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Ch. 06 - Pilgrim and Quest Revisited

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Section II – Action and Quest

Chapter 6

Pilgrim and Quest Revisited

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Abstract

In *Pictures of Music Education*, Estelle Jorgensen extends her analysis of the pilgrimage metaphor and its associated model of quest in music education. The purpose of the present chapter is not to refute or critique Jorgensen's work with this metaphor but to build on it by exploring even further the possible meanings captured by the metaphor for music educators. While the notion of pilgrimage carries religious overtones from its long association with faith practices, in a secularized world our present understandings continue to be shaped by remnants of meaning from past mythologies. To that end, various notions associated with pilgrimage are explored in the current context: quest (what is a pilgrimage?), hero (what is a pilgrim?), initiation and graduation (how does one get started on a pilgrimage?), journey (what is a pilgrimage like?), discipline (what does it take to be a pilgrim?), and paradise (where is the pilgrim headed and why?). The analysis suggests that the pilgrimage metaphor applied to music education evokes a progressive view of teaching and learning. The metaphor and its glosses may serve as a counterinfluence to standardized curricula, assessment procedures, and external expectations, for instance, that impact how music education is conducted today.

In *Pictures of Music Education*,[1] Estelle Jorgensen unpacks a dozen key and interesting tropes that have served as grounding metaphors and models of music education. She shows how these metaphors have shaped understandings of music, teaching, learning, instruction, curriculum, and administrative practices. After showing its power and influence, she offers a critique of each metaphor in turn to illustrate its limitations and to underscore the need for multiple metaphors. In the multitude of metaphors, she implies, one will find others that answer the critiques, fill

in the gaps, and build out a fuller appreciation of music education philosophy and practice. This work was an extension of what she had earlier published as "Seeing Double: A Comparative Approach to Music Education"[2] where she explored the steward-conservation and pilgrim-quest metaphors and their respective models. This was in turn a response to a paper presented by Virginia Richardson on the pilgrim metaphor.[3]

Jorgensen's writings on these topics invite imaginative responses and encourage readers to see the profession in new ways and as serving new ends, in many cases revealing perspectives that had been unrecognized and unacknowledged in thinking about music education. The purpose of this chapter, then, is not to critique Jorgensen's writing on metaphor in general or the pilgrim metaphor specifically, but to complement her work; not to dismiss it but rather to contribute to it. By combining our voices, we may expose more of the role of metaphor in shaping our thinking and expose even more of the richness of the concept of pilgrimage as it relates to the practice of music education.

It seems it is impossible to talk about metaphor without using metaphors to do so. Goodman speaks of metaphor as "moonlighting"—a metaphor is a concept that takes on additional tasks to those of its day job, so to speak. The point Goodman makes and Jorgensen adopts is that a metaphor is a word, a group of words, or an idea that is applied to a discretely new domain. I would add that in doing so, it comes with all its accoutrements: its inherent structures, glosses it has gathered over time, personal meanings, and emotional trappings. These accoutrements structure the new domain after the pattern of its origin. It gives the new domain an integrated and comprehensible organization. And in doing so, the unfamiliar can be explored and in a sense tamed.

From metaphors, Jorgensen moves to include models which are derived from their respective metaphors. This move allows her to transition to the practical aspects of the grounding metaphor. She justifies this move by calling on Max Black who distinguishes between metaphor and model by aligning metaphor with "commonplace implications" while models require "control of a well-knit scientific theory" "with systematic complexity and capacity for analogical development."[4] The line between metaphor and model is "fuzzy" (Jorgensen's term) and models "smack of metaphor" (Black's admission) yet they find models to be a useful mechanism for exploring the implications of a foundational metaphor.[5] It is as though models help metaphors do the work they were intended for. While deriving the model of quest from the metaphor of pilgrimage as Jorgensen does in *Pictures of Music Education*, some of the richness of the metaphor is lost in the model. This is due partly because the model is, as argued, likely to be more literal. More importantly, the models that have been derived from metaphors are a single instance, one possibility of potentially many deriving from the same metaphor, as Jorgensen notes.[6] In

the elaboration of the pilgrim metaphor which follows, other models will be suggested to expose the richness that it embodies. In doing so, it is apparent that these spin-offs from the grounding metaphor are also figurative and provocative in their own way although more narrowly focused, more literal, more closely "well-knit" as Black suggests, and possibly of more use when it comes to thinking about education.

Metaphor of the Pilgrim

The notion of the pilgrim finds its origins in religious thought and practice. One can look to the travelers to the Ganges in India, Rome in Italy, Fatima in Portugal, Lourdes in France, the Great Temple in Lhasa, Tibet or the sacred mosque in Mecca, Saudi Arabia. In all these instances, the practice of pilgrimage is still strong and meaningful. It is against such a backdrop that John Bunyan wrote of Christian in *Pilgrim's Progress* and C.S. Lewis of children in the *Narnia* chronicles. In a secularized world, however, myth, literature, art, and film are also replete with stories of pilgrims. Jorgensen writes about Frodo in *Lord of the Rings* as a particular example but we also see it in Hans Solo of the *Star Wars* series and often in the superheroes genre.

Whether religious or secular, the images of the pilgrim bear certain qualities in common. The pilgrim is called or compelled to undertake a journey, through difficulties and privations, toward some lofty destination. She undertakes the pilgrimage for her own sake, but it redounds to the good of others. She may take it alone or in company, but the experience is personally powerful and meaningful. She must prepare, but no preparation can be fully adequate for the challenges ahead for the path is fraught with and marked by disappointments as well as revelatory and unexpected surprises. There is great risk and struggle, but if the pilgrim prevails, there is immense satisfaction in arriving at the end point. If this has the sound and feeling of the experience of being a teacher or a student, then that suggests the appropriateness of the metaphor for music education!

Pilgrimage may not be received well by all educators today. This may in part be due to its religious overtones. In rejecting religion as a significant force in secularized public education, one is also tempted to reject a practice such as pilgrimage as an appropriate basis for contemporary thought and action. However, vestiges of religious symbols remain in modern thinking and can still add meaning to living in and engagement with the world. Mircea Eliade makes the claim that "certain aspects and functions of mythological thought are constituents of the human being."[7] One may question the literal truth implied by this claim, but nevertheless recognize that much of our current thinking is built around the symbols and narratives of ancient mythologies. Eliade and others such as Joseph Campbell trace remnants and continuities across times and cultures of some of these symbols that enable us today to construct our social reality, if not our

understanding of where we stand in the cosmos.[8] In a multifaith society, these continuities and recurring symbols can provide common ground for social interaction and development. Pilgrimage can be one such shared symbol.

Each moment in a pilgrimage can suggest a model. The models are prompted in part by seeking answer to the questions: What is a pilgrimage? What is a pilgrim? How does one get started on a pilgrimage? What is a pilgrimage like? What does it take to be a pilgrim? Where is the pilgrim headed and why? Interrogating the metaphor gives rise to many corresponding models, each one illuminating both the metaphor and how education might be shaped along these particular lines as one way among many.

Quest

What is a pilgrimage? Jorgensen focuses on the notion of a quest, "a long and arduous search,"[9] as a model. This spin-off from pilgrimage fits well with the notion of education when it is envisaged as the search for truth and capability. Alan Watts sees "the whole quest for knowledge in the Western world," the "foundation of western science," is to uncover the laws governing all living processes, to predict, and hence to control. In summary, this is "the technological enterprise of the West."[10] Quest conjures up a painstaking and meticulous seeking for understanding. It speaks to integrity, trustworthiness, impartiality, and honesty in discovering, adopting, reporting results, and sharing information.

Defining features of being human are to know, to do, to become. At times, this work is certainly arduous. Deciphering, sifting and sorting, changing viewpoints, experimenting, reflecting, clarifying, articulating—these are not activities of an inert or stagnant mind. Seen in these terms, the quest model offers a stark contrast with the banking model of education, named and opposed by Paulo Freire.[11] In the banking model, Freire states, "education … becomes an act of depositing," that is, the teacher is little more than a "bank clerk," adding presorted and complete deposits of knowledge and facts into the minds of learners. In the case of music education, the "deposits" may be in the form of isolated skills on various instruments, snippets of knowledge about items in a musical cannon, or the ability to decipher a score. Under this model, students file away the knowledge with no creativity, transformation, or personalization. In the quest, by contrast, the learner is an active participant in discovering knowledge that can take place in listening, performing, or composing.

The quest model has significant implications for the curriculum. The curriculum becomes more a rough sketch of learning opportunities, sufficiently flexible to allow for different paths as possibilities open. John Dewey encourages us to look at the learner as a determining factor in what is studied rather than the subject-matter. "Abandon the notion of subject-matter as something fixed and ready-made in itself,"[12] he proposes, for the sum of human

knowledge is not a "mere accumulation" (or growing bank account, in Freire's terms). Rather than being "a miscellaneous heap of separate bits of experience," what is known is "organized and systematized … that is, … reflectively formulated."[13] The curriculum that honors this is organic and adaptable, adjusting to student needs, interests, and experience. It allows learners to build their understanding by reflective practice.

The hierarchy of student-teacher becomes flatter with the instructor often a co-learner, a co-quester. The teacher performs the role of guide or model rather than director, stage setter for learning rather than dispenser of knowledge. Classrooms are supplemented with studios, practice rooms, performance venues, clinics, garages, and basements as well as exposure to and involvement in multi-ethnic music-making. Value is placed on informal as well as formal experiences and tacit as well as explicit learning. Learners take what is received critically and creatively, transforming it within their own cognitive pre-understandings. Standardization of outcomes and assessments become counter-productive in such an environment. Since the quest is a search, with the learners engaged in the searching—practicing, actively listening, researching, and reflecting—the outcome is not always predictable.

Hero

What is a pilgrim? A pilgrim is one who departs or separates himself from the familiar and comfortable, undergoes a series of trials and victories, and returns or arrives triumphant, a stronger, wiser person with something to offer for the good of the community. Campbell calls such a pilgrim a "hero."[14] While his analysis is more focused on the most significant heroic figures in myth and religion—Prometheus, Odysseus, King Arthur, Śakyamūni Buddha, Moses, Jesus—it is not difficult to see overtones of the heroic in more every day heroes, individuals who are valiant in their own eyes or those of their immediate circles. The hero is a rather romantic model that could elevate the pilgrim to superhuman heights and seems more remote from the concerns of music education, but when the pilgrim is seen as the hero of her own life's journey, this model becomes more relevant.

The pilgrim as hero takes on various roles. She is, first of all, a warrior. She takes on arrogance, tyranny, and other monsters and dragons,[15] such as ignorance, unexamined assumptions, gaps in knowledge, and areas of murky understanding. She is a lover with a new sense of freedom and "life energy" able to embrace others and bring them along with her.[16] She is a powerful figure. Once some key questions have been answered she can use her new knowledge for good or ill.[17] She is a redeemer, someone who makes the world a better place, as long as she uses that new knowledge for good.[18] She is a saint. That is, she is characterized by a humility that accompanies the sense of achievement, humility in the face of mistakes she has made and importantly in the awareness of how little she knows and

how much more there is to know and do.[19]

The path of the hero is the hero's own path. Educators who see the learner as a hero recognize that it is her story and not theirs. The attention is on her development, her opportunities, her choices and decisions rather than on objectives set by bureaucracies, ideologies, or even benign authorities.

It is, however, also worth noting that the heroes of mythology mostly had help at some critical point in their journey—a power, a guide, or a secret potion or icon to help them in moments of greatest danger. Teachers can serve in that role to great effect. Having walked a similar path before, they can point out vistas not to be missed and sloughs not to be entered. They do this not by usurping the learner's decision-making but by mentoring, advising, and showing the way. At critical moments, the teacher can insert key ideas or share a portentous insight that can reinvigorate the learner when things go awry. This may often come in the form of asking the right question or offering a just-in-time strategy when these are needed. Teachers who can do this know their students well and holistically.

While a single teacher may accompany a learner along just a section of her path, the hero's journey is lifelong. Learning opportunities for people at all stages of their own journey can be an important consideration for education. Resources, opportunities, encouragement, and critical and timely advice for hero-making and forming are needed across the lifespan for heroes come in every age group.

Initiation and Graduation

How does one get started on a pilgrimage? A pilgrimage begins with a sense of calling and a change in one's existential self-understanding. To be admitted to a new status or order, one needs to go through some kind of initiation. To be accepted for membership in a religion, a secret society, a new stage of life (say from childhood to adulthood) for instance, there are specified undertakings at the end of which some kind of ceremony or ritual is performed. To become a professional, one needs to successfully complete a program of studies which culminates in graduation. Initiations and graduations play a particular role in pilgrimage. They serve as turning points, marking the place where the pilgrimage up to a certain point becomes the pilgrimage after that point. Over a lifetime, a pilgrimage is marked as a series of initiations and graduations where each one marks the end of a part of one's journey and the beginning of the next leg.

An initiation is intended to "produce a radical modification of the … status of the person to be initiated;" it is "equivalent to an ontological mutation of the existential condition."[20] While Eliade makes such grandiose claims for religious rituals, especially for the religions of original peoples, he believes modern people carry a nostalgia for initiations still. There lingers a

longing for renewal, a remaking of one's self, a new beginning, an inspiration suggested by an initiatory symbol or scenario that indicates a significant move from one stage to the next.[21]

Music and music education can be readily drawn into such processes. Opening and closing ceremonies are often celebrated musically, as are deaths and weddings. This may be because music can capture and express non-verbally the strange mix of the joy, excitement, nostalgia, and possibly grief of the event when words fall short. Our musician students can be sensitized to this during their preparation for the event.

In other significant ways, music education itself can be marked by a series of initiations-graduations. The start of new school year, the passing of a music exam, the transition from rehearsal to performance, or the next new musical piece to be mastered can all be occasions of commemoration and celebration. I remember well initiations that involved the presentation of a new community instrument: my college purchased a harpsichord and introduced it with some fanfare for the first time during a performance of baroque music. At a different institution, a spectacular opening concert launched the university's new pipe organ after years of frustrating delays. In a more intimate way, teacher and student can celebrate and mark the stages in mastery of her instrument or repertoire as a preparation for the next stage. Launching a learner into the next phase of her development as a musician or composer can be like a renewal or refreshing of the pilgrim on her journey.

Initiation into the next stage of musical development is also an opportunity for acknowledging a higher level of responsibility. It comes with a sense of calling, a charge, an invitation to a new level of privilege, or even compulsion to move on and up. It also comes with new expectations, demanding new commitments and more mature responses and serves as a summons to greater challenges and the promise of more satisfying rewards. Some reflection at these moments of initiation can bring added meaning and motivation to the pilgrim-learner.

Journey

What is a pilgrimage like? The notion of quest underlies pragmatic thought, influenced by the scientific spirit. The fundamental formulation of the pragmatic principle is the continuity of knowledge: something is learned because it has an effect, and the effect opens new paths for exploration. In John Dewey's words, "While the content of knowledge is what *has* happened, the *reference* of knowledge is future or prospective."[22] In other words, the way of knowing is "a dynamic force in human life with immense practical significance."[23] The quest is never complete: each discovery opens new questions calling for fresh endeavors.

In mythology, the pilgrim or hero is called on a journey "to a distant land, a forest, a kingdom underground, beneath the waves, or above the sky, a secret island, lofty mountaintop, or profound dream state," a place of strangeness, torments, herculean effort, and "impossible delight."[24] While a pilgrimage is a journey, the progress of the pilgrim is not always forward, however. There will be detours and dead ends, retracing steps, wrong directions, and sometimes lost ground. Even so, step continues to follow step, sometimes sluggishly and despondently, sometimes at a run. This image of the pilgrim's journey suggests it is somewhat rhapsodic and unpredictable. It is a sequence of trial and error, success and failure, stops and starts, but it is ongoing.

While this journey might seem daunting, it is also a grand adventure and by undertaking it, the pilgrim is growing and developing, even though this may not always be obvious to either the observer or the pilgrim except over time. Seeing the work of education through these lenses, teachers should be heartened and encouraged toward patience. When a student disappoints, we can remember she is a work in progress as we endeavor to guide her back to the main trail. Students can learn to forgive their errors when they make mistakes if they feel the adventure of learning. The risk of failing can hold some students back from trying a new instrument or new playing technique or new piece. The inevitability of being shaken by a new revelation or viewpoint can be met with open mindedness. Learning is a courageous undertaking into which teachers are inviting their students.

In educational terms, competence may be the goal but it may not be reached immediately. Getting the right answer the first time may not always take into account where the student is. Discovery learning approaches that give over to the learner a major role to play in their development can be a messy undertaking, as prone to straying and wrong turns as a pilgrimage might be, yet it may still in the end result in deep learning, understanding that is more permanent, systematized, and meaningful than prepackaged, dictated knowledge.

Discipline

What does it take to be a pilgrim? Given that getting to the stage of deep learning can be as meandering as that of pilgrims picking their way through unfamiliar territory and facing the hazards of being on the road, learners assume some responsibility for their educational development. Just as religious leaders and their communities can provide advice and support for their members who wish to undertake a pilgrimage, it remains to the individual pilgrim to take step by step toward the destination. In this context, discipline is more than "screwing up one's courage [and determination] to the sticking point" as Lady Macbeth exclaims, so that one keeps on going regardless of temptations to stop. Self-imposed discipline becomes a learning experience in itself and brings one closer to the goal. It is not just a

restraint or obedience to a rule: that is, it does more than prevent one from giving up. In its positive aspect, it is a pushing through obstacles and restraints to something deeper and more rewarding. Paradoxically, it is a binding contract one makes with oneself to enable a breakthrough to new freedoms of thought and action.

An illustration of this is seen in the conduct of the pilgrims at the Jokhang Temple in the central square of old-town Lhasa. These are in the main Third World peoples who have undergone untold sacrifices to make their way through the Himalayan mountain passes to the capital of Tibetan Buddhism. Yet, simply getting there is not enough for most of these pilgrims. Every day, a moving mass of people, carrying prayer sticks, beads, or containers of yak butter, dressed in the native clothing of their local regions, walk or measure their length over and over again by stretching out lengthwise on the ground around and around the extensive temple square, or prostrate themselves repeatedly in front of the temple doors. Inside the stultifying and mysterious atmosphere of the temple, at various altars they offer prayers and gifts purchased from their own meager resources. Pilgrims in many other faiths also add to the privations of the journey with added grueling and arduous rituals. It would be an understatement to describe these castigations as simply an effort to earn divine favor; rather these disciplines are undertaken in the belief that they will introduce the faithful to a deeper experience of the holy. The self-restraint they demand become self-masteries, empowering and illuminating.

The educator's duty is not to make learning easy, but to motivate a student's best efforts and encourage their serious application to the tasks at hand. It is not to remove effort and frustration and angst from the learning process, but to mentor and advise the learner through these experiences so that solid, personalized learning takes place. If students are expected to read widely and write extensively and practice their instrument faithfully—and this will require sacrifice and self-discipline on their part—they too will experience the breakthrough to higher levels of achievement and meaning. This does not mean that the educator will deliberately make their students' lives difficult. It does mean that learners will be challenged by the content or skills of the field of study. One need only look at the face of a performer striving for a particular sound from their voice or instrument to read the agony of that kind of quest. Areas of study are rightfully named disciplines.

Paradise

Where is the pilgrim headed and why? Many pilgrims identify the object of their pilgrimage as Edenic: a paradise or utopia, but not all pilgrims have such lofty goals. Some endpoints may be as prosaic as becoming rich, successful, or famous or winning respect or as commendable as finding love, answering some nagging question, or realizing an accomplishment of some kind. But across all these types,

pilgrims are dreamers. And dreams are more powerful in moving one than abstract ideas, even in some cases to the point of becoming obsessive. The whole pilgrimage, through its trials and privations, is motivated forward by the vision of a destination and result. The vision itself may be unclear, fuzzy, unarticulated, and inexplicable, but those possibilities do not seem to be an obstacle to striving. As long as there is a sense of something, an attraction, an elusive or even illusive endpoint, the pilgrimage can and must be undertaken.

Educators who build their understanding of their role at least in part on the pilgrimage metaphor may find the model of a paradise sought a key to motivating their learners. Dogged by questions like, Why do we have to learn this stuff? teachers need to have convincing answers or their learners' striving may dissipate. The answers are writ small and large: they are found in the immediate learning outcomes of a particular curriculum and in the wider motto or mantra of the school and against the backdrop of career goals and a personal sense of ultimate destiny. They can be exposed and explored in class discussions and quiet one-on-one conversations with students. Oliver Ferris, a high school teacher at Melbourne University High School, Australia saw one of his students sitting glumly by herself during recess. He sat down beside her to chat and discovered from the tearful student that things were not going well at home. He got her thinking ahead into what she might like to do with her life. "Be a pop singer," was the instant reply. His heart fell. What a long and arduous journey she would have ahead of her and the goal was likely unreachable. But he let her dream and he listened. The girl, Olivia Newton-John, grew up to be the pop singer she dreamt of becoming. When "paradise" can be articulated cooperatively with students, teachers may see a growing sense of intrinsic motivation and purpose.

The process can begin with helping learners bring to the surface and name their desiderata. In the 2017 film, *Itzhak*, Perlman's wife Toby, a musician in her own right and his best critic, exclaims, "Music lets us dream. … It lets us feel." In a music classroom, engagement with music in listening, performing, or composing is arguably a way into the heart of feeling,[25] where such hopes and dreams might lie. Students can reflect on what meaning they find or are attempting to express musically. This sounds rather mystical or sophisticated and hard to imagine being deployed in a room full of restless preteens, but as Jerome Bruner proclaimed, "… any subject can be taught effectively in some intellectually honest form to any child at any stage of development."[26] In other words, the big questions and issues of importance that education intends to address, and here I would include questions about life's goals and hoped-for destinations, are topics that can be visited over and over again through the learner's educational pilgrimage. This is the essence of the spiral curriculum. It seems particularly relevant in this context with overtures to both revisiting former

questions for fresher and deeper understanding of them as well as a sense movement and progress that such a curriculum suggests in the context of pilgrimage.

Possibilities

Even though the pilgrimage metaphor has ancient roots, by this interpretation its guidance is radically progressive. It puts the learner-pilgrim central in the curriculum, teaching approach, and administrative structure. It is the learner's journey, quest, and destination that is the main focus. She is valued for her contribution to her own learning. The learning experiences she is exposed to offer opportunities to discover and construct her understanding of music and her place in it. A learner-centered education is one that builds on the learner's best interests, of course, but these best interests are not simply assumed. The teacher is attuned to the student, her abilities and her dreams, so they might work together to create an effective learning pathway. She is invited into the community of music lovers and students and charged with the challenge and privileges that entails. The curriculum is sparse while resources and guidance are abundant. As a result, the content of the learning is actually rich and personally constructed. Expectations are jointly determined and both student and teacher assume responsibility for achieving them. When they are achieved, step by step along the way, both the learner and her instructor recognize them and celebrate them in some way.

Admittedly, a progressive interpretation of the pilgrim metaphor is rather romantic and idealistic. Given class sizes, national curricula and standards, and accountability and assessment pressures, among other factors governing the work of teachers today at all levels of education, it is difficult to imagine a teaching program that can fully live out this particular vision of pilgrimage. A classroom that is attuned to each individual student is likely to be seen as a classroom overwhelmed by chaos and inefficiency by some because there will be false starts and detours as in any pilgrimage. It may seem little can be learned, and much time is seemingly squandered in some instances. Many progressive classes have failed on these very grounds. This is one fundamental reason why many metaphors are needed to guide the practice of education. At times, discovery learning approaches need to be supplemented with apprenticeship learning and teacher-as-guide needs to become teacher-as-master,[27] or the school is pressed to assume the factory model and produce music-makers efficiently over more progressive and student-centered paradigms,[28] for instance.

Yet, when the music education program holds some image of the quest and of learners on an adventure of discovery, when an educator glimpses a student as a hero on her way to some paradisal future, when a learner accepts the charge of developing her musical ability and is

initiated into the world of music lovers, even if these visions are subliminal or held as high but distant ideals, then music education will reflect that. It will make a difference in how the teacher regards his work, his students, and his own calling to be an educator. And opportunities will be sought to enact some of the vision of the pilgrimage some of the time.

Notes

1 Estelle R. Jorgensen, *Pictures of Music Education* (Bloomington and Indianapolis: Indiana University Press, 2011).

2 Jorgensen, "Seeing Double: A Comparative Approach to Music Education," *Musiikkikasvatus/The Finnish Journal of Music Education* 11 nos. 1-2 (2008): 60-79.

3 An earlier version of "Seeing Double" was "Thinking Figuratively: A Response to Virginia Richardson," presented at Intersections: Music, Performance, Research, Committee on Institutional Cooperation Annual Conference on Music Education, Indiana University, Bloomington, October 19, 2005.

4 Quoted in *Pictures of Music Education,* 5.

5 Ibid., 5,6.

6 Ibid., 9.

7 Mircea Eliade, *Myth and Reality* (New York: Harper and Row, 1963), 181-82.

8 See for example, Eliade, *Myths, Dreams and Mysteries* (New York: Harper and Row, 1957, 1960), 23-38; Joseph Campbell, with Bill Moyers, *The Power of Myth,* Betty Sue Flowers, ed. (New York: Doubleday, 1988).

9 Jorgensen, "Seeing Double," 69.

10 Alan W. Watts, "Western Mythology: Its Dissolution and Transformation," in *Myths, Dreams and Religion,* ed. Joseph Campbell (Dallas, Texas: Spring Publications, 1970), 16, 17

11 Paulo Freire, *Pedagogy of the Oppressed,* trans. Myra Bergman Ramos (New York: Continuum, 1970, 1993), 52-67.

12 John Dewey, *The Child and the Curriculum* (Chicago, London: University of Chicago Press,, 1902), 11.

13 Ibid., 12.

14 Joseph Campbell, *The Hero with a Thousand Faces* (Novato, California: New World Library, 2008), 28, 29.

15 Ibid., 287-93.

16 Ibid., 293-96

17 Ibid., 296-299.

18 Ibid., 299-304.

19 Ibid., 304-307.

20 Eliade, *The Quest: History and Meaning of Religion* (Chicago: University of Chicago Press, 1969), 112.

21 Ibid., 125-26.

22 Dewey, *Democracy and Education* (New York: The Free Press, 1916, 1944), 341.

23 Iris M. Yob, "The Pragmatist and Pilgrimage: Revitalizing and Old Metaphor for Religious Education," *Religious Education* 84, no. 4 (Fall, 1989), 525.

24 Campbell, *Hero with a Thousand Faces*, 48.

25 Here Susanne K. Langer's work is particularly relevant, especially the three volume *Mind: An Essay on Human Feeling* (Baltimore: Johns Hopkins University Press, 1967, 1972, and 1982 respectively).

26 Jerome S. Bruner, *The Process of Education* (Cambridge, MA: Harvard University Press, 1960, 1977), 33.

27 Jorgensen, *Pictures of Music Education*, 53-71.

28 Ibid., 91-110.

About the Author

Iris M. Yob received her doctoral degree at Harvard University after working in teacher education in Australia. Her research interests are in philosophy of education, particularly the philosophical aspects of spiritual education, education in the arts and music, and education for the common good. Her interests have focused on the role of non-literal languages in meaning making and its implications for teaching and learning. She has been on faculty at SUNY-Geneseo and as Academic Coordinator for the Indiana University Collins Living Learning Center and as Associate Dean for the PhD program in Education at Walden University. Her most recent appointment was as Director, Social Change Initiatives in the Center for Faculty Excellence at Walden University and now as faculty member emerita, she is serving as consultant on social change innovations at Walden University. She has served as Assistant or Associate Editor, *Philosophy of Music Education* Review since the journal was founded in 1993. Her writings appear in among others *Journal of Aesthetic Education*, *Journal of Music Education*, *Philosophy of Music Education Review*, *Innovative Higher Education*, *Studies in Philosophy and Education*, and *Higher Education Research Communications.*

Project Links

This chapter comes from a book titled *The Road Goes Ever On: Estelle Jorgensen's Legacy in Music Education*. The philosophical essays contained within focus on themes that have intrigued Estelle Jorgensen whose forty years of scholarship have strongly influenced music education research and practice: the transformation of music education in public schools; feminist and LGBTQ voices; mentoring; the unfinished search for new ways of seeing, hearing, and doing; multiple and intersecting musical identities; the tension between tradition and change; and activist practice in music education.

The complete book can be found at the following link: https://ir.lib.uwo.ca/jorgensen/