

## **From Stone to Stone across the Unknown Sea**

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*John challenges conventional thinking, exploring the concept of inclusion through the lens of connectivity operating at the level of metaphor, imagination and empathy. He sees these connective forces as wellsprings of creativity and drivers of the “inclusionary impulse in our thinking”. He also shares a set of practices for putting these connective forces to work as pedagogical tools aimed at catalyzing new perspectives and greater coherence across the disciplines.*

### **Preface**

The working principles, techniques and mental models advanced here are first and foremost practitioner perspectives based on more than forty years of field practice and context driven innovations in the arts and sciences, K-12 learning, higher education, executive education, leadership development and global affairs. Imagination is understood to be a groundworks capacity of our neuroanatomy and nature as human beings animating virtually every enterprise of our daily life in proportion to the value we attribute to its activity. “As a Man is, so he sees. As the Eye is formed, such are its Powers”, says the poet, William Blake (Erdman & Bloom, 1982). Cultivation of the imagination is seen to be the work of a lifetime and the clear objective of any meaningful education.

### ***When art works, play’s the thing***

Let’s play. Let’s agree to think *playfully* about the concept of “inclusion”. Literally, figuratively and with as much imagination as we can muster, let’s endeavor to apply this concept *experimentally* to a raft of strategies and thought processes that concern us as educators. Einstein (1949) called such ventures “thought experiments” and I am more than happy to follow his lead. Our universe will be an interior one, however, though no less populated with stars, with darkness and with light. We will seek the *cohering forces* in this universe, the connective inclinations which facilitate a unified and therefore more *inclusive* perspective amid the myriad and diverse

manifestations of detail. As in the physical universe, these deeply basic concerns are likely to be found operating quietly in the shadows, nearly invisible amidst the more showy brilliances which catch the light and, therefore, our minds with greater frequency and ease. Indeed, most of our research and expertise of late has projected us in precisely the opposite direction toward ever more refined and differentiated approaches to teaching and learning. My hope for us here is to grasp again and perhaps more deeply than before the *quiet integrators* both practical and principled that enable the center to hold as we reach out to learners of every brilliance, wavelength and potential.

### ***A Quick Rant on 'Inclusion'***

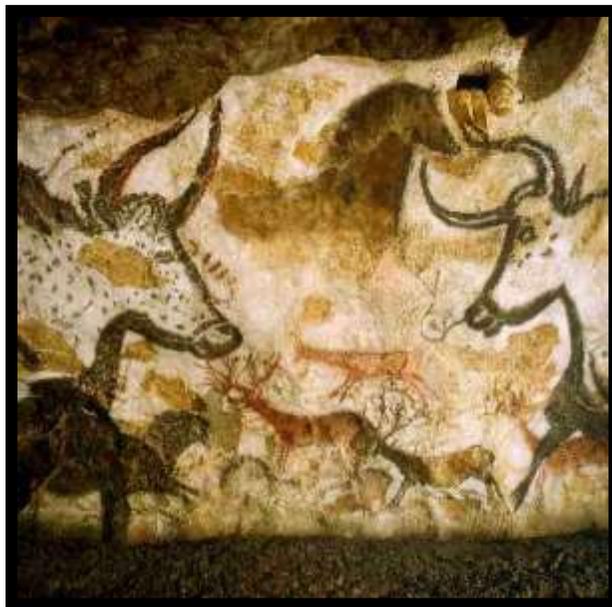
Inclusion begins with a recognition of distinction, difference, otherness then moves toward a deliberate calling together into collective embrace or community; a process of building connections (“only connect” said Bateson (1973) in his *Steps to an Ecology of Mind*); enlarging the field of attentiveness, meaning and identity; looking with purpose to the periphery for new ideas, outliers and innovation so as to increase the value proposition of one’s endeavors; seeking the underlying unifiers across a diverse array of phenomena; the pursuit of wholeness; Niels Bohr’s (1934) principle of complementarity which encompasses apparent opposites thereby revealing greater truths (“the opposite of a small truth is a falsehood, the opposite a great truth is another great truth”); the complement to distinction and differentiation, that is, unity and integration; love, empathy, universe.

### ***I am large. I contain multitudes.***

A story: Recently, I worked with a group of twenty or so high school students from a disadvantaged and greatly underserved school district in the Adirondack Park region of New York State. Our nonprofit education division, The Learning Arts, has been blessed with a benefactor these last four years enabling us to reach more than 35,000 students annually, K through 12, throughout this region. We provide concerts themed to different facets of the academic curriculum or to life lessons and personal growth followed by small group workshops to deepen the learning and personal contact. This week my particular workshops were entitled “The Physics of Music” and “Leadership: Attitudes, Values and Skills”. The leadership workshop is a thinly veiled opportunity to talk with the students about who they are, what they

would like to change about themselves and how change happens. It's about *leading our own lives*, I tell the students, and the self-knowledge we need to author our next chapters. It's about forgiving ourselves for our blunders and taking ownership of the attitudes, values and skills we have right now. Perhaps, most importantly, it's about opening ourselves to new experiences, new people and new ways of thinking and acting in the world – which brings us to Walt Whitman and the Lascaux Caves of 17,300 years ago.

*Goal: to tap into a metaphor surprising and powerful enough to stick with these teenagers, a metaphor loaded with hope and possibility, BIG and universal, but also small and personal.*



*Figure 9op: Aurochs, horses, and deer, Lascaux Cave drawings (Tournepiche, 1993)*

So we look together at a projected image of one of the Lascaux Cave drawings (Figure 1) and I ask them to tell me what they see, and then why these pictures and stories might have been placed there so deep in the earth. I listen and coax them into telling me more and it eventually comes out that these images are probably life lessons about how to survive and the sacredness of our relationships with other life forms. Then I ask if there isn't a place somewhere deep inside *them* where they keep their own most precious images, their own most personal life lessons and glimpses of truth. (And this is where the metaphor begins its work.) We talk about what they choose to let into that space, that the space is, in fact, their own to fill as they choose, and how over a lifetime, that space can enlarge to contain a great deal indeed.

Enter Walt Whitman. “I am large, I contain multitudes” said Whitman. We laugh together at the boldness of this statement and then examine it in light of the Lascaux drawings and our own interior Lascaux caves. Whitman’s life was more than about writing great poetry, it was about listening and letting people in, letting in their stories, their pain, their hopes and joys into *his* personal Lascaux. That’s a practice a young person can latch on to, something each of us can work at every day with a sense of pride, purpose, even accomplishment. Most startling of all, it was happening right in that very moment as we listened to one another, letting one another in, each of us growing a little larger in our personal Lascaux.

*Musings: Inclusion as enlarging one’s interior Lascaux. Metaphors as acts of imagination and inclusion, enlarging the locus of meaning to include more islands of knowing. Metaphors as neuroscience: a spreading activation of the brain during learning, the active inclusion of more brain matter and thought pathways. Including and excluding: “Everything we see hides another thing, we always want to see what is hidden by what we see” (Magritte, 1964, cited in Goutier et al., 2003).*

### ***Of Lines and Orbits (an inclusive approach)***

My one-time mentor, Buckminster Fuller, once described something he called “precessional learning” as learning that occurs slowly over time as our accumulated insights interact with one another (typically well beneath the level of our awareness) and find their right relationships, adjusting their orbits, as it were, around our central focus. Celebrated scholar, Mary Catherine Bateson (1995) has written wonderfully about what she calls “peripheral learning”, the sort of learning that happens when you think you’re learning something else or not even learning at all. In both cases, the learner is moving through the broad idea space surrounding the focus of his or her attentions. In both cases too, the learning surfaces unpredictably from unconscious rather than conscious process.

My own version of this non-linear, indirect approach to learning is called “orbital learning” and is illustrated in Figure 2. It is purposefully indirect, preferring to explore the surrounding neighborhood of ideas in order to get a feel for what might lie at the center. It seeks context, field

forces, the topography of the terrain, the perspectives of other disciplines, the culture of local highways and byways - all the time cultivating a measure of intuition for that special focal point, not unlike the meanderings of a shy boy in orbit around his 'Juliet'. Here, however, although there is plenty happening beneath the level of one's awareness, there is a conscious strategy of enrichment of the learning field. The orbiting is deliberate and research oriented, mindfully seeking a multiplicity of perspectives on the subject of one's fascinations. The mindset is inclusionary.

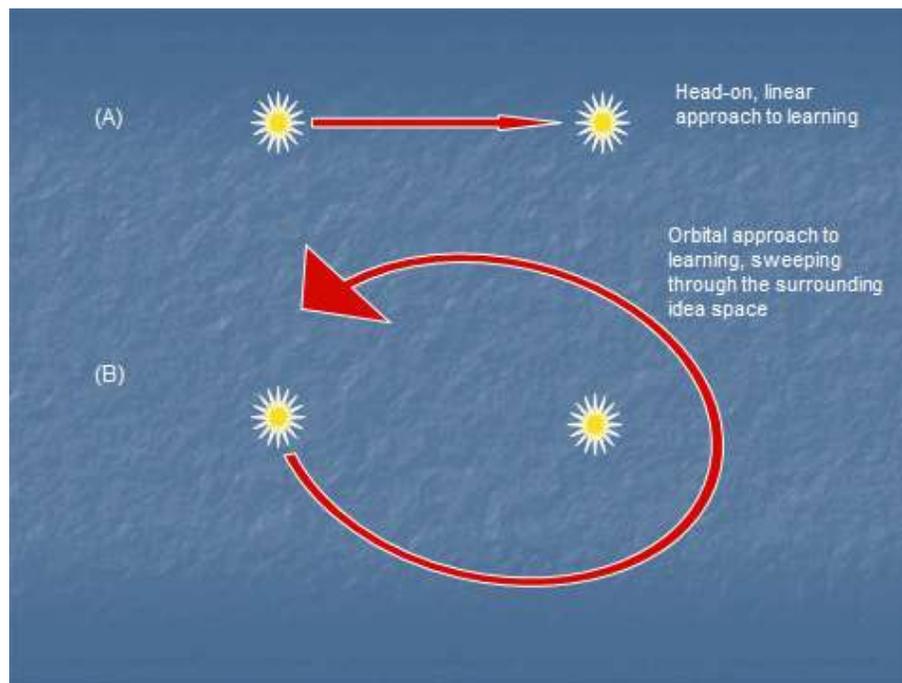


Figure 1: Orbital Learning

#### ***Four Concept Words to Set in Orbit around “Inclusion”***

The first word is ***fantasia***, the Italian word for imagination (*pronounced, in the Italian, fan-ta-SEE-a*). Borrowed famously by animator Walt Disney, *fantasia* first made its little splash of color among a circle of scholars back in the 1700s, via philosopher Giambattista Vico (1668-1744) barely a few decades after Descartes' (1596-1650) monumental pronouncements on thinking, being and logical analysis (Descartes, 1988). Vico, a professor of Latin Eloquence at the University of Naples (and no mean thinker himself), took issue with Descartes, asserting that

imagination, or *fantasia*—and not formal logic—was our most direct and potent way of knowing (Verene 1981).

Vico was not an irrationalist, far from it. And he wasn't merely lauding the virtues of creative reverie. He was endeavoring, seriously and with high discipline, to re-claim and rightly define *fantasia* as an authentic species of knowing equivalent to the uniquely intimate knowing of an inventor or creator.

This was *fantasia*, an immediate, very palpable form of knowing: personally experienced, personally grasped, personally felt. By contrast, Descartes' approach—mediated by the formalisms of logic and analysis—was, for Vico, second-hand at best. Instead of keeping a front row seat to the sparks and drama of our own most vivid thinking, Descartes would have us distance ourselves from those fireworks via the stratagems of formal logic. This was a tragedy, said Vico, especially in the realm of education where he saw active, original thinking being replaced by more formulaic methods.

Today, we find it increasingly practical to extol the virtues of imagination. Einstein's help notwithstanding - "Imagination is more important than knowledge." (Einstein 1930) -- our understanding of imagination is still shallow and we consequently lack the courage to embrace it wholeheartedly. There's the rub. In order to do so, we would have to commit ourselves to *lives of imagination*, to building educational systems which seed and nurture imagination, to creating workplaces and social structures which liberate and harvest imagination.

The second word is ***consilience***: a rare word until recently, recovered for us by biologist Edward Osborne Wilson in his book, *Consilience: The Unity of Knowledge* (Descartes, 1988). Consilience - literally, a "jumping together" of knowledge across disciplines - is all about "connectivity" and the weaving together of ideas from different domains of knowledge to reveal deeper, common groundworks of explanation.

Our minds delight in consilience, notwithstanding the serious fragmentation of knowledge bequeathed us by 20<sup>th</sup> and 21<sup>st</sup> century specialization. Consilience, in turn, delights in inductive thinking, facilitating our passage from the specific and readily apparent to that which is more general, more pervasive, but perhaps hidden. Above all, consilience loves metaphors.

*(Metaphors, the unifying insights!)* Metaphors connect: the color of my love’s eyes to the silver blue sea, or Juliet’s radiance to that of the sun . And that connection pleases us precisely because the field of meaning around “my love’s eyes” or “Juliet’s radiance”—has been expanded within our personal universe. Our “big picture”, too, has been bumped up in coherence. The zillion bits of information rolling around in our head suddenly feel like they fit together more appropriately. That’s a good feeling. That’s consilience, at least, in miniature.

Multiply this effect across the depth and breadth of the disciplines of knowledge and the myriad tones of experience and we see consilience as Wilson (1999) would have us see it, writ large: the goal of a true liberal arts education. Knowledge fit together in a broad connected landscape. If only we could glance up from our bottom lines and lowest common denominators to see *this* writing on the wall. The “jumping together” of knowledge across disciplines (interdisciplinary learning and project-oriented research) is thinking and learning at its best—and most joyful. Without question, it is the higher ground in higher education – or *should* be. Making it so will require many brave and daringly creative leaps against the prevailing currents. But that leap, that “jumping together” promises much. What price learning?

Our third word is *apericolia*, a Greek word referring to “a lack of experience of things beautiful”. I was watching public television late one night and heard Bill Moyers, American journalist, political commentator and one time White House Press Secretary (1965-1967), in conversation with renowned historian and scholar, Joseph Campbell (1904-1987). I saw Moyers lean in smiling, puzzled by this exotic new word – *apericolia*. I leaned in too: actually I jumped to my feet and reached for some paper and something to write with. Like Moyers, I was excited to be on the cusp of a revelation. They had been talking about contemporary attitudes towards beauty. Campbell continued to say that “far too many of our youth, our leaders and our

communities suffer from *apericolia*. Beauty isn't cool, commercial or controversial anymore, or so some would have us believe.”

I suddenly saw all I had been doing for some decades in a different light. Our lives and work at Creative Leaps International and The Learning Arts were a stand against that darkness, a prayer and a song that would remedy *apericolia* wherever it might be found. We favor beauty! Whether captured in an equation, the sweep of a symphony or the leaping of a gazelle, we favor what happens in the presence of beauty. We are challenged, shaken, transformed. We experience joy, rapture, hope. We are never passive in the presence of beauty. We may weep, but we are called forcibly into our lives, into a deeper and different knowing of ourselves and our connection with the world. I think that's what we mean by the *work* of art, the inner work compelled by the experience of beauty.

Our fourth word is *coeur*, the French for “heart”; from which we also derive our word for “courage”. So many noble and endearing qualities attach to this blood pumping organ of ours: compassion, wisdom, fortitude, gentleness, intuition, the ineffable, love, passion, hope, to name but a few. “It is only with the heart that one can see rightly, what is essential is invisible to the eye,” says de Saint Exupery in *The Little Prince* (de Saint-Expupery, 1943). And there's Pascal's classic, “The heart has reasons, which reason does not comprehend” (Pascal cited in O'Connell, 1997). The heart is a prescient and knowing organ, our body's portal to another species of intelligence, to mystery, imagination, and yes, courage.

I heard Professor Magid Mazen of Suffolk University in Boston tell a little story he often shared with his students. In the story, a traveler approaches a wise man complaining that his life constantly exhausts him. The wise man replies simply, “The opposite of exhaustion is not rest, but wholeheartedness” (Mazen cited in Cimino Jr, 2004). *Wholeheartedness*. Even as I pronounce the word I am drawn into its quiet energy, its noble encouragement of my own weary spirit. “*Je t'aime de tous mon cœur!*” says the lover, and all things become possible. What most needs to become possible for you?

### ***Analyze this!***

What if instead of always *analyzing* this or that as the be-all and end-all of our mental processing, we sought instead to *catalyze* our thinking with undisciplined leaps and accelerations in a dozen wildly curious directions? What if we launched ourselves into orbit around the object of our fascination and simply explored the neighborhood of stars and bright particles floating nearby? What might we find? What might we see with our new eyes, our imaginations leading the way?

### ***Catalyze this!***

We know catalysts to be accelerators of chemical reactions which are not themselves consumed in the process. In the world of mental processes, a catalyst can take us quickly into otherwise unexplored territory. It can deliver us there in the blink of an eye and before our “mind-forg’d manacles” (Blake 1757-1827) can remind us it is impossible or unwise for us to go there. We travel swiftly, quietly beneath the radar of our customary logic.

Our toolkit of catalyst propellants can include anything which jumps us out of the box of the overly familiar: creative language, visual imagery, new sounds, novel perceptions, physical challenges, new experiences, new people, humor, turbulence, powerful emotions of every stripe – all things which alter the status quo, break us out of our malaise, wake us up to the new, the present and the possible. Via such catalysts, our imaginations “see” what is *not yet* visible to our eyes, “grasp” what is *not yet* tenable to our logic. We simply *arrive* in a new space of vision, understanding, insight. I call this type of experience “learning by surprise”.

### ***Learning by Surprise***

Much or perhaps all of our learning might be called *learning by surprise*. After all, learning, by definition, does take us into new territory. But surely some learning is *more* surprising than others. So, what is the “surprise factor” tied to? What might be our gauge for surprise in learning? First, I think we should acknowledge that learning which does pack a good measure of surprise *sticks with us*, is hard to forget and feels important. It’s the sort of learning the vast majority of educators would love to facilitate more often. After all, learning by surprise can be fun. The key, of course, is the emotional component linked to the end-run around our

expectations and the degree to which the learning can be felt, experienced through the senses, the body, our imaginations writ large.

It would be no ‘surprise’ at this point for me to declare we are now squarely in the domain of the arts. The arts *live* at this address, play in this backyard, reign supreme in this kingdom of felt, sensed and imagined realities. So we love it when the arts come into our classrooms, love it even more when the arts have invaded our pedagogy and - dare I say it - find ourselves ‘expanded’ when the arts have become part and parcel of our personal practice and way of being in the world.

***Acts of Imagination: ‘The Adjacent Possible’ and the ‘Not Yet’***

Complexity theorist and evolutionary biologist, Stuart Kauffman, defines “the adjacent possible” as that which is one catalyst, one reaction step away from the actual (Kauffman, 2009). In this way, the actual expands and flows into a persistent adjacent possible. Consider the potency of metaphor and imagination as agents of the adjacent possible calling forth an expanding actuality in our own discourse, in our own lives and the lives of our students. Think of inclusion fueled by such an engine.

On the day that I met her, Maxine Greene (1917-2014), perhaps our greatest contemporary philosopher of education in the USA (Kisaka & Osman, 2013), was speaking to a group of 500 listeners seated in an auditorium at Teachers College, Columbia University one cold winter’s night:

John Dewey (1859-1952) said imagination is thinking of things as if they could be otherwise. It’s a defiance of the taken-for-granted, of the fixed. A kind of deliberate effort to break through what you assume to be true. To think of alternative possibilities. *And to believe that something more is possible.* In other words, you value what is “not yet” and work to bring it into being.

In her mid-80s at the time, she afterwards invited me to her apartment for one of her famous baloney sandwiches and some continued conversation the following week. More than anyone I’ve ever met, Maxine, who died in 2014 at the age of 97, possessed an astonishing rigor and

vitality of imagination which she focused tirelessly and with laser-like intensity on the social and intellectual issues of this world. She was famous for saying, “imagination makes empathy possible” and that *that* was the beginning of social change (Greene, 1993). I am trying to live into that wisdom and to pass it along to the rising generations. The last time I saw her, she reminded me, as she had reminded countless others throughout her lifetime, that the opposite of aesthetic is *anesthetic*, that aesthetic means ‘to feel’, that to be without the arts is to be deprived of feeling, to become numb, and that’s where *evil* finds its way in, when there is no feeling. Rest well, Maxine. And thank you!

### ***Transfer in All Directions, Mapping and Double Description***

*Transfer learning* has long been a subject of some disagreement among learning theorists (see for example, Salomon & Perkins, 1989). There are those who argue that “transfer” in learning occurs only between extraordinarily like activities, such as *ice skating* and *roller skating*. The body’s systems coordinate in fundamentally similar fashions in both activities and so improvements achieved through practice in one domain (roller skating) likely benefit performance in the other domain (ice skating) as a *transfer effect*. For simplicity’s sake, I call this type of transfer “direct transfer”.

Other theorists favor what I like to call a “living-systems” approach to *transfer learning* (London & Sessa, 2006). The premise is that learning reverberates through the whole of a living system as ripples through a highly networked web. Some ripples travel fairly direct paths, but the vast majority travel exceedingly indirect paths winding their way through the system in awesomely complex fashion. These more traveled ripples produce effects in unexpected, often remote locales and at wholly unpredictable moments. Transfer of this sort I call “indirect transfer” and I suspect it is *this* dynamic which describes how we learn most of what we learn in a life time. Before going any further, a quick caveat about working inside complex dynamic systems. Because the web of possible connections within any event is both vast and subtle (*everything affects everything else eventually: an eco-systems model*) and therefore largely unknowable in any detail, interventions of any type will likely have both constraining and enabling effects. Too much management will force the system into a crash. Too loose an intervention leaves everything to chance. The key seems to be a kind of balancing act or *intuitively guided*

*optimizing process*, strong on enrichment and openings to possible paths, light on forced choices and extrinsic reward systems, strong also on invitation, camaraderie, optimism, risk-free experimentation and the whole range of affective enablers so crucial to the pleasure of learning.

It's been my experience that the arts have a lot to offer in this tricky, ultra-sensitive terrain. By their nature, the arts open us to a multiplicity of perspectives, multiple layers of meaning -- possible paths by the score. Working with the arts (and, thereby, the transfer principle), is such a familiar process, we are most often scarcely aware we are doing so. It is called into play anytime we use a metaphor or story to broaden or deepen what we're trying to say. Metaphors, as hinted at earlier, may rightly be called 'atoms of consilience' enabling us to bridge or *jump together* two descriptive forms, harnessing the attributes of one (for example, the poet's "red, red rose") in order to more richly illuminate the other ("my love").

This type of transfer is actually a form of *mapping*. We map one idea upon another for comparison, clarification or elaboration -- "come to think of it, my love is more like a nightingale, a summer's day or a gazelle" -- and on and on. We seek the most potent linguistic imagery available to us to map out and enliven our ideas, and often only a *combination of several* will do. We line up or *juxtapose* complementary descriptions of our idea to give it added dimension, life-like quality, emotional and imaginative appeal. We want nuances of meaning to leap back and forth across our descriptions to perk up and body forth what we are trying to say. In other words, *we seek to optimize the transfer of living-breathing bits of insight from several sources – inclusively - into one improvised gestalt.*

This approach to assembling and sorting out the truth of an idea was aptly named "double description" by anthropologist and psychiatrist Gregory Bateson. In its purest form, two descriptions of a notion are juxtaposed side by side. What is true of both of them is called the "formal truth" (or explanation) and magnificently, in absolutely every case, we are afforded a "bonus of insight", *via the combination of the two*, that cannot be predicted from either of the descriptions alone. Bateson likened the experience to monocular and binocular vision. Only when we view our subject through both lenses (both descriptions) at once, do we receive that

“bonus of insight” or the experience of “depth” that springs into view through binocular vision -- or double description. (Ah, so *that’s* what it means to understand something ‘in depth’!)

So it is *double description* which underlies and drives the transfer principal and which can serve as a handy tool in the design of any number of thought experiments, classroom projects, or experiential learning ventures -- including our own keynote events here at Creative Leaps International known as “Concerts of Ideas” (Cimino Jr, 2003).

### ***Proof of Concept: The Concert of Ideas***

When we set about designing a Concert of Ideas – this is our signature event for all our most valued clients and incredibly important to us – we are assembling an experience that has a real world job to do. It is a distillation of everything we know, including every one of the principles and practices noted in this chapter, fused and burnished to a singular purpose: to catalyze new thinking, new perspectives, wholehearted engagement, and real world change for those entrusted to our care, whether they are college students, world leaders, Red Cross workers or business people. The sense of responsibility is palpable and if any aspect of our design is weak, we risk failure. That our Concerts of Ideas have met with success through more than two decades on five continents stands as proof of concept that our fundamentals are correct. Orbital learning, indirect transfer, catalyzing vs analyzing, double description, creative juxtaposition, learning by surprise -- are useful ideas and can be manifested in the world of action and human development. They can also be mined even more deeply in the service of young learners of every brilliance, wavelength and potential.

### ***The Inner Work of Art***

You’ll remember we began this chapter with an exhortation to be playful in our thinking. Play helps us wrap our minds around things too messy, too complicated, too resistant to logic to approach “seriously”. Just so, here we have a turn of phrase that demands a playful approach as it is altogether too immensely profound to be taken “seriously”. Shall we have some fun?

Really good art stops us in our tracks and makes us think or feel differently. Sometimes it is the sheer beauty of the thing which sets us pondering, dreaming, yearning. We want to drink it in, swim in it, jump it inside ourselves, do an overhaul on our senses so we can take it in more completely. All of this “inner work” can be exhausting, but we keep coming back for more. We like this inner work compelled by the experience of beauty.

Next – leap with me to our “interior Lascaux”, that quiet place of precious dreams, hopes and images. Suppose, hanging amidst those images were a portrait of ourselves, a real and true image of our “self” drawn by our own hand. Now imagine your “self” as a work of art, crafted with each thought, each act of mind and heart. “I know very well who I am”, said Don Quixote, “and who I can be, if I choose” (Don Quixote, cited in Davis, 2011). Now there’s a “self” ready to tilt at windmills! How are you doing with your inner work of art? Are you remembering to be playful?

### ***The Physics of Music, The Music of Physics***

What does it mean to explain something? What does it mean to do science or to do art? In my workshops with students and teachers, we wrestle playfully with these and other questions that force us to think freshly and critically about our tacit knowledge and how the world works.

The first thing to emerge in many of these discussions is that ‘explanations’ are context specific and dependent on the person with whom we may be in conversation: our little brother, our teacher, our colleagues gathered in critical debate. At a distant second is the realization that explanations are essentially *mappings* of one thing into the world and workings of another: a sunset into the world and workings of an atmospheric scientist, for example. Or a visual artist, a poet or a musician. Each mapping, specific to its discipline.

Explanations, therefore, are also discipline specific, modal and, as is true of all mappings, not quite the same as the territory itself (Korzybski, 1958). Each mapping or explanation reveals an aspect of the territory, but not its totality, and generally only in rough approximation. Think of the myriad types of maps of our planet Earth: maps from the Renaissance, flat maps, topographical maps, satellite maps, dymaxion maps, holographic maps, three-dimensional maps,

globes. Inaccuracies and distortions are inherent in the mapping game and so multiple mappings and a fair amount of personal discernment and mental integration are essential to assembling a fair likeness (or *explanation*) of our actual subject.

This integrative process is completely analogous to our earlier discussion of metaphors. We use multiple metaphors to assemble more nearly optimized but nonetheless highly improvised gestalts of our “Juliet”. The metaphors are our “atoms of consilience” operating at the micro level of our thinking; our explanations are our larger scale efforts at the same jumping together of ideas in search of larger scale coherence, understanding and ‘depth’. Within our Concerts of Ideas, metaphors abound and highly improvised gestalts are the order of the day. Stories, poems, songs and symphonies set the mind exploring and the heart remembering, feeling, pumping! The intellect’s eye is busy too, testing out its own coherences, puzzle pieces on the move. Is that an explanation up ahead? The work of art is in full swing, the dance of ideas wiggling to its own beat.

### ***Inclusion, Integration and Synthesis***

My hope for this chapter has been that we might uncover amidst our playful experimentation some of the quiet connectors facilitating the *inclusionary impulse* in our thinking. Metaphors and orbital approaches to learning, without question. Maxine Greene’s “Imagination makes empathy possible.” Whitman’s grand proclamation of inclusion: “I am large, I contain multitudes.” Finally, we wrestled with the royal matter of *explanation* itself. Explanations may be fragile, incomplete, imperfect, and impermanent, but they are driven by an unrelenting desire *to include more* in our understanding and embrace of the world. That golden desire – *to include more* – seems to me a gesture of *love*, a reaching out to that which is ‘not yet’ within range of our empathy.

Which brings us to the question of how we put all the pieces together, how we navigate from stone to stone, pockets bulging with our hundred maps, across the unknown sea? And to what purpose poetry, the dance, the soaring melody, the “smooth cool permanence of Florentine marble, the rough piling on of dark Dutch pigments”. Jacob Bronowski (1908-1974), mathematician, biologist, historian of science, and author of *The Ascent of Man*, offers the

following: “Man is unique not because he does science, and not because he does art, but because science and art equally are expressions of his mind (Bronowski, 1973).

Each of us builds reality out of sensation and ideas. The grand synthesis is ultimately a very personal one, the meaning-making the work of a life time, indeed, many lifetimes. But it is our educational institutions that are mandated to be our guides, our islands of wisdom, inquiry and encouragement as we step into the deeps of that unknown sea. Our maps are at best tentative. But how purposeful and encouraging that we are included here in this circle of honest reflections, our minds wide open, our resolve clear in advancing this good work. Include more!

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