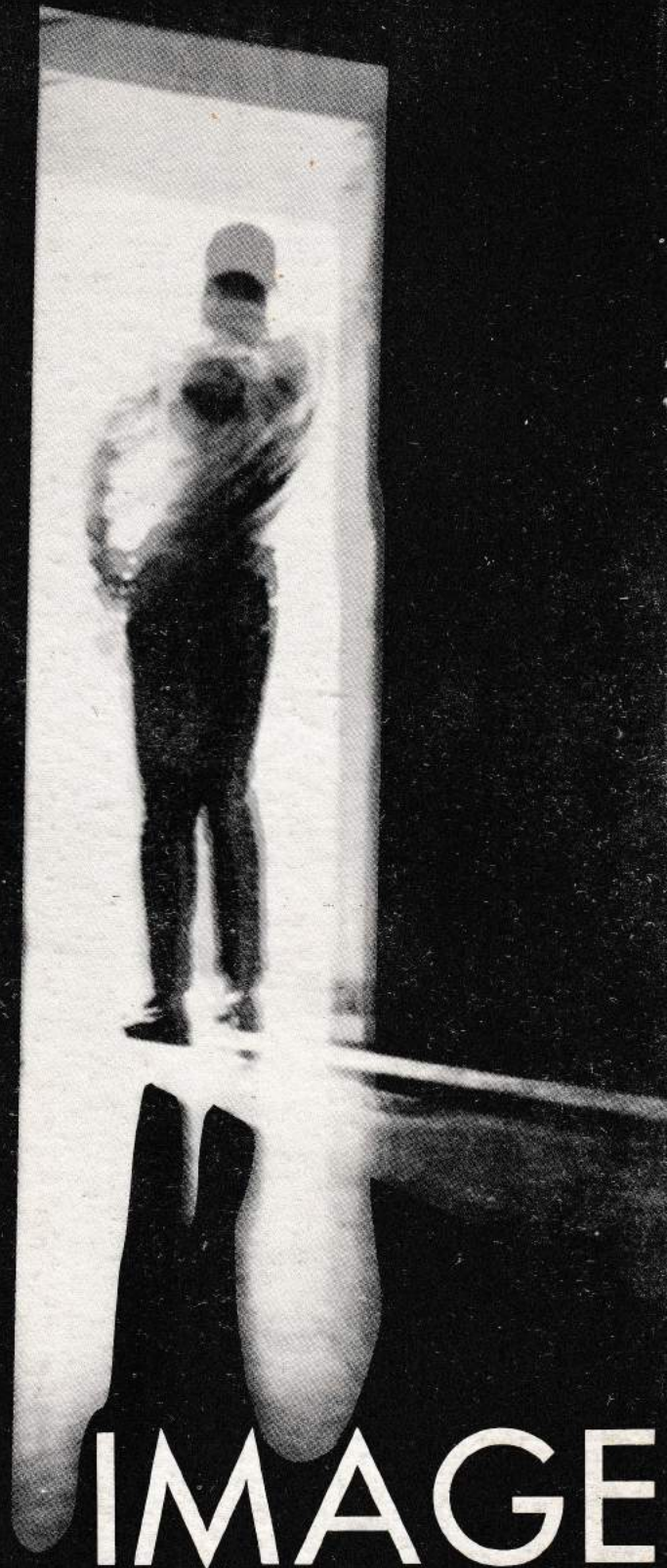


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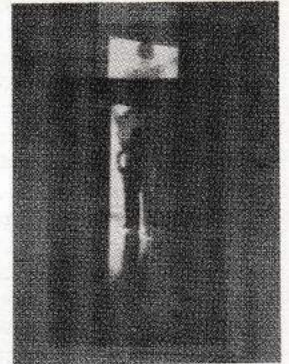
IMAGE

EDUCATING THE IMAGINATION OF MODERN YOUTH

seling, more and better facilities and more and better teachers do not answer the desperate need for young people to become full persons, total human beings responsible for society's welfare. Full and constructive participation in civilization requires that the individual understand his significance and his place in life. It requires that his mental image of himself be one of worth in his humanness with all its strengths and weaknesses. A society cannot long

endure without its people appreciating their genuine humanness as a gift to bestow upon it.

Education which does not take this vital factor into account, which does not provide its students with such an essential self-understanding, is in danger of producing agents motivated by self-interest only. Such will not become a fruit of progress but a thorn in its side. This could well be the most crucial issue of our time.



EDUCATING THE IMAGINATION OF MODERN YOUTH

III

A PROJECT IN IMAGINAL EDUCATION FOR YOUTH

THE FUNDAMENTAL NEED of post-modern youth is for self images relevant to the actual world in which he lives and adequate to organize meaningfully his personal and communal experience so that he can appropriate a sense of significance in involving himself in the human drama of civilization. Such has been the contention of the previous essays. In short, it is the need for imaginal education.

The Ecumenical Institute in Chicago, in response to this need and with the encouragement of a pioneering youth development organization, launched an experimental project in imaginal education for the youth of greater Chicago in the spring of 1963.

The faculty of the Institute had been probing the mind-set of the rising generation of the post-modern world for more than ten years. During this effort at diagnosis, a series of specialized curricula and corresponding teaching methodologies and materials were designed for the task of motivational training. Experimental schools were designed to test and develop these courses and teaching devices. On completion of the pilot stage, financial assistance from an interested foundation enabled the extension and expansion of the experiment. To date it has involved three phases covering a period of eighteen months. Space limits description of the experiment to the barest of skeletons. What follows, therefore, is a quick and broad presentation of the composition of the schools, the structure of the curricula,

the methodological assumptions and the dynamics of a class session followed by a broad evaluation comment.

The Composition of the Schools

THE PROJECT INVOLVED over 500 participants in some twenty-eight schools and was designed to include a cross-section of youth representing the distinctive segments of urbanized society. The locale was greater metropolitan Chicago. A description of the schools demands at least a rudimentary picture of this city's socio-economic-political posture viewed through a typology that may be applicable also to other super-cities across the nation.

Such a typology sees the cosmopolis of Chicago as composed of four distinct cities. The first is what is usually called the inner city, comprising economically underprivileged, politically impotent and culturally deprived citizens. These inhabitants, with their plans and dreams of fleeing the "city" to bourgeois suburbia, are consciously or unconsciously aiming for middle class status. The second city in this typology is located in the neighborhoods or suburbs immediately adjacent to Chicago proper — on either side of the city boundary. The second city people are rather unreflective, solidly middle class conservatives, actually or by attitude in flight from the city but having not yet quite "arrived." Those who *have* "arrived" are to be found even further out in the third city. These intellectual and/or social sophisticates are predominately lucid and cynical in either a creative or uncreative sense

Aware that old patterns are gone, they respond by desperately trying to maintain the past or by uncertainly reaching toward an unsure future. The fourth city may appear anywhere geographically; its citizens are those who realize in one depth or another that the rural mind-set has been replaced by the urban. By actually living in the inner city or by their attitudinal stance, they have returned to the city. (Some may never have left physically.) These people no longer understand the city as their enemy but as a mode of present and potential fulfillment. The participants in the Institute's project represent all four of these cities although they were predominantly from the first two.

Within the inner city, the schools were established in sections with distinct characteristics, each playing a unique role in the emergence of the new Chicago: the near North, near South and near West. Suburban young people were recruited from north and northwestern communities and from the west and southwestern suburbs. Registrants were of high school age, either attending school or having dropped out recently. Ages ranged from fourteen to twenty years with sixteen as the median. Some schools were composed of all male registrants, others of about an equal number of each sex.

The inner city participants were mostly from low income, unstable families living in multiple housing units. Most of the Negro groups were of sectarian Protestant backgrounds representing the rural southern Negro mind-set. Some were street organizations of police repute in which all members were high school drop outs and socially classified as delinquents. Others were individually recruited from public housing developments or from limited geographical areas. Some were attending high school but with little hope or desire for further education. Two inner city groups were Spanish speaking "gangs," one Mexican and one Puerto Rican, both Roman Catholic, from deprived homes and composed largely of drop outs. A dramatic exception to this pattern was a Negro group from middle or upper middle income families. They were from established, Protestant, bourgeois homes not unlike the white suburban youth, all attending school with clear plans of college in the future.

Among the suburban youth, the groups comprised only white participants who were prone to mirror one another and who were almost totally Protestant in religious background. The majority of one group attended parochial school; the others were public school students. All were attending high school with future college education almost taken for granted. Their families were predominantly of middle and upper middle income brackets. They reflected the mentality associated with suburbia of intellectual sophistication in the use of abstract categories.

An Experimental Curriculum

THE EXPERIMENTAL CURRICULUM used in the project was developed over a period of years in working with youth. It is not a structured body of knowledge to be transmitted. It works against all suffocating dogmatism and every confining parochialism. It is concerned with globality, with openness and with engagement. Open-ended discussion is not only the form but the very substance of motivational learning. The concern is not, in the first instance, what the student thinks but rather that he thinks, that he does his own thinking and that he does it imaginatively or creatively. The curriculum intends to expand the concept of environment, to release from the past and open toward the future and, finally, to elicit a sense of appreciation of living and of vocation to society.

There is, of course, rational order in the arrangement of the curriculum. It does not consist of a series of unrelated bull sessions in which issues are discussed at random leaving the basic problem of self-image untouched. Quite the contrary. It points the student directly toward the broad areas of life with which any authentic effort to forge a self-image must grapple, soon or late, and about which one must make decisions. Indeed, the curriculum intends to designate the basic categories of humanness under which all of the problems and issues of the person and society can be subsumed in principle. This is not a gateway into the abstract, however. The curriculum is designed to force the student into awareness of his immediate external environment and his actual inward state of being. This must be the genius of any curriculum aimed at the education of the imagination.

The charts (pages 14-15) give the broad outlines of the basic curriculum. It is organized into two intimately related core courses. One begins with the self in its movement toward the world. The other reverses the process, moving from the world to its impingement upon the self. These two approaches cannot be separated. The faculty of the Ecumenical Institute is convinced that both journeys have to be made in order to arrive at an understanding of selfhood. Advanced courses in the curriculum build directly on one or the other of these foundational studies.

Both of the core courses are structured into three major divisions representing the areas appropriate to each. In the first course where the intention is to direct the reflection of the students to the matter of being a self-conscious individual, the three issues are: the problem of relating to the limits of life; the problem of grasping the possibilities of human existence; and the problem of freely and intelligently creating our responses to the given life situations. In each case, it is a matter of formulating images of the self as it is involved in the world.

The second basic course confronts the student

with the real world of post-modernity in which he lives. This is approached by dealing with the three revolutions in culture which constitute the course's major divisions. The first is the scientific revolution and the new common sense of post-modernity; the second is the revolution in human settlement and the replacement of the rural mind-set with the urban mentality; the third is the revolution in the secular symbolization of life and its accompanying alteration in self-consciousness. In this case, the discussions focus upon what these alterations in the external environment of man mean for the image of humanness in our time.

The material substance of the curricula is composed of art forms. This is particularly the case in the initial course which deals with the self in relation to his environment. In the second core course, which approaches the imagination with the way in which the understanding of the environment impinges upon the self, essays on the revolutions in science, human settlement and symbols are used along with illustrative pieces of art. In one sense these essays also are art forms or, at least, products of the imagination. They are intended to be conversation pieces, and hence are chosen not only on the basis of their accurate objective content but also in the light of their artful quality.

Some Methodological Assumptions

PERHAPS EVEN MORE IMPORTANT than the content in motivational education are the teaching procedures and methodological assumptions. The meaning of personal, existential images of humanness for creative living in society has been discussed in an earlier essay. In brief, man requires not only a model of his external environment but a picture of himself in relation to that model. To possess the concept of an expanding universe, for instance, is not sufficient. In such a universe, man must image himself as an open-ended, future-oriented being in order to respond adequately and creatively in that universe. The rudimentary concept of the project is therefore antithetical to any ideal personality patterns that can be depicted readily. Rather, the aim is to "set off explosions" in the inner universe of the participants that reverberate throughout the micro- and macrocosm of their being to release their imaging power, to awaken images of significant selfhood, to elicit the courage for creative existence, to provide the tools for free critical reflection, to develop concern for responsible participation in society and the civilizing process. That images perform a key and pivotal role at the core of one's being is the first of five interwoven presuppositions underlying the pedagogical methodology of the project. The four other assumptions to be clarified involve the utility of art forms, the function of serious conversation, the place of direct tutorial techniques and the significance of ritual.

The Utility of Art Forms

In regard to the second presupposition, the utility of art forms, the teaching methods of the project are grounded in the assumption that art is not only the creature of the imagination but also its midwife. In the final analysis no one can or does live without it. Art is deeply human. Plato to the contrary, social existence itself is dependent upon art. It is in no wise simply a distraction for the leisure class at the end of an era. Actually, its most crucial contribution is made at the beginning of a new age such as the present moment. The art of a people is the means whereby old and inadequate common images are challenged. It is the catalyst through which fresh, useful pictures of existence are forged. Works of art both mirror and create human experience. They interpret the external times and disclose the unnoticed internal states of being. They enable one to be present to, to comprehend and to act out his deepest experience. Man is addressed by art not because it communicates what he does not know but because it occasions an awakening of what he does know in a latent, incomplete and disguised fashion. In brief, art induces the sober dialogue of the self with the self that inaugurates or releases selfhood.

Because of this power to occasion and inform our self-reflection, art has indispensable value for the education of the imagination. Art itself, however, is in need of an ally in fulfilling this function. This brings us to our third presupposition: the function of serious conversation.

In give-and-take discourse, the manner in which the art object addresses the individual is clarified, empowered and expanded. The very articulation of our impressions does something to them. A person is especially compelled by his expressed images. Putting them into words before the hearing of the neighbor gives added force to the inner reflection. The neighbor's reaction to them, negative or positive, adds yet another quality. For serious conversation about art is not about the art object as such but about the way it addresses us as persons. And in the dialogue between the art piece and the self, between the object and the other, and between the self and the other, about how art speaks to each, further self-awareness and knowledge emerges and to the self comes still more clarity and enlargement.

The role of the tutor or discussion leader is therefore a major methodological consideration. The manner in which the leader begins a session, presents the art form, conducts the discussion and closes the session is crucial. His role is in no way a passive one. In the art form discussion, the leader's concern is to tap the imaginal powers of the particular group and the individuals within it. He insists that the participants listen not only to each other, but also to themselves. He keeps the discussion active by constantly rephrasing the central issue, by raising new or related questions and by probing a particular response in order to clarify

for the individual and the group its implications or inconsistencies. He listens sensitively to what is said, but he is also prepared to make extended comments about the relevance of the art form to his own experience if this seems effective for his purpose. He is not impressed with random or clever comments. His task is not simply to affirm the participants or serve as an audience for them. He leads the discussions and he participates in them. This direct method as over against the indirect forces the student not into any predetermined mold but to dare to do his own active, creative thinking.

The Place of Ritual

FINALLY, THE EMPLOYMENT of ritual is a studied method interwoven with the other techniques employed. Man in the 20th century is discovering anew and at unprecedented depths that he is a symbol-making animal. This is to say that the use of symbol is quite a natural and essential part of humanness. Only through the mediation of symbols is he able to self-consciously grasp himself in relation to the other-than-the-self. Rites are dramatic symbols. In ritual, man dramatizes the way he understands himself to be. The symbolic activity, therefore, is an indispensable ally in the enterprise of motivational education. The rites, to be mentioned later, are familiar to the students and deal with life issues which are, however covertly, in no wise alien to their experience. Indeed, the liturgies employed quite obviously enable them to recollect and stand to attention before the images which transport their life meanings.

An Evening Class Session

THE SCENE IS ONE of the twenty-eight schools organized by the Ecumenical Institute to carry out its experimental project in the imaginal education of youth. One of the weekly evening sessions, numbering six or eight for a single course, is about to begin. Each week the group will be together for an hour and a half to two hours in this community center, YMCA, church, street clubhouse or other facility located in the area from which the students are recruited. Whether in this locale or another, the procedures in each school are largely identical.

From the outset, a participating observer is aware that the sessions are highly structured and compact. The teaching situation requires a sizable room equipped with chalkboard and a large seminar table, large enough to accommodate twenty students which is the average registration in the schools. Special attention is given to promptness and orderliness. The serious academic tone of the setting seems to overcome the students' long conditioning to regard any intense study with little seriousness. The atmosphere created by the attitude of the instructor is that of low pressure sober-mindedness. He assumes the role of teacher with rigorous intentionality. Just as conscientiously, he treats the young people as adults in expecting them to do their own thinking, in respecting their knowl-

edge of life and in acknowledging their right to make their own decisions. This directness, seriousness, and orderliness gains the respect of the students. Anticipated discipline problems are thereby solved, contributing to an atmosphere congenial to creative learning. No exceptions are made in these matters for any of the groups, inner city or suburban.

The format of each nightly session is systematically the same. The class begins ritualistically, setting the mood for the work of the evening, dramatizing the fact that something significant is at hand and confronting both group and individual with that dimension of self understanding appropriate to the present moment in the course. The rites differ from week to week: one involves bodily movement in unison like the rhythmic snapping of the fingers borrowed from the musical "West Side Story." Another is a choral reading of a popular comic strip such as "Peanuts." Following the rite, there is a brief introductory statement by the instructor, re-establishing an inclusive picture of the entire course, reviewing the previous session and indicating the area and direction of the present study.

After this prologue, the group is exposed to a carefully selected contemporary art piece: a painting, a cartoon, selections of poetry, a variety of folk songs, a motion picture. The particular choice is determined in the light of the issues scheduled for reflection by the curriculum. The class first shares with one another their immediate observations and impressions of the art form. Every comment is received as important and each student is pressed gently but firmly to participate. It is important that each hear his own voice as well as his neighbor's involved in serious dialogue. Even more, the directed conversation intends to sharpen the capacity of each student really to see what he sees, to trust his own impressions as significant and to develop confidence in verbalizing in the presence of others. Still further, this procedure is designed to provide a body of data created by, and objective to, the whole group. This is necessary for the next step. Thirty minutes to an hour have elapsed.

Sometimes a break with light refreshments is inserted at this point while informal but purposeful conversation is encouraged. The pause relieves pressure and directs attention to everyday life situations in preparation for the focal part of the evening now to begin. In brief, this is a discussion centering upon the manner in which the art form has addressed the student personally, what it said to him about the way life is, about his own life. The aim is to prompt in him the kind of involved detachment that enables him to look afresh at issues and problems in both his individual life and in the world. The teacher presses the group toward critical reflection upon their own insights: to become aware of their own operating pictures and to evaluate

these over against one another while determining what fresh pictures have been introduced or have become possible for them.

The session closes with a lecturette by the teacher. The responsibility here is not to impart information. Instead, it first recapitulates the insights of the evening and draws them together in an intelligible pattern. Secondly, it places the youth in the historical setting of the post-modern world. Finally, it sets the question of the forthcoming week and relates it to their present insights. The evening closes with a ritual to indicate that time has passed confronting each student with the necessity of making a decision about the significance of that time for his own life.

A Concluding Comment

EVALUATING THIS KIND of project is not a simple affair. Quite beyond the heavy task of assembling data and drawing general conclusions, its very nature makes appraisal difficult for it deals with a dimension of selfhood that is not easily accessible to objective observation. Indeed its most rudimentary concept is almost antithetical to the very idea of objective criteria. An explosion in the inner universe of an individual breaking him loose for significant and creative historical existence is not the kind of happening that easily discloses itself before predetermined yardsticks. Moreover the evaluation of the correlative purposes of the pilot project — the testing of specially devised curricula, methods, and implements — suffers from like difficulties, precisely because it is dependent upon the appraisal of the primary intent.

After all this has been said, some rational criteria for appraisal are required. The faculty prepared a four-fold series of questions to guide their observations relative to the effectiveness of the project. The first series had to do with the broad interest or mood of the students in response to each session and the course as a whole. The second series was directed toward their responses to the particular life issues introduced into the discussions by the curriculum through the art forms. The third related to growth in ability to verbalize experience, to critically reflect and to relate creatively to a group engaged in serious dialogue. Lastly, categories were formulated for observing whether and to what degree the participants introduced new or different images into their conversation that might indicate alterations in the appropriation of themselves in their environment.

A subsequent article will deal with these criteria in an effort to compare in detail the inner city and suburban mind-set. Only the most general impression of interest and effect can be indicated here. First of all, the enthusiasm manifested was beyond the expectations of the staff. It was even more surprising to seasoned observers who had long worked with inner city youth. All of the groups and most of the individuals reacted to the courses with genuine excitement. The surprising attendance record

alone is evidence of this. In spite of the fact that no external pressures were available to force attendance, almost none of the groups suffered from irregular participation. The over-all average was a little more than 90% at each session in spite of many deterring factors, such as school responsibilities, family problems, police matters, street fights, the weather and so on. Furthermore, eagerness to participate grew as the courses developed and, in most cases, there remained throughout a distinct air of enthusiasm.

Secondly, whatever the differences between the inner city and outer city youth, the series called forth in each a latent tendency to reflect seriously about life. It elicited from them their hidden but genuine life questions. Often they stunned the faculty with the depth of their desire and apparent need to do just this. Their concern to engage in serious dialogue, and to think through issues was no less surprising. Evidence of increasing self assurance in ability to discuss fruitfully among themselves was present plentifully in both groups. Finally, the conversation of all participants began to indicate, as the courses developed, that new images and models had been created in their memories. Indeed inner city and suburban alike were excited and intrigued by their own newly discovered, imaginative powers.

All of this serves to confirm first of all the assumption that the youth culture of today cuts across all ethnic, geographic, and social lines. Both groups, inner city and suburban, evidenced almost equal qualities of seriousness, underlying openness, anxiety about the future and revolt against unquestioned tradition. Both were also clearly aware of being different from the youth of other periods or at least of somehow being in a uniquely different historical climate. Secondly, the courses underline the suspicion that we sell short or write off too quickly the youth of today and its deep and serious concerns about life and society. Perhaps what is disclosed is the adult's own basic fear and lack of prowess in these areas of existence. A third significant conclusion has to do with false interpretations of the inner city youth. One of the outstanding sociologists of the nation who observed the Institute's project commented:

"Off hand it would not appear that street gangs from the slums would have much interest in such problems, but that is a middle class stereotype that the Ecumenical Institute staff has brushed aside. These young people have been reached in ways that others have either not thought of trying, or would be inclined to dismiss as being too demanding of young people's motivations and talents. This is simply not so. We of this Project know of at least four street gangs and two other youth groups whose interests were captured by the Ecumenical Institute course material, who attended eight to twelve class sessions, and who carried away from these sessions the notion that they had undergone a meaningful educational experience."

(Continued on page sixteen)

THE HUMAN IMAGINATION

THE HUMAN MIND is still reverberating from the shock of its sudden transition from animal to human status. The terrors of the jungle still stalk our dreams and shape our international relations. Yet, the vibrations persist, too, of that dark night in the rain forest when instinct perceived, as in a mirror, its own shadowy reflection—and the imagination was born.

THE HISTORY OF MAN from that moment forward is the evolution of an incredibly complex network of mental images; it is the gradual spinning of a fragile, gossamer tracery out of which can emerge a Ninth Symphony or a mathematical formula capable of releasing the energy of millions of suns.

AT FIRST, as the mind began to discover its own alchemy, it sensed a power within itself that could apprehend *forms*—stable forms that could withstand the crumbling impermanence of all matter. These forms, men reasoned, must belong to a transcendent world; yet the imagination could call them down into history, where they could serve as patterns in molding the creations of culture.

BY THE MIDDLE AGES, the transcendent world was felt to be mirrored completely in the earthly realm; nature was an open book in which all might read the careful tracings of a divine finger. During these centuries, the imagination was understood to be that capacity in man which could recognize *figurae*—mystical allegorical correspondences between the divine and human worlds, connections that related the upward rise of smoke to the heavens to the soaring yearning of the human soul for the vision of God.

WITH THE ENLIGHTENMENT, a new epistemology asserted that secondary qualities (color, sound, smell) are not in nature; they are the mental reactions of the percipient to internal bodily movements. Hume's conclusion was that pure sense-perception does not provide the data for its own interpretation. Thus, the meaningful order of nature which man had always grasped was now seen to be something that is not *out there* in the raw external world but an inner construction of consciousness, a Kantian form of "intuition."

COLERIDGE, following Kant, took seriously the implications of a reality that is primarily a mental construction, and divided the imagination into two functions: a passive *primary* imagination which allows man to be grasped by numinous signals and flickerings from the outside world, and a creative *secondary* imagination which shapes these signals into a meaningful interpretation. It is in the universe created by the secondary imagination that man actually lives; it is in this universe that, as Einstein put it, the images of time, of space, of death, and of the future really govern man's historical journey.

POST-MODERN MAN is clear today that his only universe, his only reality is this gigantic web of mentally-fabricated images. There is no reality beyond this. There never has been; there never will be. The only way to change reality is to change this network of images. Indeed, all future evolution on this planet must begin with the deliberate, self-conscious alteration of the mental universe. And this alteration is already underway: from the new image-webs linking man's continuity with the ancient, glittering races of the earth to the dazzling threads reaching out into the future space of endless, colliding galaxies.

William R. Cozart, for the
Corporate Office of the
Ecumenical Institute

THE EXPERIMENTAL CURRICU

THE IMAGE OF SELFHOOD IN POST-MODERNITY

A study in the image of selfhood in the post-modern world, dealing with the problems of authentic self-understanding, decision-making, vocational significance, human relations and genuine participation in civilization. In brief, it endeavors to enable the participants to think through for themselves who they are and how they can involve themselves in the present historical age.

PART ONE: SELF-IMAGES AND HUMAN ENVIRONMENT

WHAT ARE THE REAL LIMITS IN MY ENVIRONMENT?
Man in the twentieth century encounters in a new way the external forces and internal pressures which circumscribe his life and is in the midst of forging new images for dealing with the ever present inevitabilities of human existence.

SESSION I THE GIVEN OF LIMITATIONS AND WHAT IS MY SITUATION?

A consideration of the scope of the environment in which we must live and the nature of the concrete limits upon us.

Art Form: Painting "Guernica" Pablo Picasso

SESSION II THE GIVEN OF SELF-CONSCIOUSNESS AND WHO AM I?

A discussion of the meaning of self-consciousness as an aspect of the given of life and its role in relation to our limits.

Art Form: Motion Picture Play "High Noon"

PART TWO: SELF-IMAGES AND HUMAN POTENTIALITY

WHAT ARE THE ACTUAL POSSIBILITIES OF MY LIFE?
Man in the post-modern world senses after possibility in a new manner, relating it to the "image making" capacity of man and the necessity of a "life story" as a prelude to authentic personal identity and significant involvement in life.

SESSION III THE FUTURE AS POSSIBILITY AND WHAT CAN I HOPE FOR?

An examination of the future as the openness for change and what this means relative to the alteration of our life situation.

*Art Form: Poetry—Cummings, Crane and
Lawrence*

SESSION IV THE FUTURE AS IMAGINATION AND HOW IS CHANGE POSSIBLE?

An inquiry into the significance of intentionality relative to the future and of the manner of man's determination of history.

*Art Form: Motion Picture Play "On The
Waterfront"*

PART THREE: SELF-IMAGES AND HUMAN CREATIVITY

WHAT DOES IT MEAN TO EXPRESS MY SIGNIFICANCE?
Man in the new age of today is creating a new understanding of vocation as the manifestation and direction of selfhood toward creatively contributing to the total human adventure of civilization toward the well-being of all men.

SESSION V THE PATTERNS OF RESPONSIBILITY AND WHAT MUST I DO?

A study of the nature of responsible engagement in society, the meaning of work and necessity of determining a style of life.

Art Form: Folk Songs—Current selections

SESSION VI THE PATTERNS OF RETREAT AND HOW AM I ESCAPING?

An analysis of the ways in which men today attempt to retreat from the burden of selfhood and participation in civilization.

*Art Form: Motion Picture Play "Death of a
Salesman"*

"The great superiority of our age is in self-knowledge, in becoming conscious of our place and responsibility in the universe. The man of today has the awareness that his choices have repercussions for countless centuries and on countless human beings."

—Teilhard de Chardin

LUM IN IMAGINAL EDUCATION

THE CULTURAL REVOLUTION IN THE MODERN WORLD

An analysis of the historical upheavals that are altering the direction of civilization, including: the intellectual stance in the modern scientific revolution; the reformulation of styles of life in the urban-technological revolution; and the change in basic human mood in the world-wide secular revolution of our time. This course intends to provide a new grasp of the post modern world.

PART ONE: THE REVOLUTION IN INTELLECTUAL MODEL

WHAT WILL BE THE LIMITS OF OUR WORLD?

The scientific revolution in the twentieth century has created a new model of the universe which has permeated every discipline of cultural understanding, transposing the common sense of mankind and the very meaning of rationality itself.

SESSION I THE NEW MODEL OF THE UNIVERSE AND THE EXPANSIVE POSTURE TOWARD LIFE

A practical discussion of the shift from the world view of Newton to that of the Einsteinian era and the import for the image of man.

Art Form: Film Short on the Modern Cosmology
"The Universe"

SESSION II SCIENTIFIC MIND-SET OF POST- MODERNITY AND THE ATTITUDE OF PERPETUAL OPENNESS

A practical consideration of the nature of the new methods in science today and how it affects the way in which man lives.

Articles: "The Expanding Universe" Sullivan
"The Common Sense of Science"

Bronowski

PART TWO: THE REVOLUTION IN SOCIAL PATTERN

HOW WILL PEOPLE LIVE IN OUR WORLD?

The urban revolution occurring throughout the world is refashioning our images not only of the individual, but of the family or the immediate neighborhood and finally of the broader social context in which man responds to his world.

SESSION III THE NEW PATTERN OF SETTLEMENT AND THE INCLUSIVE STANCE IN LIFE

A practical analysis of the emerging cosmopolis of our time and of what this means in terms of the way men relate.

Art Form: Film Short on the New Megapolis
"The City of Necessity"

SESSION IV THE COSMOPOLITAN MIND-SET OF POST-MODERNITY AND THE ATTITUDE OF UNIVERSAL CONCERN

A practical study of the replacement of the rural mind-set by the urban mentality and how this alters individual existence.

Articles: "Cultural Function of the World City"
Mumford
"The Metropolis" Simmel

PART THREE: THE REVOLUTION IN INTERIOR MOOD

WHY WILL PEOPLE LIVE IN OUR WORLD?

The revolution in the interior life of the man of the post-modern world has enabled him to experience new dimensions of humanness and has forced him to fresh awareness of the symbols and rites by which his intentions become history.

SESSION V THE NEW MODE OF HUMANNESS AND THE INTENTIONAL STYLE OF LIFE

A practical examination of the manner in which men today experience the depth dimension and the consequences for life patterns.

Art Form: Film Short on the Contemporary
Life Style
"Asterisk"

SESSION VI THE MISSIONAL MIND-SET OF POST- MODERNITY AND THE ATTITUDE OF UNLIMITED WONDERMENT

An inquiry into the role of symbols in the modern world and the meaning of man as a symbol making animal.

Articles: "Some Functions of Symbol" Sebba
"The Significance of Symbols" Rollo May

"What we need today is not primarily a rebirth of good will, or a return to some ancient order of life; we need a generation of vigorous thinkers, prepared to learn whatever a special skill or knowledge they may find needful—people who can tackle terrible questions and fight through all the misconceptions and confusing traditions that mix up our thoughts and our lives. We must construct the scaffold for our new life, fast, ingeniously and on big lines."

—Susanne K. Langer

IMAGE

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EDUCATING THE IMAGINATION OF MODERN YOUTH

I DIALECTICS IN THE WORLD OF YOUTH

Characteristics of the new youth culture; its complex temper of lucidity and revolt oriented toward a new future and demanding action; its nature, origin, questions and possibilities.

II THE PRESENT MORAL CRISIS AND YOUTH CULTURE

Today's crisis in morality as grounded in a three dimensional revolution within culture that has engendered the new world of youth and the need for new educational processes.

III A PROJECT IN IMAGINAL EDUCATION FOR YOUTH

Methodological assumptions, curriculum and pedagogical techniques of the educational experiment conducted by the Ecumenical Institute; a typical class session.

IV YOUTH IN THE URBAN-SUBURBAN COMPLEX

A comparison of the youth culture set in the dynamics of urbanization: predispositional images, responses to the experimental encounter, restructuring of imaginal capacities.

V YOUTH'S CHALLENGE TO CIVILIZATION

Imperatives upon society as revealed in the Institute project: appropriating the youth culture in its urban context, transposing the human image, and reconstructing the educational vision.



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THE FIVE ESSAYS

in this issue of IMAGE were written by the faculty of the Ecumenical Institute not so much as a report but as an attempt to share the comprehensive insights gained from a two-year experimental project made possible by the Wieboldt Foundation and other interested friends in the hope that this document will be useful in many quarters of national life and as an expression of gratitude to those who so helpfully supported the experiment. Appreciation is also extended to those who gave their support to the ten years of practical research in the Southwest, Midwest, and Chicago that preceded and made possible the recent project.