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The *Journal of Thought* is a biannual publication devoted to the reflective examination of educational issues and problems from the perspective of different disciplines and interdisciplinary lenses. The *Journal* welcomes scholar's work that represent varied viewpoints, methodologies, disciplines, cultures, and nationalities as it seeks to treat the most comprehensive issues and problems confronting education throughout the world. Essays that develop a reasoned and supported argument, that offer insightful analysis and critiques of other's arguments, or that report on significant research of interest to the field are welcomed. The editorial goal is to stimulate a warranted synthesis of diverse viewpoints and to encourage interdisciplinary and multidisciplinary dialogue. The *Journal* is published by Caddo Gap Press, San Francisco, California, and sponsored by the Society of Philosophy and History of Education. Editorial correspondence and inquiries should be addressed to Vyacheslav Khrapak, Editor, *Journal of Thought*, Holberton School Tulsa, vkhrapak@gmail.com.

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Letter From the Editor

June 18, 2022

Dear *Journal of Thought* Readers,

It has been my distinct honor to serve as Editor of *The Journal of Thought* for the last eight years. Since 2014, sixteen issues have been published, depicting new ideas and strengthening the field of educational philosophy.

This Spring-Summer 2022 issue will be the final publication released under my supervision. Dr. LuAnne Kuelzer, who has brilliantly served as Copy Editor the last six years, will assume the role of Editor.

Thank you to all of the authors, editorial staff, publishing team members, and particularly the dedicated individuals who comprise the Editorial Review Panel for your support of *The Journal of Thought*.

Most Sincerely,

Vyacheslav Khrapak
Editor
Journal of Thought

Three Priorities for the Future of Online Education

**Laura M. Harrison
Katy B. Mathuews**
Ohio University

Abstract

Online courses have moved from the margins to the center of higher education. Some scholars greet this trend cheerfully while others express concerns about quality and equity. Regardless of one's position, online education is here to stay and we have a limited window in which to chart the course of its development. While scholars debate many aspects of online education, we advocate focusing on three priorities (1) reasonable class sizes, (2) meaningful student-faculty connection, and (3) equity in fostering humanistic education. In the following work, we ground this argument in the current literature and our experiences as college educators and researchers.

Introduction

In one of the least publicized sit-ins of our time, high school students in Kansas held a sizable protest against Silicon Valley Summit Learning for converting their schools into a web-based platform (Bowles, 2019). Funded by Mark Zuckerberg and designed by Facebook engineers, this platform promised “personalized learning” and “customized education,” but delivered headaches, hand cramps, anxiety, seizures, and isolation (para 4). Marketed in the familiar magic bullet language of success and cost efficiency, this online education experiment failed spectacularly, culminating in student and parent demands for human teachers to give young people the mentorship and guidance required for meaningful learning.

Those high school students became the college students we now teach. We hear their critiques echoed in our students' frustrations that online classes do not feel real. This lack of the tangible also emerged as a frequent theme in our research on academically struggling students (Harison & Mathuews, 2022). Though we did not set out to study online education specifically, it was a popular topic with students who often surfaced the challenges of remote learning in our conversations with them about academic struggle.

Our goal in this article is neither to rehash the well-worn criticisms about online education nor to provide an uncritically cheerful portrayal of it as a cure-all to higher education's challenges. Instead, we aim to offer practical recommendations based on both our experience adapting to the need for online instruction inspired by the COVID-19 pandemic and our research focused on student experiences with academic struggle.

Laura M. Harrison is a professor of counseling and higher education and Katy B. Mathuews is an adjunct instructor of economics at a large and small public university, respectively. While we both had various experiences with online education in the past, the pandemic forced us to fully pivot to online modalities. Harrison teaches synchronous graduate level courses while Mathuews teaches asynchronous undergraduate courses. Additionally, we conducted research in February 2020, just before the pandemic, that focused on student academic struggle. We interviewed 50 undergraduate students to understand how the students experienced academic struggle and what strategies and faculty approaches helped them overcome challenges. While some of our research participants mentioned positive aspects of online education, they more often brought up problems they experienced in online courses. As we entered the remote learning environment of the pandemic, we began to identify with many of the challenges shared by the participants. We draw on our teaching and research experience as we move through the discussions that follow.

Challenges in Online Higher Education

Attrition is a significant issue in postsecondary online courses which have a 10-20% higher rate than their in-person course counterparts (Bawa, 2016). This is particularly worrisome given the exponential growth in online education fueled by the current pandemic. Even before the pandemic, online education was experiencing significant growth due to student interest in flexible course options and institutional demands for increased enrollments. Hence the issue of students'

ability to be successful in online environments has become one of the most pressing educational issues of our time.

Some scholars locate the challenge of online higher education within the students themselves. Paulsen and McCormick (2020), for instance, point out that online students are more likely to be nontraditional students with work and family obligations that complicate their ability to focus on academics. Learner readiness is also a significant theme in the literature. Kebritchi et al.'s (2017) content analysis of 104 scholarly articles about online learning revealed deficits in learners' time management and technical skills as well as a lack of motivation, realistic expectations of faculty, and ability to work independently.

Other scholars conclude that the problems in online education lie with faculty who receive little to no training in pedagogy generally, much less in online teaching specifically (Sithole et al., 2019). Still others posit faculty attitudes toward online teaching as a prevalent issue (Wingo et al., 2017). More specifically, faculty concerns about quality, student learning outcomes, technical support, and workload appear as frequent themes in the literature regarding online education (Bettes & Heaston, 2014).

Finally, some scholars focus on higher education institutions themselves, positing that they frequently treat online programs as cash cows designed to boost revenue rather than quality learning (Busch, 2017). Declines in public funding for higher education have made many institutions more tuition-dependent, causing institutions to seek market-driven solutions. As Keehn et al. (2018) explain, "These reforms have also ushered in the commercial logic of convenience that suggests offering more and more online classes is primarily a way to increase enrollment" (p. 48). The emphasis here is on the kind of convenience that elevates ease over quality in a way that diminishes deeper learning at the expense of expediency. While there have always been tensions between the parts of a university responsible for the financial bottom line and those focused on the academic mission, higher education's enrollment decline is shifting the balance of power toward the former. According to the National Student Clearinghouse Research Center, nationwide college enrollment dropped by 3.1% or 465,300 students in the fall semester of 2021 (Douglas-Gabriel, 2022). Losses in revenue tend to pressure universities to find efficiencies, often in the form of reducing tenure track faculty and increasing class size (Kezar, DePaola, & Scott, 2019). Unfortunately, these practices often sacrifice effectiveness for efficiency. Educational and financial goals need not exist in opposition; in fact, prioritizing effective student learning practices pay off in the long run in terms of retention, graduation, and employment.

What Makes Online Learning Work

As Kim (2020) asserts, “We have let the narrative about online education center too much around revenue generation and not enough around (all student) learning” (para 11). Kim’s words resonate with our experience teaching online: it works when it is motivated by and designed for student engagement.

Understanding the salience of the issues with student engagement in online courses, scholars advocate a host of strategies such as ice-breakers and welcome videos, groupwork assignments, and forums for interaction such as discussion boards and virtual office hours. Martin and Bollinger (2018) studied students’ perceptions of these strategies, breaking down learner-to-learner, learner-to-instructor, and learner-to-content engagement in their survey results. Students valued learner-to-instructor engagement strategies the most, many citing the importance of knowing there is someone “on the other end” who will “support, listen to, and communicate with them” (p. 218).

The aforementioned research is consistent with Taft et al.’s (2019) synthesis of 58 evidence-based articles on the issue of class size in online courses. They discuss the well-known practice of universities seeking financial gain by raising enrollment numbers “without examining the impact on students’ attainment of learning objectives” (p. 192). The authors acknowledge that fiscal concerns ought to be addressed, but asserted that pedagogical concerns should be the central part of the decision-making process regarding class sizes. Their findings indicate large courses (defined as 40+ students) can be effective for foundational, fact-based content requiring “low levels of critical thinking, limited personalized interaction with faculty; little individualized instruction, formative feedback, sense of community, shared knowledge creation; and less higher order thinking, intellectual challenge, skill development, problem-solving, research and writing, journal reflection, of faculty-moderated discussions” (p. 218).

Faculty workload accounts for these limits in large online courses because professors cannot offer what the authors refer to as *teaching-intensive* pedagogy to this many students. As one might imagine, the literature shows that faculty required to teach large courses shift their instruction from “more active and engaged” to “less individualized approaches” to accommodate the increased workload (p. 206). Not surprisingly, these kinds of issues lead to lower evaluations in large courses (p. 216).

Some dismiss course evaluations specifically and student satisfaction more generally as shallow and arbitrary due to students some-

times focusing on unimportant factors such as whether a professor was entertaining or cool. While we agree student satisfaction must be examined with a critical lens, we argue it would be a mistake to dismiss it entirely. As Lu points out, student satisfaction relates directly to engagement, which is an important part of students' academic performance. We agree with Hung et al's (2010) framing of motivation as "the need to do something out of curiosity and enjoyment" (p. 1082). As one of our student research participants explained, "It's hard to keep doing something you hate." Expressing enthusiasm for one's subject and making the course material relevant to students' lives are integral parts of being engaging to students.

Recommendations

Too often, scholars write academic articles long on problem formulation and short on solutions. We understand the reality that this phenomenon likely results from "wicked" problems that do not lend themselves to easy answers, yet scholars must begin to coalesce around some goals in order to make progress on the challenges of online education. We offer the following three proposals as the priorities scholars should advocate in their efforts to promote effective and responsible online education. Whether fan or foe, we know online education is only going to continue to expand in the years ahead and it is incumbent upon us to ensure that this growth leads to positive outcomes for students.

Advocating for Reasonably Sized Classes

In both our research and experience, the importance of human connection emerged as the most important factor for student learning. The participant from our study who pointed out that it is difficult to keep doing something you hate went on to explain that it was her relationship with faculty that helped her discern the topics that inspired her intellectual curiosity. Some of our other participants spoke of the academic struggles that arose even when they were studying subjects in which they had genuine interest. Nearly all of them cited relationships with encouraging, supportive, and skilled faculty as what helped them persevere through academic challenges. Some participants emphasized professors' ability to explain material in several different ways until the student "got it." Others focused on the emotional support faculty provided, explaining that it motivated them to keep going because "you don't want to let professors down when they've done so much for you." These students' stories reflect the centrality of engagement to learning.

As these students expressed, being seen and known plays a vital role in student satisfaction, engagement, and success. I (Harrison) can see and know about twenty students well, but that becomes harder with larger classes. In addition to the examples articulated by the participants in our study, feedback is a practice difficult to do effectively with big classes. Despite all the efficiency software that purportedly makes feedback easier, there is no shortcut when it comes to providing personalized attention to student work. I (Mathuews) found this to be true as I worked with over 70 students in an online course during my second semester of teaching fully online. Particularly as an adjunct who teaches in addition to working at a separate full-time job, providing feedback on 70 discussion board posts per week proved quite challenging. Compared to the previous semester with only 35 students in my online class, I felt my bandwidth to provide meaningful feedback suffered with double the class size.

Grading and feedback are not the same thing; grading can be reduced to fields on a website, but feedback requires observing and communicating students' strengths and growth areas. Quality feedback demands faculty actually attend to the human beings in front of them so that they can have a meaningful exchange in which students receive something substantive. This is not the kind of thing that can be systematized because students are not interchangeable parts to which faculty can deliver stock comments.

I (Harrison) write treatises in response to my students, often attaching articles and/or videos I think will speak to them. When I know a student struggles with imposter syndrome or other issues that make them feel particularly vulnerable, I make an extra effort to be sensitive to that. If the student and I have shared intellectual interests, I tell them about my own thinking and experience with the topic at hand. I know they appreciate the individualized attention because they respond with intensely expressed gratitude, often adding that no one has ever taken the time to write such detailed comments on their work. I share this neither to brag nor to condemn other faculty, many of whom I know are teaching unreasonably sized classes where it is not possible to interact with students on this level. I share these stories because I fear the day when the powers that be increase enrollments to the level where I can no longer provide the kind of feedback I know is vital to student learning. I fear this not just because of my own experience, but also because of the volume of literature providing evidence of this point (Wisniewski, Zierer, & Hattie, 2020).

We must advocate for class sizes that make it possible to teach and learn effectively, asserting that effectiveness and efficiency are not

synonymous. Taft et al. (2019) offer the rare gift of a clear guidepost for class sizes that is rooted in the literature about student learning. Their aforementioned points about the kind of rudimentary learning that can be achieved at the 40+ class size indicates that very few courses should be that large. They point out that researchers do not use the words “small,” “medium,” and “large” to refer to specific ranges consistently in the literature, but 15-20 students shows up frequently enough as needed to create the conditions necessary to support the following outcomes (p. 212):

- (a) Nuanced learning dependent on substantive online interaction (30 articles),
- (b) Student development (22 articles),
- (c) Mastery of complex phenomena (16 articles), and
- (d) Development of higher order thinking (14 articles).

The authors cite the *U.S News and World Reports* ranking systems’ awarding of points for class sizes of under twenty students as additional evidence that this is a meaningful cut-off point for promoting quality student learning. While faculty express many concerns about student learning generally and online learning specifically, we believe the literature warrants a specific focus on reasonable class sizes as a top priority.

Fostering Connection

In addition to increasing class sizes, achieving consistency is another goal for which online education is often used. The impact of cookbook-type curriculum in which instructors are handed a boilerplate online course they had no role in creating has been magnified as institutions moved to remote learning in response to the COVID-19 pandemic. Often it is adjunct faculty, who may already be dealing with feeling a disconnect from their department or institution, who are at the helm of such online courses.

I (Mathuews) experienced this perspective during fall semester 2020 when I returned to adjunct teaching via an online course at a small public institution. The most provocative observation from my experience was identifying with the participants in the academic struggle study who did not feel that online education was “real.” This was partially due to not participating in the creation of the curriculum. Developing lesson plans, PowerPoint slides, and assignments are not only essential logistics to delivering a course, but also important in helping

the instructor feel an ownership of and connection with the course. Anyone who has created or built something with their own hands will naturally have a greater sense of pride and identification with that thing. My role in the asynchronous course was to troubleshoot the mechanics of the online content, respond to student emails, and grade the assignments that could not be graded automatically in the course management system. Interacting in such a tangential way and only through a computer screen gave me a sense that what I was doing was not real.

The sense of disconnection was also rooted in the asynchronous format itself. Of the 35 students in the course, only about one-third interacted with me via email. Many of these students simply asked a question about course logistics and I never heard from them again. Two students in the course reached out to me regularly to discuss course content and questions they answered incorrectly on exams. It was obvious that they were committed to fully understanding the material, but a desire for connection also surfaced. They shared that the online format was challenging because they did not feel connected. I was able to empathize with their experience and through our shared empathy, we were able to foster a meaningful rapport via email. One student stated that my swift and thorough email responses were very helpful and a courtesy that, in her experience, was rare.

Further magnifying my sense of disconnection was the lack of a formal system of support available to adjunct faculty. In my past experience teaching at the same institution, an orientation was offered to adjunct faculty at the beginning of the school year to help adjuncts learn about procedures for such things using online course content software and how to navigate grade submittal. That an orientation session was not offered may have been due, in part, to the circumstances of the pandemic, but the pandemic and associated departure from normal connection made such an orientation essential for adjunct faculty. I found myself frequently emailing various offices on campus, including my own academic department, to try to navigate my responsibilities in the online learning environment. In half of my efforts, I received an incomplete response, conflicting information, or no response at all.

Based on the points illustrated in this section, it is essential for institutions to foster connection for faculty as well as students. Where possible, it is useful to allow flexibility for faculty to tailor even the more boilerplate courses to fit their teaching style and to allow for a more personal approach to course delivery. While asynchronous courses may have a place in some programs and for some students and faculty, the synchronous online approach better supports interpersonal connection. The ability to see faces and converse in real time, for me,

would have created the sense of connection I struggled to sustain via email in my asynchronous course. Finally, institutions should be sure to provide formal and informal support systems for faculty, especially adjunct faculty. Not having the advantage of attending department meetings or being embedded in the day-to-day culture of an institution—even in an online environment—creates a very isolated and frustrating experience. Institutions should make any existing forms of support, such as orientation sessions, even more robust in an online learning environment.

Recommitting to Equity and Humanization

When Massive Open Online Courses (MOOCs) began nearly a decade ago, pundits lauded their potential to deliver higher education free or cheaply to the masses, some predicting it would replace traditional college life. The president of Northeastern University, for example, declared, “with the advent of the MOOCs, we’re witnessing the end of higher education as we know it” (quoted in Carlson & Blumenstyk, 2012). It soon became clear that MOOCs were not the panacea some hoped they would be. With average completion rates at 12%, MOOCs existed mostly as enrichment activities in which the already highly educated dabbled (Jordan, 2015). Most students—particularly those who attended under-resourced K-12 schools and are therefore less likely to be “college ready”—need more guidance and direction than MOOCs can provide.

The MOOC craze provides a cautionary tale about offering substandard educational products to low-income students while preserving enriching learning experiences for the wealthy. Whether packaged in elite universities or honors programs at non-elite institutions, there is an unmistakable phenomenon of reserving faculty time and attention for those students deemed as gifted or otherwise worthy and leaving the rest to scramble for leftovers. This kind of practice is never communicated in these stark terms, but the effect of exacerbating inequality is the same however it is named. If the expansion of online education is not managed thoughtfully with equity concerns at the forefront, it is very likely to hasten the already troublesome stratification in higher education.

In addition to the considerable equity concerns of a higher education system stratified by in-person, personalized attention for the overserved and systematized online courses for the masses, we must call attention to the potential harms of increasing all students’ screen time, regardless of socioeconomic class level. As we have discussed, online

courses can be a force for good, especially in terms of accessibility and convenience. When online courses are reasonably sized and faculty have creative freedom to innovate, there are sometimes pedagogical advantages as I have discussed in previous scholarship (Harrison, 2020). Yet there is a balance that must be achieved in the inherently human enterprise of education at all levels. Just as in-person learning can be bland and stale without innovation and student-centeredness, online courses can be dehumanizing when they are templated and impersonal.

Traditional college-age students have already experienced a significant increase in mental health issues, many of which can be traced to excessive screen time eclipsing traditional human connection (Twenge, 2017). Perhaps this is why the students in Kansas mentioned at the beginning of this article reacted so strongly to the rote learning to which they were being subjected in their shift to online courses. The financial managers of educational institutions tend to believe in online courses as a lucrative source of revenue without acknowledging the cost of viewing students as “butts in seats.” We have allowed the language of higher education to become too transactional, selling it in purely vocational terms as if a student’s future career was not part of the richer constellation of their life. Students do better when they have mentors who can help them find the sense of purpose that enables them to persevere through academic challenges and chart a path to an enriching life of which work is a significant—but not the only—part.

The neoliberal narrative dominating higher education today purports a false dichotomy between focusing on holistic student development and emphasizing employability. The reality is that opportunities for reflection, mentorship, and faculty-student interaction are not luxuries, but rather essential ingredients for the complicated work of finding one’s passion and staying motivated to do the work necessary to get there (Clydesdale, 2015).

The good news is that providing students with this kind of focused attention is not a matter of online vs in-person education. When online education is delivered with human contact baked into the design, it can be highly relationship-oriented as in the case of Western Governors University (Hembree, 2017) and Southern New Hampshire University (Felton & Lambert, 2020). These institutions emerge frequently in the literature as exemplars for their focus on making sure every student gets personalized attention as they progress toward their academic, career, and personal goals, which really cannot be separated. We have an opportunity to shape online education in the direction of these student-centered models rather than their low-quality counterparts. It is both morally right and financially viable to offer an education of ac-

tual value rather than aiming to fill next semester with more “butts in seats.” The current crisis offers an opportunity to move from short-term extraction to long-term sustainability as a model for both online and in-person higher education.

Conclusion

Whether we love or hate online education, there is no doubt that it is here to stay. We must move beyond both the wholesale critique of its shortcomings and blind faith in its magical power. These generalizations are even less useful as we try to adapt intentionally to what higher education means in the digital age. Both passive acceptance of depersonalized, templated, and essentially teacher-less approaches to learning and active revolt against change have already proven futile. We need to focus more on the specifics of what makes online learning engaging and advocate for these conditions so that our students can thrive in the new normal.

If we exercise vision and leadership, the pandemic could serve as a force for creative destruction in higher education. As Friedman (2020) famously said,

Only a crisis—actual or perceived—produces real change. When that crisis occurs, the actions that are taken depend on the ideas that are lying around. That, I believe, is our basic function: to develop alternatives to existing policies, to keep them alive and available until the politically impossible becomes the politically inevitable. (p. xiv)

We have a brief window to chart a better course for all postsecondary education—both in-person and online. Felten and Lambert (2020) flip the script on the traditional taken-for-granted assumption that personalized attention is too expensive for the masses and should only be expected for Ivy League and honors students. In their research demonstrating the centrality of relationships to college students’ success, they assert and ask:

Relationships are the path to the learning, professional, and civic outcomes of higher education for our students. Even when budgets are tight, tensions are high, and calendars are full, higher education’s guiding question should not be Can we afford to do so? But, rather, Can we afford *not* to do so (p. 5)?

Higher education has lost some public trust in recent years, some of it anti-intellectualism fueled by disdain for experts, some of it legitimate critiques of mission drift. The pressures to focus on short-term financial gain are real, particularly in light of cuts to public funding for higher education. Generating large enrollments in online courses can

be tempting in this situation, but the closures of the for-profit institutions that took this approach should give us pause about this being a smart solution.

In the Hidden Brain podcast, *What's Not on the Test: The Overlooked Factors that Determine Success*, Vedantam (2019) juxtaposes two cases of shortsightedness in metrics obscuring the actual results of student success assessments. One case involved an assessment that made it appear that a couple of months of GED courses had the same effect of four years of high school, findings that were later invalidated by a longitudinal study showing the GED group had lower levels of employment and income in addition to higher levels of imprisonment and divorce. Another case showed the results of preschool with low teacher to student ratios having no effect on students because students in the preschool did not show gains in IQ scores. When other researchers followed up with the preschool students decades later, they had better health, income, and other quality of life indicators than their control group counterparts.

We share these examples to point out that the kind of templated, vocation-driven, easily measured educational approaches that lend themselves to factory-like delivery either in person or online may seem efficient, but are rarely effective. We have the opportunity to shift higher education into a more humanistic, creative space based on a vision of students not as butts in seats, but as bastions of human potential worthy of our collective investment.

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Détournement as Pedagogical War Paint

The Unsettling Artwork of Steven Paul Judd

Trey Adcock

The University of North Carolina Asheville

James Trier

The University of North Carolina at Chapel Hill

Abstract

This manuscript focuses on the artwork of Steven Paul Judd, who has described his work as pop with a Native slant, or indigenized pop art, and who has often been compared to Andy Warhol. We discuss Judd's art through the theoretical lens of *détournement*, which is a critical art form that has the potential to be a strategy for the dismantling of settler consciousness. The praxis of *détournement* is most closely associated with the Situationist International (SI) and, we argue, can foster a pedagogical strategy of unsettling. In this manuscript, we will analyze Judd's capacity for creating representations for Native people that subtly and subversively use *détournement* to expose and unsettle the spectacle's settler-colonial agenda of erasure vis-à-vis images. This unsettling pedagogical strategy can provide a framework for lifting the veil of colonization in classroom settings.

Keywords: *détournement*, Settler-colonialism, Guy Debord, Steven Paul Judd, the spectacle, pedagogy

"Regimes of Representation," Resistance, and Andy Warriorhol

The proliferation of images associated with media culture is deeply imbued with material and symbolic notions of power. According to Stuart Hall (1997), "Power can be understood, not only in terms of eco-

conomic exploitation and physical coercion, but also in broader cultural or symbolic terms, including the power to represent someone or something in a certain way—within a ‘regime of representation’” (p. 232). The regime of representation that Hall alludes to helps construct the landscape of American culture by articulating specific ideologies and agendas that audiences consume and relate to. This works to pedagogically legitimate some groups and exclude others. Philip Deloria (2004) argues that as “consumers of global mass-mediated culture, we are all subject to expectations. They sneak into our minds and down to our hearts when we aren’t looking” (p. 6). He uses the term “expectations” as “shorthand for dense economies of meaning, representation, and acts that have inflected both American culture writ large and individuals, both Indian and non-Indian” to create “an Indian in modern American society [that] is in a very real sense...unreal and ahistorical” (Deloria, 2004, p. 22; V. Deloria, 1988, p. 2). In these ways, media culture does more than entertain—it also educates along lines of difference.

The reproduction of those problematic images plays an important role in dehumanizing and making invisible the actual lives of indigenous peoples. Hall (1997) contends that the dominant colonizing power experiences the pleasure of its own power of domination in and through the construction of stereotypes and other partial and reductive images of another, of the Other (p. 6). This “regime of representation” that conceptually erases indigenous people and culture has its roots in the earliest western dime novels and continues to this day in the form of mascots, Halloween costumes, Hollywood representations, and other forms of representation. Collectively, these images are not only simply racist, but as Vine Deloria (1988) posits, “the mythical super-indian” has become embedded in the popular imagination as a “food-gathering, berry picking, semi-nomadic, fire-worshipping, high-plains-and-mountain-dwelling, horse-riding, canoe-toting, bead-using, pottery-making, ribbon-coveting, wickiup-sheltered people” (p. 81). In essence, unreal.

Native people, however, have been resisting all forms of settler-colonialism for five hundred years, including fighting for control over representations of themselves through appropriation of the many forms of representation. From Native actors in John Ford’s Westerns spontaneously cracking jokes on set in their indigenous languages to the current work of the sketch comedy group the 1491s, who circulate their humorous, provocative videos on YouTube to disrupt and subvert the commodification of Native stereotypes, American Indian people continue to seek ways to disrupt and dismantle the spectacle of Indian identity.

Later in this article, we will analyze a selection of critical artworks by the contemporary artist Steven Paul Judd, who is often compared to

Andy Warhol. Judd embraces Warhol's influence by jokingly referring to himself as "Andy Warriorhol" (Murg, 2015).¹ We find Judd's provocative, often playful art interventions effective in challenging the enduring architecture of Western modernity that continues to subjugate indigenous histories, knowledge, and ways of life (Kelly, 2015, p. 173). We will frame our analyses through the theory-practice (praxis) of *détournement*, which is a critical art form that has the potential to be a strategy for dismantling settler consciousness. We will define and explain *détournement* more fully after we have contextualized the practice by describing the avant-garde group that *détournement* is most associated with—the Situationist International (SI). Another concept associated with the SI is the spectacle, which we will briefly describe, and we will then review some articles that have recently appeared that engage the concept of the spectacle in relation to Settler-Colonial and Indigenous Studies.

The Situationist International and the Spectacle

The Situationist International was founded in 1957, went through three distinct phases, played a key role in the May '68 massive general strike in France, and eventually dissolved in 1972. Guy Debord was the SI's singular leader and its most important theorist. Debord's 1967 book *The Society of the Spectacle* is the most well-known work produced by an SI member. In it, Debord develops his theorization of what he called the spectacle, which is capitalism in its economic, political, social, spatial, and cultural totality. Debord argued that culture—especially visual and popular culture—played a central role in transforming citizens into consumers and passive spectators in all spheres of their lives. In societies saturated by seductive visual representations and permeated by an endless staging of spectacles, all that matters to those in power is that people consume commodities and become politically malleable and stupefied. The spectacle works to transform everyday life into a continuous experience of alienation, passivity, unending consumption, and political non-intervention. Apt cinematic references for the spectacle are *The Matrix* and *The Truman Show*.

Debord's theory seems to preclude any possibilities for challenging or contesting the spectacle, but Debord also theorized that such possibilities (situations) could be created in everyday life, and *détournement* was the critical anti-art that Debord and his friends practiced for the purpose of critiquing and challenging the alienating, pacifying, spectator-inducing, socially controlling forces of the spectacle. For Debord, *détournement* was by definition an anti-spectacular creative

action that sought to subvert the debilitating effects of the spectacle's life-draining power.

During the SI's first phase (1957-1962), members of the SI created many *détournements* that contested the dominance of what they believed was a crucially important sphere within the spectacle—that of culture. The SI's *détournements* took many cultural forms, including films, comics, paintings, graffiti, novels, and public interventions and scandals. Eventually, during its second phase (1962-1968), the SI called for a *détournement* of the streets and of everyday life through strikes and protests. Of their role in the events of May '68, Debord wrote that the SI "brought fuel to the fire" (Knabb, 2003, p. 173). During those events, ten million people walked off the job, engaged in wildcat strikes, and brought the country—and the spectacle—to a standstill. For Debord and the SI, May '68 was the ultimate construction of a revolutionary mass situation in which *détournement* contributed to the radical transformation of everyday life, if only for a brief time. So *détournement* is an important practice in the service of combatting the spectacle and dismantling capitalism.

Since the late 1980s, in the wake of an international museum exhibition about the SI that travelled from Paris to London to Boston, Debord's theory of the spectacle has been taken up by artists and intellectuals throughout popular culture, and by scholars across academia (Trier, 2019, pp. 13-24). Within scholarship in Settler-Colonial and Indigenous Studies, a few articles have appeared recently that engage with Debord's concept of the spectacle, to varying degrees (Baloyi, 2015; Grande, 2018; Daigle, 2019). These articles are important for having carved some space within the Settler Colonial academic discourse for more engagements with the work of Debord and the Situationists. In the rest of this article, we are going to extend these authors' attention to the visual aspect of the spectacle through analyses of Steven Paul Judd's work, and in engaging with Judd's work primarily through the lens of *détournement*, we see ourselves as adding to the emerging literature that articulates the concept of *détournement* within the Settler Colonial academic discourse (Adcock, 2014; Kelly, 2014).

A Few General Comments about *Détournement*

As mentioned, the *détournements* made by members of the Situationist International took many forms, including films, comics, paintings, graffiti, novels, and public interventions and scandals. Looked at today, the critical purposes of many of the SI's *détournements*—which were so tied to the specific events that the SI engaged in during its time

in the late 1950s and throughout the 1960s—can only be fully understood if the SI's historical, political, cultural, and economic contexts are explained, which is well beyond the scope of this article. But we can nevertheless present some definitions and guiding principles about *détournement* that will inform our analyses of Steven Paul Judd's artworks.

In their 1956 article "A User's Guide to *Détournement*," Debord and his friend Gil Wolman explained that the process of making a *détournement* entails reusing artistic and mass-produced elements—i.e., "high and low" cultural texts (Hall, 1996, p. 301), conceptualized broadly and inclusively—to create new combinations or ensembles:

Any elements, no matter where they are taken from, can serve in making new combinations. ... [W]hen two objects are brought together, no matter how far apart their original contexts may be, a relationship is always formed... The mutual interference of two worlds of feeling, or the bringing together of two independent expressions, supersedes the original elements and produces a synthetic organization of greater efficacy. Anything can be used. (p. 15)

Though Debord and Wolman (1956) use the phrase "brought together" to describe the process of juxtaposing cultural elements, this process often entailed "a violent excision" of parts of cultural texts from their original contexts, and their rearticulation with other excised texts to form new combinations. Our use of "violent excision" comes from Elisabeth Sussman's (1989) important elaboration of *détournement*:

Détournement ("diversion") was [a] key means of restructuring culture and experience... *Détournement* proposes a violent excision of elements—painting, architecture, literature, film, urban sites, sounds, gestures, words, signs—from their original contexts, and a consequent restabilization and recontextualization through rupture and realignment. (p. 8)

Another important elaboration comes from Thomas Levin (1989), whose definition deepens the "violent" aspect and introduces the "criminal" quality of *détournement*:

In French, *détournement*—deflection, turning in a different direction—is also employed to signal detours and to refer to embezzlement, swindle, abduction, and hijacking. The criminal and violent quality of the latter four connotations are closer to the SI practice of illicitly appropriating the products of culture and abducting or hijacking them to other destinations. (p. 110, footnote 6)

Debord and Wolman (1956) expressed their advocacy of the illicit appropriation of cultural texts by emphasizing the plagiaristic ("criminal") aspect of *détournement*. They stated that *détournement* often

clashes “head-on with all social and legal conventions” (p. 18) by ignoring copyright in its appropriation of textual elements and objects to make new combinations. When it comes to making a *détournement*, they stated that it is “necessary to eliminate all remnants of the notion of personal property” (p. 15), adding, “Plagiarism is necessary, progress implies it” (p. 16).

Though Debord and Wolman (1956) stated that anything can be used in making new combinations, this does not mean that they thought that any new combination formed a *détournement*. Rather, they conceptualized *détournement* as “a powerful cultural weapon in the service of a real class struggle” and “a real means of proletarian artistic education” (p. 18). For them, the “proletariat” included not only industrial wage laborers like those who Marx and Engels addressed in *The Communist Manifesto* (“Workers of the world, unite!”) but also nearly all other workers in any contemporary society around the globe. As Debord (1967/1994) later stated in *The Society of the Spectacle*, the proletariat comprises “the vast mass of workers who have lost all power over the use of their own lives” as a result of capitalism’s “extension of the logic of the factory system to a broad sector of labor in the ‘services’ and the intellectual professions” (thesis 118). Expressed in a more contemporary register, *détournement* can be defined as a praxis enacted in the service of those who are most marginalized by spectacular power because of their class, race, ethnicity, gender, language, and so on.

Debord and Wolman (1956) also remarked on how “one must determine one’s public before devising a *détournement*” because for a *détournement* to work, those who are exposed to it must experience a “conscious or vague recollection of the original contexts of the [détourned] elements.” So, a *détournement* (like most any text) is made for a certain context involving a targeted audience for a specific purpose. They also provided some guiding principles for conceptualizing and making *détournements*. They stated that “the most distant détourned element”—distant in the sense of ordinary, insignificant, “minor” rather than important and in some way “iconic”—is the one that “contributes most sharply to the overall impression” that the *détournement* creates, “and not the elements that directly determine the nature of this impression”; that “*détournement* is less effective the more it approaches a rational reply”; and that “*détournement* by simple reversal is always the most direct and the least effective” (p. 15).

Debord and Wolman (1956) also suggested that titles often “can contribute strongly to the *détournement* of a work.” In some *détournements*, an existing title can be coopted for another purpose, whereas in other *détournements* a new title can be applied to an existing work.

Debord and Wolman also noted that with some détournements, “there is an inevitable counteraction of the work on the title.” One more way of engaging in détournement is what Debord and Wolman called “ultradétournement,” which is the tendency “for détournement to operate in everyday social life” (p. 20).

Steven Paul Judd’s Guide to Détournement

Steven Paul Judd (Kiowa/Choctaw) describes his artistic style as “having the sensibilities of pop art mixed with the images of Native art.” While not classically trained as an artist, he was a former TV writer for Disney XD’s comedy series *Zeke and Luther* who also dabbled in other art forms. Like the SI’s détournements, Judd’s work takes many expressive forms, including films, comics, paintings, graffiti, novels, and clothing. Judd’s art allows American Indians a chance to reclaim ownership of their cultural icons (Johnson, 2019). Influenced by his two favorite artists, subversive street artist Banksy and comic-book author Gary Larson (*The Far Side*), Judd learned he could make a statement with a single image (Benitez, 2016). Many of the pieces that Judd has created include digital manipulation of 19th-century photographs, anachronism, and references to pop culture and history. These make for powerful, subversive détournements that reveal the spectacle of Indian identity through the combining of images in new combinations. Judd’s innovative style has earned him a United States Artists Hatch Fellow in Media in 2016 and an Emmy nomination in 2017 and 2019 (Judd, 2021).

As stated previously, Debord and Wolman (1956) argue that while many new combinations can be made, the resulting artifact can’t always be classified as a détournement. We contend that Judd’s work of reassembling images and artifacts is a form of anti-spectacular creation that ultimately undermines the settler-colonial spectacle. The subversive nature of his work is not simply for public consumption but can also be seen as disrupting the kind of “expectations” that Deloria (2004) conceptualized by placing Native people in the present and future in creative and thought-provoking ways. We interpret his work as a pedagogical unsettling “with the goal of lifting the burden of colonialism by (en)visioning new realities” (Wolfe, 1999, p. 34). Below we will articulate Judd’s work to demonstrate the ways in which the artist moves past simply creating representations of Native people for Native people into the theoretical realm where settler-colonial fantasies are dismantled and indigenous futures are imaginatively realized.

“Elvis: Honor the Treaties”

One of Judd’s more popular détournements is based on Elvis Presley’s U.S. Army enlistment photo from 1957. The original black and white photo shows an expressionless Presley, sitting in US Army fatigues with his hair slicked back, holding a name plate in front of his chest with “Presley Elvis A” spelled out. Elvis’s original photo has very little meaning in its original context unless the viewer is a Presley fan or a memorabilia collector. There is very little that is immediately recognizable as political or critical. It is an artifact of the spectacle of Elvis himself. Judd détourns this image in two moves by replacing “Presley Elvis A” with “Honor the Treaties” and by dripping ink droplets of various colors, ala Jackson Pollock, all over the image.



The new détourned image, a 11×17 half-tone print on 60# paper, violently interrupts the apolitical image of Presley by bringing to the forefront Presley’s own identity as a person with possible Cherokee heritage,² making an overtly political statement about the role the US Government has played in breaking treaties with Native Nations. Presley’s army uniform takes on new meaning as the US military was

and is one of the main colonizing apparatuses of the U.S. empire. The irony of seeing Presley sitting upright in a U.S. Army uniform while at the same time calling into question the very role the U.S. military has played in the subjugation of Native peoples is unsettling. Additionally, the “Honor the Treaties” slogan brings the lived realities of Native people in the U.S. into the present. #NoDAPL resistance at Standing Rock is a contemporary example of Indigenous people putting their bodies on the front lines as an act of resistance, reminding people that treaties are not simply artifacts of the past but have relevance in the present. One of the significant issues at Standing Rock was the violation of past treaties, specifically the Fort Laramie treaties of 1851 and 1868, by the settler-colonial state. As the Army Corps of Engineers and Energy Transfer Partners collaborated to build a pipeline through Oceti Sakowin lands, Indigenous people were calling on the U.S. government to live up to treaty responsibilities (Estes, 2016). Since the desire to take land is a central component of a settler-colonial system, the “Honor the Treaties” slogan is both a nod to the historical past and to the ongoing destruction and consumption of Indigenous lands in the present.

The second way in which Judd détourned this photo is by dripping ink across the canvas, in various colors, thus disrupting the black and white expressionless original portrait. However, one reading of the new text is that the ink acts as Judd’s theoretical take on war paint. Referencing a mural he did in downtown LA, Judd says, “I had this idea floating around in my head about the phrase ‘war paint.’ I wanted to rebrand that. My idea was anybody that uses art to further their social cause—not just paint artists but writers or photographers or whatever medium—that’s your war paint.” He carries this idea forward into this détourned image by using the blotted ink to recoup Elvis in a sense, to rebrand him as a Native person making a political statement in both the past and most assuredly in the present. As graffiti artists use their paints to claim space and property, Judd has done something similar by reclaiming the “person,” the humanity of Elvis, from the same U.S. Army that had drafted him in 1957.

“Monopoly”

Another of Judd’s works that can be classified as a détournement is entitled “Monopoly.”

*"Monopoly"*

The fact that Judd titled this image "Monopoly" is in and of itself a *détournement*. As Debord and Wolman (1956) argue, "Titles themselves, as we have already seen, are a basic element of *détournement*. This follows from two general observations: that all titles are interchangeable and that they have a decisive importance in several genres" (p. 20). This particular 11×17 print on 60# paper is particularly subversive as it takes up one of the ultimate capitalist images, that of the board game's mascot: Rich Uncle Pennybags. Judd takes the mascot and places him within a black and white image of a plains landscape with a small Native settlement in the foreground consisting of nine teepees, a tent, some animals and the barely visible outline of a person or two. There are three larger buildings in the background, two of which are in the color red—the same color as the traditional board game pieces used to declare a place on the board as a player's property. Pennybags, however, is the most distant *détourned* element contributing most sharply to the overall impression of the new text, thus manifesting another of Debord and Wolman's (1956) principles of *détournement* (p. 16). The initial reading of this text indicates the possibility that these buildings are the physical structures of a boarding school. Because schools were a primary agent of colonization of American Indian people through the attempted eradication of Native culture, the settlement is under siege by a real-life version of monopoly. Rich Uncle Pennybags is purposefully the largest element in the print and positioned in a way that imposes the image on all of the other elements.

It's masterful. The game of Monopoly has taught generations of people to cheer when someone goes into bankruptcy, as they vie to accumulate property and wealth at the expense of the other players. In Judd's rearticulation, Pennybags is a looming, Godzilla-like figure. Judd has violently abducted Pennybags from the figure's original meaning and proposes a new narrative based on the violent excision of these particular elements from their original contexts, and the recontextualizing of the elements through rupture and realignment.

Through this *détournement*, Judd has linked the game with the historical record of U.S. imperialism, which is a history that clearly demonstrates the accumulation, through whatever means necessary, of indigenous *lands* at the expense of actual people.³ In other words, Rich Uncle Pennybags takes on new meaning, from a board game played, enjoyed, and celebrated by millions of people, into an settler-colonial agent seeking the unbridled acquisition of indigenous lands through broken treaties, removal, genocide, and theft. The realignment of elements in this new text follows another of Debord and Wolman's (1956) principles of *détournement*, which is that "the *détourned* elements must be as simplified as possible since the main impact of a *détournement* is directly related to the conscious or semi-conscious recollection of the original contexts of the elements" (p. 17).

"Invaders"

The final work of Judd's that we will discuss is his custom designed "Invaders" skateboard deck made from 7 ply premium American maple, cold pressed with Franklin Multisk8 glue with 8.25 steep. Taken from an 11x17 print version entitled "Invaders," Judd begins to move into what Debord and Wolman (1956) conceptualized as "ultra-*détournement*," that is, the tendency for *détournement* to operate in everyday social life. (p. 20). The original *détourned* piece showcases several of the motifs that appear in Judd's art: digital manipulation of 19th-century photographs, anachronism, and references to pop culture and history.⁴ The piece centers visual elements from the classic 1978 arcade video game of digital aliens raining down from above as the game players attempt to defend themselves by shooting lasers at the rapidly descending beings to earn more and more points.



Judd détourns the video game images with four Native archers, in black and white, shooting arrows at the invading aliens. Scrolled across the top is the phrase “High Score 1491,” alluding to the year before Columbus’s landing. The détourned image is read as whimsical and fantasy-like, but it also centers the historical reality of land loss and genocide. Through this work Judd has again violently uprooted the historical “savage” narrative that is deeply embedded in the American consciousness (Smith, 2009). He strips the narrative of its power and replaces the “alien/savage” Native with a futuristic image based in human survival. This aesthetic rupturing dehumanizes the colonizer, the invader, while centering the humanity of the four Native archers.

Through this piece, Judd reveals a critical orientation informed by one of the guiding principles about détournement articulated by Debord and Wolman (1956), which is that a détournement is less effective the more it approaches a rational reply. “Invaders” is not a rational image in the sense that video game images and real life historical Native figures should not be in the same scene. Most settlers do not equate Native people with video games. It’s too present – too real. Within the popular imagination, these elements alone do not make sense. However, together they create a counter narrative against a settler-colonial past and present. Judd has taken the original piece he created and moved it into what Debord and Wolman (1956) conceptualized as an ultra-détournement, a détournement that operates in

everyday social life (p. 20) by way of projecting the image onto home carpets, T-shirts, and in this case the surface of a skateboard. Through this *détournement*, Judd has transformed an image into the lived experience of everyday life. This is an important point. As Debord and Wolman (1956) argue, “outside of language, it is possible to use the same methods to *détourn* clothing, with all its strong emotional connotations. Here again we find the notion of disguise closely linked to play” (pp. 20-21). Judd is also a business partner of The NTVS.com, a premium Native American streetwear clothing line where many of his *détournements* have been made into key-chains, t-shirts, hoodies, tank tops, stickers and prints.

Considered in their totality, Judd’s *détournements* operate along a clear understanding that *détournement* by simple reversal is always the most direct and the least effective (Debord and Wolman, 1956, p. 16). Instead, his *détourned* texts are layered with meaning as they undermine, violently interrogate, and rupture images from their original contexts, creating new connections to lay bare the settler-colonial agenda of erasure. While Judd himself describes his goal of “just making things that [he] wants to see but wasn’t able to find,” the theoretical space that his work opens up creates opportunities to conceptualize the various ways in which the spectacle shapes and conditions us, and ways in which we can resist (Johnson, 2019).

Discussion

It is not lost on us that in the same month that we are editing and ultimately submitting this manuscript, the news cycle has once again brought to light the terrible toll of a settler colonial system that seeks erasure of indigenous bodies. In June of 2021, at least 751 unmarked graves were found at the site of the Marieval Indian Residential School, opened in 1899 and closed in 1997, in Saskatchewan (Reinstein, 2021). This announcement comes a month after a mass grave containing the bodies of 215 Indigenous children was found by Canada’s Tk’emlúps te Secwépemc First Nation at the now-defunct Kamloops Indian Residential School in British Columbia (Dickson & Watson, 2021). On June 22, U.S. Interior Secretary Deb Haaland (Laguna Pueblo) announced a new “Federal Indian Boarding School Initiative” that will formally investigate the impact of federal Indian boarding schools. A comprehensive report, to be submitted by April 2022, will include historical records of boarding school locations, burial sites and enrollment logs of children’s names and tribal affiliations (Benallie, 2021). In this same month, more than 2,000 Indigenous rights and climate protesters de-

scended on northern Minnesota in an attempt to stop construction of Enbridge's Line 3 pipeline, a 1960s-era pipeline that travels 1,660 kilometers from Edmonton, Alberta, across the Canada-U.S. border, through Minnesota to the western edge of Lake Superior (Woodside, 2021). At stake is the tribal sovereignty of indigenous people in the region, specifically the Ojibwe people who signed 44 treaties during the nineteenth century with the United States government, supposedly guaranteeing tribal rights to hunt, fish, and gather wild rice, a sensitive sacred plant. According to those on the front lines, the reconstructed Line 3 pipeline would intersect with and violate treaty lands (Woodside, 2021). The assault on indigenous land and bodies continues unabated. In addition, reconciliation efforts in Canada and the current land acknowledgement trend in the U.S. have become spectacles of their own, fetishizing historical trauma at the expense of truth and actual reconciliation (Adcock, 2021; Couthard, 2013).

Steven Paul Judd's work of *détournement* enters into this contested space. While Judd ultimately achieves his goal of providing Native people the opportunity to see themselves and to get pleasure out of his created works, we argue that, valuable as this is, Judd accomplishes much more than this. Through his violent subversion of ephemeral artifacts of pop culture, Judd demonstrates ways to both claim representational space and resist the long tentacles of capitalism lying at the heart of settler colonial capitalism. Judd's work illicitly appropriates the products of culture and hijacks them for other destinations, thus disempowering the hegemonic propaganda of the settler colonial state. Judd also sees art as a battlefield: "any time you are using ink to further a social cause or a movement, it's your war paint, the modern warrior's war paint" (Murg, 2015).

For Debord and the SI, *détournement* contributed to the radical transformation of everyday life in May '68 when ten million people walked off the job, engaged in wildcat strikes, and brought France—and the spectacle—to a standstill. Judd's work is unsettling in the present as it provides a counter-narrative to the capitalist system that continues to seek the destruction of indigenous bodies and lands. As Glen Coulthard (Yellowknives Dene) (2013) reminds us, short of "a massive transformation in the political economy of contemporary settler-colonialism, any efforts to rebuild our nations will remain parasitic on capitalism, and thus on the perpetual exploitation of our lands and labour" (para. 8). Thus, *détournement* as a subversive art form carries with it the hopes of Coulthard's (2013) often quoted phrase "for our Nations to live, capitalism must die!" (para. 15). Through our discussion of Debord, the Situationist International, and Judd's work, we

continue to argue that *détournement* is an important practice in the service of combatting the spectacle and dismantling capitalism.

As educators, how can our pedagogy also take this form? What texts, readings, activities and voices can we configure within our classrooms to *détourn* state and national curriculums that largely keep indigenous people and contemporary issues invisible? As Judd uses various art forms as his war paint, how can we as educators appropriate *détournement* as a pedagogical war paint to recoup and re-envision curriculum and educational structures? We posit that the application of Judd's work into the classroom setting can help settler teachers develop a critical lens by examining their own position within the "society of the spectacle" so as to more fully understand the frameworks on which their perceptions of Native identity, communities, and culture are based. A central question Judd's work can pose is, "Who are you as a teacher of Indigenous students, and how will you provide a culturally safe, inclusive, and pride-instilling environment for Indigenous students in your teaching?" (Korteweg, L., & Fiddler, T., 2019). This is a central question for educators from across the educational landscape.

We argue that by using and critiquing texts of everyday life, through a pedagogy of *détournement*, settler teachers can begin expanding their pedagogical practice to engage in acts that bring the truth of violent settler colonialism and Indigenous genocide in North America to the forefront of conversations, and that bring the specters of indigenous presence in the lands out of hiding (Baloy, 2015). By both incorporating the subversive artwork of Steven Paul Judd into the classroom and further conceptualizing a pedagogy of *détournement*, we aim to rupture settler colonial consciousness, as Grande (2018) calls us to do. We do this with the explicit goal of having students ask questions of themselves and their relationships, in all forms, that ultimately force them to reconsider the land they live on.

Notes

¹ <https://www.okgazette.com/oklahoma/cover-story-andy-warriorhol-steven-paul-judd-subverts-cultural-norms-while-making-people-laugh/Content?oid=2964898>

² We recognize the complexity of this statement in regards to Cherokee citizenship, recognized/unrecognized and those who claim Cherokee identity under false pretenses. We read this text as Judd playing in the complicated, sometimes contested, space of American Indian identity. While several sources claim that Elvis had Cherokee lineage, we acknowledge that he was never enrolled in one of the three federally recognized Cherokee tribal nations.

³ Here we italicize *land* to recognize the various cosmographies, relations, and responsibilities that are deeply embedded into the landscape.

⁴ <https://puamsab.princeton.edu/2017/11/artist-feature-steven-paul-judds-native-americana-rachel-adler-18/>

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Applying Dialectical Dialogue to Instructional Supervision

Stephen P. Gordon
Texas State University

Abstract

The author argues for applying dialectical dialogue to instructional supervision in PK-12 education. After reviewing historical perspectives on both dialectic and dialogue, the author considers views for and against integrating the two and concludes that, if we take a broad view of both types of discourse, they can be combined in a process referred to as dialectical dialogue. The article next discusses the application of dialectical dialogue to supervision of instruction, including application to the selection of a supervision model, a supervision model in use, and the enhancement of instructional programs.

Introduction

Instructional supervision is a subset of educational leadership focused on assistance for the improvement of teaching and learning (Glickman, et al., 2018). A classic function of instructional supervision is clinical supervision, individualized assistance consisting of a pre-observation conference, classroom observation, and post-observation conference. Another function of instructional supervision is working with groups of teachers for the improvement of the school's instructional program (Glickman, et al., 2018; Sergiovanni, et al., 2014; Zepeda, 2017).

Dialectic and dialogue are two concepts discussed in the literature on educational leadership and instructional supervision. Cushner (2015), for example, defines dialectic as "a conversation in which two different views are expressed and subjected to rational scrutiny

alongside one another” (p. 198). According to Gordon (2008), dialogue “seeks common ground, identifies and critiques assumptions, creates openness to change, seeks to use the strengths of all participants, integrates ideas, and opens the possibility of better solutions” (p. 6).

Considering dialectic and dialogue in relationship to instructional supervision raises several questions. What are the similarities and differences between the two? Are dialectic and dialogue compatible? Are some versions of dialectic and dialogue more compatible than others? Can supervisors and teachers integrate dialectic and dialogue as they work together to improve teaching and learning? Although dialectic and dialogue are addressed in the literature on instructional supervision, none of the above questions are dealt with in that body of literature. To ponder such questions, we need to review scholarship on dialectic and dialogue from outside the field of instructional supervision, and reflect on how that scholarship might be applied to supervision. The purpose of this article is to initiate such review and reflection.

In the first two sections below, I discuss dialectic and dialogue, including several historical versions of both processes. In the third section, I address the issue of whether the two processes can be integrated and conclude that, if broadly conceived, dialectic and dialogue can be combined. In the last section, I describe the application of dialectical dialogue to three different aspects of instructional supervision.

Dialectic

For Socrates, dialectic consists of the teacher asking the student a series of questions about an idea presented by the student, with the teacher’s questions and student’s answers revealing contradictions in the student’s argument, enabling the student to arrive at the truth concerning the idea in question without being directed by the teacher (Dafermos, 2018; Plato, 1961; Ravenscroft et al., 2006). Plato’s fictional *Dialogues*, usually featuring Socrates as the teacher, were intended as models of dialectic inquiry. In the *Dialogues*, the teacher helped the student to reflect upon an idea presented by the student. The teacher asked questions to test the student’s *idea* rather than the *student*, and in Socratic fashion, the process (not the teacher) revealed contradictions and weaknesses in the student’s idea. Although the ideas examined in the *Dialogues* were philosophical ones, the real purpose was for the reader to learn about dialectic inquiry, after which the process could be used for self-discovery or to teach others (Fortunoff, 1998). Aristotle held that didactic inquiry should be reserved for complex issues (Montague, 2019a), and that provocateurs and emotional issues were

not compatible with the process (Montague, 2019b). Participants in Aristotle's dialectic inquiry tested each other's propositions with questions that could lead to the identification of contradictions within and refutation of propositions. This process also would lead to new propositions. Success was reached when the opponents reached agreement on a proposition (Montague, 2019a).

A number of luminaries brought dialectic to prominence in the 18th and 19th centuries. Kant proposed two types of dialectic, formal and transcendental. Formal dialectic relies on a combination of logic and reliable information. Transcendental dialectic relies on logic alone. Kant believed that transcendental dialectic is legitimate, and moreover, "it is not only useful but even necessary for the maximal development of empirical research" (Loparic, 1987, p. 583). Kant offered a number of interesting insights on dialectic. He described dialectic skill as that needed to argue both for and against a statement (Rotenstreich, 1954). Kant argued that simply because an idea contains no contradictions does not mean that it necessarily is true (Loparic, 1987). And he proposed that it is premature to suggest contradictions if the range of possibilities is unknown (Rotenstreich, 1954).

Hegel believed that ideas shape the world—ideas come first. Furthermore, you must fully understand an idea before you can successfully apply it to the material world. According to Hegel, participants in dialectic propose concepts, make implicit contradictions within those concepts explicit, resolve those contradictions, and in doing so, develop new concepts. This cycle is recurring with a movement toward more and more sophisticated concepts, as well as more and more harmony among participants. Hegel's dialectic had a strong metaphysical dimension; he believed the ultimate goal of dialectic is to reach the absolute truth, "totality," or "the whole" (Dafermos, 2018; Ravenscroft et al., 2006; Williams & Ryan, 2020).

Marx and Engels took the opposite view of Hegel. They believed the material world shapes ideas rather than ideas shaping the world, hence the term dialectical materialism. According to Marx and Engels (1970), we learn about the world by interacting with it, and the ultimate goal is not to study the world but to change it. Like earlier philosophers, they believed that improvement comes about by recognizing and resolving conflict, but the conflict they proposed as the focus of dialectic was that between the bourgeoisie (wealthy class) and the proletariat. This conflict, according to Marx and Engels (2013), results in the dissolution of the existing capitalist state and the evolution of the communist state. Marx and Engels believed that everything in the material world is interconnected, and this means that for the tran-

sition from capitalism to communism to succeed related factors like competitive markets, division of labor, and private property all need to be abolished.

Numerous variations of the dialectic process are described in the literature (Farjoun, 2019; Hargrave & Van de Ven, 2017; Nielsen, 1996; Ravencroft et al., 2006; van den Berghe, 1963). Table 1 displays diagrams that summarize a few different versions of that process. All of the diagrams in Table 1, of course, are oversimplifications, but they provide an overview of various versions of the dialectic process that invites deeper exploration.

Table 1

Alternative Diagrams Summarizing the Dialectic Process

Affirmation →	Negation →	Synthesis
Concept →	Disequilibrium →	Emergence
Thesis →	Antithesis →	Synthesis
Theory →	Instability →	Union
Concept →	Contradictions →	New Concept

In the present, as in the past, there is no single version of dialectic. However, there are several broad themes of modern dialectic, many of which mirror earlier versions of the process. First, participants are expected to have different points of view over the proposition to be discussed, but the purpose is not to convince others to agree with one's point of view. Dialectic is not about a debate over whether to accept or reject a proposition in its totality or to argue about which participant's idea is the best; it is about expanding knowledge as well as combining and improving ideas (Cronenberg & Headly, 2019). Participants take turns asking questions, pointing out possible contradictions (within propositions, not colleagues), and providing new information. The group's goal is to consider multiple perspectives on the proposition under consideration, challenge aspects of the proposition when warranted, and consider new alternatives (Cronenberg & Headley, 2019). The group's discussion could lead to an entirely new proposition, but in the traditional dialectic process, a new proposition will include some aspects of the original proposition. Resulting propositions "retain some of the features of the precedents yet introduce novel elements as well, perhaps by drawing on additional inputs, leading to an ongoing progression" (Farjoun, 2019, p. 135).

Contradiction is an important aspect of dialectic on two levels. In

a dialectical discussion of a proposal, participants identify contradictions within the proposal with efforts to resolve those contradictions leading to a new proposal (Williams & Ryan, 2020). Dialectic also can involve examining and addressing existing contradictions within a society, organization, group, or personal relationship (Baxter, 1990; Benson, 1977). An example of this second type of contradiction concerns an historically bureaucratic organization that recently began to provide new services requiring workers to use a high level of creativity. Dialectic between the organization's leadership and new employees hired for their creativity led to a change toward more democratic leadership, and more freedom for the employees to express their creativity. Dialectic considers the presence and consideration of contradiction to be a necessary part of the change process (Baxter, 1990).

Dialogue

The concept of dialogue has, no doubt, been present among men and women since before the beginning of recorded history; however, the scholarship on dialogue as we have come to know it is more recent than much of the scholarship on dialectic. Buber's concept of dialogue is described by Scott (2011) as consisting of seven "virtues." *Becoming aware* includes focusing on the other; listening to and understanding the other's views; and self-awareness of our own thoughts, feelings, and words. *Confirmation* encompasses respecting the other, considering the other as an equal, and carefully considering the other's views even though we might disagree with those views. *Empathic inclusion* means placing ourselves in the other's situation and tying our own experiences to the other's.

Presence includes engaging with the other and providing an authentic response. The "person of presence" is committed both to learning from the other and expressing oneself to the other. Scott (2011) writes, "Persons of presence are the bearers of personal conviction who may have to show opposition to the other. But they still confirm the person with who they struggle; they still see the other as a partner" (p. 195). The person of presence, thus, is committed to a reciprocal relationship. *Holy insecurity* includes a willingness to suspend our assumptions, engage in collective analysis of alternative ideas, and allow new knowledge to emerge. In *unity of contraries* "either-or" is replaced by "both-and"; alternatives are integrated and complexity is accepted. *Synthesizing apperception* involves seeing all things as connected and part of a larger whole. Scott (2011) concludes, "The essence of Buber's message seems to be the fundamental sense of awareness of an overar-

ching connectedness, a synthesizing apperception” (p. 218). Possessing this virtue means seeing relationships, not only within the parts of a system, but also between ourselves and others.

Bakhtin, another proponent of dialogue, believed that one’s own identity and development are only possible through one’s relationship with others (Defermos, 2018). He believed that the world is made up of multiple voices and multiple meanings (Williams & Ryan, 2020), thus truth is found only through collective exploration and dialogue among interested parties (Defermos, 2018). For Bakhtin, “voice” certainly meant the voice of a person but also meant a theory, perspective, or proposition. Bakhtin believed that individuals should have their own voice, but also that individual voices should be merged to create a common perspective (Baxter, 2004).

Bohm (1996) argued that widely different assumptions influencing people have led to an incoherent culture, and that dialogue can start us on the path to a more coherent culture. He suggested starting with dialogue among small groups or “microcultures.” Bohm’s guidelines for a dialogue include no agenda, no acceptance or rejection of others’ ideas, no efforts to solve a problem, and no group decisions. During dialogue, members of the group serve as mirrors for one another, building on each other’s ideas. One goal of Bohm’s dialogue is for participants to recognize the destructive nature of partial understanding and false assumptions with such understanding leading to a change of participants’ thought process. Another goal is to help members of the group to a deeper understand of each other. Finally, allowing a free flow of ideas can allow new, creative, and holistic meanings to emerge.

Freire (1970) viewed dialogue as a combination of reflection and action for the purpose of transformation:

... since dialogue is the encounter in which the united reflection and action of the dialoguers are addressed to the world which is to be transformed and humanized, the dialogue cannot be reduced to the act of one person’s “depositing” ideas in another, nor can it become a simple exchange of ideas to be “consumed” by the discussants. (p.77)

Freire proposed preconditions for dialogue, including love for others, humility, and faith in others. He believed that these three conditions would lead the participants in dialogue to trust each other and deepen their partnership. Freire also argued that dialogue needs to involve critical thinking focused on needed change. Finally, Freire believed that dialogue was the only path to authentic communication and education.

Although the various scholars who have advocated dialogue have not always agreed on all of its aspects, we can identify a number of

common elements. In authentic dialogue the participants treat each other as equals, show respect for each other and each other's ideas, and display trust for one another. Participants' behaviors during dialogue include active listening, suspension of judgment, and taking others' perspectives. Relationship building, collective analysis, and collaborative reflection all lead to a growing sense of collegiality. Results of successful dialogue include increased self-understanding and understanding of others, emergence of new perspectives and new meaning, synthesis of ideas, increased recognition of relationships, and an emerging sense of the whole.

Can Dialectic and Dialogue Be Integrated?

There is a difference of opinion in the literature concerning whether dialectic and dialogue can be integrated. Wegerif (2008) argues, "Dialogic and dialectic imply incompatible assumptions about meaning: dialogic presupposes that meaning arises only in the context of difference, whereas dialectic presupposes that differences are contradictions leading to a movement of overcoming" (p. 359). Bohm's (1996) views on dialogue appear to rule out integration:

In the dialogue group we are not going to decide what to do about anything. This is crucial. Otherwise we are not free. We must have an empty space where we are not obliged to do anything. It's open and free. It's an empty space. (p. 19)

Bakhtin's (1986) often repeated quote about dialectic makes his feelings clear:

Take dialogue and remove the voices (the partitioning of voices), remove the intonations (emotional and individualizing ones), carve out abstract concepts and judgements from living words and responses, cram everything into one abstract consciousness—and that's how you get dialectics. (p. 147)

Clearly, *some aspects of particular versions* of dialectic are incompatible with dialogue. These include:

- A prescribed step-by-step method for discussion.
- A discussion aimed at selecting the best of several predetermined options.
- A discussion searching for a strategy that will apply in all situations.
- An expert helping participant(s) to arrive at "the truth" concerning an issue.
- A final conclusion resulting from a discussion or series of discussions.

Additionally, *some aspects of particular versions* of dialogue are incompatible with dialectic, including:

- No topic for discussion
- No analysis
- No efforts at problem-solving
- No personnel opinions
- No decisions

The bulleted lists above represent incompatible elements of particular versions of dialectic and dialogue. However, this does not mean we should conclude that broader conceptions of dialectic and dialogue cannot be integrated.

A number of scholars have proposed an integration of dialectic and dialogic. Rule (2011) concludes that, for Freire, dialectic “is the way dialogue works itself out in an authentic relationship” (p. 928). He continues that Freirean dialogue “does not eliminate difference but troubles it, in an attempt to deepen understanding” (p. 930). Freire’s integration of dialogue and dialectic mirrors his concept of praxis, which combines reflection and action. Indeed, HoIst (2017) concludes that Freire’s dialogue, which includes dialectic, “is the realization of praxis” (p. 5).

Ravenscroft et al. (2006) argue that dialectic and dialogue are consistent rather than contradictory. They propose that the two concepts focus on different but critical aspects of the learning process. Ravenscroft et al. consider dialectic to be the cognitive dimension and dialogue to be the social and emotional dimensions of that process. They maintain that the need to understand one another and the need to reach a rationale consensus are not in opposition, but are synergistic. Ravenscroft et al. propose that the relative emphases on dialectic and dialogue in successful learning vary, depending on the situation.

Williams and Ryan (2020) do not see a decision made in a dialectic as an endpoint, but rather as something that participants will test out in practice, with that testing accompanied by continuing dialogue and change. Similarly, Dafermos (2018) argues, “Dialectical thinking is ongoing and unfinalizable as is dialogue. Both dialogue and dialectics historically change. Opening up new spaces for sharing and mutual enrichment between dialogue and dialectics may give rise to unpredictable transformations” (p. 14).

Our discussion thus far indicates that some of the more dogmatic versions of dialectic and dialogue cannot be integrated. For example, Aristotle’s *Gymnastic Dialectic* (Duncombe, 2014) required the ques-

tioner to ask only questions that could be answered by the respondent saying “yes” or “no,” clearly not an approach consistent with any version of dialogue. For another example, Bohm’s no-topic, no-analysis, no decision-making version of dialogue could not be integrated with dialectic. The previously discussed arguments for integrating broader versions of dialectic and dialogue, however, are sound. The remainder of this paper will focus on the application of a combination of dialectic and dialogue—what I refer to as dialectical dialogue—to instructional supervision.

Applying Dialectical Dialogue to Instructional Supervision

In my view, dialectical dialogue between supervisors and teachers, and among teachers, can be applied to a number of aspects of supervision, including the selection of a supervision model, the implementation of a supervision model, and the enhancement of instructional programs. In the following discussion, I share some ideas on how dialectical dialogue can be applied in each of these arenas.

Applying Dialectical Dialogue to the Selection of a Supervision Model

Some examples of traditional supervision models include clinical supervision, developmental supervision, and differentiated supervision. In recent years, the field of supervision has been expanded to include other functions for the improvement of teaching and learning, such as professional development, curriculum development, and action research (Glickman et al., 2018), with scholars proposing multiple models within each of these functions. Supervisors choose models of supervision for use in schools in a number of different ways. A supervisor may have been introduced to a model at a conference, become familiar with a model through interaction with superiors or colleagues, or discovered a model through independent study.

One thing that supports the adoption of a supervision model is external research indicating that the model has been successful in other schools; however, as many supervisors and teachers can attest, the positive effects reported in external research often do not transfer to local application. This is because each school is unique with its own history, culture, teachers, students, assets, and challenges. The immediate clients of supervision are teachers, and since no supervision model can succeed without the support of teachers, it makes sense to involve teachers in the selection and adaptation of a supervision mod-

el. Dialectical dialogue is a powerful way for supervisors to collaborate with teachers in the selection of a supervision model. To illustrate, I present a scenario below in which a supervisor asks teachers to consider the supervisor's use of developmental supervision in individual conferences with teachers.

To briefly summarize the model, developmental supervision involves the supervisor using one of four supervisory approaches—directive control, directive informational, collaborative, or nondirective—with a teacher, with the chosen approach based on the teacher's levels of abstraction, expertise, and commitment. The supervisor using the directive control approach defines the instructional problem the teacher is experiencing and tells the teacher what steps to take to solve the problem. The directive informational approach consists of the supervisor defining the problem and suggesting a solution with the teacher given the option of whether to act on the supervisor's suggestion. The collaborative approach involves the teacher and supervisor sharing responsibility for defining the problem and identifying a solution. The supervisor using the nondirective approach actively facilitates the teacher as the teacher defines the instructional problem and generates a solution. The model also calls for incremental movement toward higher levels of teacher autonomy and decision making with the supervisor gradually moving from directive to collaborative or from collaborative to nondirective supervision.

Consideration of this model by teachers would begin with the teachers being provided readings on developmental supervision, including readings that both support and critique the model. The first meeting of the supervisor and teachers would begin with the establishment of ground rules to be followed by everyone. Ground rules would include the supervisor as facilitator rather than authority; all participants being considered equals and being free to state whatever opinions they wished to share; showing respect for and considering others' ideas; open-ended discussion; an understanding that the group's decision on the model could be to accept, modify, or reject it; and agreement that no decisions would be permanent.

The first part of the dialogue would be for participants to help each other understand any aspect of developmental supervision that needed clarification. Next, participants would share their perceptions of the model's strengths and weaknesses (without arguing with each other about the validity of those perceptions). This part of the dialogue would include discussions of possible contradictions on three different levels. The first level of possible contradictions has to do with the model itself. For example, are directive supervisory behaviors really consistent

with teacher growth toward autonomy? Are nondirective behaviors really supervision? The second level of possible contradictions discussed would be those between developmental supervision and teachers' beliefs, values, and concerns. One teacher might not be comfortable with the supervisor determining her developmental level. Another teacher might be uncomfortable with the possibility that he would need to respond to nondirective supervision. The third level of contradictions to be addressed would be contextual. Would developmental supervision fit in with the district's new professional development initiative? Given that developmental supervision is not intended to be used for teacher evaluation, would the supervisor have the time to carry out developmental supervision on a regular basis while also carrying out required teacher evaluations?

With the dialogue over strengths, weaknesses, and potential contradictions as background, the supervisor and teachers would work together toward a consensus on how to proceed. The decision might be to reject or postpone the use of developmental supervision, or to implement the model as it is presented in the literature. It also is possible that the group would come to consensus on a modified version of developmental supervision. The possibilities here are many. The participants might decide that the directive approach would only be used with beginning teachers and the collaborative and nondirective approaches would be used with experienced teachers, or that the supervisor and teacher would reach a mutual decision on which approach the supervisor would use with that teacher, or that different approaches would be used with the same teacher depending on the specific situation.

If either the traditional model or a modified version of developmental supervision were dopted, the model selected still would need to be tested in practice. Dialectical dialogue would need to continue as the "theory" was put into action in order for teachers and the supervisor to address any problems teachers or the supervisor experienced with the model. Even if the model worked well initially, changes in the school population, culture, and instructional needs over time would require continued dialectical dialogue to adapt developmental supervision (or any other supervision model) to the changing school context.

Applying Dialectical Dialogue to a Supervision Model in Use

Let us now turn from the idea of selecting a supervision model to that of a supervision model in use. Clinical supervision is a traditional and still popular model of direct assistance that is non-evaluative in nature and consists of several steps. In the pre-observation conference,

the supervisor and teacher discuss the plan for a lesson to be observed, the teacher's concerns or curiosities about the lesson, and what data the supervisor will gather during the observation. The supervisor gathers the agreed-upon data during the classroom observation. The supervisor analyzes the observation data and plans for the post-observation conference. The supervisor shares the observation data during the post-observation conference, and the teacher and supervisor discuss the meaning of the data, how the teacher can use what has been learned from the data to improve future instruction, and what types of follow-up will be needed. In the post-process critique, the supervisor asks the teacher for feedback on the quality of the supervision during the earlier steps and requests teacher suggestions for improving future supervision.

Clinical supervision, in my view, is an ideal framework for dialectical dialogue, but before discussing how these two concepts can be integrated, let us shift our attention for a moment to the idea of the educational platform. The development of a platform, originally proposed by Sergiovanni and Starratt (2007), assists educators to reflect upon and articulate their educational beliefs. Glickman et al. (2018) have proposed questions to help both teachers and supervisors write their educational platforms. Some of those questions, especially relevant for clinical supervision, follow:

- Who should control the learning environment?
- What should be the relationship between teacher and students?
- Under what conditions is student learning most successful?
- What motivates students to do their best in school?
- What is your definition of effective teaching?
- What personal characteristics are possessed by a successful teacher?
- How should the teacher assess student learning? (pp. 96-97)

Glickman et al. also propose questions to help develop a *supervision* platform. Selected questions especially appropriate for clinical supervision are listed below:

- What should be the ultimate purpose of supervision?
- What knowledge, skills, attitudes, and values are possessed by successful supervisors?
- What are the most important needs of teachers?
- What makes for positive relationships between supervisors and teachers?

- What should be changed regarding the current practice of instructional supervision? (p. 98)

The writing and sharing of platforms early in the supervisor-teacher relationship can benefit dialectical dialogue during different steps of the clinical cycle, as illustrated in the following scenario.

In clinical supervision relying on dialectical dialogue, discussions of consistency and contradiction would be an important part of the pre-observation conference. First, whether a lesson plan is formal or informal, there are basic components to be discussed: What does the teacher want students to learn? What will be the learning activities? How will the learning be assessed? One level of discussion in the pre-observation conference could be whether there are any contradictions among the upcoming lesson's purpose, learning activities, and assessment. The idea here would not be for the supervisor to point out perceived contradictions but to ask questions that would facilitate the teacher discovering contradictions and revising the lesson plan accordingly. Another level of discussion could center on the teacher's educational platform. Is the lesson plan consistent with that platform? Again, the teacher, facilitated by the supervisor, would make that decision, and revise the lesson plan accordingly.

The data gathered by the supervisor in the observation (only the data agreed upon in the pre-observation conference) would be used in the post-observation conference for the teacher and supervisor to identify consistencies and contradictions in the lesson. Is the lesson taught consistent with the lesson plan? Were any teacher behaviors inconsistent with the lesson plan necessary changes based on the teacher's reflection-in-action, or were they due to misapplication, misjudgment, or omission? More generally, is the teacher's instruction consistent with her or his educational platform? Any contradictions that surface would need to be based on the observation data and identified by the teacher, but the supervisor could ask the teacher to compare the lesson taught to the lesson plan, and to compare particular teacher behaviors in the lesson to specific "planks" in the teacher's platform. The supervisor would encourage the teacher to identify contradictions as well as to reflect on possible reasons for those contradictions. Based on changes in instructional practice the teacher wished to make, the supervisor would collaborate with the teacher to create an action plan designed to reduce dissonance between desired and actual teaching behaviors.

In the post-process critique, the supervisor and teacher would reflect on consistencies and contradictions in the supervisor's behavior during the clinical cycle. In reflecting on the pre-observation conference, did the supervisor focus on the teacher's concerns about the les-

son plan? Did the supervisor facilitate the teacher in identifying contradictions within the plan as well as contradictions between the plan and the teacher's educational platform? Did the supervisor assist the teacher to improve the lesson plan? Was the plan for gathering observation data that emerged from the pre-observation conference consistent with the teacher's concerns about the lesson? Was the data gathered in the classroom observation the data that had been agreed upon in the pre-observation conference? In reviewing the post-observation conference, did the supervisor facilitate the teacher in determining if there were any contradictions between the lesson plan and the lesson, or between the teacher's platform and the lesson? Did the supervisor effectively assist the teacher in formulating a plan to reduce dissonance in future lessons?

Throughout the clinical supervision cycle, were the supervisor's behaviors consistent with her or his supervisory platform? If there were any contradictions between the supervisor's platform and behaviors, what can the supervisor do to overcome those contradictions in future clinical supervision cycles? At least in the early stages of using the post-process critique in this manner, it is probably best for the supervisor to ask these types of questions, with the teacher then identifying contradictions in the supervisor's behavior and the supervisor inviting the teacher to engage in collaborative dialogue on how the supervisor could establish more consistency between the supervisor's platform and behaviors.

Applying Dialectical Dialogue to the Enhancement of Instructional Programs

In addition to direct assistance to individual teachers, supervision also needs to focus on the enhancement of the school's instructional program, and dialectical dialogue can further that purpose. To address this topic, I present a short case about a school committed to project-based learning (PBL).

Pat Garcia was a new supervisor who had been asked by her superintendent to assist Woodland Middle School, a school the district had designated as a PBL school. The school was beginning its third year of implementing PBL. In a meeting with Supervisor Garcia during the previous summer, the superintendent told her that the model of PBL the school was using had been developed by the teachers themselves after they had reviewed various models of PBL. Initially, according to the superintendent, there had been widespread enthusiasm over PBL among the faculty, but now approximately half of the faculty had become disillusioned with the program.

Supervisor Garcia began by recruiting an action team made up of teachers and parents. The teachers on the team consisted of delegates from existing content-area and grade-level professional learning communities (PLCS) that, taken together, represented all of the school's teachers. The team's first task was to conduct a program review with a dual purpose: to find out exactly how PBL was being implemented and to determine effects of PBL on students and teachers. The review included surveys of students, teachers, and parents, as well as dialogue within the PLCs.

The program review found that most of the teachers were using projects based on PBL materials that had been purchased by the district or downloaded by teachers from the Internet, and that many students were not fully engaged in these projects. The school's PBL program called for small student teams to work on projects, and another problem identified was the difficulty some teams had working cooperatively. Teachers and students reported that one reason for this was some students "sponging" off of their teammates, and another cause was some students dominating the group because they did not trust in the quality of their teammates' work. A related problem was grading individual students for group projects in light of the fact that student contributions to projects were uneven. The review also revealed the inability of some student teams to complete quality projects because of confusion about how to proceed and student frustration about a lack of progress. A final problem revealed by the program review was a conflict between the district's curriculum standards (which reflected the state standards) and the PBL materials that had been made available to the teachers. Teachers who taught in content areas addressed by the state's high-stakes achievement tests were worried that PBL would lower student performance on the test. Because of this concern, the content area teachers had agreed upon what they called a "hybrid" instructional program, with some direct instruction focused on district standards and some PBL not necessarily focused on the standards. Content-area teachers also reported using worksheets, quizzes, and unit tests in the format of the state test in order to prepare students for that test.

After the results of the program review had been discussed with the review team and all PLCs, the dialogue shifted to what actions the school needed to take. Some suggestions originated in PLCs and were brought to the review team by PLC delegates. Other ideas originated within the review team and were brought back to the PLCs by delegates. This two-tiered dialogue and two-way communication continued throughout the project.

One recommendation put forward by a number of teachers was to

create more student engagement by allowing students to select their own projects. Several stakeholders pointed out potential problems with this approach, including difficulty identifying student interests, students selecting problems that were too easy or too difficult, or initial student engagement that might dissipate before the project was complete. Another concern was that students allowed to choose their own project might choose new topics but simply repeat the same process from project to project, which over time would diminish student engagement.

After considerable dialogue, the action team agreed upon a set of recommendations intended to increase student engagement that, if approved by the faculty, would allow students to choose their own projects but had a number of other components that would address concerns about student choice. Teachers would work to develop relationships with students from the beginning of the school year in order to be better able to identify student interests. Also, both teachers and students would follow several “ground rules” for choosing a project. The project would be related to student lives inside or outside of the school. The project would need to be one that, if successfully completed, would make a real difference in the students’ lives, the school, and/or the community. The project would need to be one that would challenge the group, but also could be completed successfully over a designated period of time. Each student team would brainstorm to select a project under an additional set of selection guidelines agreed upon by teacher and students. Students would recruit community partners to collaborate with them on a project with the idea that regular interaction with, progress reports to, and feedback from partners would increase student engagement. The processes used for PBL would vary from project to project and could include a service to be provided, an experiment to be conducted, an invention to be tested, or a proposal to be made to an outside audience.

Another set of recommendations by the action team addressed problems with teamwork in PBL. The first recommendation in this area was for teachers with a new group of students to build a cooperative classroom culture. This would include direct teaching of communication, collaboration, and problem-solving skills. Several teachers stated they did not have the expertise to teach these skills, and after some discussion of this issue, supervisor Garcia and three teacher leaders who had been trained in cooperative learning agreed to provide professional development sessions to assist teachers in teaching cooperative skills. Another recommendation for improving teamwork was for students to discuss and agree on group norms and to post those norms in the classroom. One observation shared by teachers on the action team

was that student teams of four members were better able to collaborate than larger teams, so a recommendation was made that teams have no more than four members. Also, teachers would ask teams to assign each student on the team responsibilities for the project, based on student interests and assets relative to the project. Individual students would keep track of their contributions to the team by maintaining activity logs to be shared with the teacher. The teachers would regularly observe teams specifically to assess the level of team collaboration and provide feedback to the group and individual members.

A third set of recommendations was related to increasing productivity and success with PBL. One of these recommendations was that teachers taking a “hybrid” approach to teaching (a combination of PBL and didactic instruction) shift to a primary focus on PBL. Teachers on the review team were concerned that some classrooms were not organized for “full-time” PBL, and some teachers did not have adequate resources for the shift. Supervisor Garcia was confident that the superintendent would be willing to support increased PBL at the school since it was a district priority, and that she would be able to negotiate funding for work tables and resource centers for each classroom. Another recommendation was that teachers ask student teams to develop performance rubrics for their projects and use those rubrics to assess their progress.

Concern by some stakeholders that some students would not be able to develop such rubrics led to a decision that teachers would review the rubrics, give students feedback, and then ask students to make any needed revisions. Student teams also would receive regular feedback and suggestions from other teams, community partners assigned to the team, and the teacher. The feedback and suggestions would center on (a) the teams progress to that point, (b) how to address any problems the team was experiencing, and (c) next steps to be taken. Mistakes would be viewed by teachers and students as learning opportunities. Teachers would be encouraged to keep a log on each team’s progress and provide assistance as needed. Traditional quizzes and tests would be replaced with assessment by team portfolio with portfolios including project artifacts and reflections. Culminating presentations would include the results of the project, as well as a discussion of what the students had learned while completing the project.

The final set of recommendations was about connecting PBL with district standards. Because a number of teachers did not believe they had the time or expertise to do this, the action team suggested that teachers devote time in their PLCs to become thoroughly familiar with district standards. Another proposal was that PLCs work to convert

district standards to “student-friendly” standards—written in a way that middle school students could readily understand and work with. An early phase of each project would be for student teams to use the student-friendly standards to develop matrices that connected the standards to their projects, followed by teacher feedback and matrix revision. Team portfolios would connect project activities and products to relevant standards. Team projects would be linked to standards but not to high-stakes achievement tests.

The action team and Supervisor Garcia requested and received a commitment from the superintendent to support implementation of its recommendations, provided those recommendations were approved by the faculty. This support would encompass additional classroom resources, as well as onsite professional development to assist teachers with implementation, participation in a regional PBL network that would include online sharing of ideas and intercampus visits, and funding for ongoing PLC activities related to implementation. After PLCs reviewed the recommendations and offered some final revisions, the faculty approved the school review group’s recommendations to be initiated at the beginning of the following school year.

A number of contradictions in Woodland’s PBL created the need for the school community, facilitated by Supervisor Garcia, to engage in dialectic dialogue on the instructional program. PBL is supposed to promote student engagement, but at Woodland it was promoting apathy among many students. PBL is intended to increase student collaboration, but at Woodland, teamwork was a challenge. The primary goal of PBL is higher-level student learning, but Woodland’s version of PBL was hindering learning for many students. Another type of contradiction—or at least perceived contradiction—was between PBL as it was being implemented and district standards. The changes to be implemented at Woodland resulted from dialectical dialogue leading to a synthesis between the old and a new model of PBL, with that dialectical dialogue addressing contradictions in the old model, concerns about new proposals, and modifications of those new proposals, all of which contributed to the overall synthesis. The implementation of the approved recommendations, however, might well lead to new, unanticipated contradictions that would require additional dialectical dialogue and additional change. This is why it would be important for structures and processes promoting continuing dialectical dialogue at Woodland—the action team, professional development, membership in a PBL network, and a PLC focus on PBL—to remain in place.

Conclusion

This article, hopefully, will initiate a discussion among scholars and practitioners on the use of dialectical dialogue by instructional supervisors and teachers in their efforts to improve teaching and learning. The article's review of outside literature on dialectic, dialogue, and their integration indicates that such integration is possible. The scenarios of supervisors applying dialectical dialogue to selecting and applying different models of supervision are meant to draw others into the conversation and ultimately into testing the viability of supervisors and teachers use of dialectic dialogue to improve instruction.

The field of instructional supervision would benefit from research to determine the value of engaging teachers in dialectical dialogue concerning the selection of a supervision model that, once in place, would impact the professional lives of those teachers. The field also would profit from research on the employment of dialectical dialogue in the use of existing supervision models. Assessment and enhancement of instructional programs should involve teachers, and research could document the effects of dialectical dialogue on the quality of program assessment and resulting program revisions. Finally, to invite attention to a topic not addressed in this paper, since the improvement of teaching and learning is the sine qua non of instructional supervision, the field of supervision would benefit from research on the process and effects of teachers and students using dialectical dialogue at the classroom level.

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Metaphor

Key to Critical and Creative Thinking

Stanley D. Ivie
Texas Woman's University

Abstract

The purpose of the following article is to present a theoretical model of metaphors and to show how that model is useful in analyzing exemplars of critical and creative thought. Nothing is more basic to reflective thinking than root metaphors. They constitute the wellspring from which critical and creative thinking flows. When critical and creative thinking interact with one another, they create an exemplar in the history of ideas.

Keywords: critical thinking, creative thinking, root metaphors, model, exemplars

Introduction

Metaphor is the ultimate measure of mind. Aristotle (2020) seems to have grasped this idea when he wrote: "The greatest thing by far is to be a master of metaphor; it is the one thing that cannot be learned from others; and it is also a sign of genius, since a good metaphor implies an intuitive perception of the similarity of the dissimilar." Metaphor is part and parcel to the activity of critical and creative thinking. It is the *sine qua non* of imagination. All the major revolutions in human thought have been sparked by insightful metaphors. From Plato's parable of the cave to Wheeler's "black holes," there is a thought-provoking metaphor peeking out from behind every great idea.

What does it mean to engage in critical and creative thinking?

Much has been written about the topic. We undertake critical thinking whenever we call attention to the shortcomings or fallacies in conventional patterns of thought or action. Reciprocally, when we add a new idea or technique to the culture, we participate in the process of creativity. Unfortunately, these two activities are frequently seen as separate from one another when, in reality, they are joined at the hip. Critical and creative thinking are merely opposite sides of the same coin. Critical thinking is at one and the same time creative thinking. Darwin's theory of evolution, which challenged the religious metaphor of divine creation, provided a new and powerful way of looking at the story of life on this planet.

The following article is based on the contention that academic disciplines—religion, history, humanities, sciences, and the arts—comprise a cognitive prism or synthetic metaphor through which we view and make sense of our experiences. Language is the chief instrument for preserving and conveying these mental images. Our picture of the world consists of two primary types of metaphors, simple and complex. Simple metaphors are created whenever we speak of one thing as if it were another. Moral aphorisms offering sage advice: "A bird in the hand is worth two in the bush." Works of literature such as Shakespeare's line: "What a piece of work is man." Personal judgments we make about others: "He is playing with half-a-deck." Religious references like Paul's New Testaments quote: "For now we see through a glass darkly." Poetic expressions such as Browning saying: "Ah, but a man's reach should exceed his grasp, or what's a heaven for." Finally, jokes of all kinds are simple metaphors. What did Dracula say when he walked into Pete's Restaurant? "I have my heart set on a steak/stake."

Complex metaphors, on the other hand, take the form of theoretical systems used to explain the world around us. The geocentric theory of the universe and its replacement by the heliocentric system offers us an excellent example of both critical and creative thinking. Aristotle adopted the geocentric theory, which became sanctified by the medieval church. The view that the earth was the center of the universe stood as established doctrine for 1,500 years. It was not seriously challenged until Copernicus made his observations. Copernicus argued that a heliocentric system would greatly simplify our picture of the heavens. Copernicus' heliocentric theory was greatly expanded by Galileo, Newton, and Einstein (Brinton, 1965, p. 267).

What does it mean to know? Kant (1781/1958) posed an answer that is fundamental to understanding the thinking lying behind the present article. Kant made a distinction between phenomena and noumena. Phenomena are those sense experiences flowing to us from the

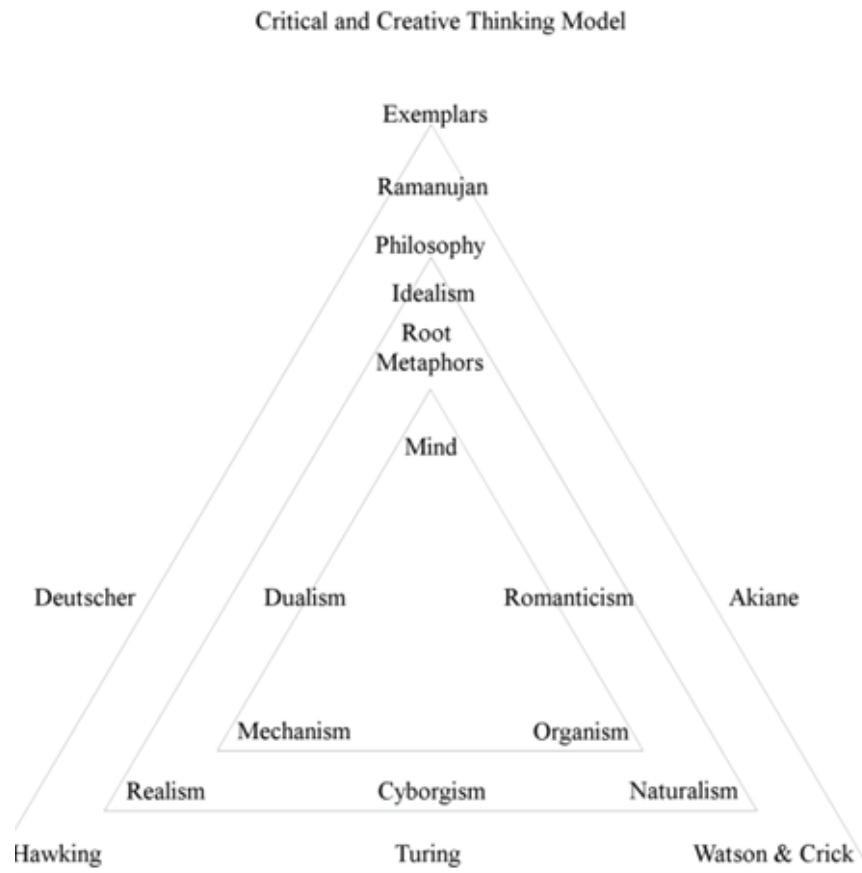
external world. The mind acts upon these experiences and turns them into knowledge. Noumena, on the other hand, are what Kant called things in themselves. “The concept of a noumenon is necessary, to prevent sensible intuition from being extended to things in themselves, and thus to limit the objective validity of sense knowledge” (p. 155). Kant’s insight is echoed by the findings of quantum physics. Musser (2018, June) tells us: “In physics and, more generally, in the natural sciences, space and time are the foundation of all theories. Yet we never see spacetime directly. Rather we infer its existence from our everyday experience” (p. 58).

All abstract or disciplined knowledge is rooted in a limited number of metaphors. Pepper (1972) presents a persuasive case for how root metaphors mold thinking. There is a simple root metaphor lying at the heart of every complex intellectual system. “A world hypothesis is determined by its root metaphor” (p. 96). Root metaphors are useful tools for analyzing abstract systems of thought. They act as keys for “unlocking the doors to those cognitive closets which constitute the literature of structural hypotheses in philosophy and science” (p. 149). Identifying root metaphors is an essential step in becoming a critical and creative thinker.

The organizational schematic underlying the present article offers an imaginative way of looking at the history of ideas as well as the twin processes of critical and creative thinking. The model represents a road map for moving from one topic to the next. The reader may wish to return to the model (Figure 1) when it is not clear how one topic relates to another. The whole model is built around the idea of an expanding body of knowledge. Root metaphors give rise to related philosophies, which in turn support the emergence of academic disciplines or abstract systems of thought. Academic disciplines are composed of principal thinkers, exemplars, who are engaged in pushing forward the frontiers of knowledge. The exemplars provide clear illustrations of critical and creative thinking at its best.

How should one read the model? First, root metaphors are at the center of everything. These are—Mechanism, Organism, Mind—located on the inner triangle. Second, these three metaphors support the principal philosophies—Realism, Naturalism, Idealism—which are located on the second triangle. Composite philosophies are placed at midpoints on connecting lines. Lastly, major thinkers or exemplars are displayed at appropriate locations around the third triangle.

Figure I



Principal Philosophies

Realism

Background. The mechanistic metaphor underscores the philosophy of realism. Realists believe our senses inform us about a real world external to ourselves. Atoms, planets, and stars are all real; they are not illusions or figments of our imagination. A real world of things exists whether we choose to recognize it or not. Realists contend the most significant features of the universe are its laws. The laws of the universe are not subject to our whims. The mind, metaphorically, operates

like a camera taking pictures of the world. When we have a complete picture of reality, we can talk about knowing the truth.

Many scientists have found a comfortable philosophical home in realism. The following three physicists-mathematicians—Weinberg, Greene, and Tegmark—are all contemporary realists. Weinberg (1992) tells us “As a physicist, I perceive scientific explanations and laws as things that are what they are and cannot be made up as I go along” (p. 46). Greene (2003), like most realists, has a correspondence theory of truth. The mind works by absorbing images from the world around us. “The universe in a sense guides us toward truths, because those truths are the things that govern what we see. If we’re all being governed by what we see, we’re all being steered in the same direction” (p. 70). Tegmark (2014) makes a well reasoned argument for a real universe made of mathematics. “So the bottom line is that if you believe in an external reality independent of humans, then you must also believe that our physical reality is a mathematical structure. Everything in our world is purely mathematical” (p. 8).

Newton, following Galileo’s lead, became the primary architect for a mechanistic metaphor for the cosmos. The Law of Gravity became the central construct around which Newton organized his theory. Newton viewed the cosmos as a three-dimensional, closed system in which all the heavenly bodies, through the workings of gravity, checked and balanced one another’s movements. “Newton’s universe,” says Kaku (2006) “was like a gigantic clock wound up at the beginning of time by God which has been ticking away ever since” (p. 26). Space, time, and matter were all separate entities. Space and time were absolute. Time flowed uniformly from the past, through the present, and into the future. A rigid determinism was implicit in Newton’s cosmos. All events followed necessarily from natural laws. To measure these occurrences, Newton developed the calculus. “Newton’s method,” says Jones (1982), “even more than his deciphering the planetary order, is the intellectual legacy of the Enlightenment. And at the core of this method is its mathematical predictive capacity” (p. 36).

Einstein stood Newton’s common sense universe on its head. Where did his creative genius come from? His insights, he tells us, came in the form of intuition. “To these elementary laws there leads no logical path, but only intuition, supported by being sympathetically in touch with experience” (Kneller, 1978, p. 165). Einstein fused space and time into a new dimension, spacetime. Gravity, according to Musser (2018, June), was no longer “a force that propagates through space but a feature of spacetime itself. When you throw a ball high into the air, it arcs back to the ground because Earth distorts the spacetime

around it, so that the paths of the ball and the ground intersect again” (p. 65). Both Newton and Einstein were devoted realists, believing in a deterministic universe. All events are determined by natural laws. Freedom of will is an illusion. Kaku (2006) cites Einstein as saying: “I am a determinist, compelled to act as if free will existed, because if I wish to live in a civilized society, I must act responsibly” (p. 154).

Though Einstein was instrumental in helping to create quantum mechanics, he later had second thoughts about what it meant for an orderly universe. He was particularly distressed by Heisenberg’s interpretation of quantum data. Gleiser (2018, June) quotes Heisenberg as saying: “What we observe is not nature in itself but nature exposed to our method of questioning,” (p. 72). The idea that the universe could be at bottom capricious caused Einstein to say: “God does not play dice with the universe” (Boslough, 1989, p. 35). Quantum mechanics and general relativity, according to Kaku (2006), have left us with two very different pictures of the universe. “One for the bizarre subatomic world, where electrons can seemingly be in two places at the same time, and the other for the macroscopic world that we live in, which appears to obey the common sense laws of Newton” (pp. 155-156). Today’s scientific quandary is similar to the medieval paradox surrounding the doctrine of the two truths, faith or reason.

Exemplar. Stephen Hawking had a vision of where his life was taking him. He once told Boslough (1989), “My goal is simple. It is a complete understanding of the universe, why it is as it is and why it exists at all” (p. 78). Hawking’s vision led him to become one of the most prominent and creative physicists of the 20th century, even occupying the Newton Chair of Physics at Cambridge University. Hawking’s life story began in 1942, when he was born into a rather bookish English family. His education followed the private school route, which in time led him to take an undergraduate degree at Oxford University. Having finished his degree at Oxford, Hawking enrolled at Cambridge University to pursue a Ph.D. degree in astrophysics. During his first year at Cambridge, Hawking began to show signs of amyotrophic lateral sclerosis, Lou Gehrig’s disease. He was told that he would probably only have a couple of years to live. Thoughts of the disease caused him to slip into a state of depression. However, after two years passed and the symptoms of the disease had not gotten any worse, he returned once again to working on his graduate degree. During this period of his life, Hawking happened to attend a party where he met a young woman, Jane Wilde. The couple fell in love and married. Hawking would later say about his marriage, “Jane really gave me the will to live” (Boslough, 1989, p. 16).

In 1970 Hawking became permanently confined to a motorized wheelchair. His life provides us with an example of how the human spirit can overcome almost any hardship. Hawking's life became one devoted to thinking. Ideas were his tools of trade, his playthings, his recreation, his joy. From his wheelchair, Hawking pursued the adventure of his life—the quest to understand the nature of the universe. Where did everything come from, and what is its ultimate purpose? Hawking credited Friedman, a Russian mathematician, with having been the first person to propose the idea of an expanding universe. If the universe is expanding, it must have had a beginning. Everything started from a singularity that was infinitely dense and infinitely hot, the Big Bang. Hawking believed what happened in the first few fractions of a second following the Big Bang holds the key to understanding all the forces at work in the universe (Boslough, 1989, pp. 16-21).

How can we know what happened in the blink of an eye following the Big Bang? Hawking believed the answer could be found in the features of black holes, which represent an instance where the forces that created space and time are thrown into reverse. Hawking (1996) writes, "The work that Roger Penrose and I did between 1965 and 1970 showed that, according to general relativity, there must be a singularity of infinite density and space-time curvature within a black hole" (p. 114). Hawking (1996) continues, "When I did the calculations, I found to my surprise and annoyance, that even non-rotating black holes should apparently create and emit particles at a steady rate" (p. 133). Black holes were supposed to swallow up everything in their vicinity, including light. Where was the escaping radiation coming from? Hawking's (1996) equations led him to conclude that the radiation was coming "from the 'empty' space just outside the black hole's event horizon" (p. 134). Hawking (1996) tells us that his calculations for explaining how and why radiation escapes from black holes were arrived at by using "both of the great theories of this century, general relativity and quantum mechanics" (p. 142).

Einstein spent the last years of his life looking for a unified field theory—a way of combining the orderly universe predicted by general relativity with the unpredictable world of quantum mechanics. Unfortunately, Einstein's efforts lead to a dead end. Hawking, along with other physicists, joined the search for a theory of everything. To formulate such a theory would require a deep understanding of the nature of black holes because they demonstrate mathematical similarities to those that existed at the beginning of time (Boslough, 1989, pp. 47-48). Hawking took the first steps toward working out such a theory when he applied quantum mechanics to the understanding of black holes.

He came to believe that quantizing gravity was a preliminary step in developing a theory of everything. Hawking informs us, “To unify the four forces in a single mathematical explanation is the greatest quest in all science” (Boslough, 1989, p. 77). Hawking died in 2018, leaving behind the quest for a theory of everything for others to explore.

Naturalism

Background. The organic metaphor underscores the philosophical school of naturalism. Naturalism is one of the oldest continuing philosophical traditions in the western world. It runs back to Thales of Miletus who believed everything was composed of one simple substance, water. Thales is significant because he offered a naturalistic explanation for the phenomena and events we experience around us. Naturalists believe nature is all that there is. Mankind is merely one more part of a purely natural world. There is no need to postulate supernatural explanations for events touching our lives. If one of our family members should suddenly become seriously ill, our first thought is to dash him or her off to the hospital, not to the village shaman. Naturalism leans heavily on the scientific method as the only legitimate way of arriving at truth. Francis Bacon, who was the father of inductive logic, believed science was the *Novum Organum* for the modern mind (Brinton, 1965, p. 268).

Darwin’s theory of evolution has become one of the intellectual pillars of modern thought. The idea that humanity has evolved from simpler forms of life has had widespread influence on how we look at ourselves. Evolution has not only given rise to the human body, but it has served as the architect for the most complex organ in the world, the human brain. Paul MacLean, building on comparative anatomy, has formulated a triune brain theory (Sagan, 1977, pp. 53-83). The human brain, it turns out, is really three brains in one. Each brain has retained traces of behavior that were characteristic of earlier species. The oldest brain is the reptilian or R-complex. It is composed of the spinal cord, medulla, and pons. The reptilian brain contains the neural information necessary for reproduction and self-preservation. Aggression, territoriality, ritualistic displays, and established hierarchies are among the characteristics of reptilian behavior. Wrapped around the reptilian brain is the mammalian brain or limbic system. Humans share with other mammals the emotions of fear, anxiety, altruism, and love. The ability to remember is also housed in the mammalian brain. Finally, seated on top of the other two brains is the neo-cortex. Though other primates share in some of this brain tissue, none possess

the storehouse made available to humans. The neo-cortex makes language, culture, and abstract thinking possible. All the traits we think of as distinctly human are features of the most recent evolutionary addition to our brains (Sagan, 1977, pp. 53-83).

Exemplars. The story of the discovery of DNA provides an illustration of how critical and creative thinking interact in order to advance human knowledge. The work of one scientist (or team) builds on the findings of another. A variety of scientists played important roles in discovering DNA (Markel, 2013, pp. 1-6). Friedrich Miescher, who was a Swiss chemist, determined in 1869 that DNA was comprised of sugar, phosphoric acid, and several nitrogen containing bases. Then, in 1944, Oswald Avery, Colin Macleod, and Maclyn McCarty determined that DNA carried the genetic information needed for reproduction. What they did not know, however, was how DNA was structurally arranged. Unlocking the secret of the structure of DNA became the work of Rosalind Franklin and Maurice Wilkins, who worked with X-ray crystallography, and James Watson and Francis Crick, who created the famous two-strand, double-helix model. Both teams published their findings in *Nature* in 1953. Having a working model of DNA has made possible a number of other discoveries such as the genome, identification of persons using gene markers, and the promise of genetic engineering. The human species for the first time has the option of controlling its own evolution (Markel, 2013, pp. 1-6).

Idealism

Background. Spiritualism or mind has provided a fertile root metaphor for the growth of philosophical idealism, which reaches as far back as Plato, 380 B.C. Idealism holds that the world we experience with our senses is merely one of appearances. Reality lies behind the given in experience. The key to Plato's philosophy is contained in the parable of the cave. Plato asks us to imagine a group of prisoners chained by the neck and the leg inside a dark cave. All they have ever seen are dancing shadows on the walls, cast by the light of a fire burning at the entrance to the cave. One of the prisoners, however, finally escapes from the cave and walks out into the light of day. At first the prisoner is blinded by the brilliance of the light. In time he or she comes to see things as they really are. The story of the prisoner is symbolic of the journey of the soul as it seeks to know the true nature of things (Plato, 1968, pp. 227-231).

The picture of the universe emerging from investigations related to the big bang and quantum physics have given new life to philosophical

idealism. Afshordi, Mann, and Pourhasan (2014) contend that, “Plato was on to something. We may all be living in a giant cosmic cave, created in the very first moments of existence” (p. 38). Our three-dimensional world is merely a shadow of a larger four-dimensional reality. The authors suggest that if we assume a holographic model for the big bang, it “resolves not only the main puzzles of uniformity and near flatness of standard cosmology without resorting to inflation but also nullifies the damaging effects of the initial singularity” (p. 43). If the universe is merely a hologram, then clearly we are back inside Plato’s cave.

John Wheeler (1994) was one of the principal architects of the quantum world in which we find ourselves. He not only coined the term “black hole,” but he placed human intelligence at the center of the cosmos. Quantum physics, Wheeler tells us, destroys the concept of a world as separate from human investigation. Even in the act of observing a simple electron, the observer must install the measuring equipment. What will the equipment measure, position or momentum; to measure one is to exclude the other. The act of measuring inevitably changes the state of the electron. The universe will never be quite the same. To truly describe what has happened, it is necessary to leave behind the old word “observer” and to replace it with a new word “participator.” “In some strange sense,” says Wheeler (1994), “this is a participatory universe” (p. 25). Mind is an active player helping to create the universe. The mind’s reality-making powers can transcend time, allowing the experimenter to alter events that occurred in the past. Tegmark and Wheeler (2001) describe a delayed choice experiment in which “not only can a photon be in two places at once, but experimenters can choose, after the fact, whether the photon was in both places or just one” (p. 72).

Exemplars. Kipling (2022) tells us, “East is East, and West is West, and never the twain shall meet.” But what if they should meet? The story of S. Ramanujan and G. H. Hardy records just such an encounter in the field of mathematics. Ramanujan was born in 1887 and grew up in a simple village in southern India. Hardy was born into an English family in 1877, where both parents were public school teachers. Ramanujan merely completed elementary and high school. (Though he received a scholarship for college, he flunked out because he refused to study any subject other than mathematics.) Hardy was a gifted student who received scholarships, ushering him along the elite track of English education, including Winchester and Trinity College at Cambridge University. Ramanujan respected all of the deities and rituals of the Hindu religion. Hardy became a lifelong atheist who re-

jected all religious pageantry. Ramanujan used mystical intuition to solve mathematical problems. He maintained that the goddess Namagiri came to him in dreams and placed mathematical insights on the tip of his tongue. Ramanujan is quoted as saying, "An equation for me has no meaning unless it expresses a thought of God" (Kanigel, 1991, p. 7). Hardy prized the use of rational analysis in the solution of mathematical problems. Mathematical theories had to be proved before they could be accepted. Hardy, however, made special allowance for Ramanujan's intuitive nature. "I was afraid that if I insisted unduly on matters which Ramanujan found irksome, I might destroy his confidence and break the spell of his inspiration" (Kanigel, 1991, p. 4). Of the two scholars, Ramanujan represents the more creative and intuitive side of the relationship; Hardy, on the other hand, clearly reflects the more critical and rational approach to pure mathematics.

Ramanujan wrote to Hardy in 1913, requesting help in publishing some of his work. He included with his letter samples of the mathematical problems he had been working on. Hardy was struck by Ramanujan's insights; he was able, with the help of many others, to bring Ramanujan to Trinity College, Cambridge University in 1914. The mathematics Ramanujan and Hardy completed during the next five years represents the apex of their mathematical work. The two men collaborated on 26 published papers covering a variety of mathematical topics.

When Ramanujan arrived in England, he brought with him two thick notebooks crammed with mathematical theories. The notebooks contained hundreds of theorems no one had ever seen before. Hardy insisted they had to be proved before they could be published. The two men spent countless hours working out the mathematical proofs for a few of them. Ramanujan was particularly interested in numerical series that ran to infinity. Partitions presented a noteworthy challenge. It had been generally believed that no formula could be created that would cover all of the cases of $p(n)$. Ramanujan set out to discover such a formula. What he and Hardy came up with became known as the circle method. Ramanujan postulated the number of terms in the series used to approximate $p(n)$ itself depended on n . This offered the key to unlocking the problem. Littlewood, who was another noted mathematician at Trinity College, wrote, "We owe the theorem to a singularly happy collaboration to two men, of quite unlike gifts, in which each contributed the best, most characteristic, and most fortunate work that was in him" (Kanigel, 1991, p. 253).

A century after Ramanujan's death, many of his theories are still alive and well. Mathematicians are still discovering insights contained

in his works. Bleicher (2014, May) conducted an interview with Ono, who is a mathematician at Emory University. Ono described a letter he received from Berndt, another mathematician who had spent years working on Ramanujan's theorems. Berndt's letter contained six statements made by Ramanujan on modular forms. Brandt asked Ono to try to make sense out of them. Ono's first impression was to declare all 6 to be utterly bizarre. "I looked at them and said, no way. This is crap" (p. 72). Ono set out to prove Ramanujan wrong; however, the longer he worked on the statements the more he became convinced Ramanujan was right. Ramanujan had a gift for seeing connections between numbers that most mathematics simply overlooked. Ramanujan, for instance, noted a parallel between modular forms and partitions. "To Ono's bewilderment, Ramanujan's 6 statements linked the two fields in a profound way that no one had anticipated" (p. 74). Following Ramanujan's lead, Ono was able to demonstrate that partition congruence is not as rare as usually thought. Partition numbers have an inner logic of their own. Shortly before his death, Ramanujan was working on mock theta functions. "Physicists have recently begun using mock theta functions to study a property of black holes known as entropy" (p. 75).

Composite Philosophies

In addition to the three principal philosophies—realism, naturalism, and idealism—three composite philosophies have evolved. These philosophies—cyborgism, Romanticism, and dualism—are the result of fusing together two of the principal philosophies. Cyborgism represents a synthesis of realism and naturalism. A cyborg is a person who possesses both biological and mechanical attributes. Artificial limbs are one such example. Some of these limbs contain their own computer chips. Additionally, many researchers like to think of the human brain as an onboard computer. Romanticism represents a bonding of naturalism and spiritualism. It became a major theme in 19th century literature. Romantic thought had an equally profound effect on progressive education during the first half of the 20th century. Finally, dualism is a way of believing in realism and idealism at one and the same time. Humans are a prime example of a walking and talking dualist reality. People are said to have an immortal soul (idealism) and a physical body (realism). Most Christian faiths readily accept dualism as part of their theology.

Cyborgism

Background. Cyborgism is an awful sounding word, but all of the others—AI, robotics, biomechanics—are even less appealing. Additionally, cyborgism is less a formal philosophy than a loose collection of genetics, culture, and technology coming together. These factors are proving to be instrumental in carving out a new future. In the past, for example, humanity was the prisoner of evolution. Change came about very slowly. All of that has now changed. Through technology, humanity can take control of its own evolution. Max (2017) tells us that, “Technology now does much of the work and does it far faster, bolstering our physical skills, deepening our intellectual range, and allowing us to expand into new and more challenging environments” (p. 49). To illustrate his point, Max (2017) reports on a man who is thought to be the world’s first official cyborg. Neil Harbisson was born with a rare condition known as achromatopsia, which prevents him from seeing color. He lived in a black and white world until he had an electronic device implanted in his skull. The device allows him, through the use of sound, to discover color. A fiber-optic sensor picks up the color in front of him and a microchip implanted in his skull converts those frequencies into vibrations on the back of his head. The sound frequencies turn his skull into a third ear. To make the whole system work, Harbisson has an antenna coming out of the back of his head. Harbisson says the input has begun to feel neither like sight nor hearing but a sixth sense all of its own (pp. 42-63).

Computers have become an intimate part of our everyday lives. The architecture of the computer, however, has remained essentially the same since Alan Turing’s World War II design. All modern computers—from supercomputers to smart phones—use a computing unit for making calculations and a separate storage unit for holding programs and data. Shuttling information back and forth between these two units takes time and energy. What if, conjecture Di Ventra and Pershin (2015), we were able to build a new generation of memcomputers that worked more like human brains (pp. 56-61). The brain uses neurons to both compute and store information. A memcomputer would have a single unit for performing both storage and processing functions, thus facilitating a great leap forward in speed and efficiency. “In computer terminology,” according to Di Ventra and Pershin, “this is called polymorphism, the ability of one element to perform different operations depending on the type of input signal. Our brains possess this type of polymorphism . . . but our current machines do not have it” (p. 61). Finally, if we were successful in building a memcomputer,

it might tell us some very interesting things about how our own brains work.

Exemplar. The story of the computer begins with Alan Turing. The creation of the computer has two parts, the theoretical and the practical. Turing expressed the theoretical in a paper he presented in 1936 while studying for his Ph.D. at Princeton University. Watson (2012) tells us that in his paper, “Turing demonstrated you could construct a single *Universal Machine*” that could solve any problem or perform any task for which a program could be written. Turing received the opportunity to turn his theories into practice during WWII. The Germans had invented the Enigma, a complex coding machine for sending messages to their navy. “Turing designed a electromechanical machine, called the Bombe, that searched through the permutations, and by the end of the war the British were able to read all daily German Naval Enigma traffic” (Watson, 2012, p. 2).

Turing’s principal contribution to the present age lies in his design of the Turing machine, which connects logical instructions and actions of mind to a physical form. Turing’s invention has become the foundation for all modern computers. His genius resides in his application of mathematical logic to the problems of physics. Indeed, according to Hodges (1995), “Turing made a bridge between the logical and the physical worlds, thought and action, which crossed conventional boundaries” (p. 3). The universal Turing machine made it possible to design one machine that was capable of performing a wide variety of different tasks. Turing’s machine “embodies the essential principle of the computer: a single machine which can be turned to any well-defined task by being supplied with the appropriate program” (p. 3).

Turing helped to prepare the way for the current interest in artificial intelligence, AI. “In 1950” says Watson (2012), “he published a paper called, *Computing Machinery and Intelligence*.” In his paper Turing offered the thesis that one day computers would become so powerful that they would literally be able to think. How could we tell if a computer was truly intelligent? Turing proposed the following test. “A judge sitting at a computer terminal types questions to two entities, one a person and the other a computer. The judge decides which entity is human and which the computer. If the judge is wrong, the computer has passed the Turing Test and is intelligent” (Watson, 2012, p. 5).

Turing’s ideas are still of interest to contemporary mathematicians and physicists. According to Cubitt, Perez-Garcia, and Wolf (2018), though Turing is best known for his work on breaking the code on the Enigma during WWII, “among scientists, he is best known for his 1937

paper *On Computable Numbers* (p. 33). Turing was able to carefully define what it meant to “compute” something. “By giving a precise, mathematically rigorous formulation of what it meant to make a computation, Turing founded the modern field of computer science” (p. 33). Having constructed a mathematical model of a computer, Turing went on to prove there was a simple question no computer could ever decide. Can a computer running on a given input ever halt? “This question is known as the halting problem. At the time, this result was shocking. Mathematicians have become accustomed to the fact that any conjecture we are working on could be provable, disprovable or not decidable” (p. 33).

Romanticism

Background. Romanticism combines the naturalism of Francis Bacon with the philosophical idealism of Plato. The workings of the outer world are fused with those of the inner world. The principal figure responsible for accomplishing this new synthesis was Jean J. Rousseau, whose literary genius was one of moving the focus of philosophy away from the head (logic) and redirecting it toward the heart (intuition). Rousseau (1762/1955) was a rebel who rejected the established conventions of his time. He wrote with passion and power, declaring in the *Social Contract*, “Man is born free, and everywhere he is in chains” (p. 344). Humans were meant to be free, living in accordance with nature. The romantics’ love of nature knew few bounds. They believed nature held within itself a mystical spirit of wisdom and goodness. Mankind could tune into this spirit through intuition. Feeling and emotion, not reason, would direct us toward the life of virtue. Thoreau (1854/1951) expressed his reverence for nature when he wrote in *Walden*, “I went to the woods because I wished to live deliberately, to front only the essential facts of life, to see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived” (p. 421).

Romantics were responsible for promoting a heightened sense of individualism. The individual person should resist the pressures to conform to social conventions. The true individual would be like Shelley’s Prometheus, struggling to break free of his (or her) bonds. Melville (1851/1969) expressed a similar sentiment when he wrote, “Delight is to him—a far, far upward and inward delight—who against the proud gods and commodores of this earth, ever stands forth his own inexorable self” (p. 392). The romantics glorified self-expression as the essence of humanity itself. The freedom to think and to express one’s ideas was of paramount importance. Emerson (1841/1951) captured the spirit of individualism in his essay on *Self Reliance* when he advised, “To

believe your own thought, to believe that what is true for you in your private heart is true for all men—that is genius” (p. 583).

Exemplar. Alma Deutscher (2020) was born in 2005. She is the daughter of Janie Deutscher, who is a professor of literature, and Guy Deutscher, who is a linguist. Both of her parents are amateur musicians. Alma started playing the piano at age two, and she was also able to name all the notes. The following year she began to study the violin after her father bought her a toy one. She would play it for days on end until her parents decided to find her a teacher. At age four she was composing and improvising on the piano, and by age five she was busy writing her own compositions. When Alma was six, she composed her first piano sonata. At seven she completed her first short opera; at nine a violin concerto; at ten her first full-length opera; and at twelve she finished her first piano concerto (pp. 1-4).

Deutscher’s (2020, December) first completed opera was called *The Sweeper of Dreams*. Parts of the score came to her in a dream. The first performance was in Israel in 2013. Alma’s second opera was a full-length work based on the fairy-tale of Cinderella. Her version of the story differed from the traditional fairy-tale because music was a central part of the plot. Alma explained: “I didn’t want Cinderella just to be pretty. I wanted her to have her own mind and her own spirit. And to be a little bit like me. So I decided that she would be a composer.” An expanded version of the opera made its world premiere in Vienna in December of 2016. Alma made her debut at Carnegie Hall in December of 2019. Deutscher (2021, October) is currently studying to become a conductor at Vienna University of Music.

Deutscher (2022) was home-schooled by her parents, who believed that creativity requires both freedom and nurturing. They characterized Alma’s musical creativity as part of her wider creative imagination. Her education, Deutscher believes, facilitated her ability to differentiate between moments of inspiration and those of hard work in polished piece of music. “When I try to get a melody it never comes to me. It usually comes either when I’m resting or when I’m just sitting at the piano improvising or when I’m skipping with my skipping rope” (pp. 3-7). Deutscher initially described her purple skipping rope as ‘magical’ and as part of her melodic inspiration. “I weave it around, and melodies pour into my head . . . I really thought it was the rope that gave me inspiration. Now I know it’s not really the rope, it’s the state of mind that I get into when I wave it around” (pp. 3-7).

Melodies also come to Deutscher (2022) in her dreams. Describing one such dream-composition, she said: “I woke up and didn’t want to lose

the melodies so I took my note book and wrote it all down, which took almost three hours. My parents didn't understand why I was so tired in the morning and I didn't want to get up" (pp. 3-7). Sections of her first opera, *The Sweeper of Dreams*, came to her fully formed in a dream.

Deutscher (2022) explains that the spontaneous flow of melodies should not be confused with the hard work involved in creating larger and more complex compositions. An initial idea or melody is only the first step in a long, laborious process. "Lots of people think that the difficult part of composing is to get the ideas, but actually that just comes to me. The difficult bit is then to sit down with that idea, to develop it, to combine it with other ideas in a coherent way" (pp. 3-7). Both parts, inspiration and hard work, are necessary parts of the creative process.

Deutscher (2022) music shows the clear influence of 19th century Romanticism. She has often expressed her strong affinity to the musical language of Viennese Classics. She told the *New York Times* in 2019, "I lived in England, but I grew up on the music of Mozart, Schubert, Beethoven, and Haydn. Musically speaking, I think that Vienna's always been my home" (pp. 3-7). Deutscher, however, objects to the frequent newspaper headlines comparing her to Mozart. "I don't really want to be a little Mozart. I want to be Alma" (pp. 3-7).

Deutscher (2022) has often complained that some critics have told her that she should not compose beautiful melodies in the 21st century because music must reflect the complexity and ugliness of the modern world. To such criticism Deutscher has always replied, "But I think that these people just got a little bit confused. If the world is so ugly, then what's the point of making it even uglier with ugly music?" (pp. 3-7). She wishes critics would stop trying to tell her what is allowed and what is not allowed.

Dualism

Background. Dualism represents the third composite philosophy, which is a wedding of realism and idealism. The thinker who was most responsible for articulating the metaphysics of dualism was the 17th century French philosopher Rene Descartes. According to Descartes, the world is composed of two different substances, material and spiritual. Material substances are subject to the laws of science; spiritual substances are ethereal and possess freedom of will. Humanity is a prime example of the two substances coming together. The body is a machine; the soul is the seat of consciousness. "My soul," Descartes declared, "is not in my body like a pilot in a ship" (Urmson, 1965, p. 94). Rather, the soul is one with the body. It leaves the body when the body

dies. Descartes believed the meeting place where the body and soul came together was in the pineal gland, which had only recently been discovered in his time.

James Hillman (1997), writing in *The Soul's Code*, often sounds more like a theologian than a psychologist. His thinking on human personality reflects a dualistic metaphysics. Hillman does not deny the influence of either heredity or environment in shaping human character. He believes, however, there is a third and more important factor, soul or daimon. "We bear from the start the image of a definite individual character with some enduring traits" (p. 4). Indeed, the soul may be responsible for selecting the right heredity and proper social environment that will allow the soul to realize its purposes here in this world.

Hillman (1997) uses an acorn metaphor when speaking about the formation of human character. Acorn theory "holds that each person bears a uniqueness that asks to be lived and that is already present before it can be lived" (p. 6). Our inner spiritual acorn supplies us with an image of our life and destiny. "As the force of fate, this image acts as a personal daimon, an accompanying guide who remembers your calling" (p. 39). Everyone enters the world with some particular calling, not just saints and sinners. One's calling is the "essential mystery at the heart of each human life" (p. 6).

Exemplar. Akiane Karamarik (2017) began life in 2005, delivered at home in a pool of warm water. Foreli, her mother, recalling her early impressions of her new baby, says she was "affectionate, sensitive, observant, and shy" (p. 4). Though her family showed little deference for religion, everything changed when Akiane reached the age of four. Foreli noted that Akiane "began to share her visions of heaven" (p. 7). Akiane would spend time alone in a spiritual world of her own choosing. Her spiritual interests soon became linked to her art work. One of her early drawings was of an angel, who Akiane claimed taught her how to draw.

Akiane (2017) is best known for having painted the face of Jesus. This painting, more than any of her other works, brought her to public attention as a child protégé. *The Prince of Peace: The Resurrection* is a good example of how Akiane combines realism and spiritualism in her paintings. Painting Jesus' face did not come to her as an intuitive insight. She spent many hours studying the faces of people who lived in her community in northern Idaho. Finally, she settled on a young man who lived in her community. He was introduced to her by an "acquaintance who brought her friend, a carpenter, right through the front door" (p. 26). At first the young man declined to serve as a model

for the face of Jesus. Such an honor was a status he did not deserve. Later, however, he changed his mind, saying, "God wanted me to do it, but I have only three days before I have to cut my hair and beard" (p. 26). Akiane finished the painting in 40 hours.

Although Akiane's (2017) first portrait of Jesus, *The Prince of Peace*, resembles the face of her model, she modified his features to more closely conform to those of the Jesus she saw in her dreams. The flowing light she painted into the picture is of particular interest. Akiane explained it in the following words, "The light side of His face represents heaven. And the dark side represents suffering on earth. His light eye in the dark shows that He's with us in all our troubles, and He is the light when we need him" (p. 27). The second portrait she painted of Jesus, *Father Forgive Them*, showed Jesus' hands reaching up toward heaven. Painting the hands presented Akiane with a host of new and frustrating problems. She had become a perfectionist in her work. While she was painting the hands, she kept repeating to herself, "I want this portrait to look real. Real, real, real, real" (p. 27).

When Akiane (2017) was ten years old, she was invited to the Museum of Religious Art in Iowa to show her work. The event was attended by thousands of people. Akiane was frequently asked which church she attended. She always answered the question by saying: "I belong to God" (p. 36). When asked why she selected Christianity rather than some other religion to use in her paintings, Akiane replied: "I didn't choose Christianity; I chose Jesus. I am painting and writing what I am shown and what inspires me. I am a journalist artist. I don't know much about the religions, but I know this: Love is our purpose" (p. 36). Another frequently asked question has been, "How would you describe your style of painting?" To which Akiane always answers: "Aki-anism—a blend of realism and imagination" (p. 36).

Conclusion

The model presented in this inquiry represents a cognitive prism or synthetic metaphor designed for analyzing and extracting meaning from complex metaphors. The inner triangle contains the heart of the design—the three root metaphors of mechanism, organism, and spiritualism or mind. The intermediate triangle contains the different schools of philosophy. Realism, naturalism, and idealism represent the principal schools. Cyborgism, romanticism, and dualism, reflect the composite philosophies. Taken together the inner and intermediate triangles comprise the core of the theoretical model. The outer triangle contains Exemplars drawn from different fields of inquiry. The pres-

ent article selected Exemplars from a number of different disciplines in order to show the breadth of coverage made possible by the model. The topics could just as easily have been drawn from religion, science, music, art, psychology or education. All the academic disciplines lend themselves to such a metaphorical analysis.

How does the model enhance our understanding of the twin processes of critical and creative thinking? A timeworn metaphor reminds us that we stand on the shoulders of our ancestors. Past accomplishments provide the basis for future achievements. The idea of the “self-made man” is a contradiction in terms. Those things we prize the most—knowledge, language, culture—have all been delivered to us from the storehouse of previous human experience. Critical thinking begins by reviewing what is already known. Then, if we are persistent and lucky, we may have a moment of insight, discovery, or a creative way of looking at things. Hawking built his theories about black hole based on the work of Newton, Einstein and Heisenberg. Similarly, Watson and Crick looked at the research on crystals and experienced an epiphany. Ramanujan and Hardy cooperated to achieve what neither could accomplish separately. Turing utilized the mathematics and technology of his time to create a “thinking machine.” The musical compositions of Alma Deutscher draw their inspiration from the romantic tradition. Finally, Akiane’s best known work, *The face of Jesus*, represents a work of art reflecting both realism and spiritualism.

In sum, what is critical and creative thinking? To think critically is to think reflectively about relevant information and practices growing out of an intellectual discipline or field of inquiry. Creative thinking, on the other hand, takes the whole process one step beyond what is already known. Truly creative acts are often the work of genius. These two processes are intimately intertwined with one another so that frequently it is difficult to tell where one stops and the other begins. Taken together, critical and creative thinking represent the alpha and the omega of a productive mind.

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Contributing Authors

Trey Adcock (Cherokee Nation citizen), Ph.D., is an associate professor of Interdisciplinary Studies and the director of American Indian and Indigenous Studies at the University of North Carolina Asheville. He currently serves as the Executive Director of the Center for Native Health and sits on the Editorial Board for the *Journal of Cherokee Studies*. E-mail: ladcock1@unca.edu

Stephen P. Gordon is a distinguished professor emeritus from Texas State University, now residing in Austin, Texas. His areas of scholarship include instructional supervision, professional development, school improvement, teacher leadership, and action research. E-mail: sg07@txstate.edu

Laura M. Harrison is a professor in the Department of Counseling and Higher Education at Ohio University, Athens, Ohio. She teaches and writes on the topics of pedagogy, social justice, mental health, and leadership in student affairs and higher education. E-mail: harrisol@ohio.edu

Stanley D. Ivie was a professor emeritus from Texas Woman's University, who retired in 2007 and resided in Richfield, Utah, until his death on June 20, 2022. He is the author of a textbook, *On the Wings of Metaphor*. He also published 60 scholarly articles. His long-term research interests involved the power of metaphor to shape thinking and the recognition of teaching as an art. Recently, Professor Ivie wrote a 60,000 word novel, *In the Shadow of the Trojan Horse*, which he was attempting to market.

Katy B. Mathuews is senior director of administration at the Ohio University Libraries, Athens, Ohio, and adjunct faculty of economics at Shawnee State University, Portsmouth, Ohio. Email: mathuews@ohio.edu

James Trier, Ph.D. is an associate professor who teaches about representation and critical social theory in the Masters of Arts in Teacher Education program at the University of North Carolina Chapel Hill. Trier's most recent scholarly work is the book *Guy Debord, the Situationist International, and the Revolutionary Spirit*, published in 2019 and was preceded by his edited book *Détournement as Pedagogical Praxis*, which won an American Educational Studies Association Critic's Choice award in 2015. E-mail: jtrier@email.unc.edu

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