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Valuing Vision and Voice:
Aesthetics and Spirituality

by

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When Thomas came back to his friends, they asked him, What did Jesus say to you? Thomas said to them, "If I tell you one of the sayings he spoke to me, you will pick up rocks and stone me, and fire will come from the rocks and devour you." --Gospel of Thomas 13d

There is a great difference between religion and spirituality. Religious people speak with the voice of their religious institution. Spiritual people give voice to their own vision. The voice betrays both.

Introduction

Western higher education invests the majority of its resources on the development of verbal skills. These skills primarily involve what popularly are called "left-brain" abilities: analysis, criticism, standardizing, systematizing and categorizing. Even courses in those areas of higher education dedicated to more "right-brain" aspects of human beings are frequently approached via analytical and categorical avenues, i.e. courses in History of Art, Methods of Design, Music Composition, Structural Analysis of Poetry, the Hermeneutics of Biblical Interpretation, etc. I do not argue that these are wrong-headed approaches, rather that they are one-sided. Humans are sensing, empathetic, compassionate, caring persons as well as cognitive, rational minds. Adventist education must continually expend energy to accomplish what school mottos claim: "We educate the whole person."

But first, an orientation. This paper is built in three parts. The first part presents a heuristic model for thinking about the role of aesthetics and spirituality in learning. It has two components, a) a proposition based on a theology of Creation that humans are capable of creating what has never before been conceived and thus truly do create, and b) a brief description of the two hemispheres of the brain that will serve as the working paradigm¹ in this theory of learning. The second part is an attempt toward a definition of aesthetics which develops out of a theology of Redemption, i.e. individual, community and world are valuable. The third part, teaching the whole person, attempts to stumble through right-brain territory via left-brain language toward an understanding of holistic teaching in ways that foster spirituality (utilization of left-brain and right-brain).

Part 1: In the Image of the Creator

To be human is to be in the image of the Creator (Genesis 1:26-27). Since the Creator is not a physical being (John 4:24), image cannot refer to physical traits. Whatever else it may mean, to be in the image of the Creator means to be creative. To create means to invent what has never before existed. Humans truly create, they do not merely discover or imitate. If they were capable only of discovery or imitation they would not be creators and therefore would not be made in the image of the creator.² Of course,

¹I expect the mind is far more integrated than this heuristic device implies, but it proves a helpful paradigm for this excursus on education.

²Another line of argumentation would be that creation occurs with conception of an idea. For example, Narnia exists because of the conception of C. S. Lewis. If God conceived evil, God

there are qualitative differences between the *ex nihilo* creative activity of the Creator and the de novo creative activity of human creators. The idea is perhaps startling, but since God is Creator, (that is, capable of making things never before imagined) and humans are made in God's image, then humans also have the capacity to create things never before imagined.³

The term "creation" in this paper involves the processes of self-conscious mind, and does not include phenomena such as the building of islands by volcanic activity, the replication of species through copulation, the instinctive construction of nests by birds, etc. In humans, the mind appears to be more or less centered in the brain, though mind-type functions probably extend throughout the body's neural system. The human brain is composed of two hemispheres, left and right, which appear to have different functions.⁴ The left brain in most people appears to be the primary center for speech and communication through writing.⁵ It is where

would be responsible for it. If one denies dualism and accepts that God is completely good, and that evil exists, then evil must be a creation (and not a discovery or imitation of what already exists) by one of God's creatures, and not a discovery or imitation of what already exists.

³I include even the Creator on the basis of the argument in the second footnote above. Clearly humans do not have the physical power to create out of nothing, but they do have the power to create the previously unimagined.

⁴The paradigm is presented as a heuristic device to facilitate discussion, and is certainly an inadequate, probably also incorrect, physiological description of the function of the mind.

⁵The left brain is connected to the right side of the body, and the right brain to the left side of the body. Stroke victims frequently suffer damage to the left hemisphere of the brain but paralysis of the right side of the body and loss of the capacity

symbolizing, categorizing, abstracting, generalizing functions are housed. The left brain is adept at deduction, symbolizing, and critical evaluation. Most teaching is directed toward left-brain capabilities. We have developed whole taxonomies that divide reality into fields of study which are then subdivided into carefully defined compartments. As an illustration taken from religion, Seventh-day Adventists have officially decided that there are 27 fundamental beliefs which characterize Seventh-day Adventists. These beliefs are stated in carefully constructed propositions. Intuitively we know that these 27 explanations are inadequate to describe what makes us Adventists, that somehow they are not all there is to it, but they are as good as we've been able to do with language. To explain the missing pieces we revert to words such as awe, mystery, spirituality, wonder. Naming, indeed believing, the 27 is only part of matter.⁶

The right brain, on the other hand is interested in specifics, in uniqueness. It is fascinated by line, shadow, contour, form and shape. For the right brain, every experience is new⁷. It does not categorize reality into

to speak, but not to understand.

⁶Consider the first words of the Taoist scriptures in this regard, "The tao that can be told/ is not the eternal Tao./ The name that can be named/ is not the eternal Name./ The unnameable is the eternally real./ Naming is the origin/ of all particular things./ Free from desire, you realize the mystery./ Caught in desire, you see only the manifestations./ Yet mystery and manifestations/ arise from the same source./ This source is called darkness./ Darkness within darkness./ The gateway to all understanding." --Lao-Tzu, Tao Te Ching, Chapter 1

⁷"Seeing and drawing can become one, can become SEEING/DRAWING. When that happens there is no more room for the labelings, the choices of the Me. Every insignificant thing appears as if seen in its three dimensions, in its own space and in its own time. Each leaf of grass is seen to grow from its own

fundamental beliefs. Each new face is a new adventure. The right brain knows experientially what the left brain attempts to name under the categories of awe, mystery, wonder and miracle.

To use a common experience to illustrate, men never tire of watching women, and I expect the reverse is also true. Every left-brain expression of this process is reduced to categorical language involving anatomical names, size-comparative terminology, personality traits, etc. The very nature of verbal communication requires left-brain skills in the reduction of sensory experience to the symbols for expression. But the beauty of any person cannot be reduced to words.

The artist at work is frequently referred to as being in the right-brain mode. Many artists find it difficult to speak and work at the same time. It is possibly because of the distinct functions of the two hemispheres of the brain. Artists at work describe a loss of the sense of the passage of time, a sense of well-being and wholeness⁸.

roots, each creature is realized to be unique, existing now/here on its voyage from birth to death. No longer do I 'look' at a leaf, but enter into direct contact with its life-process, with Life itself, with what I, too, really am. I 'behold the lilies of the field'... and 'see how they grow'! Their growing is my growing, their fading I share. Becoming one with the lilies in SEEING/DRAWING, I become not less, but more myself. For the time being the split between Me and not-Me is healed, suspended." -- Frederick Franck, The Zen of Seeing, p. 7.

⁸"...One day, on the road to Norwood, I noticed a bit of ivy round a thorn stem...and proceeded to make a pencil study of it in my grey paper pocket book, carefully, liking it more and more as I drew. When it was done, I saw that I had virtually lost all my time since I was twelve years old, because no one had ever told me to draw what was really there!...I had never seen the beauty of anything, not even of a stone--how much less of a leaf!" --John Ruskin (1819-1900)

The right brain has almost no facility with language and it is frequently demeaned as sub-human.⁹ The argument is often structured as follows: language is what separates the human from the animal kingdom, the left-hemisphere is the center of language in humans, the right hemisphere has no language skills, therefore the right-brain is inferior, and subhuman. However, its rightful role in making people human is at times understood and valued.¹⁰

The descriptions that artists give of their state of mind when they are involved in the creative process¹¹ is essentially the same as the description

⁹Consider for example: "Obviously the right side lacks a well-developed language system and is therefore in some sense less 'human' since language is a unique ability of human beings." Francis Crick, The Astonishing Hypothesis, p. 171.

¹⁰Consider this comment from Hesse. "Pensively he [Narcissus] once said: 'I'm learning a great deal from you, Goldmund. I'm beginning to understand what art is. Formerly it seemed to me that, compared to thinking and science, it could not be taken altogether seriously. I thought something like this: since man is a dubious mixture of mind and matter, since the mind unlocks recognition of the eternal to him, while matter pulls him down and binds him to the transitory, he should strive away from the senses and toward the mind if he wishes to elevate his life and give it meaning. I did pretend, out of habit, to hold art in high esteem, but actually I was arrogant and looked down upon it. Only now do I realize how many paths there are to knowledge and that the path of the mind is not the only one and perhaps not even the best one. It is my way, of course; and I'll stay on it. But I see that you, on the opposite road, on the road of the senses, have seized the secret of being just as deeply and can express it in a much more lively fashion than most thinkers are able to do.'"--Hermann Hesse, Narcissus and Goldmund, p. 290.

¹¹"Drawing had greatly lessened his feeling of heaviness and lightened the bursting fullness in his soul. As long as he was drawing, he did not know where he was. His world consisted of nothing but a table, white paper, and, at night, a candle." Hesse, Narcissus and Goldman, p. 236.

students give of their experience of a Friday evening "afterglow"¹² when they feel the Holy Spirit especially present. I have been charged with reductionism in claiming that these represent essentially the same experience. However, I do not intend this as some sort of denigration of sensing the presence of the Spirit. What I understand is that these creative and restive moments reflect times when the human being is approaching the fullness of the image of the Creator. Indeed, God's nearness is not related to our feelings. Whether I sense God's presence or not is unrelated to being in the Creator's presence. To understand this sense of wholeness as a healthy physiological frame of mind that can be self-induced through various means¹³ or imposed upon others by winsome speakers can prevent all manner of abuses suffered by people by cunning advertisement, political speeches and yes, even unscrupulous evangelistic-altar-calls.

In summary of Part 1: The human being is a creator because made in the image of the Creator. The two hemispheres of human beings have different functions, the left with analyzing and symbolizing functions, the right with perceptive and emotive functions. Quality education will focus upon the different learning styles and abilities of the two hemispheres and within a Christian classroom recognize that we are truly approaching the image of God when both hemispheres are active.

¹²On some SDA college campuses, the Friday evening worship service is frequently followed by a time of fellowship and singing that is organized by students. Singing favorite songs from memory, special music, testimonies from students of their spiritual journey are characteristic parts of an afterglow.

¹³Clearly meditation and art are two ways.

Part 2: Valuing Vision and Voice

The second part of this paper is built upon the proposition that because of redemption, every individual's vision and voice are valuable and to be fostered. In fact, my definition of aesthetics is simply "valuing vision and voice." The redemption that is proclaimed by Christians is a valuing of each individual. A human is not valuable because s/he is, or has, a soul, a commodity with some artificially imposed worth, as is the case with paper currency. Nor is it because its soul has been saved. Every human is valuable because each is a creator with a never-before existing, unique, and non-repeatable insight and talent.

The vision of every human being is different. I mean this to apply to all meanings of the word vision, and not just to some mathematical measurement of diopters or degrees of myopia. Seeing is not an automatic process.¹⁴ At the level of basic physiology, seeing is a learned response, and as with all learning, is conditioned subjectively and individually. We have all been taught to see, by our parents, our society, our culture, and our language. And each has certain things they want us to see and not to see. We are taught to see certain things, to value certain things, to find certain

¹⁴Czeslaw Milosz in Unattainable Earth: "Since my youth I have tried to capture in words a reality such as I contemplated walking the streets of a human city and I have never succeeded; that is why each of my poems seems to me the token of an unaccomplished oeuvre. I learned early that language does not adhere to what we really are, that we move in a big make-believe which is maintained by books and pages of newsprint. And every one of my efforts to say something real ended the same way, by my being driven back to the enclosure of form, as if I were a sheep straying from the flock."

things unimportant, and to ignore or not see other things. The character Francis Cornish in Robertson Davies' Cornish Trilogy gives voice to this view, "They just see what they think they ought to see."¹⁵ We grow during our early formative years¹⁶ assuming that the world is alike for all people, that we experience the world directly and accurately. This perception proves simplistic as we mature, through experience, through travel, through contact with persons of other religions, cultures, through reading, and observation.

Additionally, our own subjective experience qualifies what we see and how we see it. A window looks qualitatively different to the prince gazing out upon his future domain than it does to the pauper looking up at the

¹⁵What's Bred in the Bone, New York: Penguin, 1985, p. 112.

¹⁶"It was in a garden that Francis Cornish first became truly aware of himself as a creature observing a world apart from himself. He was almost three years old, and he was looking deep into a splendid red peony. He was greatly alive to himself (though he had not yet learned to think of himself as Francis) and the peony, in its fashion, was also greatly alive to itself, and the two looked at each other from their very different egotisms with solemn self-confidence. The little boy nodded at the peony and the peony seemed to nod back. The little boy was neat, clean, and pretty. The peony was unchaste, dishevelled as peonies must be, and at the height of its beauty. It was a significant moment, for it was Francis's first conscious encounter with beauty--beauty that was to be the delight, the torment, and the bitterness of his life--but except for Francis himself, and perhaps the peony, nobody knew of it, or would have heeded if they had known. Every hour is filled with such moments, big with significance for someone."

--Robertson Davies, What's Bred in the Bone, p. 62
 "For now we see through a glass, darkly; but then face to face: now I know in part; but then shall I know even as also I am known." The Apostle Paul, in 1 Corinthians 13:12

same(?) window.¹⁷ Oliver Sacks¹⁸ reports the story of a man who gained his sight after 40 years of blindness. It described the difficulties he faced as he learned to see. The problems with understanding what shadows are, of perspective (he kept attempting to "step over" buildings that were several blocks away), of the meaning of moving objects (it was easiest for him to cross the street safely by closing his eyes). Seeing is far from direct and accurate, one must learn to see.

The mind interprets the neural information it receives from all parts of the body according to its on-going accumulating databanks. For example V. S. Ramachandran has conclusively demonstrated that the mind even creates information that it believes ought to be present within vision. He has designed a simple screen on which solid yellow dots can be projected. He locates the blind-spot of a test subject and then projects a screen containing many yellow dots. Unbeknownst to the subject, Ramachandran has located a yellow ring precisely at the point of the subject's blindspot. Without fail, the subject, when asked if there are any differences in any of the dots responds that all of the dots are solid yellow dots.

The brain creates a yellow center for this ring and calls it a "dot" just like all of the other dots (even though the center is white and being in the blind spot, the eye has no information about the center) on the basis of what

¹⁷W. Blake: "A fool sees not the same tree that a wise man sees." (From Antæus, "Special Essay Issue," Spring/Summer 1976, 21/22, p. 9)

¹⁸"To See and Not See," The New Yorker, May 10, 1993, pp. 59-73.

it assumes must be present, even though the yellow ring has a white center.¹⁹ Vision, in other words, transcends sight. What may appear obvious to those who claim that "Seeing is believing!", may be far from true to others. Sight is a learned response. We must learn to trust our vision, not our eyesight. Seeing should not necessarily be believing.

Creativity has to do with learning to trust your own voice (not of course limited to sounds emitted by vocal cords or words heard or thought, but also your own impressions, your feelings, your sensitivities, your ways of expressing things in charcoal, clay, acting, dance, music, etc.). Do not limit what I am talking about with the ability to develop new patents, or math formulas, or ways to enhance productivity. To limit creativity to these is to pervert the very essence of creativity. Creativity is not something

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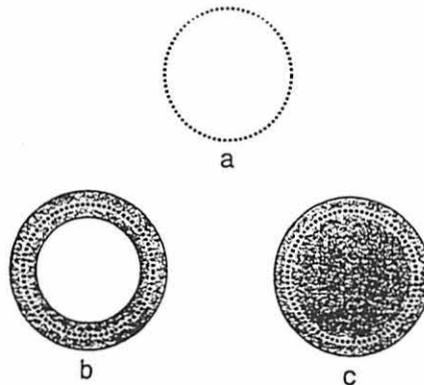


Fig. 18. *a*: A schematic representation of the edge of the blind spot, shown dotted. *b*: The shaded doughnut represents the (yellow) annulus presented to the open eye. It was positioned to lie over the margin of the blind spot. *c*: This represents what the subject saw—not a yellow annulus but a complete yellow disk—due to the filling-in process. Note that he never sees the outline of the blind spot, shown here as a dotted circle.

from Francis Crick, The Astonishing Hypothesis: The Scientific Search for the Soul, New York: Charles Scribner's Sons, 1994, p. 55.

limited to a few born artists.²⁰ As Christians we believe it is part of the very essence of being human, of being made in the image of the Creator.

Creativity is involved with valuing individuality, valuing the unconventional, valuing the non-repeatable, the unique. It is the opposite of categorizing. It is understanding with the eyes, with the heart, with the spirit. It values the momentary, the transient, and the ordinary.²¹ It leaves

²⁰The issue of learning to trust your own voice is described in another way by Betty Edwards in her discussion of learning how to draw. In her book, Drawing on the Right Side of the Brain, she says, "Drawing is a curious process, so intertwined with seeing that the two can hardly be separated. Ability to draw depends on ability to see the way an artist sees, and this kind of seeing can marvelously enrich your life.

"In many ways, teaching drawing is somewhat like teaching someone to ride a bicycle. It is very difficult to explain in words. In teaching someone to ride a bicycle, you might say, 'Well, you just get on, push the pedals, balance yourself, and off you'll go.'

"Of course, that doesn't explain it at all, and you are likely finally to say, 'I'll get on and show you how. Watch and see how I do it.'

"And so it is with drawing. Most art teachers and drawing textbook authors exhort beginners to 'change their ways of looking at things' and to 'learn how to see.' The problem is that this different way of seeing is as hard to explain as how to balance a bicycle, and the teacher often ends by saying, in effect, 'Look at these examples and just keep trying. If you practice a lot, eventually you may get it.' While nearly everyone learns to ride a bicycle, many individuals never solve the problems of drawing. To put it more precisely, most people never learn to see well enough to draw."

²¹"To understand Degas, you must come to accept the importance he gave to dailiness, the beauty and significance he saw in seemingly trivial, repetitive acts like washing and drying and combing. . . there is a level at which one must take Degas's artistic repetitions, his re-use and re-fashioning of the same poses over and over, as parallel the repetitions of his bathers: as the simple, unreflective, but centrally important repetitions of daily existence." Wendy Lesser, His Other Half: Men Looking at Women Through Art, Cambridge: Harvard University Press, 1991:pp. 59, 60

"Earth's crammed with heaven, And every common bush afire with God; But only he who sees takes off his shoes--The rest sit round it and pick blackberries." --Elizabeth Barrett Browning, Aurora Leigh, Book VII, Line 820.

the future and the past and revels in the present moment. Sacredness exists where the ordinary is valued. Creativity gives us ways to make sense of reality that either hemisphere of the brain alone cannot. It forms our vision, it is what makes seeing possible.

All of our awareness is informed by the paradigms of art and language. Poets give shape, timbre, resonance, rhythm, sound and silence to grunts and thereby make human conversation possible. Choreographers bring unison and dissonance, fluidity and awkwardness, sensuality, cadence, angularity and interdependence together and we understand self and community because they have given us patterns which allow us to see ourselves. Musicians force us to hear the pauses - those pregnant silences when we become alive to our own interiors. Visual artists effect new worlds through manipulation of tone, hue, intensity combined with shape, dimension and plane to allow new visions, to destroy old expiring theory and to enthrall in the process. Saints teach us to give up on the gods and to utilize our inner resources to create a new moment in the age, a moment fraught with the potential of a new revelation of God.

"Art remains the one way possible

Of speaking truth, to mouths like mine, at least."

"L'exactitude ce n'est pas la verite."--Matisse

Part 3: Teaching the Whole Person

I understand spirituality as the integration of both hemispheres of the mind. It is the recognition that the world is more than merely objective,

empirical data (the left-brain world). The world is also a place of wonder, awe, mystery and miracle, a place of shadow, form, line, passion, motion (the right-brain world). Only then does one begin to approach the *imago Dei*. Spirituality is not to be confused with religiosity, and certainly not with Christianity. Spirituality, however, is more important than either religion or Christianity and does serve as an important "predisposition" for giving a hearing to a genuinely spiritual Christian invitation.

One could object that it is peculiar to define "spirituality" in terms of a naturalistic physiology, but I would note that such an objection incorporates a dualism that is foreign to Adventism. The mind (use soul if you prefer) is the product of neurological processes (simply recall the SDA proof texts against the existence of a disembodied soul: for example Genesis 2:7 "...the LORD God formed the man from the dust of the ground and breathed into his nostrils the breath of life, and the man became a living being").

It is the responsibility of teachers (as well as the church) to foster spirituality. Much classroom instruction is geared to left-brain approaches to learning: textbooks, lectures, class discussion, research papers, etc. The left brain's treatment of everything is reductionistic. That is inherent in the nature of how the left-brain functions.

Many will argue that the concept of non-verbal learning is foolishness, that without language there is no thought. Artists disagree. (Have you ever asked an artist to explain to you what a work of art means--and been puzzled that the artist won't tell you?) Art resists the left brain's

reductionism. But art is not the only area of which this is true. Perhaps it is more noticeable here because art is more resistant to the onslaught of language than other areas of life.

Poetry is perhaps the clearest example of a discipline that comes close to integrating the two hemispheres of the mind. It is an art formed in an uneasy tension between the two brain hemispheres. It is language that moves beyond pure left-brain categories as it plays with sound, meter, rhyme, alliteration, *et al*, on the one-hand, but is kept in check by the need to communicate via words from being wholly dominated by the right brain. Neither fully rational speech, nor fully emotive sound, poetry struggles to engage the whole person.

Religion frequently believes science is its enemy. On the other hand, note that art rarely struggles with science, and when it does, it is qualitatively different. The difference is that most western world religion has adopted science's method and strives for accurate, objective language in which to (pro)position²² itself. Religion's use of "objective" language to describe itself is an invitation to left-brain responses. Science answers with left-brain responses. Religion then accuses science of being unfair in not recognizing faith, mystery, wonder, miracle and awe. Religion needs to recognize the impotence of objective language to capture subjective reality.²³

²²I mean this in at least three ways: to set oneself up ahead of time in the sense of pre-supposition; to formulate one's stance in terms of logically stated position statements; and to offer in the sense of prostitution.

²³"A sentence is but a cheveril glove to a good wit: how quickly the wrong side may be turned outward!" --The Clown in

The classroom is a place where left-brain-type constructs of learning must be taught. But even if that task could be completed fully and definitively, the teaching process would not be complete. The left-brain constructs of learning are propaedeutic (that which is necessary before learning can take place) to thinking, creating and living. The classroom must not be allowed to give the impression that left-brain learning is the end, it is merely the introduction to fully human thought.

A metaphor may clarify what I mean by trusting your own vision and voice. Imagine yourself as a tiny person who lives inside of your body for a moment. Image that your body is full of many rooms, and that you are seated in the room that is located immediately behind the lense of your eye. This front section is the part of your self that has been socialized. It's like the parlor of a house where formal guests are decorously entertained, where everything is color-coordinated, tidy and dusted. Where the commonly agreed upon matters of taste, perception, and propriety are meticulously maintained. Everything is ordered and arranged to meet the demands and expectations of the outside, this is the place where "normalcy" is maintained. It is considered proper etiquette for you to spend your entire life staying only in this conventional room, the front section of the personal self. You are expected to remain there by the light glaring through from the outside and to spend life pacing back and forth in the regular paths prescribed for you, and not far from the window so society can monitor your

Shakespeare's "Twelfth Night," Act III, Scene 1.

conformance to accepted regulation. This is the room of left-brain constructs. But there are many more rooms to this house which is you.

It is threatening, however, to move too far from the familiar, safe objects of this regimented, orderly haven. Each of us knows there is at least one skeleton in the back of that immense cavern that is our inner self, and since the only skeletons most of us have ever touched belonged to the dead, we are not eager to move too far back inside ourselves lest we come in contact with our own. Besides, the filtering light is much fainter as we move away from the window, and the dancing shadows cast by the familiar objects near the light may appear menacing and sinister as they reticulate on the cavern walls.

When one ventures away from the familiar to attempt to find solitude, the tensions felt at leaving the regular and correct, frequently drive one back to the safe paths and the journey is forsaken before it has hardly begun. What lies beyond convention in the inner personal life? What dangers lurk? What journeys wait to open before us? Might we, like Bilbo Baggins, find ourselves terrified by Golems with magic rings? Or discover paths to Narnia hidden in the darkness of wardrobes? What mysterious secrets, beautiful talents, or rich treasures lie hidden within ourselves waiting only for our eyes to become accustomed to the natural light of our inner selves as the pupils of our vision dilate when removed from the artificial glare of convention.

Perhaps artists do art because they want to be remembered. They

want to say I was once alive. I did all the things you see in my art. Come feel with me. Look - I may be dead now, but I once conversed with people at parties, took my walking stick and went on hikes, played with the dog, rode on horseback, travelled and hunted. I lived in hope that things will be better than they are now. That the birth of a child means there is a new life, a hope beyond the grave. All you have of me now may be my art work, but if I am remembered then there is hope that I will live again - so long as I can affect how you feel I am still creating. My art work wants to remind you of what a wondrous world you live in - to remind you to look at it and see it, perhaps for the first time. If you could sit where I've sat and see the things I've seen. . . like the beauty of the form of a person, and the wonders people have created, then I think you would live your life differently. Maybe you'd take time to pay more attention to your world and live "every everyday." Maybe you'd take time to be more creative. Because then you'd see more than you've ever seen before. You have to start small - you can't do it all at once. God made you a creator. Do you dare not be whom you were created and then redeemed to be? Do you dare to undertake your responsibilities as a teacher in such a way as to teach your students to be what God made them to be?

Conclusion: Teaching the Whole Person

Teaching involves much more than "head-knowledge." This term probably equates with the use of "left-brain" in this paper. It must also involve "heart-knowledge." That is perhaps the "right-brain" part of this

paper. The integration of the two may result in "hand-knowledge." That is the integration of learning into the life. Teaching that incorporates all these aspects is teaching the whole person. How to begin? That is a question! Since the brain seems to process different types of materials in different portions of the brain and in different ways, teachers might at least attempt to include visual (non-verbal) materials into the curriculum as a regular part of all levels of education, instead of limiting it to the lower elementary years. Require students to respond to materials in non-verbal ways. Community service options that incorporate the particular abilities being learned in the classroom might be appropriate in certain content areas. Here is where (we) teachers must utilize our own creativity.²⁴

²⁴I hope that as you finish this paper you resonate with the "Epilogue" to the Bertold Brecht play, The Good Woman of Szechuan: "You're thinking, aren't you, that this is no right/ Conclusion to the play you've seen tonight?/ After a tale, exotic, fabulous,/ A nasty ending was slipped up on us./ We feel deflated too. We too are nettled/ To see the curtain down and nothing settled./ How could a better ending be arranged?/ Could one change people? Can the world be changed?/ Would new gods do the trick? Will atheism?/ Moral rearmament? Materialism?/ It is for you to find a way, my friends,/ To help good men arrive at happy ends./ You write the happy ending to the play!/ There must, there must, there's got to be a way." It really is up to you.