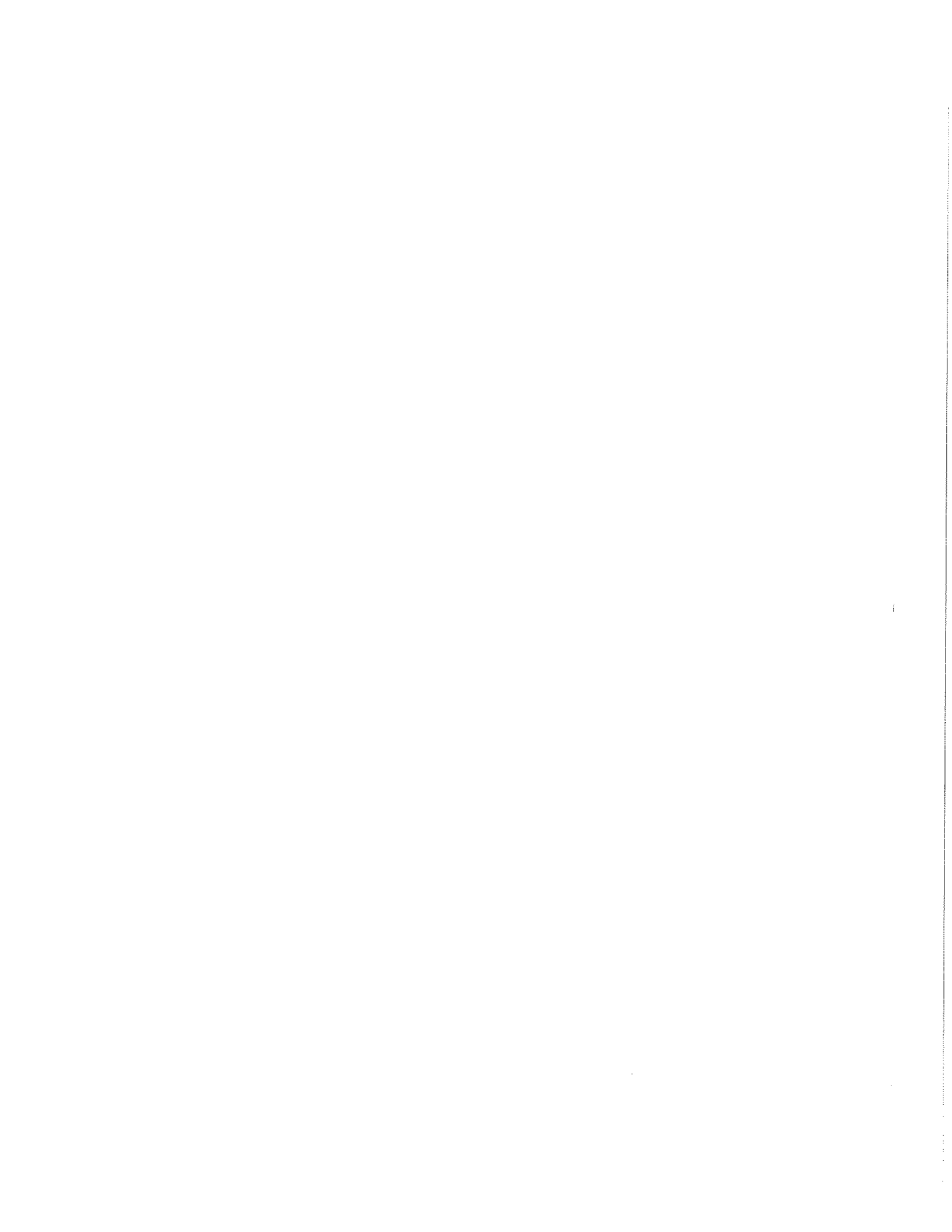
As we know when, in the fourth quarter of the 19th century, education was coming into its own as a field of study it received its initial guidance from psychology. It was the early psychologists who were interested in making psychology a scientific enterprise, one that emulated the work done in the so-called 'hard sciences'. Their aim was to develop a physics of psychology; what they called psychophysics and, consistent with their mission, made laboratories rather than studios the venues for their work (Boring, 1957). People like Galton in England and Helmholtz and Fechner in Germany were among its leaders, and even William James, Charles Spearman and G. Stanley Hall made passage to Europe to learn the secrets and methods of those seeking to create a science of the mind. One example of the faith placed in a science of psychology can be found in Edward L. Thorndike's 1910 lead article in the *Journal of Educational Psychology*. He writes:

A complete science of psychology would tell every fact about everyone's intellect and character and behaviour, would tell the cause of every change in human nature, would tell the result of every educational force—every act of every person that changed any other or the person himself—would have. It would aid us to use human beings for the world's welfare with the same surety of the result that we now have when we use falling bodies or chemical elements. In proportion as we get such a science we shall become the masters of our own souls as we now are masters of heat and light. Progress toward such a science is being made. (Thorndike, 1910, p. 6).

Thorndike's optimism was not shared by all. James and Dewey, for example, had reservations regarding what science could provide to so artful an enterprise as teaching. Nevertheless, by the end of the first quarter of the 20th century the die was cast. Except for some private schools, Thorndike won and Dewey lost (Lagemann, 2000). Metaphorically speaking, schools were to become effective and efficient manufacturing plants. Indeed, the language of manufacture was a part of the active vocabulary of Thorndike, Taylor, Cubberly and others in the American social efficiency movement. In their vision of education students were raw material to be processed according to specifications prescribed by supervisors trained in Fredrick Taylor's time and motion study (Callahan, 1962).

I suspect that even teachers working during the first quarter of the 20th century, whether in the USA or in Europe, could not be coaxed into wholeheartedly employing the Taylorisms that were prescribed. Yet for many, especially for those in school administration, the managed and hyper-rationalised educational world that Fredrick Taylor envisioned became the methodological ideal needed to create effective and efficient schools.

The influence of psychology on education had another fall-out. In the process science and art became estranged. Science was considered dependable, the artistic process was not. Science was cognitive, the arts were emotional. Science was teachable, the arts required talent. Science was testable, the arts were matters of preference. Science was useful and the arts were ornamental. It was clear to many



then as it is to many today which side of the coin mattered. As I stated, one relied on art when there was no science to provide guidance. Art was a fall-back position.

These beliefs and the vision of education they adumbrate are not altogether alien to the contemporary scene. We live at a time that puts a premium on the measurement of outcomes, on the ability to predict them and on the need to be absolutely clear about what we want to accomplish. To aspire for less is to court professional irresponsibility. We like our data hard and our methods stiff; we call it rigor. These attitudes and values are growing not only in America, but in the UK and Europe as well.

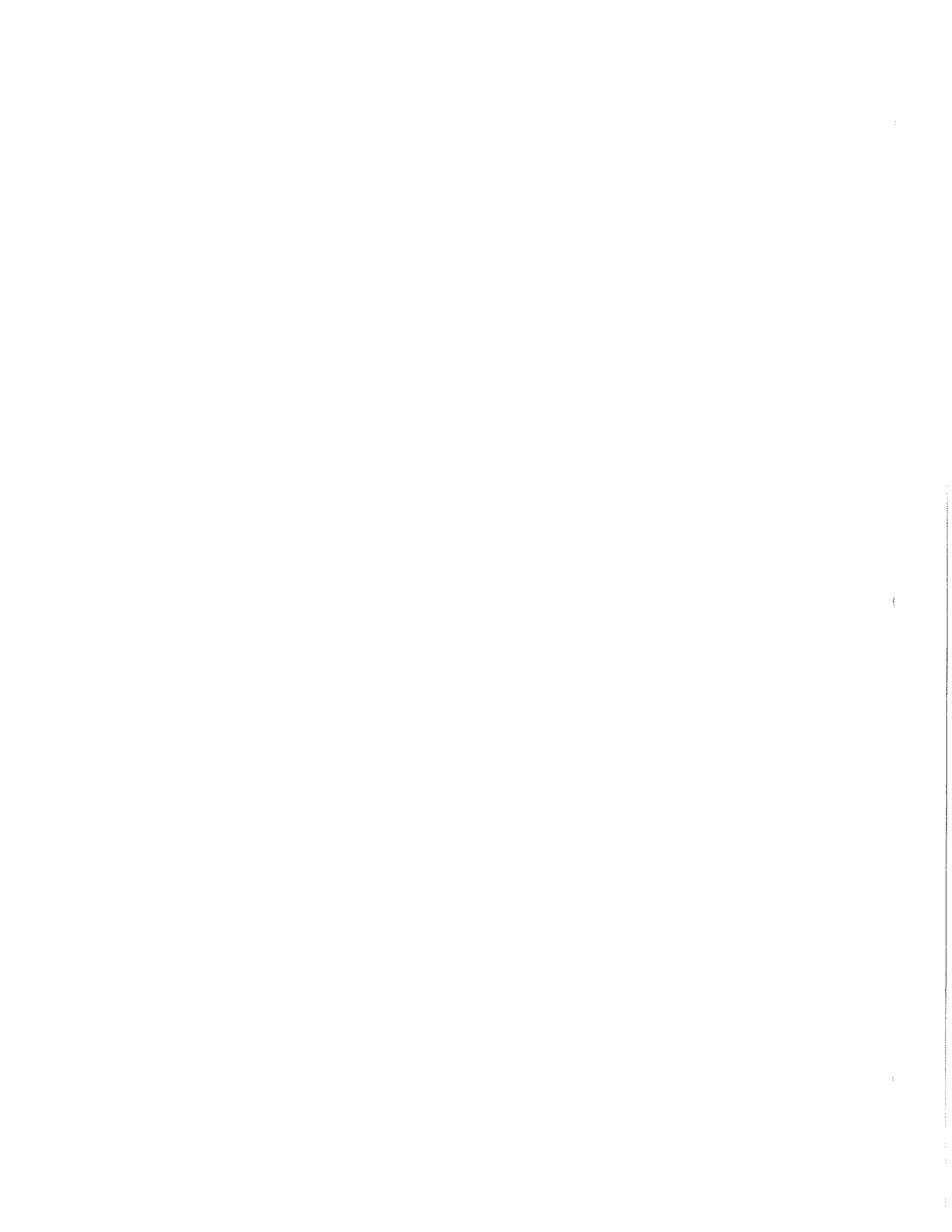
From a social perspective it is understandable why tight controls, accountability in terms of high stakes testing and the pre-specification of intended outcomes (standards they are called) should have such attractiveness. When the public is concerned about the educational productivity of its schools the tendency, and it is a strong one, is to tighten up, to mandate, to measure and to manage. The teacher's ability to exercise professional discretion is likely to be constrained when the public has lost confidence in its schools.

THE PRESENT SITUATION

It does not require a great leap of imagination or profound insight to recognise that the values and visions that have driven education during the first quarter of the 20th century are reappearing with a vengeance today. We look for 'best methods' as if they were independent of context; we do more testing than any nation on Earth; we seek curriculum uniformity so parents can compare their schools with other schools, as if test scores were good proxies for the quality of education. We would like nothing more than to get teaching down to a science, even though the conception of science being employed has little to do with what science is about. What we are now doing is creating an industrial culture in our schools, one whose values are brittle and whose conception of what's important narrow. We flirt with payment by results, we pay practically no attention to the idea that engagement in school can and should provide intrinsic satisfactions and we exacerbate the importance of extrinsic rewards by creating policies that encourage children to become point collectors. Achievement has triumphed over inquiry. I think our children deserve more.

The technically rationalised industrial culture I speak of did not begin with psychology; it began with the Enlightenment. The move by Galileo from attention to the qualitative to a focus on the quantification of relationships was, as Dewey points out, not merely a modification in method, it was a conceptual revolution (Toulmin, 1990). It represented a fundamental shift in the way the world was viewed and represented. According to the philosopher and historian of science Stephen Toulmin the shift was from attention to the timely to attention to the timeless, from an emphasis on the oral to an emphasis on the written, from attention to the particular to the pursuit of the universal.

The calculation of relations and the search for order represented the highest expression of our rationality. The ability to use what one learned about nature in



order to harness it to our will was another. Rationality during the Enlightenment was closer in spirit to the proportions of the Parthenon than to the expressive contours of the Sistine ceiling. This search for order, this desire for efficiency, this need to control and predict were then and are today dominant values. They are values that pervaded the industrial revolution and they are values that reside tacitly beneath current efforts at school reform. Current educational policy expressed in President Bush's \$26 000 000 000 dollar educational reform agenda is an effort to create order, to tidy up a complex system, to harness nature, so to speak, so that our intentions can be efficiently realised.

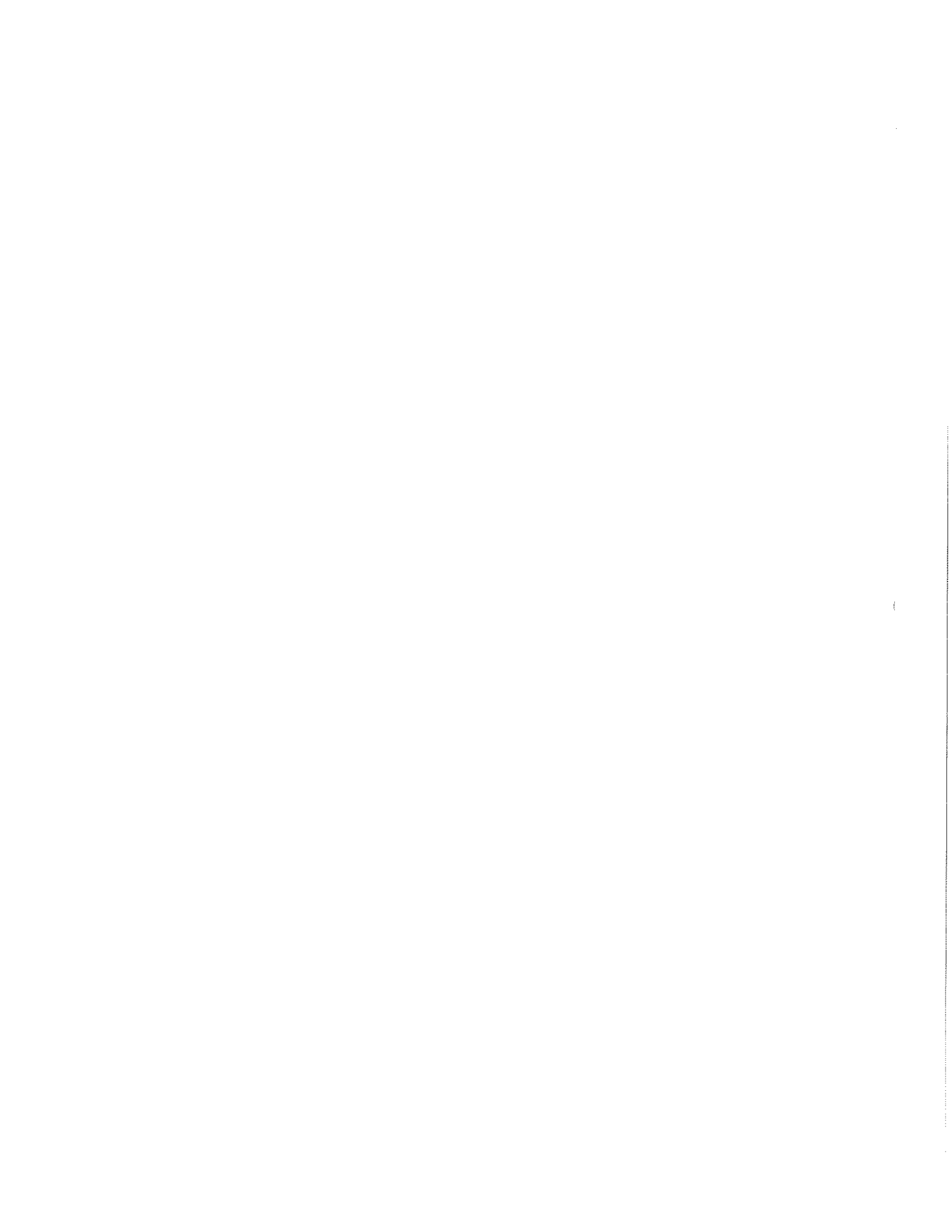
There is of course virtue in having intentions and the ability to realise them. What is troublesome is the push towards uniformity, uniformity in aims, uniformity in content, uniformity in assessment, uniformity in expectation. Of course, for technocrats uniformity is a blessing; it gets rid of complications, or so it is believed. Statistics can be a comfort; they abstract the particular out of existence. For example, we comfort ourselves in the belief that we are able to describe just what every fourth grader should know and be able to do by the time they leave the fourth grade. To do this we reify an image of an average fourth grader. Of course, very few policy makers have ever visited Ms Purtle's fourth grade classroom where they might encounter red-headed Mickey Malone. Mickey is no statistic. As I said, particulars like Mickey Malone complicate life, but they also enrich it.

The point of my remarks thus far is to identify the roots of the increasingly technicised cognitive culture in which we operate. This culture is so ubiquitous we hardly see it, and it is so powerful that even when we do recognise it too few of us say anything. What President Bush has said about our students also applies to us: when the bandwagon starts rolling we too don't want to be left behind.

FORMS OF THINKING

As you can tell, I am not thrilled with the array of values and assumptions that drive our pursuit of improved schools. I am not sure we can tinker towards Utopia and get there. Nor do I believe we can mount a revolution. What we can do is to generate other visions of education, other values to guide its realisation, other assumptions on which a more generous conception of the practice of schooling can be built. That is, although I do not think revolution is an option, ideas that inspire new visions, values and, especially, new practices are. It is one such vision, one that cuts across the grain, that I wish to explore with you today.

The contours of this new vision were influenced by the ideas of Sir Herbert Read, an English art historian, poet and pacifist working during the middle of the last century (Read, 1944). He argued, and I concur, that the aim of education ought to be conceived of as the preparation of artists. By the term artist neither he nor I mean necessarily painters and dancers, poets and playwrights. We mean individuals who have developed the ideas, the sensibilities, the skills and the imagination to create work that is well proportioned, skilfully executed and imaginative, regardless of the domain in which an individual works. The highest accolade we can confer upon someone is to say that he or she is an artist, whether as a carpenter or a



surgeon, a cook or an engineer, a physicist or a teacher. The fine arts have no monopoly on the artistic.

I further want to argue that the distinctive forms of thinking needed to create artistically crafted work are relevant not only to what students do, they are relevant to virtually all aspects of what we do, from the design of curricula, to the practice of teaching, to the features of the environment in which students and teachers live.

What are these distinctive forms of thinking, these artistically rooted qualitative forms of intelligence? Let me describe six of them and the way they might play out in school.

Consider first the task of working on a painting, a poem, a musical score. That task requires, perhaps above all else, the ability to compose qualitative relationships that satisfy some purpose. That is, what a composer composes are relationships among a virtually infinite number of possible sound patterns. A painter has a similar task. The medium and sensory modality differ but the business of composing relationships remains. To succeed the artist needs to see, i.e. to experience the qualitative relationships that emerge in his or her work and to make judgements about them.

Making judgements about how qualities are to be organised does not depend upon fealty to some formula; there is nothing in the artistic treatment of a composition like the making and matching activity in learning to spell or learning to use algorithms to prove basic arithmetic operations. In spelling and in arithmetic there are correct answers, answers whose correctness can be proven. In the arts judgements are made in the absence of rule. Of course there are styles of work that do serve as models for work in the various arts, but what constitutes the right qualitative relationships for any particular work is idiosyncratic to the particular work. The temperature of a colour might be a tad too warm, the edge of a shape might be a bit too sharp, the percussion might need to be a little more dynamic. What the arts teach is that attention to such matters matter. The arts teach students to act and to judge in the absence of rule, to rely on feel, to pay attention to nuance, to act and appraise the consequences of one's choices and to revise and then to make other choices. Getting these relationships right requires what Nelson Goodman calls 'rightness of fit' (Goodman, 1978). Artists and all who work with the composition of qualities try to achieve a 'rightness of fit'.

Given the absence of a formula or an algorithm, how are judgements about rightness made? I believe they depend upon somatic knowledge, the sense of closure that the good gestalt engenders in embodied experience; the composition *feels* right. Work in the arts cultivates the modes of thinking and feeling that I have described; one cannot succeed in the arts without such cognitive abilities. Such forms of thought integrate feeling and thinking in ways that make them inseparable. One knows one is right because one feels the relationships. One modifies one's work and feels the results. The sensibilities come into play and in the process become refined. Another way of putting it is that as we learn in and through the arts we become more qualitatively intelligent.

Learning to pay attention to the way in which form is configured is a mode of thought that can be applied to all things made, theoretical or practical. How a story

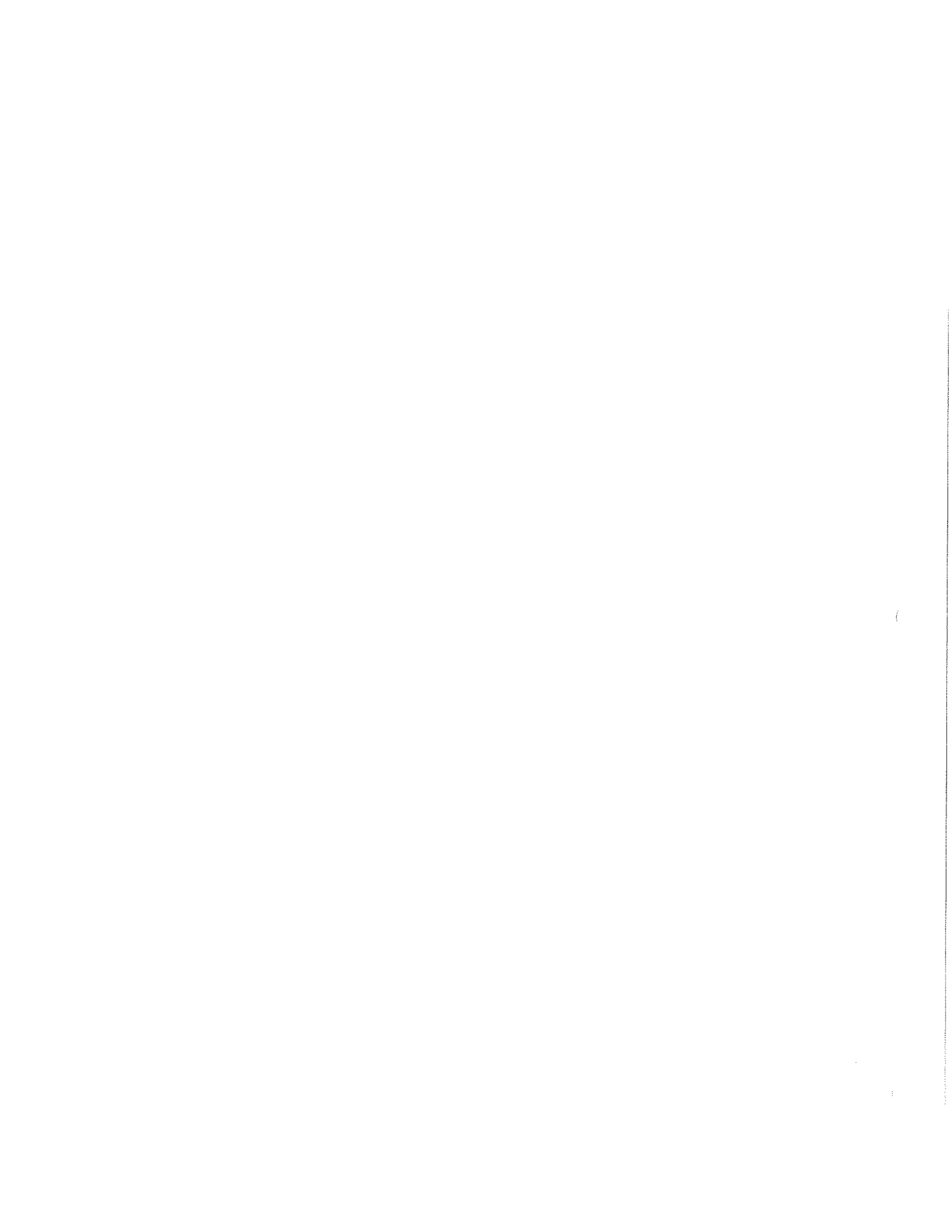
is composed in the context of the language arts, how a historian composes her argument, how a scientific theory is constructed, all of these forms of human creation profit from attention to the way the elements that constitute them are configured. We need to help students learn to ask not only what someone is *saying*, but how someone has *constructed* an argument, a musical score or a visual image. Curriculum activities can be designed that call attention to such matters, activities that refine perception in each of the fields we teach. This will require activities that slow down perception rather than speed it up.

Much of our perception, perhaps most of it, is highly focal. We tend to look for particular things in our perceptual field. The virtue of such a mode of attention is that it enables us to find what we are looking for. The potential vice of such perception is that it impedes our awareness of relationships. The up and back movement of the visitor to the art gallery when looking at a painting is an example of an effort to secure both focal awareness and attention to configuration. Teachers perform similar activities. One of the important tasks of teaching is to be able to focus on the individual while attending to the larger classroom patterns of which the individual is a part. To complicate matters these patterns change over time. The good teacher, like the good short order cook, has to pay attention to several operations simultaneously, and they do.

A second lesson that education can learn from the arts pertains to the formulation of aims. In Western models of rational decision making the formulation of aims, goals, objectives or standards is a critical act; virtually all else that follows depends upon the belief that one must have clearly defined ends. Once ends are conceptualised, means are formulated, then implemented and then outcomes are evaluated. If there is a discrepancy between aspiration and accomplishment, new means are formulated. The cycle continues until ends and outcomes are isomorphic. Ends are held constant and are always believed to precede means.

But is this true? In the arts it certainly is not. In the arts ends may follow means. One may act and the act may itself suggest ends, ends that did not precede the act, but follow it. In this process ends shift; the work yields clues that one pursues. In a sense, one surrenders to what the work in process suggests. This process of shifting aims while doing the work at hand is what Dewey called 'flexible purposing' (Dewey, 1938). Flexible purposing is opportunistic; it capitalises on the emergent features appearing within a field of relationships. It is not rigidly attached to predefined aims when the possibility of better ones emerges. The kind of thinking that flexible purposing requires thrives best in an environment in which the rigid adherence to a plan is not a necessity. As experienced teachers well know, the surest road to hell in a classroom is to stick to the lesson plan no matter what.

The pursuit or at least the exploitation of surprise in an age of accountability is paradoxical. As I indicated earlier, we place a much greater emphasis on prediction and control than on exploration and discovery. Our inclination to control and predict is, at a practical level, understandable, but it also exacts a price; we tend to do the things we know how to predict and control. Opening oneself to the uncertain is not a pervasive quality of our current educational environment. I believe that it



needs to be among the values we cherish. Uncertainty needs to have its proper place in the kinds of schools we create.

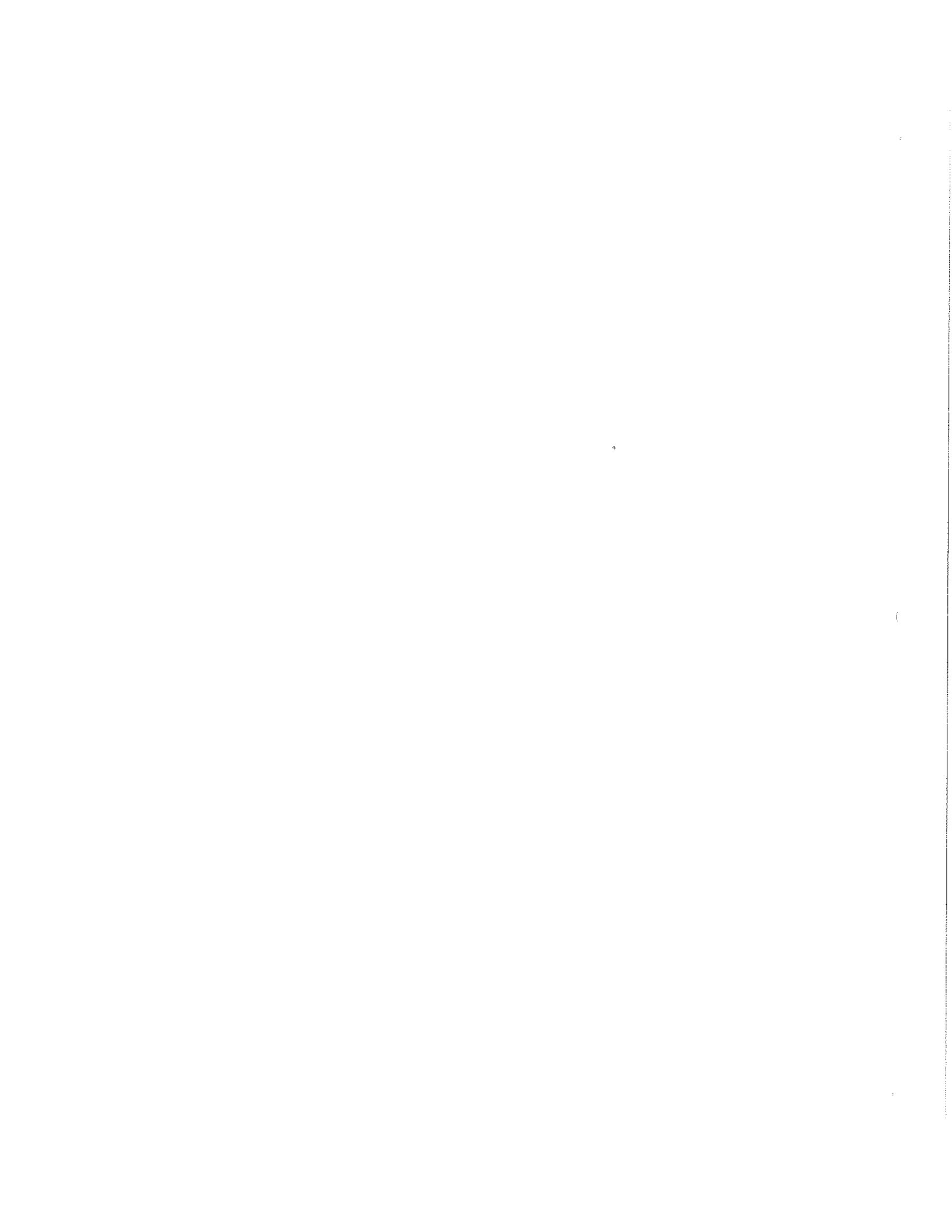
How can the pursuit of surprise be promoted in a classroom? What kind of classroom culture is needed? How can we help our students view their work as temporary experimental accomplishments, tentative resting places subject to further change? How can we help them work at the edge of incompetence? These are some the questions that this aim suggests we ask.

A third lesson the arts can teach education is that form and content is most often inextricable. How something is said is part and parcel of what is said. The message is in the form-content relationship, a relationship that is most vivid in the arts. To recognise the relationship of form and content in the arts is not to deny that for some operations in some fields form and content can be separated. I think of beginning arithmetic, say the addition of two numbers such as $4 + 4$. The sum of the numerals $4 + 4$ can be expressed in literally an infinite number of ways: 8, eight, VIII, 300 000 - 299 992 and so forth. In all of these examples the arithmetic conclusion, 8, is the same regardless of the form used to represent it. But for most of what we do form-content relations do matter. *How* history is written matters, *how* one speaks to a child matters, *what* a classroom looks like matters, *how* one tells a story matters. Getting it right means creating a form whose content is right for some purpose. The architecture of a school can look and feel like a factory or like a home. If we want children to feel like factory workers our schools should look and feel like factories. Form and content matter, and in such cases are inseparable.

Indeed, the discovery that form and content are inseparable is one of the lessons the arts teach most profoundly. Change the cadence in a line of poetry and you change the poem's meaning. The creation of expressive and satisfying relationships is what artistically guided work celebrates.

In the arts there is no substitutability among elements (because there are no separate elements), in mathematics there is. The absence of substitutability promotes attention to the particular. Developing an awareness of the particular is especially important for those of us who teach, since the distinctive character of how we teach is a pervasive aspect of what we teach. The current reform movement would do well to pay more attention to the messages its policies send to students, since those messages may undermine deeper educational values. The values about which I speak include the promotion of self-initiated learning, the pursuit of alternative possibilities and the anticipation of intrinsic satisfactions secured through the use of the mind. Do we really believe that league tables published in the newspaper displaying school performance is a good way to understand what schools teach or that the relentless focus on raising test scores is a good way to ensure quality education? The form we use to display data shapes its meaning.

Closely related to the form-content relationship is a fourth lesson the arts can teach education. It is this. Not everything knowable can be articulated in propositional form. The limits of our cognition are not defined by the limits of our language. We have a long philosophical tradition in the West that promotes the view that knowing anything requires some formulation of what we know in words; we need to have warrants for our assertions. But is it really the case that what we cannot assert



we cannot know? Not according to Michael Polanyi, who speaks of tacit knowledge and says 'We know more than we can tell' (Polanyi, 1967). And Dewey tells us that while science states meaning, the arts express meaning. Meaning is not limited to what is assertable. Dewey goes on to say that that the aesthetic cannot be separated from the intellectual; for the intellectual to be complete it must bear the stamp of the aesthetic. Having a nose for telling questions and a feel for incisive answers are not empty metaphors.

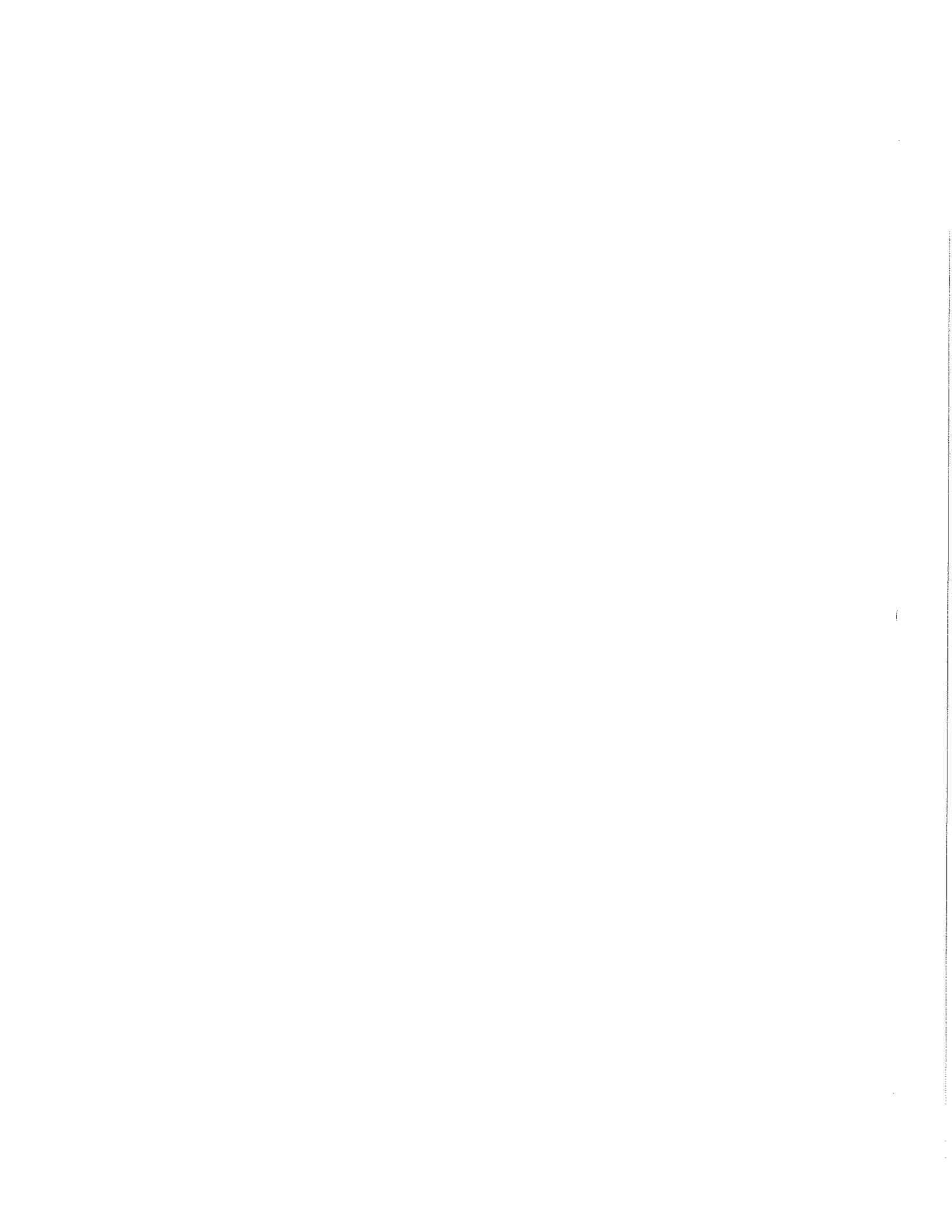
These ideas not only expand our conception of the ways in which we know they expand our conception of mind. They point to the cognitive frontiers that our teaching might explore. How can we help students recognise the ways in which we express and recover meaning, not only in the arts but in the sciences as well? How can we introduce them to the art of *doing* science? After all, the practice of any practice, including science, can be an art.

It's clear to virtually everyone that we appeal to expressive form to say what literal language can never say. We build shrines to express our gratitude to the heroes of 9/11 because somehow we find our words inadequate. We appeal to poetry when we bury and when we marry. We situate our most profound religious practices within compositions we have choreographed. What does our need for such practices say to us about the sources of our understanding and what do they mean for how we educate? At a time when we seem to want to package performance into standardised measurable skill sets, questions such as these seem to me to be especially important. The more we feel the pressure to standardise, the more we need to remind ourselves of what we should not try to standardise.

A fifth lesson we can learn from the arts about the practice of education pertains to the relationship between thinking and the material with which our students and we work. In the arts it is plain that in order for a work to be created we must think within the constraints and affordances of the medium we elect to use. The flute makes certain qualities possible that the bass fiddle will never produce, and vice versa. Painting with watercolour makes certain visual qualities possible that cannot be created with oil paint. The artist's task is to exploit the possibilities of the medium in order to realise aims he or she values. Each material imposes its own distinctive demands and to use it well we have to learn to think within it.

Where are the parallels when we teach and when students learn in the social studies, in the sciences, in the language arts? How must language and image be treated to say what we want to say? How must a medium be treated for the medium to mediate? How do we help students get smart with the media they are invited to use and what are the cognitive demands that different media make upon those who use them? Carving a sculpture out of a piece of wood is clearly a different cognitive task than building a sculpture out of plasticine clay. The former is a subtractive task, the latter an additive one. Getting smart in any domain requires at the very least learning to think within a medium. What are the varieties of media we help children get smart about? What do we neglect?

It seems to me that the computer has a particularly promising role to play in providing students with opportunities to learn how to think in new ways. Assuming the programs can be developed, and it is my impression that many already have,

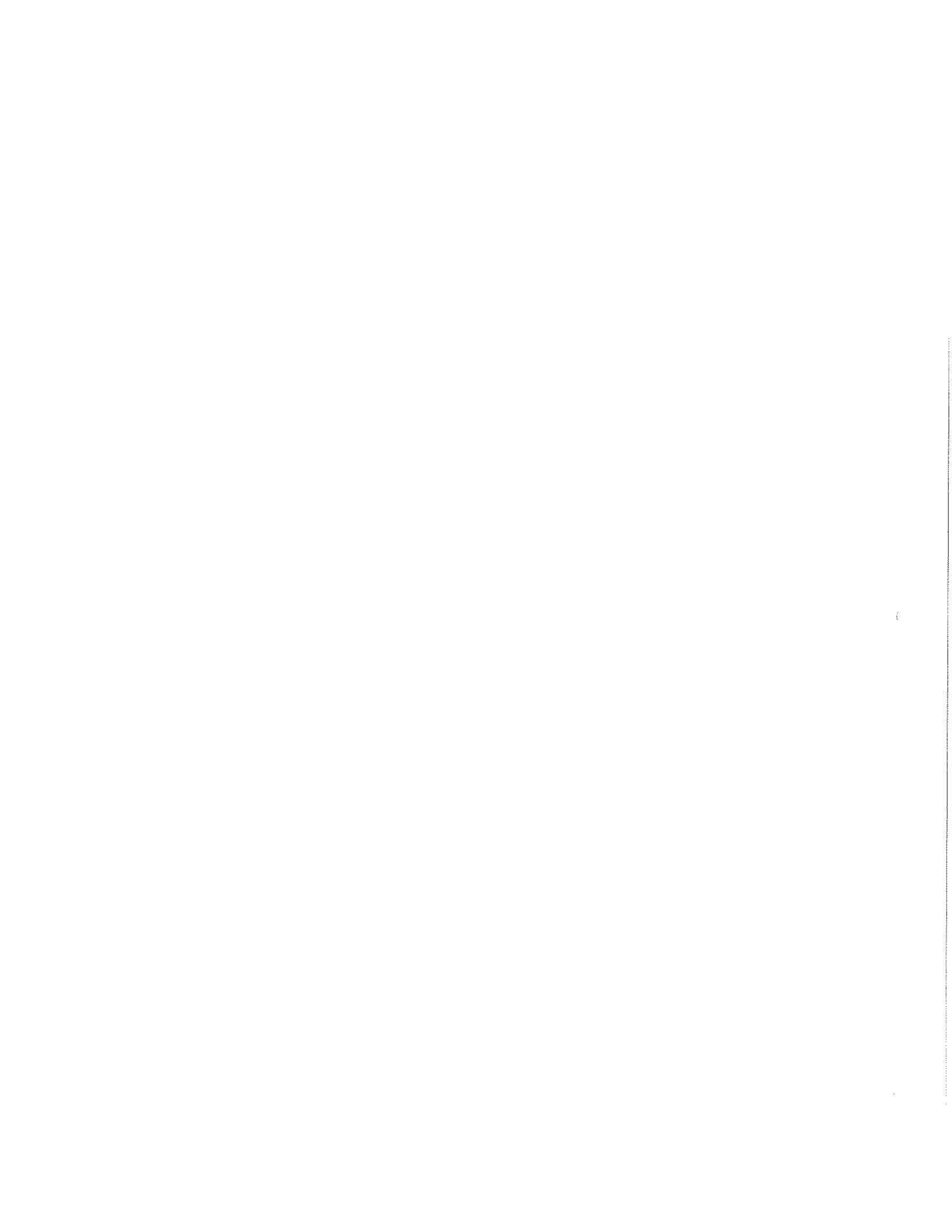


operations are performable on the computer that cannot be executed through any other medium. New possibilities for matters of representation can stimulate our imaginative capacities and can generate forms of experience that would otherwise not exist. Indeed, the history of art itself is, in large measure, a history studded with the effects of new technologies. This has been at no time more visible than during the 20th century. Artists have learned to think within materials such as neon tubing and plastic, dayglow colour and corfam steel, materials that make forms possible that Leonardo da Vinci himself could not have conceived of. Each new material offers us new affordances and constraints and in the process develops the ways in which we think. There is a lesson to be learned here for the ways in which we design curricula and the sorts of materials we make it possible for students to work with.

Decisions we make about such matters have a great deal to do with the kinds of minds we develop in school. Minds, unlike brains, are not entirely given at birth; minds are also forms of cultural achievement. The kinds of minds we develop are profoundly influenced by the opportunities to learn that the school provides. And this is the point of my remarks about what education might learn from the arts. The kinds of thinking I have described, and it is only a sample, represents the kind of thinking I believe schools should promote. The promotion of such thinking requires not only a shift in perspective regarding our educational aims, it represents a shift in the kind of tasks we invite students to undertake, the kind of thinking we ask them to do and the kind of criteria we apply to appraise both their work and ours. Teachers have a critical role to play here. Artistry, in other words, can be fostered by how we design the environments we inhabit. The lessons the arts teach are not only for our students, they are for us as well.

Winston Churchill once said that first we design our buildings and then our buildings design us. To paraphrase Churchill we can say, first we design our curriculum then our curriculum designs us. What I think many of us want is not only a form of educational practice whose features, so to speak, 'design us', but a form of educational practice that enables students to learn how to design themselves. Thus it might be said that at its best education is a process of learning how to become the architect of our own education. It is a process that does not terminate until we do.

Finally, we come to motives for engagement. In the arts motives tend to be secured from the aesthetic satisfactions that the work itself makes possible. A part of these satisfactions is related to the challenge that the work presents; materials resist the maker, they have to be crafted and this requires an intense focus on the modulation of forms as they emerge in a material being processed. This focus is often so intense that all sense of time is lost. The work and the worker become one. At times it is the tactile quality of the medium that matters, its feel, the giving and resisting quality of the clay. At other times it is the changing relationships among fields of colour. The arts, in a sense, are supermarkets for the senses. But the arts are far more than supermarkets for sensory gourmets. In the arts there is an idea which the work embodies. For the impressionists the idea was light, for the surrealists it was the unconscious, for the cubists it was time and space, for the American regionalists painters of the 1930s it was the ordinary lives of ordinary



people that was celebrated. These interests provided direction to the work, but the quality of the work was always appraised by what it did within experience.

The arts are, in the end, a special form of experience, but if there is any point I wish to emphasise it is that the experience the arts make possible is not restricted to what we call the fine arts. The sense of vitality and the surge of emotion we feel when touched by one of the arts can also be secured in the ideas we explore with students, in the challenges we encounter in doing critical inquiry and in the appetite for learning we stimulate. In the long run these are the satisfactions that matter most because they are the only ones that ensure, if it can be ensured at all, that what we teach students will want to pursue voluntarily after the artificial incentives so ubiquitous in our schools are long forgotten. It is in this sense especially that the arts can serve as a model for education.

The agenda I have proposed gives rise to more than a few questions. One is whether a conception of education that uses art as its regulative ideal is realistic? Is it asking for too much? My answer is that ideals are always out of reach. It is no different for education's ideals. The arts provide the kind of ideal that I believe education in all nations need now more than ever. I say now more than ever because our lives increasingly require the ability to deal with conflicting messages, to make judgements in the absence of rule, to cope with ambiguity and to frame imaginative solutions to the problems we face. Our world is not one that submits to single correct answers to questions or clear-cut solutions to problems; consider what's going on in the Middle East. We need to be able not only to envision fresh options, we need to have a feel for the situations in which they appear. In a word, the forms of thinking the arts stimulate and develop are far more appropriate for the real world we live in than the tidy right-angled boxes we employ in our schools in the name of school improvement.

A SOCIAL VISION OF WHAT SCHOOLS CAN BE

This brings us to the final portion of my remarks. Thus far I have tried to describe my concerns about our current efforts to use highly rationalised standardised procedures to reform education and to describe their historical roots. I then advanced the notion that genuine change depends upon a vision of education that is fundamentally different from the one that guides today's efforts at school reform. I proposed that education might well consider thinking about the aim of education as the preparation of artists and I proceeded to describe the modes of thinking the arts evoke, develop and refine. These forms of thinking, as I indicated earlier, relate to relationships that when acted upon require judgement in the absence of rule, they encourage students and teachers to be flexibly purposive (it's OK for aims to shift in process), they recognise the unity of form and content, they require one to think within the affordances and constraints of the medium one elects to use and they emphasise the importance of aesthetic satisfactions as motives for work. In addition, I alluded to some of the locations in the context of schooling in which those forms of thinking might be developed.

In describing some of the forms of thinking the arts occasion, of necessity I had



to fragment what is a seamless, unified process. But I am not focusing on the implementation of isolated curriculum activities, but rather, the creation of a new culture of schooling that has as much to do with the cultivation of dispositions as with the acquisition of skills.

At the risk of propagating dualism, but in the service of emphasis, I am writing about a culture of schooling in which more importance is placed on exploration than on discovery, more value is assigned to surprise than to control, more attention is devoted to what is distinctive than to what is standard, more interest is related to what is metaphorical than to what is literal. It is an educational culture that has a greater focus on becoming than on being, places more value on the imaginative than on the factual, assigns greater priority to valuing than to measuring and regards the quality of the journey as more educationally significant than the speed at which the destination is reached. I am pointing at a new vision of what education might become and what schools are for.

Visions, no matter how grand, need to be acted upon to become real. Ideas, clearly, are important. Without them change has no rudder. But change also needs wind and a sail to catch it. Without them there is no movement. Frankly, this may be the most challenging aspect of the proposal I have made. The public's perception of the purpose of education supports the current paradigm. We need to sail against the tide.

Our destination is to change the social vision of what schools can be. It will not be an easy journey, but when the seas seem too treacherous to travel and the stars too distant to touch we should remember Robert Browning's observation that 'A man's reach should exceed his grasp or what's a heaven for' (Browning, 1983).

Browning gives us a moral message, one generated by the imagination and expressed through the poetic. And as Dewey said in the closing pages of *Art as Experience* (Dewey, 1934), 'Imagination is the chief instrument of the good'. Dewey went on to say that 'Art has been the means of keeping alive the sense of purposes that outrun evidence and of meanings that transcend indurated habit'.

Imagination is no mere ornament, nor is art. Together they can liberate us from our indurated habits. They might help us restore decent purpose to our efforts and help us create the kind of schools our children deserve and our culture needs. Those aspirations are stars worth stretching for.

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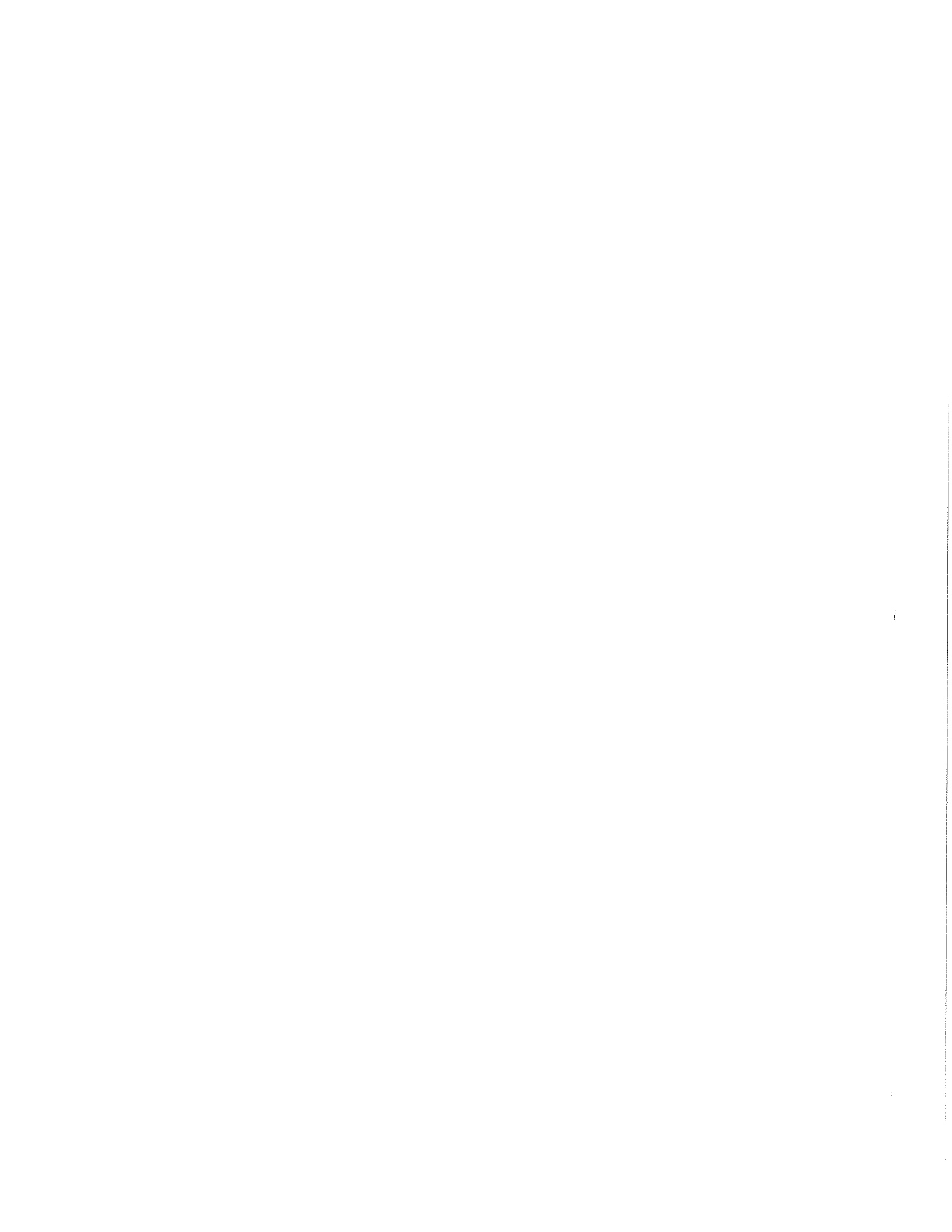
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ARIZONA STATE UNIVERSITY

June 12, 2003

Trent E. Gabbert, Ph.D..
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Dear Dr. Gabbert:

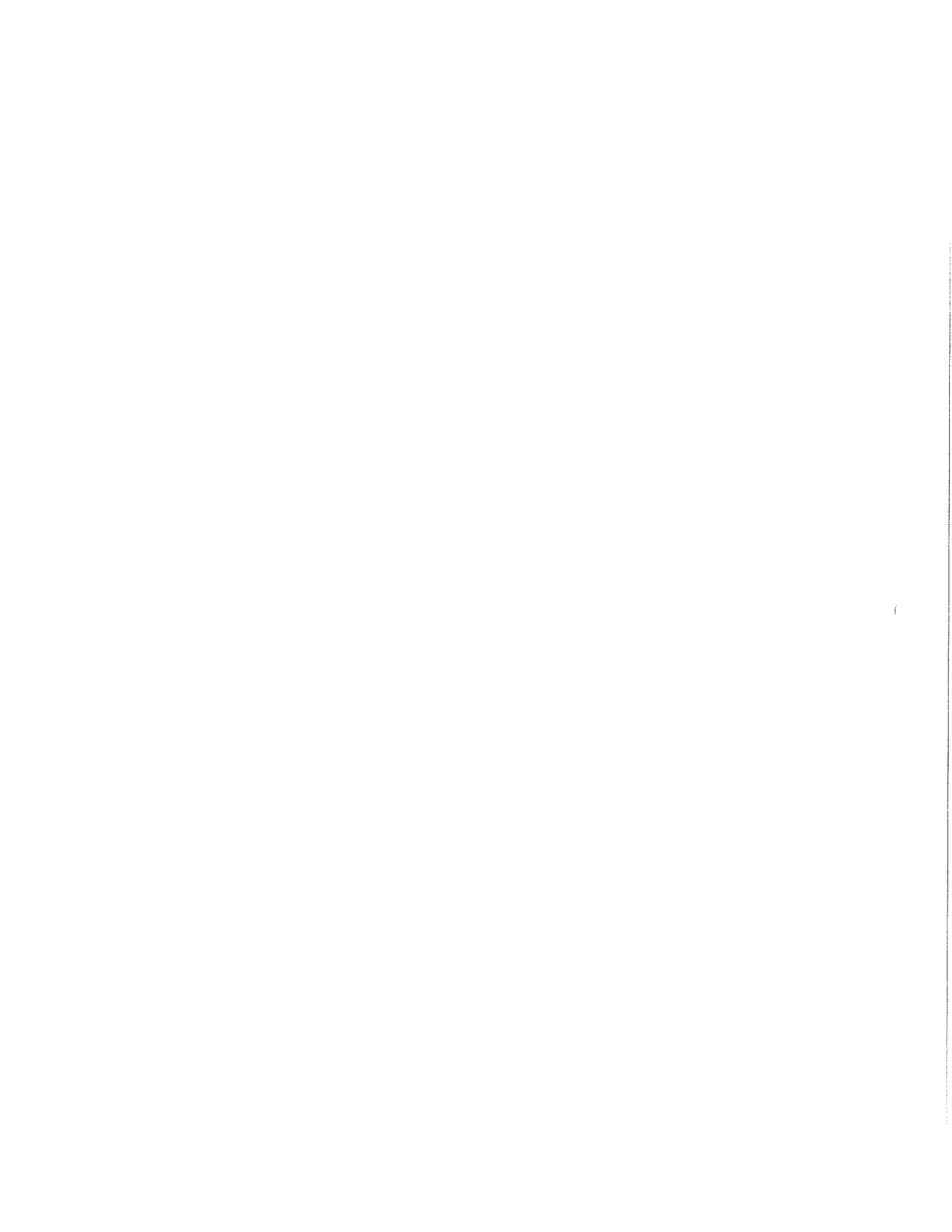
The purpose of this letter is to recommend Professor Elliot Eisner for the Brock International Prize in Education. Professor Eisner holds the titles of Lee Jacks Professor of Education and Professor of Art at the Stanford University School of Education.

I will attempt to summarize what I consider to be Dr. Eisner's most significant contributions to the field of education. Those contributions have, in my judgment, already profoundly impacted the field of education at several levels.

Eisner's scholarship reveals interests in several areas -- arts education, curriculum studies, teacher education, and educational research and evaluation methodologies. But his guiding vision has always been one in which the imagination and the aesthetic are brought to bear upon matters of education. Over a series of decades in which conceptions of educational policy and practice have been gradually narrowed to the technical and the mechanical, Eisner has offered a broader, richer notion of what education can and should be. He has led the way in thinking about education as an artistic enterprise.

This leadership has resulted in educators reconsidering fundamental ideas about learning, those, for example, concerning the relationship between perception and meaning. It has widened our conceptions of what constitutes literacy to include communication within the various forms of art. It has prompted us to think about the ways in which teaching may (and may not be) an artistic endeavor: What does it mean to suggest that teaching can be an art? It has expanded our notions of what educational research and evaluation might look like when artistic premises, principles, procedures, and forms of representation are employed. The latter contribution has resulted in the flourishing of arts based research, an approach that serves to complement more traditional social science based approaches to research.

Viewed as a whole, these ideas have provided an educational rationale contrary to the dominant one, an alternative set of understandings of



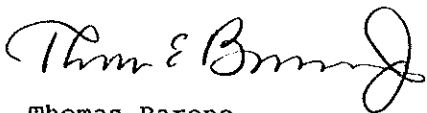
what it means to be educated and of what schools should be like. Eisner has preferred, instead, to think and write and speak about the "kind of schools we deserve" (the title of one of his recent books). To my mind, the significance of this complex, humane, and aesthetically sensitive notion of teaching and learning is hardly diminished by its position outside of the current educational mainstream. To the contrary, a great leader, in the field of education or elsewhere, is one whose imagination conjures up a new gestalt that persuades us to see and act in ways that were previously unimaginable.

For his groundbreaking work in education, Professor Eisner has been honored on many occasions and in various ways. I will mention only a few here. Eisner has been the recipient of several honorary doctorates, including one from the University of Oslo. He has garnered many awards for his distinguished contributions to the field of education, and has served as President of prominent educational organizations, including the American Educational Research Association. The Educational Imagination, perhaps the most widely recognized and broadly hailed of his 14 books, has been designated by the Museum of Education of the University of South Carolina as one of the most significant books of the last century.

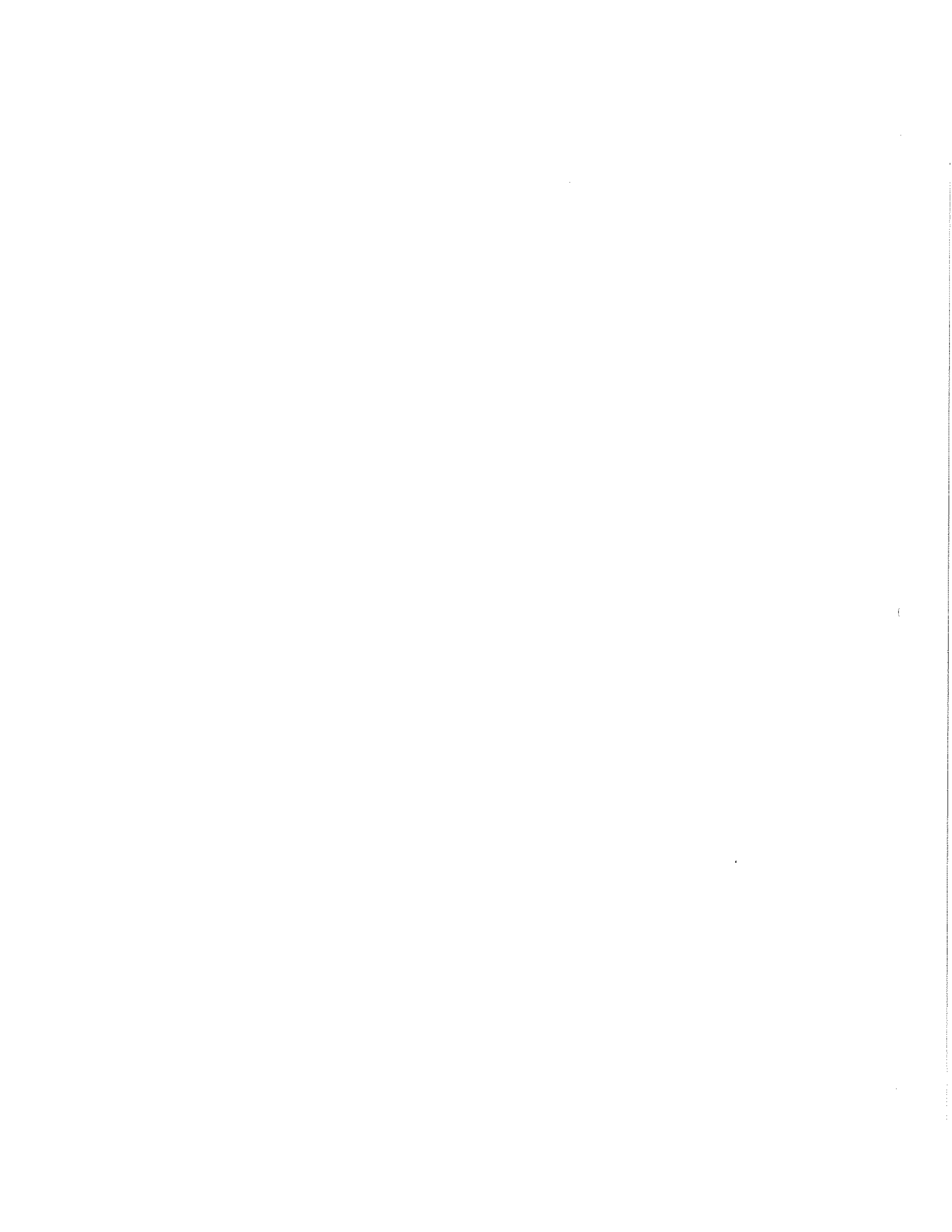
Because I believe that Elliot Eisner has been successful in his cultivation of the educational imagination in so many of us, his work has the "potential to provide long-term benefit to all humanity through change and improvement in education." For that reason, I believe that Professor Eisner would be a worthy recipient of the prestigious Brock International Prize in Education.

If I can be of any further assistance to you in your deliberations, please do not hesitate to contact me at 480-965-3924 or at barone@asu.edu.

Yours sincerely,

A handwritten signature in black ink, appearing to read "Thomas Barone". The signature is fluid and cursive, with the first letters of the first and last names being capitalized and prominent.

Thomas Barone
Professor of Education



JUL 08 2003

University of Oklahoma

David C. Berliner
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College of Education
Division of Educational Leadership and Policy Studies
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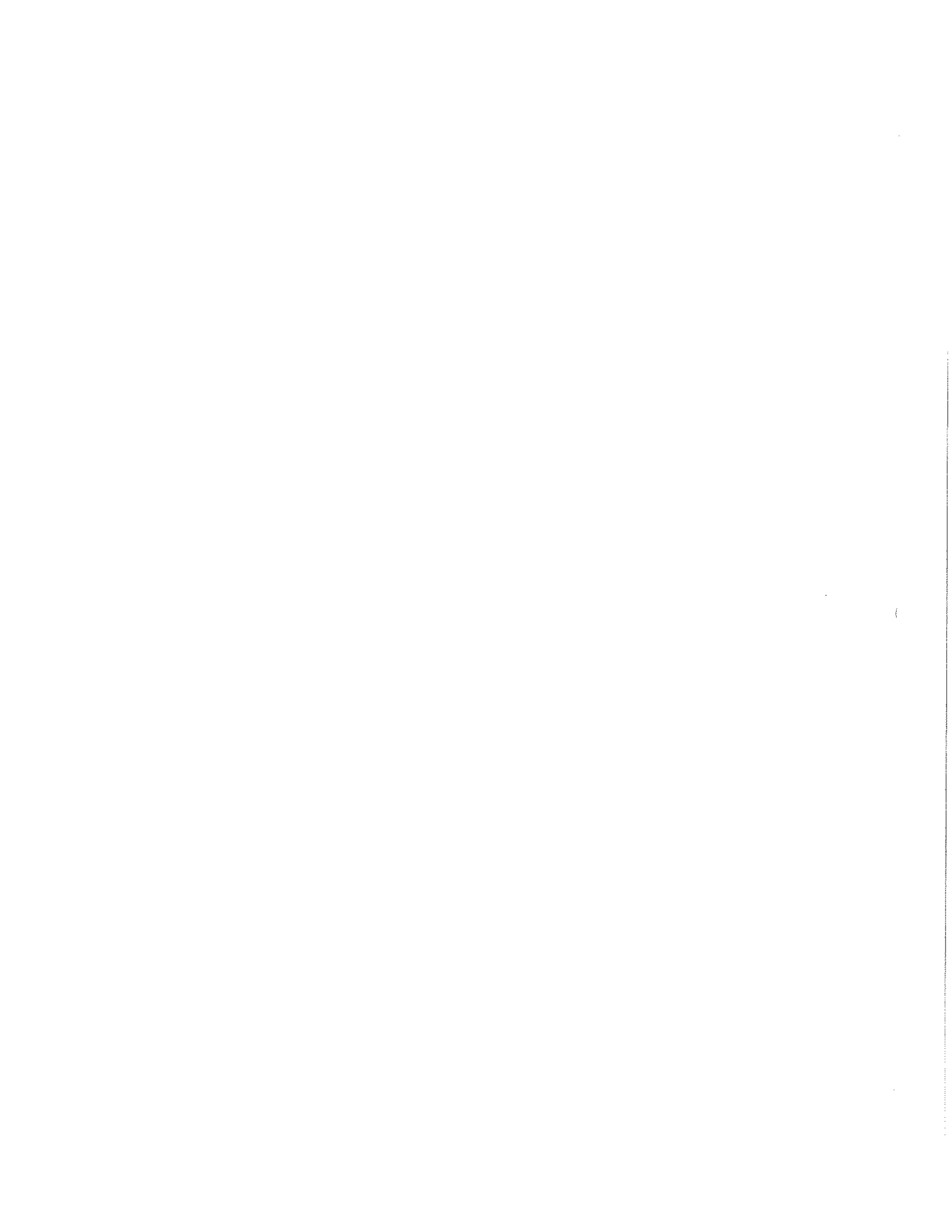
June 30, 2003

Dear Trent,

Please forgive me being a few days late in getting this to you, I thought I had till the end of the month and now realize I may be a week late. I am on summer break and hiding away and proud of the fact that I am not watching the calendar.

This is a letter on behalf of the candidacy of Professor Elliot Eisner of Stanford, a candidate for this year's Brock prize. Let me assure you as a proud recipient of the second Brock prize that the award will be enhanced with his selection. He is simply a superb candidate. I will attempt to explain why this is so in a way that is a little different than just reciting what is on his vita. I am sure you and others will judge that document to be remarkable in its creativity, diversity, and consistency over the years. What you need to know also is that his ideas have had great impact world-wide on both scholars and teachers alike. I know that you seek someone whose ideas have made such a difference in the world of education and I believe that Professor Eisner is just such a person. He has fought for the arts as curriculum and for artistic ways of knowing about schools for as long as I know him, which is now about 35 years. But what precisely does that mean? Why is this worthy of recognition by the Brock committee?

Let me first start out by recalling that the great philosopher John Dewey gave the arts great emphasis in his educational thinking because he understood that they require a different way of knowing. If I recall him correctly he once said that aesthetic experiences have caused philosophers to treat art as a distinct mode of knowledge, a mode of

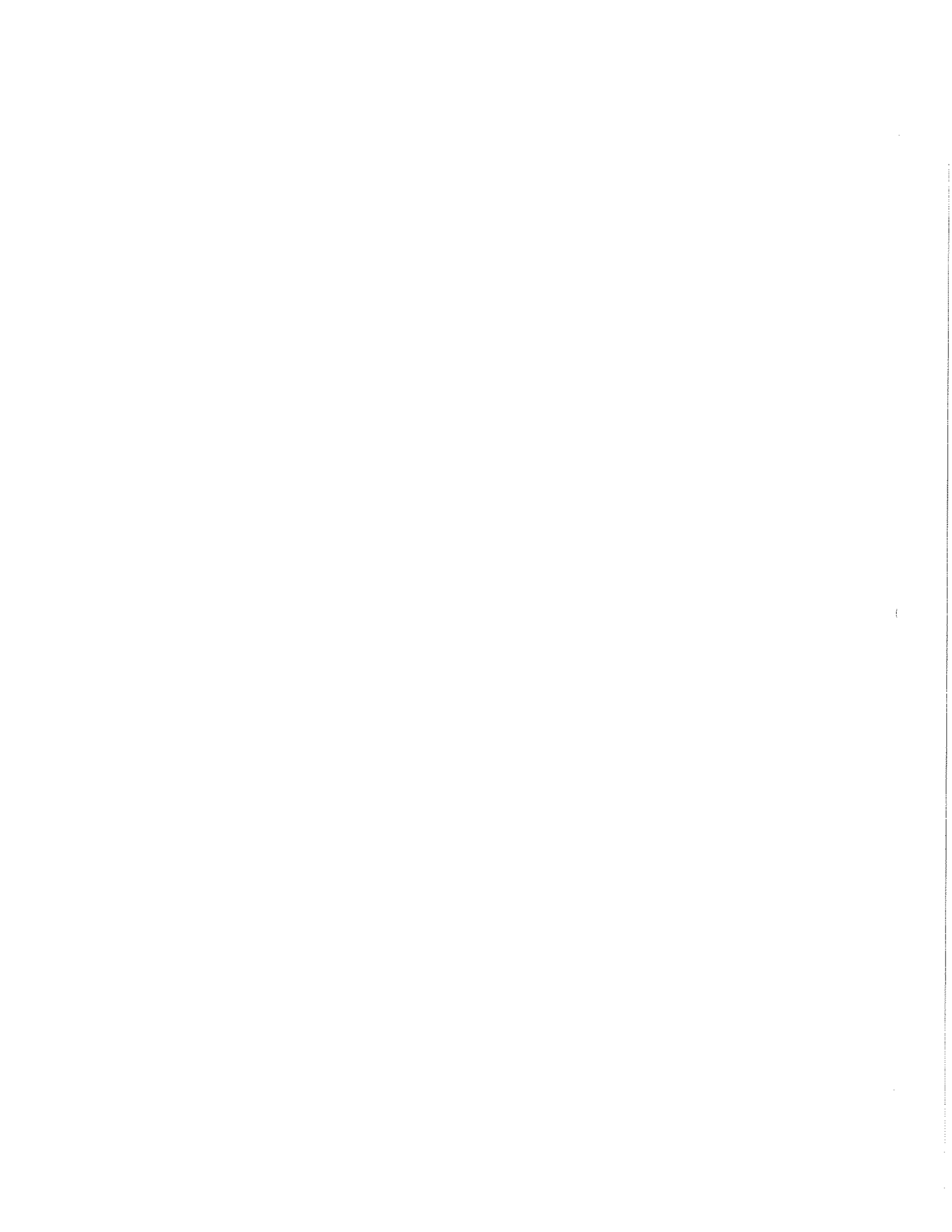


knowledge that not only is superior to ordinary life, but to science as well! Quite a statement, I think, especially in an age of science, a field in which Dewey also put great faith. Who best represents this point of view in our modern world of education? I believe that person to be Professor Eisner.

Our world is filled with linguistic and mathematical understandings but less well understood in our age is that the arts—paintings, plays, movies, dance—also provide understandings, some of which are so complicated and subtle that words and numbers cannot be applied to them. This is where the sensibilities of the knowledgeable art connoisseur come in, the critic of art, drama or movies. Eisner's insight is that the qualities that matter in art and the qualities that matter to us in education are often discerned only by the connoisseur or critic of art or education. Professor Eisner has convincingly made this argument.

Eisner argues that the educator with aesthetic sensibilities, a connoisseur of schools and classrooms, has as much to contribute to understanding schools as does the traditional quantitative or qualitative researcher. Why is this noteworthy? Because it allows for experience, and 'taste,' and discernment to be used in the description of qualities not ordinarily captured by other research methods. Everyone who spends time in schools knows that there are almost ineffable qualities of classrooms and schools that are terribly hard for traditional researchers to capture. Eisner keeps pointing this out to a world that often uses high-stakes tests in an attempt to quantify quality. He has been a strong advocate for rigorous qualitative judgments to be used along side any of the quantitative ones we typically use. And I do emphasize rigor. When arguing for aesthetic evaluations or qualitative inquiry, Eisner argues also for standards by which those forms of inquiry can be judged. No one else I have ever met does this as well. He serves a unique role in education, and his students have also prospered as scholars and practitioners throughout the world

Eisner's battle to get recognition for connoisseurship and aesthetic based inquiry as a legitimate form of research and evaluation is of inestimable value in a world that is narrowing its visions of what it means to do research. The present federal thinking about "scientific research" clearly closes off to the world these alternative ways of knowing, thus narrowing what we can ever know about schools and their affects. You, and perhaps some of the committee, know that I am trained as a



quantitative researcher and use that that mode of inquiry often in my research. But I believe that Eisner is right in reminding us that aesthetic based inquiry has precisely the same goals as traditional experimental research, namely, that that it seeks to help the researcher see the qualities of a curriculum, classroom, or school setting that help to account for the responses of students and teachers to being in that curriculum or setting.

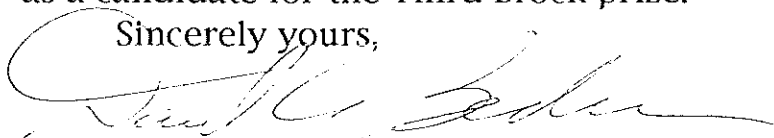
The warrant for statements about the effects on the participants in educational settings can be strong from either mode of inquiry—a point that is lost on many. In *The Enlightened Eye* Eisner makes these points elegantly, and provides the strongest defense of qualitative inquiry and qualitative was of knowing that exists. But the fact that his ideas have usefulness to the research community is not the most important of the issues he raises for the Brock committee. Rather, you should know that his ideas also provide some the bedrock for the teacher inquiry and action research movement that we see in the nation. That is because his views of inquiry allow for the play of diverse talents in the research enterprise, allowing for the discerning teacher and administrator to be a participant in the research enterprise, not merely an object of study. This is one of the reasons that his work has had such breadth of influence on researchers and teachers alike. .

I would be remiss if I didn't remind the committee again that Eisner's constant message to teachers, administrators, and school boards has been that if we lose the arts in our public schools we are short changing and stultifying the lives of our students. He has worked for years with museums such as the Getty Museum to insure that public education does not short-change the arts. He has become an international hero for his articulate and erudite defense of arts program for the good of society, not simply for the good of the children whom we teach.

His work on behalf of schools has also made him a spokesperson against the artificiality of schools, divorced as they are from the interests that motivate our children. So he has been an advocate for schools that are more genuinely like life itself, schools that that are a bit less structured, provide fewer problems with right answers and more problems with ambiguities, where students can attempt to solve real problems in groups over considerable periods of time, and so forth. Like Dewey before him, he rallies teachers to defend public schools and to have them integrated with life, not separate from it

It is not often said of a scholar that he pursues noble causes. But that is true of Professor Eisner. He has my full and heartiest endorsement as a candidate for the Third Brock prize.

Sincerely yours,

A handwritten signature in cursive script, appearing to read "David C. Berliner". The signature is written in dark ink and is positioned below the typed name.

David C. Berliner.



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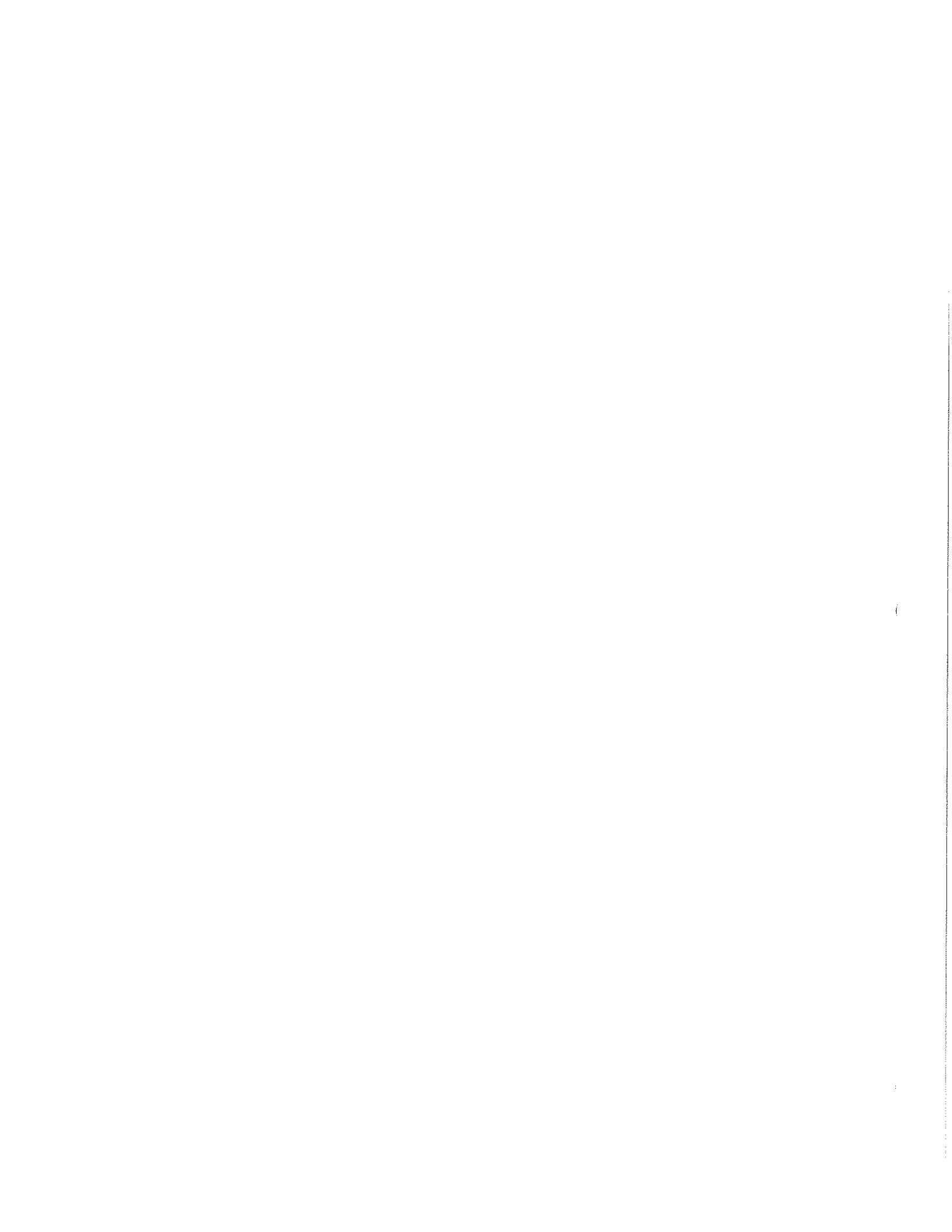
June 28, 2003

Dear Dean Gabbert:

Professor Elliot Eisner received a letter indicating that he is being nominated for the Brock International Prize in Education. He asked if I would be willing to prepare a letter of support on his behalf. This is my effort to fulfill his request, a formidable task because Elliot Eisner's numerous writings have had an enormous, positive impact within the professional education community as well as the field of art education. On a personal note, his work has meant a great deal to me and has provided the benchmark against which I measure my own efforts. In fact, Eisner was editor of *Studies in Art Education* when my first piece of professional writing met with acceptance, though with considerable revision. That was in 1964. Though my piece is deservedly forgotten, it led to a long and rewarding professional friendship.

Since then, Eisner has written at least sixteen books many of which I used in teaching courses in curriculum. In the late 1960s Eisner began to argue for the recognition of differences among domains of knowledge. Some, he argued could be assessed with instructional objectives where the answers are known prior to the onset of instruction. He called others "expressive" objectives. These are ones where the results of inquiry are not already known but are more like one-of-a-kind works of art, requiring teacher and student to discern whether or how well the objective has been met.

Eisner also began drawing upon his vast knowledge of the arts and aesthetics to evaluate how educators conceive of curriculum and instruction. In many ways this was one of his major and lasting educational contributions in that he anticipated the rise of qualitative research methods in education. His book *Confronting Curriculum Reform* and *The Educational Imagination* have become classics in the field of curriculum writing. One of his key ideas is the idea of connoisseurship, a concept he borrowed from evaluation in the arts to cover evaluation in education.



I used his text *Educating Artistic Vision* in the 1970s as well as *Cognition and Curriculum*. (1982) I referred extensively to the latter in my book *Art and Cognition* (2002 pp. 62-64) especially to his notion that the essence of mind is the process of forming representations of one's experience. The discussion compared Eisner's view of cognition with Howard Gardner's multiple intelligence theory, and sees Eisner's view to have anticipated the current interest in constructivist views of cognition. I believe his notion of multiple forms of representation has greatly expanded the conceptions of literacy that have prevailed in general education.

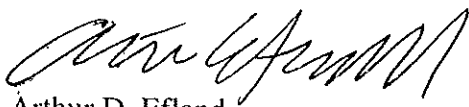
Within the field of art education Eisner is one who has argued tirelessly for the intellectual importance of experience in the arts within general education. And more recently Eisner has turned around the question by asking what can professional educators learn from the arts? I refer here to the John Dewey Lecture that he gave in 2002.

There Eisner described educational thought during the early decades of the last century when the vision of the future of education was portrayed as a contest between John Dewey and Edward L. Thorndike -- between teaching as an artful enterprise and teaching as a science. Throughout his own career, Eisner has had to confront a similar dichotomy, where repeatedly he has called attention to the artful dimensions that can be found in educational research and practice (connoisseurship) while at the same time pressing for precision and rigorous assessment akin to the sciences.

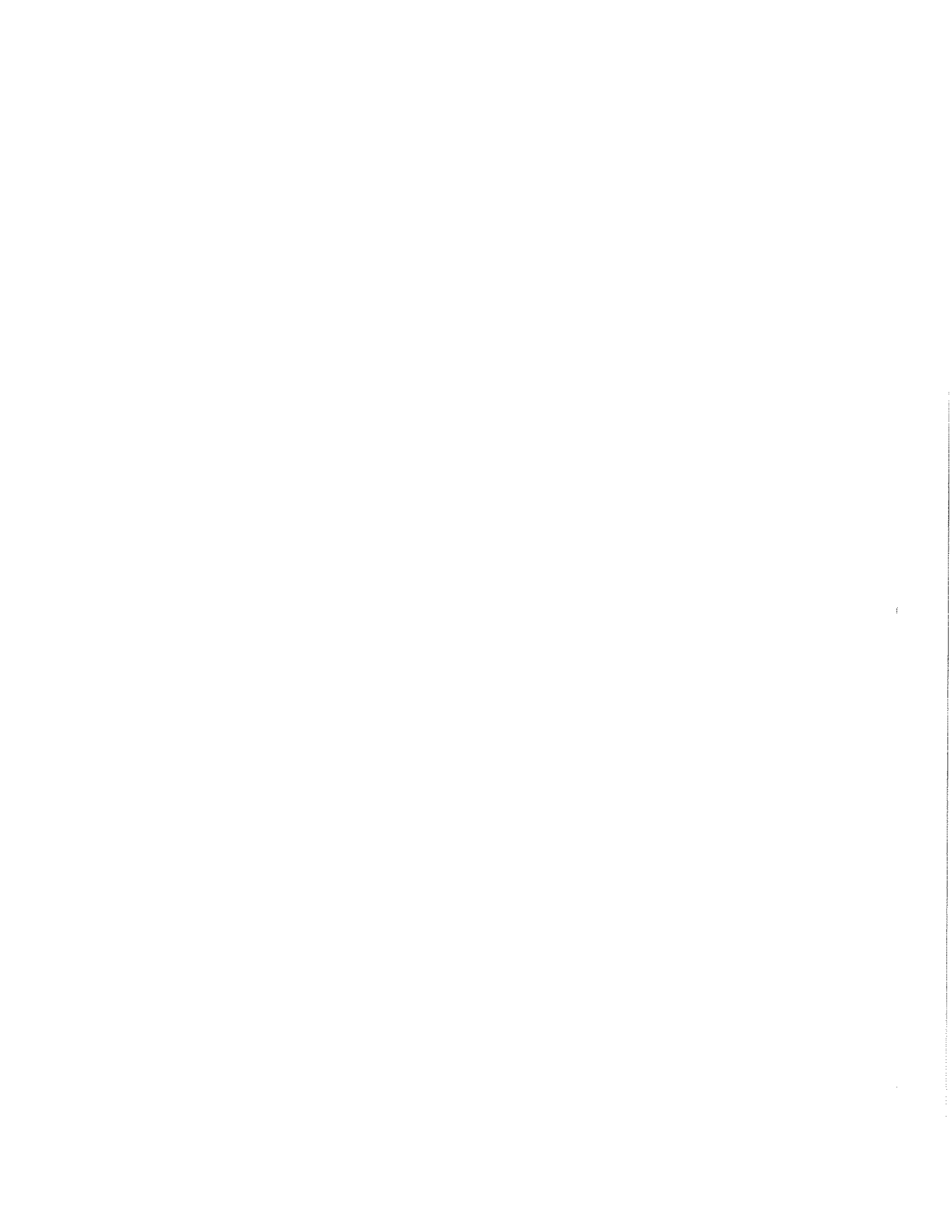
The educational vision Eisner has steadfastly constructed is not one currently favored within the current political climate. High stakes testing, and a technically rationalized culture seem intent upon having schools emulate factories rather than the studio or the laboratory. And like Dewey, himself, Eisner's influence is likely to outlast the negative trends of the moment. In fact, the recognition of Eisner's educational vision at this time by the Brock International Prize may go a long way to help reverse this tendency.

I strongly endorse Elliot Eisner to be a recipient of this international honor.

Sincerely yours,



Arthur D. Efland
Professor Emeritus





American Educational
Research Association

College of Liberal Studies
Received

JUN 09 2003

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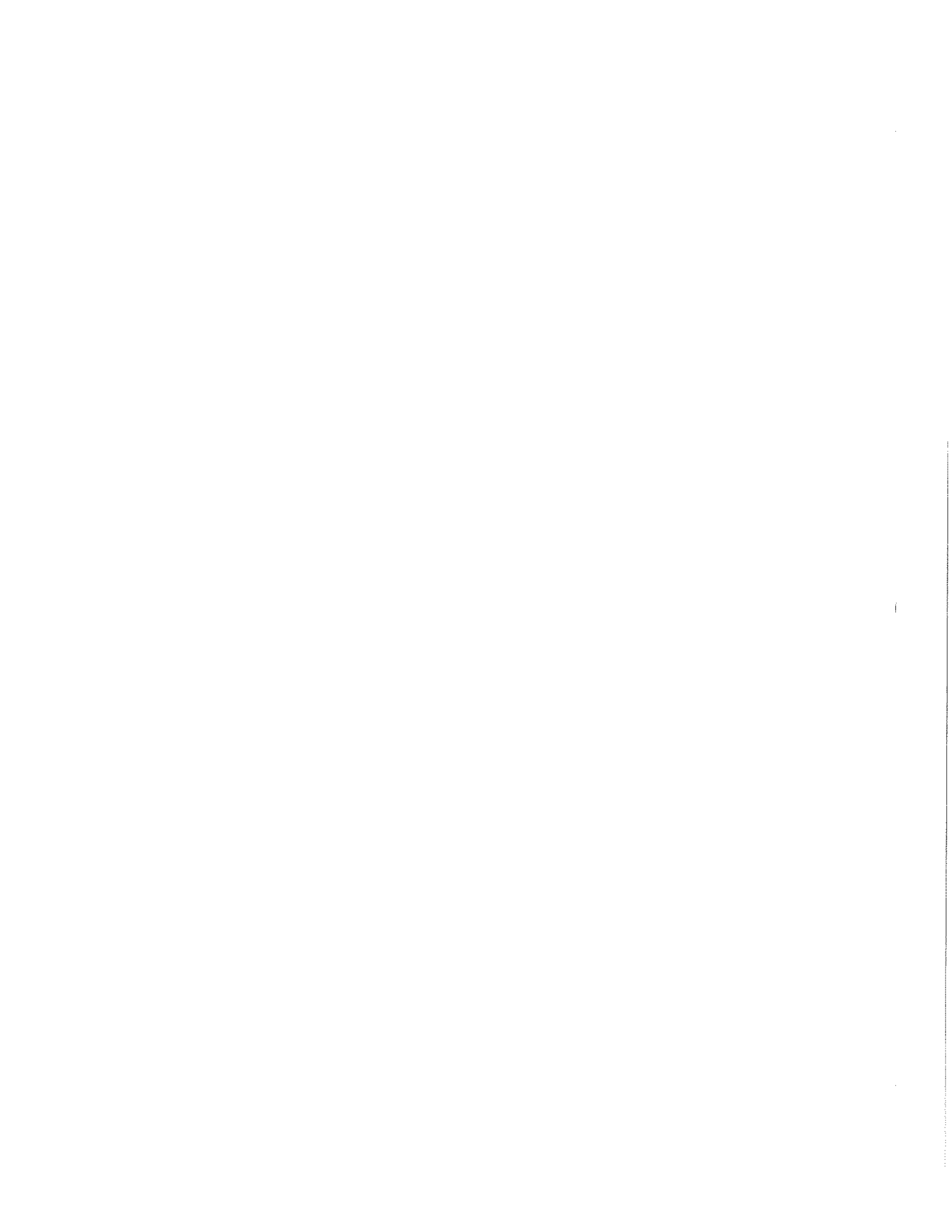
Trent E. Gabbert, Ph.D
Associate Dean, College of Liberal Studies,
University of Oklahoma
1700 Asp Avenue, Room 226
Norman Oklahoma, 73072-6400

Dear Dr. Gabbert:

I was pleased to learn that Elliott W. Eisner has been nominated for the Brock International Prize in Education. It is a true pleasure to write a letter in support of his nomination for such a distinguished member of the American Educational Research Association (AERA).

I have known Professor Eisner for more than 20 years. During that time he has been an extraordinarily active and highly respected member of his professional association. I have come to greatly admire his scholarship, intellect, and abiding commitment to the field of education and the role of the arts and aesthetic matters in broadening our conception of the aims and methodology of educational research. I am certain that Dr. Eisner's vita will document his numerous activities, publications, workshops, scholarship, and honors that he has received during his distinguished career. The fact that he was elected to the Presidencies of AERA and the National Art Education Association are very tangible evidence of the high esteem that he is held within the educational research and art education communities.

I found Dr. Eisner's leadership of AERA during his Presidency to be outstanding. He displayed a keen ability to analyze complex issues, was thoughtful in his comments and observations, exhibited compassion for his colleagues, and had an uncanny perceptiveness in his vision for ways the Association should be responsive to its primary mission of the dissemination of research for the improvement of education at all levels. His ability to command the respect of a group of very distinguished colleagues on the governing board was the result of a repertoire of personal skills and a broad substantive knowledge of educational issues and policies.



Over the years I have been struck by the significant influence Professor Eisner's scholarship has had on the practice and understanding of education. Some of his publications like The Educational Imagination, Cognition and Curriculum Reconsidered; The Enlightened Eye; and The Arts and the Creation of the Mind have been seminal works in the field that address issues for policy makers that are at the core of our educational system. Similarly, Dr. Eisner's writings and presentations have deeply influenced the way educators and researchers think about matters of meaning, the cultivation of perception, and on the forms of representation within which new conceptions of literacy can be promoted. The Educational Imagination is an excellent illustration of such an orientation.

In closing, I would note that Professor Eisner is an internationally recognized scholar that has clearly demonstrated an extraordinary commitment of service and scholarship to the educational research community in its efforts to improve educational practice. In the more than 30 years that I was with AERA, I consider him as one of a handful of scholars at the top of the list who has had a major impact on the practice and understanding of education. Thus, it is without equivocation or reservation that I can highly recommend Dr. Eisner for the most prestigious Brock International Prize in Education.

If you or your colleagues have any questions, or if I can provide you additional information, please do not hesitate to contact me at the number below.

Cordially,



William J. Russell
Executive Director Emeritus
703-893-7327

Electronic CC: Dr. John Bird



