Dewey's Aesthetics and Today's Moral Education

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Today we face many new issues in terms of technology, political and economic relations, humanities, and ecological environment. In addition, these complex interests are shaped by responses to globalization and multiculturalism; and they are becoming more influential to individual lives. This kind of era requires understanding of and sensitivity to diverse needs, communication, and collaboration. Therefore, mere inculcation or transmission of knowledge has limitations in preparing students to live meaningfully in a changing world. Instead, students need embodied reasoning.

A meaningful and harmonious life coupled with responding to one's environment is always a goal of education, in particular, moral education. In a new century, we need to rethink the fundamental meaning of morality and moral education. As a few recent researchers claim,[1] obeying a society's rules, laws, and regulations or possessing certain virtues such as knowledge does not necessarily make us moral; it may just rather cause us to benumb the virtuous consciousness.

In this view of moral education, we need to examine our current system of moral education. As a contemporary and systemic effort, character education dominates the field of practice in moral education. Philosophers and practitioners of character education convince themselves and their students that books on moral theory will tell us how we ought to behave. However, recent thinkers interested in moral education have argued about the effectiveness of character education. It could be argued that deficiencies in contemporary school-based moral education have led us down this path to narrowly cognitive, character trait, or general values list approaches. It should be also questioned whether it is possible to teach virtues directly and whether indoctrination as the method of such inculcation of virtues is an appropriate method of education.[2] The overall problem is grounded in a misguided view of reason, following mind versus body dualism and neglecting the importance of aesthetic dimensions of experience. Consequently, moral reasoning has been regarded as consisting primarily of discerning the appropriate

universal moral principle that tells us the single "right thing to do" in a given situation.[3] Recent empirical research in the cognitive sciences has revealed this concept to be false; both our concepts and our reasoning about them are grounded in the nature of our bodily experience and are structured by various kinds of imaginative processes.

We need to provide students the opportunity—in time and space—to reason imaginatively and empathetically about how their various actions might alter their lives and affect the lives of others. For this, it is necessary to change our views of reason and meaning, grounded by a far deeper exploration into the qualities, feelings, emotions, and bodily processes that make aesthetic moral education possible. There is a rich tradition, culminating in the work of the pragmatist philosopher John Dewey, which gives pride of place to aesthetics.

Dewey insists that "arts are educative," so that "they open the door to an expansion of meaning and to an enlarged capacity to experience the world."[4] This insight retains remarkable implications for today's moral education. Aesthetic experience is holistic, taking us to a deeper understanding and more enjoyable appreciation and investigation of everything that goes into human meaning making, regardless of whether it is artistic or not. For Dewey, education needs aesthetic elements such as responsiveness, an emotional reaction supplying a delicacy and quickness of recognition, sensitiveness, and susceptibility. Dewey also states that the individual has a natural tendency to react in such an emotional way, but this natural disposition requires cultivation, and aesthetic experience affords the training of an emotional reaction and responsiveness. First, I will explore Dewey's aesthetic theory in relation to moral education. Then, I will address what difference the characteristics inherent to aesthetic experience—feelings and emotions, imagination, and embodiment—make in moral education for a new century.

Dewey's Aesthetic Theory

Dewey's theory of art is the key to his entire philosophy, because his philosophy is "all that he meticulously worked on in the areas of logic, metaphysics, epistemology, and psychology brought to culmination in his understanding of the aesthetic and art."[5] However, it has been only since the mid-1970s that scholars in philosophy and education showed increased attention to and positive appreciation of Dewey's important "aesthetic turn" in his scholarship. Drawing principally from Dewey's landmark text *Art as Experience*, books by Philip M. Zeltner, Joseph H.Kupfer, Thomas M. Alexander, and Richard Shusterman have furnished the stimulus for much of this scholarship. And three recent books by educators, Jim Garrison's *Dewey and Eros*, Philip W. Jackson's *John Dewey and the Lessons of Art*, and David A. Granger's *John Dewey, Robert Pirsig, and the Art of Living*, augmented and broadly enhanced Dewey's writings on education. Responding to the search for ways to use the fruits of these works more practically in education, this article seeks the vision of aesthetic education and means of fostering the art of experience for contemporary moral education.

Dewey's treatment of aesthetic experience is not a traditional examination of elements within the fine arts alone. Rather, it is a serious attempt to show that the fine arts are a conspicuous example of aesthetic experience, and that they do not represent the sole province for aesthetic respect. It attempts to link discussion of aesthetic experience and the aesthetics of the fine arts by showing an exhaustive analysis both of their elements prominently found in the aesthetics and of those elements comprising an area included within a broader contextual discussion of aesthetic experience. Certain scholars appeared to be unaware of Dewey's general philosophic considerations.[6] They thereby entirely misunderstood and misconstrued what he was saying in the work. "Intentionally cultivated" essentially indicates the arts; however, it also refers to those objects and activities which deliberately bring about aesthetic experience.[7]

Dewey argued that art matters because it provides heightened, intensified, and highly integrated experiences of meaning, using all of our ordinary resources of meaning-making. In education, this is the type of experience that "both the artist or teacher and the audience or students have when both are prepared for and enter into a stunning learning encounter."[8] It is because aesthetic experience takes us to a deeper understanding and more enjoyable appreciation of what we learn. All consummatory experiences are not aesthetic experiences. On the contrary, all aesthetic experiences can be considered consummatory experiences. If the art is treated like enrichment, a bonus, a luxury, or if the art is emphasized according to the effect of art classes on S.A.T. scores, experience in even art education cannot be termed an aesthetic experience. If any ordinary activity is undertaken for its own fulfillment, however, it then becomes an intentionally cultivated experience and can rightly be called an aesthetic experience.

Dewey's Thoughts on Aesthetic Experience and Moral Education

Dewey describes in his *Ethics* the similarities between morality and art in a concrete way: "One of the earliest discoveries of morals was the similarity of judgment of good and bad in conduct with the recognition of beauty and ugliness. . . . The sense of justice, moreover, has a strong ally in the sense of symmetry and proportion. . . . A harmonious blending of affections into a beautiful whole was essentially an artistic idea."[9]

As Dewey observes in the passage, ethical and aesthetical appreciations have much in common. The rigid separation of the aesthetic from the moral is rooted in the Enlightenment view of cognition that we have inherited. Enlightenment thinkers supported the view that "our mental acts can be broken down into separate and distinct forms of judgment." From this perspective, consequently, "moral reasoning (judgment) consisted in the application of moral laws to concrete cases, on the basis of shared moral concepts. Aesthetic judgment, by contrast, was considered not to involve any concepts at all, and they were not products of reason."[10]

In sharp contrast, Dewey saw that the aesthetic permeates every aspect of our lives and there are aesthetic dimensions to all of our experience. We human beings seek experience that reaches to some level of fulfillment. "The aesthetic is that which makes it possible for us to have relatively unified, coherent, meaningful, and consummated experiences. Therefore, the aesthetic is present and intermingles in what we think of as the 'scientific,' the 'theoretical,' and the 'moral.'"[11] Hence, Dewey refused to disconnect the aesthetic, moral, and intellectual domains. As Garrison states, "this refusal has remarkable educational consequences" and educators need to "completely reconstruct their curriculum to emphasize the aesthetic and moral dimensions of our humanity."[12]

Emotional reaction and immediate sensitiveness are the main qualities of aesthetic experience. These claims are essential and original to Dewey's moral theory. For Dewey, without an expansive imagination—one willing to go beyond conventional limits—teachers cannot be free, nor can they free their students. Moreover, without imagination they cannot be moral, because morality means the capacity to choose as well as to assume responsibility for those values chosen. Creating value alternatives instead of just evaluating already existing ones expands possibilities for free moral choice. "Imagination is the chief instrument of the good," Dewey states: "Hence it is that art is more moral than moralities. . . . The moral prophets of humanity have always been poets even though they spoke in free verse or by parable."[13] This key phrase in the last chapter of the book raises many significant points: first, art, whose main quality is imaginativeness, and where immanent bodily meaning is paramount, is more moral than moralities or virtues. Imagination is fundamental to moral reasoning, and human moral understanding is fundamentally imaginative. The aesthetic dimensions of experience—including imagination, emotions, and concepts—are what make meaning and the enhancement of quality possible, which is the goal of moral education—meaningful lives. This idea is also connected with Dewey's conception of the moral person as the product of moral education. Citizenship is interpreted in a narrow sense as meaning the capacity to vote intelligently, a disposition to obey laws, and so on. However, the child, an organic whole, is to take his or her place with reference to various functions. Children are not only to adapt themselves to the changes that are going on but also to have power to shape and direct those changes.[14] Therefore, a moral education filled with aesthetic experiences is a more suitable mode of moral education than current cognitive and virtue-centered moral education.

Aesthetic Moral Education

Those implications are enough to enable us to piece together a fairly comprehensive picture of all they might include and to seek the answer to the question, what difference does aesthetic experience make in moral education for a new century? As a strategic approach, first, I will flesh out three key aspects of the nature of aesthetic experience, and then explain what and how that nature bestows in moral education.

Characteristics of Aesthetic Experience

Feelings and Emotions

Feelings, or emotion, comprise the first characteristic of aesthetic experience that functions in moral education. This is related to Dewey's perspective that our primary relation to reality is qualitative experience. The Deweyan philosopher Jim Garrison claims, "we become what we love," and rephrases that as "what we seek to possess soon comes to possess us in thought, feelings, and action."[15] Dewey considers this the way that people grow. Therefore, educating to desire the greatest good with the greatest passion should be the goal of moral education. That is to say, emotion or feeling is essentially important in moral education. It is necessary for teachers and education researchers to acknowledge the existence of the precognitive qualitative background, insightfulness, teachers' and students' intuitions, or the importance of mood and feelings to intuition.

Imagination

"Aesthetic experience is imaginative," writes Dewey, even though "[a]ll *conscious* experience has of necessity some degree of imaginative quality."[16] This is because the difference between aesthetic experience and ordinary experience lies in the relative predominance of the imaginative element. Imagination predominates in aesthetic experience.[17]

"Every idea," writes Dewey, "is by its nature indicative of a possibility not of present actuality."[18] In other words, for Dewey, imagination, as an important element of aesthetic experience, explores alternative possibilities for actions within a selected context of ongoing activity, enables the search for ideas that can possibly reconstruct the situation, and suggests alternatives to our habitual ways of interpreting things. "Through the aesthetic, we grasp the significance of the imagination as the transformation of the world through action. The ontological dimensions of the creative are the intertwining of the actual with the possible and this is the context in which action makes sense."[19] In other words, imagination allows us to grasp infinite transformational possibilities and wisdom, enabling us to think beyond contemporary society's laws or norms and to realize the potential of our current students.

Influenced by Dewey, Johnson claims that what we need to pursue more than anything else in moral education is "moral imagination." It is because imagination provides both self-knowledge and knowledge of other people, about the imaginative structure of our moral understanding including its values, limitations, and blind spots. In addition, imagination helps us to examine how various actions open to us might bestow different our self-identity, relationships, and the lives of others. Finally, it enables us to explore imaginatively what the actions and outcomes might mean. Thereby, imagination may lead us to perform this or that action, and to enact transformations in our moral understanding, character, and behavior.

In short, moral imagination would provide the means for understanding—of self, others, institutions, cultures—for reflective criticism, and for modest trans-

formation. Above all, imagination allows us to reveal future possibilities in present actualities and to reconstruct reality. As Garrison shows with the example of Martin Luther King, Jr., prophet leaders dreamed of visions of "our best possibilities and what morally ought to be, not merely reporting the results of an exercise in pure reason."[20] Those prophet leaders and their attitudes are necessary in our education too. Teachers must possess vision like prophet leaders. They must vividly imagine the ideals and values that they seek to realize. Through moral education whose ideal is practical reasoner, our schools and students also need prophetic moral perception, and such perception requires poetic moral imagination.

Embodiment

Because of a pervasive cultural misunderstanding of aesthetics as a nothing but subjective mental states, there have been misconceptions that "the mind is disembodied," "thinking transcends feeling," or "feelings are not part of meaning and knowledge."[21] This view has led to misconceptions of meaning and value. Following Dewey, however, aesthetics must become the basis of any profound understanding of meaning and thought. An embodied view of meaning is naturalistic, insofar as it situates meaning within a flow of experience that cannot exist without a biological organism engaging its environment. The art is where immanent bodily meaning is paramount, and aesthetic experience is based upon bodily meaning and felt sense.

This rich tradition culminates in Dewey's work in naturalistic and aesthetic theories.[22] The guiding assumption for such a naturalistic semantics is what Dewey called a "principle of continuity." According to the principle of continuity, what we call "body" and "mind" are simply convenient abstractions. In this view, "body" means all of the following things: a physical, causally determined entity, a set of organic processes, a felt experience of sensations and movement, and a socially constructed artifact. As Merleau-Ponty points out, my body is never merely a thing; it is a lived body.[23] Meaning is grounded in our bodily experience, and reason is an embodied process. Along this line, imagination is tied to our bodily processes and can also be creative and transformative of experience. Hence, Dewey wrote: "No 'reasoning' as reasoning, that is, as excluding imagination and sense, can reach truth. . . . [The inquirer] selects and puts aside as his imaginative sentiments move. 'Reason' at its height cannot attain complete grasp and a self-contained assurance. It must fall back upon imagination—upon the embodiment of ideas in an emotionally charged sense."[24]

As shown in this paragraph, a pragmatist views reason or cognition embodied. Embodied cognition is the result of the evolutionary processes of variation and selection. It is situated within a dynamic, ongoing, organism-environment relationship. Hence, it is problem centered and operates relative to the needs, interests, and values of organisms, but not concerned with finding some allegedly perfect solution to a problem. Rather, embodied cognition works well enough relative to the current situation.

Implications for Moral Education

So far I have shown what are the major traits that clarify and identify Dewey's concept of aesthetic experience. In the next part of this chapter, I will show what difference aesthetic experience can make in moral education, in terms of empathy, moral reasoning, moral perception, and moral action.

Empathy

Aesthetic experience can help students to care about others' needs, desires, and interests and to respond to them. Empathetic insight is closely akin to aesthetic appreciation. As Kupfer states, "the freedom and responsivity enjoyed in aesthetic experience is a freedom and responsivity inherent in the process of organizing aesthetic elements into a community."[25] Aesthetic responsivity can prepare us for responding with and to others in the ongoing processes that constitute community. Furthermore, when the object of aesthetic perception is human, the interactive process makes us, due to the universality of the human condition, identify with the perceived human object. "Regardless of the nature of the object of aesthetic perception—be it human or nonhuman, natural or humanly produced, discursive or non-discursive—a necessary condition for savoring its richness is the disposition to apprehend it through an unfettered engagement of the imagination."[26]

What is empathy? In fact, Dewey uses the word "sympathy" and expresses his thoughts on sympathy in moral education:

> It is sympathy which carries thought out beyond the self and which extends its scope till it approaches the universal as its limit. It is sympathy which saves consideration of consequences from degenerating into mere calculation, by rendering vivid the interests of others and urging us to give them the same weight as those which touch our own . . . To put ourselves in the place of others, to see things from the standpoint of their purposes and values, to humble, contrariwise, our own pretensions and claims . . . is the surest way to attain objectivity of moral knowledge.[27]

In the passage, Dewey declares "intelligent" sympathy beyond a merely prime characteristic in general moral development. Moreover, considering the differences between the words *sympathy* and *empathy*,[28] what Dewey meant is more like empathy. Dewey goes further: "Sympathy is the animating mold of moral judgment not because its dictates take precedence in action over those of other impulses (which they do not do), but because it furnishes the most efficacious intellectual standpoint. It is the tool, par excellence, for resolving a complex situation."[29]

Many situations involving humans are qualitative contexts requiring intuiting data, with the difficult task of intelligent selection and discrimination. In this view, empathy is "the best source of data in the social sciences and in moral deliberation."[30] Without empathy there is always a danger of misunderstanding. The empathetic and generous recognition of the needs, desires, and hopes of others may propel us

beyond the bounds of our fixed selves. Dewey did not reject "calculating intellect" in responding to others, but he also pointed out that, "a person entirely lacking in sympathetic response" would have "no spontaneous sense of the claims of others for satisfaction of their desires."[31]

Imagination functions essentially in empathy. Dewey writes: "Imagination is the chief instrument of the good. It is more or less a commonplace to say that a person's ideas and treatment of his fellows are dependent upon his power to put himself imaginatively in their place."[32]

Dewey goes on, however, to hold that the primacy of the imagination extends far beyond the scope of direct personal relationships. Except where "ideal" is used in conventional deference or as a name for a sentimental reverie, the ideal factors in every moral outlook such as human loyalty, love, or justice are also imaginative. The historic alliance of religion and art has its roots in this common quality. In addition, only imagination can help us to see the possibilities of the current condition of the people in it.

Furthermore, imagination and emotions combine in particularly important ways in such empathetic recognition and response. Recall Dewey's observation: "The only truly general thought is the generous thought. It is sympathy which carries thought out beyond the self and which extends its scope till it approaches the universal as its limit. It is sympathy which saves consideration of consequences from degenerating into mere calculation, by rendering vivid the interests of others."[33]

Empathy and visionary imagination allow us to perceive the needs, desires, cares, concerns, and interests of our students. As an important part of moral perception, empathy carries us beyond our selfish interests and directs our selective attention outward toward others, since it relies on seeing others as like us in the sense that they, too, have needs, purposes, desires, and interests. Empathetic understanding is a poetic achievement. It is something called into existence when we bestow value on one another.

Moral Reasoning

Aesthetic experience helps students to make personal moral judgments in their daily situations. Knowledge acquired through aesthetic experience is living knowledge, not merely memorized rules or virtues. To make personal, moral judgment appropriately is in accord with having and using wisdom in various situations. This implication is important, because the goal of moral education for a new century should be to help students develop the ability to make appropriate moral judgment in more various daily situations than ever, beyond merely following moral laws derived by pure reason alone.

Dewey rejects the notion that virtue and intelligence are possessions.[34] As Kupfer states, "no moral system or set of rules is adequate without our practical wisdom,"[35] since our wisdom is necessary to recognize this rule applies to this situation or takes precedence over another rule. In the attainment of a moral course of conduct as well, there comes a place where precedent and maxims are inadequate.

We must respond to the morally relevant aspects of particular situations for which no rules are sufficient. In other words, we need personal and efficient moral reasoning for moral understanding of ourselves and our situations. On these points, aesthetic activity can help delineate the moral structure of any situation, because the aesthetic freedom and responsivity we extend to others define more fully the form of community.

Moral reasoning is an embodied and constructive imaginative activity that is based, not primarily on universal moral laws, but principally on metaphoric concepts. Imaginative play can open up and allow us to grasp infinite transformational possibilities. Imagination is what opens the doors of perception, including moral perception, and allows us to see the infinite possibilities hidden in the actual.

Then, how can we appraise our personal moral reasoning? Like appraisal of our imagination discussed earlier, we bear the additional burden of discriminating ends that prove desirable after mediated reflection from those immediately desired. As a method, Dewey suggests reflection as a transactional process, which is an concept analogical to Johnson's "dramatic rehearsal" (in imagination) of various competing possible lines of action. Dewey asserts the prominent role of consequences in reflective inquiry.[36] Distinquishing the conception of reflection as primarily cognitive, Dewey assumes that reflection originates in the precognitive quality of immediate experience. Reflective deliberation leads to practical wisdom about values and the formation of better habits. For Dewey, "habits are learned responses that channel affective impulses; therefore, to learn something is to alter our dispositions to act in the future."[37] Practical wisdom for situational values and formation of better habits, along with desirable dispositions to act, are the goals of moral education toward moral growth; therefore, we need aesthetic-moral education.

Moral Perception

While moral reasoning through aesthetic experience helps students develop practical wisdom, moral perception allows us to be sensitive to uniqueness, so that we can see the needs, desires, and interests of unique individuals interacting in unique, one-time-only situations. It also allows us to imaginatively look into the future to see the best possibilities in the present. The ability to imagine and reflect on remote consequences is necessary, especially among the young in our new century.

Moral perception is the capacity to comprehend such particular contexts and the uniqueness of persons. It is especially important when we need to grasp mutable, indeterminate, and vague situations in which rules and clear criteria for their application are difficult to determine. It is also allows us to see not just who our students are here and now, but to see into the future and imagine their best possibilities.

Perception and empathetic connection depend on emotion and imagination. Moral perception is about recognizing and responding thoughtfully to the needs, desires, beliefs, values, and behaviors of others. Perceptions become a self-fulfilling prophecy,[38] as we become what we love. Therefore, teachers should strive to help students perceive their own and their world's best possibilities. Assessing the best possibilities is difficult; however, it requires a great deal of imagination. On this

point, imagination is the greatest instrument of the good and the most important component in the art of prophecy.

Such aesthetic perceiving has another moral significance in the necessarily nonstereotypic quality of this mode of cognition. Dewey held the moral function of art itself is to remove prejudice.[39] Therefore, "aesthetic education, which is concerned with the acute exciting perception of individuals, not generalities—this flower, this shell, this painting, this pot—should offset our tendencies to be slaves to stereotypes and clichés."[40]

Genuineness and immediacy are attributes of the aesthetic perceiver. Our perception of an object's uniqueness is different from what we customarily dwell on, however, because in the normal course of events we are usually absorbed in the instrumental properties of such objects and tend to overlook their immediacy. One of ultimate purposes of art, in Dewey's view, is to reawaken our sensitivity, causing us to see once again what we have come to overlook about others and ourselves. Thereby, students will be able to imagine their and others' best possibilities and see the differences, and to empathize, communicate, understand, and harmonize.

Moral Action

The ultimate aim of moral education is fulfilled in students' moral actions in their daily lives. First, this is possible through desire—eros—because we become what we love. For instance, people want their lives to be meaningful. This desire—this eros—for meaning is so strong that people are sometimes even willing to risk death in their pursuit of meaning and fulfillment.[41] In this view, the education in eros, or passionate desire, should be the supreme aim of education. As the aim of moral education is to desire the good, especially, it is necessary to educate eros.

Then, how can we foster desire for the good? This answer can be found in Dewey's notion of no "mind" versus "body" distinction. For Dewey,

> The permanent element of value in the intuitional theory lies in its implicit emphasis upon the importance of direct responsiveness. . . . Nothing can make up for the absence of immediate sensitiveness. . . . Unless there is a direct, mainly unreflective appreciation of persons and deeds, the data for subsequent thought will be lacking or distorted. A person must *feel* the qualities of acts as one feels with the hands the qualities of roughness and smoothness in objects, before he has an inducement to deliberate or material with which to deliberate. Effective reflection must also terminate in a situation which is directly appreciated if thought is to be effective in action.[42]

In this passage, Dewey implies how sensitivity functions in moral education, and it's not until the qualities are felt that moral thought can be effective in moral action. For Dewey, all inquiry, not just moral inquiry, begins and ends with an affective intuition that involves a distinct feeling for the quality of a situation. Embodied reason—thought with feeling—ends up as moral action.

Students acquire knowledge or understand, not by being taught moral rules or virtues, but by being familiar with objects—whether they be objects in nature

or other human beings. Rather than "descending" from given virtues to real lives, students' moral understanding is "ascending" naturally to moral reasoning after observing and experiencing personally concrete and actual events in their own lives. Again, this is Dewey's principle of continuity. Meaning and all our higher moral reasoning are possible not by introducing from the outside any new metaphysical kinds, but by encountering objects or persons directly and aesthetically.

Conclusion

This chapter opened by raising a need to examine today's moral education for a new century. Beyond moral law theory and the ethics of justice, we need to revise the vision of moral education, by rethinking the fundamental goal: moral growth toward a meaningful and harmonious life, responding to one's environment. So far I have shown that these are the prominent implications of Dewey's aesthetic theory in relation to moral education for today's student. The inherent attributes of Dewey's aesthetic theory, such as feelings and emotions, imagination, and embodied reason, compel moral education to help students connect thought, feeling, and action in their daily lives. Further research is needed to begin planning methods for applying these implications to realize aesthetic moral education in schools.

Reflecting on Dewey's own principal reason for writing *Art as Experience*, we need to "restore the continuity of aesthetic experience with normal processes of living."[43] This statement makes it profoundly evident that Dewey insists our lives should be full of aesthetic experience and our teaching should revolve around aesthetic experience. Aesthetic experience is important to all education. In choosing moral education as a conspicuous example, this chapter addresses a project that shows how important and meaningful it is to rethink Dewey's aesthetic experience, especially facing a new century. As Dewey pointed out in his times, modern theory and practice in education have laid relatively too much stress upon volitional training in practical control and intellectual training in the acquisition of information, and too little upon the training of responsiveness;[44] so, too, does our current educational system.

Notes

1. DeVries & Zan, *Moral Classrooms*; Garrison, *Dewey and Eros*; and Noddings, *Educating Moral People*.
2. Noddings, *Educating Moral People*.
3. Johnson, *Moral Imagination*.
4. Jackson, "If We Took Dewey's Aesthetics Seriously," 195.
5. Zeltner, *John Dewey's Aesthetic Philosophy,* 3.
6. For example, Patrick Romanell's "A Comment on Croce's and Dewey's Aesthetics."
7. Zeltner, *John Dewey's Aesthetic Philosophy,* 4-5.
8. Simpson, Jackson, and Aycock, *John Dewey and the Art of Teaching,* 136.
9. LW 7: *Ethics*.

10. Johnson, *Moral Imagination,* 207.
11. Ibid., 208.
12. Garrison, *Dewey and Eros*, 63.
13. LW 10: 348.
14. EW 5: 58-60.
15. Garrison, *Dewey and Eros*, xiii.
16. LW 10: 272.
17. Jackson, *John Dewey and the Lessons of Art*.
18. LW 10: 246.
19. Alexander, "Dewey and the Metaphysical Imagination," 209.
20. Garrison, *Dewey and Eros,* 177.
21. Johnson, *The Meaning of the Body,* xi.
22. Some recent books, such as Johnson's *The Meaning of the Body* and Shusterman's *Body Consciousness*, have made efforts to rediscover such relation between body and our reason, mind, or meaning.
23. Merleau-Ponty, *Phenomenology of Perception*.
24. LW 10: 40.
25. Kupfer, *Journal of Aesthetic Education,* 16-19.
26. Newman, Aesthetic Sensitizing," 96-97.
27. LW 7: 270.
28. Sympathy is "the imaginative placing of ourselves in another person's position." Empathy, on the other hand, "how we might imagine the thoughts and feelings of other people from their own perspective" (Bennett, *Basic Concepts,* 207).
29. LW 7: 270.
30. Garrison, *Dewey and Eros,* 37.
31. LW 7: 270.
32. LW 12: 348.
33. LW 7: 298.
34. Noddings, *Educating Moral People,* 152.
35. Kupfer, "Aesthetic Experience and Moral Education," 19.
36. MW 9: 146-47.
37. Garrison, *Dewey and Eros,* 130.
38. Rosenthal & Rubin, " Summarizing 345 Studies."
39. LW 10: *Art as Experience*.
40. Reid, "The Philosophical Implications of Art," 13.
41. Johnson, *The Meaning of the Body*.
42. LW 7: 268-69.
43. LW 10: 10.
44. EW 5: 202-03.

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