THE CRISIS

1969

Introduction

Something new is happening in the 20th century. Kenneth Boulding calls it Post-Civilization, others call it Post-Modern. What everyone experiences is an upheaval in the form of his common style and common mood. Our experience of this cultural revolution produces an internal response--fear, overwhelmedness, paralysis--all raising basic life questions to consciousness. In this situation we try to escape the address of our times and retreat into the past, but we are bombarded with, "something new must be created;" "what we have done is not enough."

Sense

We have witnessed in our time a radical shift from a Newtonian to Post-Einsteinian world. The universe is no longer seen as dual, substantial and static but unified, relational and dynamic. It is no longer possible to divide the sciences and the humanities into isolated disciplines. To analyze a ghetto child or his needs as though he were "dissectable" is a method proved inadequate. In the 20th century persons are viewed as nothing less than the sum--and energy of complex and dynamic relationships. The 20th century child must have a total context in order to sort out data from life experiences. He will understand before he is ten that it is not possible to achieve a final goal in life. His training should illuminate the fact that all goals are open-ended and changing within a radically changing world.

Style

We have witnessed a shift in common style from rural to urban--from a world of simple time and few individuals to the complex schedules and relationships of mass society. At General Electric or I.B.M. no one goes personally to the boss to ask for a raise. The Union, or structure designed for mass society performs that function. Feeling lost in the shuffle, overwhelmed by the complexity, and asking the question of survival is part of being human. We do know that developing rigid patterns will never make life simple again (even washing my hair every Thursday) nor longing to know about the bus driver's family since there is a different driver every day.

Mood

We have also witnessed a shift in common mood in the secular revolution. Basic life questions are no longer raised at the edge of life--at the edge of experience or vision. Answers are no longer eternal verities supplied by authorities. There are too many "authorities" available today! Rather, life questions arise in the midst of everyday operations and can only be met with temporal models. But to consciously invent a model in the midst of the ambiguity of any situation fills us with terror. Every 20th century man knows or can know his own authenticity in precisely this situation--thus the paralysis. Model-building becomes the human response in every ambiguous context. Being human is building the most adequate contextual response to every situation.

Onward

This crisis and therefore the crisis in education is the crisis of the 20th century on planet Earth. The struggle of our civilization to shift is profound, raising many questions and evoking much struggle to escape. The demand on us is to take our stand as lucid, sensitive men and assume responsibility for building the temporary models and structures demanded. We must build curriculum which anticipates the future, as to sense, style and mood. We must design human structures which are borne not out of a naive longing for times past but which embrace the fearful possibilities of exactly this world.

INTRODUCTION - CRISES IN EDUCATION

THE SITUATION OF EVERY HUMAN BEING IS THAT HE IS FACED WITH THE CHAOS OF EXISTENCE AND HIS STRUGGLE IS TO MAKE SENSE OUT OF LIFE OR TO GIVE ORDER TO THE CHAOS JEAN PIAGET DESCRIBES AS A PROCESS THE INFANT GOES THROUGH IN ACQUIRING OPERATION OR IDEAS AND STRATEGIES, WHICH HUMANS ACQUIRE FOR COPING WITH THE WORLD. FOR HIM, INTELLIGENCE IS AN ORGANIZING ACTIVITY. IN ANY SITUATION, BE IT AN INFANT DISCOVERING HOW HIS HANDS AND FINGERS WORK, LEARNING TO IMITATE FROM AMONG ALL THE SOUNDS HE HEARS, THOSE OF HUMAN LANGUAGE, OR AN EIGHT YEAR OLD STRUGGLING TO LEARN LONG DIVISION, OR A TEENAGER PONDERING THE DYNAMICS OF RELATING TO THE OPPOSITE SEX, OR AN ADULT STRUGGLING WITH THE AMBIGUITIES OF THE WORLD SITUATION, MAN IS PUSHED TO DISCOVER RELATIONSHIPS OF MEANINGS OR PATTERNS IN THE COMPLEXITIES OF HIS EXPERIENCES WHICH MAKE UP HIS LIFE. EDUCATION, THE PROCESS OF LEARNING HOW TO PARTICIPATE IN THIS HUMAN ACTIVITY, INVOLVES THE WISDOM OF PAST HUMAN EXPERIENCE, SKILLS THAT ENABLE A CHILD TO OPERATE IN THE WORLD AND USE THAT WISDOM, AND A PARTICULAR INTERPRETATION OF HOW ONE VIEWS THE RELATIONSHIPS AND DYNAMICS OF HUMAN EXISTANCE.

CURRICULUM, THEN, FUNCTIONS AS THAT SYMBOLIC STRUCTURE WHICH ALLOWS AN INDIVIDUAL TO DEAL WITH ALL OF LIFE, TO PUT ORDER ON ALL OF THE CHAOS. IT IS COMPREHENSIVE, INTERNALLY CONSISTENT, AND, TO ALLOW FOR THE CHANGING WORLD, OPEN-ENDED. THE FORM OF THE CURRICULUM SHOWS HOW THE EDUCATORS HAVE DECIDED TO ORDER THE STUFF OF LIFE, OR HOW ALL THE DATA OF EXPERIENCE AND REFLECTIONS ON MAN'S PAST EXPERIENCE ARE HELD TOGETHER IN A RATIONAL WAY. CURRICULUM IS A RATIONAL MODEL BUILT UPON THE STUFF OF LIFE AND IT BECOMES A BASIC DYNAMIC OF EDUCATION.

OUR CURRICULUM COMES OUT OF LIFE ITSELF AND EMBODIES THE KINDS OF EXPERIENCE EVERY CHILD PARTICIPATES IN AND THE RELATIONSHIP BETWEEN THEM. EVERY CHILD LIVES THROUGH EVENTS WHICH CAUSE HIM TO REFLECT AND BECOME SELF-CONSCIOUS ABOUT WHAT IT MEANS TO BE WHO HE IS...(A FOUR-YEAR-OLD BLACK BOY WHO CAN'T REMEMBER HIS FATHER AND HATES HIS BIG SISTER.) EVERY CHILD IN THE MIDST OF LIVING HAS VERY PRACTICAL PROBLEMS TO SOLVE. IN THE MIDST OF ACTING OUT SOLUTIONS TO THESE PROBLEMS, HE BEGINS TO BUILD SYSTEMS OF THEORETICAL SOLUTIONS. WHILE ACTING ON THESE THEORIES, HE ALWAYS FINDS HIMSELF ENCOUNTERING THE TOTALLY UNKNOWN, UNPREDICTABLE MYSTERIOUSNESS OF LIFE THAT BREAKS IN HIS ORDERED WORLD. FOR INSTANCE, EVERYONE HAS TO DEAL WITH THE ISSUE OF SURVIVAL. FOR THE CITY CHILD, LEARNING TO CROSS A BUSY STREET IS A VERY PRACTICAL EXAMPLE. IF YOU DON'T LEARN HOW TO DO IT CORRESTLY, YOU DIE YOUNG. SO YOUNGSTERS LEARN TO LOOK BOTH WAYS, WATCH THE LIGHT TO FIGURE OUT HOW FAR AWAY A CAR IS COMING AND TO JUDGE THE SPEED AND DECIDE ON THIS BASIS IF THERE IS TIME TO GET ACROSS. BUT HE CAN NEVER REALLY WRAP UP THAT PROBLEM, FOR EVEN WHEN HE HAS FOLLOWED THE THEORIES AND DECIDED TO GO ACROSS A TRUCK MAY COME RACING AROUND A CORNER AND KNOCK HIM DOWN.

THE IMAGE THAT HOLDS ALL OF THE PRACTICAL DATA OF LIFE SITUATIONS TOGETHER WITH THE RELATIONSHIPS MAN HAS TAKEN TO THEM AND THE MYSTERY OF LIFE, IS THAT OF A TRIANGLE. THE COMPREHENSIVE MODEL IS DESIGNATED IN THE LIFE TRIANGLES.

ON THE LOWER LEFT IS THE PRACTICAL CORNER OR POLE WHICH HOLDS THE KIND OF SHOWED-UP-NESS MAN IS...AS AN INDIVIDUAL, RELATED TO A FAMILY, AND IN THE MIDST OF A PARTICULAR LOCAL SITUATION IN THE MIDST OF A PARTICULAR CULTURE. ON THE LOWER RIGHT CORNER IS THAT DIMENSION OF LIFE WE CALL THE THEORETICAL, A WAY OF DEALING WITH THE PRACTICAL OR A WAY OF REFLECTING UPON MAN'S SITUATION. THE SCIENCES SHOW HOW MAN RELATES TO HIMSELF (PSYCH), TO OTHERS (SOCIOLOGY), AND TO THE PHYSICAL WORLD (NATURAL SCIENCE). THE HUMANITIES REPRESENT A REFLECTION UPON THIS RELATEDNESS. FOR EXAMPLE, PSYCHOLOGY IS THAT WHICH ALLOWS MAN TO SEE HIMSELF IN RELATIONSHIP TO HIMSELF, TO OTHERS, AND ART IS THAT DIMENSION OF LIFE THROUGH WHICH HE REFLECTS UPON THOSE RELATIONSHIPS AND EXPRESSES HIS FEELING ABOUT THEM. SOCIOLOGY DEALS WITH THE ECONOMIC, POLITICAL, AND CULTURAL ONGOINGNESS IN LIFE WHILE HISTORY ALLOWS ONE TO REFLECT UPON THE DYNAMIC INTERPLAY OF THESE THREE AND TO GRASP DIRECTION OF FUTURE TRENDS AND TO BE PRESENT TO TIME ITSELF. ON THE UPPER CORNER OF THE LIFE TRIANGLE IS THE UNSYNONOMOUS OR DISCONTINUOUS DIMENSION OF LIFE.

THE ART FORM METHOD IS MANIFEST IN THE DYNAMICS OF THE LIFE TRIANGLES AND IS USED OVER AND OVER AGAIN IN ALL DIMENSIONS OF THE CURRICULUM. TTHE SESSION OR SEMINAR BEGINS WITH THE LIFE SITUATION OR THE OBJECTIVE RAW DATA IN THE SITUATION. THE GROUP GETS THIS WISDOM OUT IN QUICK OBSERVATIONS THAT BRING THE ENTIRE OBJECT OR SITUATION TO CONSCIOUSNESS. THE GROUP IS THEN MOVED TO THE NEXT STEP WHICH ALLOWS THEM TO REFLECT ON THE RAW DATA AND TO BECOME INCREASINGLY INVOLVED WITH THE SITUATION, LEADING TO DECISIONS ABOUT THEMSELVES IN RELATION THE THE SITUATION. THE THIRD MOVEMENT IS TO THE INTERPRETIVE DIMENSION WHICH PERMITS SELF-CONSCIOUSNESS IN DEPTH DECISION OF HOW THEY THEMSELVES ARE RELATED TO THAT ONGOINGNESS. WITH A GROUP THIS METHODOLOGY IS CARRIED OUT THROUGH THE ASKING OF QUESTIONS IN A SEQUENCE LEADING FROM OBJECTIVE TO INTERPRETIVE. BUT THE SAME DYNAMIC IS PRESENT IN THE STRUCTURE OF THE RELATIONSHIP OF THE TRIANGLES TO ONE ANOTHER, ALWAYS BEGINNING WITH THE OBJECTIVE LEFT HAND CORNER AND MOVING ACROSS TO THE RIGHT AND THEN TO THE TOP CORNER.

INTRODUCTION - IMAGINAL EDUCATION

THE PROCESS OF ESTABLISHING A COMPREHENSIVE CONTEXT, EXPANDING CONSCIOUSNESS THROUGH MENTAL PROCESSING, AND ENABLING THE CREATION OF A SELF-CONSCIOUS STORY---ALL OF THESE ARE THE NECESSARY FUNCTIONS OF EDUCATION IF IT IS TO MEET THE DEMANDS OF THE TWENTY-FIRST CENTURY.

IT IS CLEAR THAT WE ARE LIVING IN THE MIDST OF UNIVERSAL CULTURAL UPHEAVAL. WE KNOW THAT MAN'S IMAGES OF THE WORLD AND HIMSELF ARE IN PROCESS OF RADICAL CHANGE. THERE ARE NO PEOPLE, NO COMMUNITY THAT ARE NOT AWARE THAT WE LIVE IN A GLOBAL SOCIETY. NO LONGER IS IT POSSIBLE TO LIVE WITHIN A CAREFULLY DEFINED COMMUNITY WITH A PARTICULAR GROUP OF PERMANENT FRIENDS. THE FORCES OF URBANIZATION, THE SCIENTIFIC REVOLUTION AND SECULARIZATION HAVE DESTROYED THIS LIMITED VIEW OF HUMAN EXISTENCE, THRUSTING EVERYMAN INTO THE MIDST OF THE GLOBALITY OF HIS LOCAL SITUATION.

IN EDUCATION IT HAS BECOME EVIDENT THAT THE CHILD MUST BE PROVIDED WITH A COMPREHENSIVE OPERATIONAL CONTEXT OUT OF WHICH THE MULTIPLICITY OF HIS LIFE EXPERIENCES WILL BE ORGANIZED INTO A RATIONAL PATTERN. THE EMPHASIS IN THE 20TH CENTURY MUST BE ON THE CONTEXT OUT OF WHICH HE OPERATES AS OPPOSED TO JUST LEARNING OBJECTIVE DATA. IN OUR CONTEMPORARY WORLD WE ARE CONTINUALLY BOMBARDED WITH IMMENSE COMPLEX DATA WHICH HAS NO SOCIOLOGICAL FORM. A PERSON'S CONTEXT WILL DETERMINE HOW HE RELATES TO AND ORGANIZES THE CONTENT OF THIS CHAOTIC SITUATION. HOWEVER, IT MUST BE REMEMBERED THAT <u>ANY</u> LIFE SITUATION PROVIDES THE RAW DATA FOR DEALING WITH THE PROBLEMS IN HUMANNESS, FOR IT IS ONLY IN THE PARTICULARS OF HUMAN EXISTENCE THAT ONE CAN BEGIN TO MEANINGFULLY DISCUSS THE NEED FOR THE COMPREHENSIVE CONTEXT FOR LIFE EDUCATION. IT IS CRUCIAL THAT THE STRUCTURES OF EDUCATION HOLD THIS TENSION BETWEEN THE PARTICULAR CONTENT AND THE UNIVERSAL CONTEXT, GIVING THE INDIVIDUAL THE POSSIBILITY OF APPROPRIATING AND DIRECTING HIS LIFE.

THIS CAN BE ACCOMPLISHED VIA THE INTENTIONAL PROGRAMMING OF THE MENTAL PROCESSES OF THE CHILD, BEGINNING AT BIRTH AND CONTINUING THROUGHOUT LIFE, WITH GLOBAL AND FUTURICALLY ORIENTED IMAGES AND DATA WHICH WILL IN TURN PROVIDE THE CHILD WITH THE NECESSARY BASE FROM WHICH HE CAN VIEW THE PARTICULARS OF HIS EXPERIENCE. THE RESTRUCTURING AND EXPANSION OF AN INDIVIDUAL'S CONTEXT ENABLES HIM TO RECREATE HIS PAST, PARTICIPATE CREATIVELY IN THE PRESENT, AND FORGE OUT THE NEW IMAGES OF HIS ROLE IN THE FUTURE.

EDUCATION HAS THE ADDITIONAL TASK OF PROVIDING THE MEANS BY WHICH A PERSON CAN FORMULATE A SELF-CONSCIOUS STORY THAT WILL SUSTAIN HIS VISION OF WHAT IT MEANS TO BE HUMAN. SOREN KIERKEGAARD HAS SAID IN HIS BOOK, <u>THE SICKNESS UNTO DEATH</u> THAT AUTHENTIC SELFHOOD OCCURS ONLY WHEN MAN RELATES HIMSELF TO HIS OWN SELF, AND WILL TO BE THAT VERY SELF HE FINDS HIMSELF TO BE. EVERYMAN IS CONFRONTED WITH A GIVEN EXTERNAL LIFE SITUATION TO WHICH HE HAS AN IMMEDIATE RESPONSE. HIS SELF-HOOD ARISES AS HE IS SELF-CONSCIOUS ABOUT HIS ATTITUDES TO THE EXTERNAL SITUATION. THIS IS SOMETIMES REFERRED TO AS "THE LEVEL OF SECOND REFLECTION", IE ONE STANDING SELF-CONSCIOUSLY BEFORE HIS ATTITUDE TO THE GIVEN SITUATION. IT IS HERE THAT ONE CAN DECIDE TO BE VICTIMIZED BY THE SITUATION AND HIS IMMEDIATE RESPONSE, OR HE CAN WILL TO LIVE IN THE MIDST OF THE SITUATION AND HIS RESPONSE. KIERKEGAARD HAS SAID THAT AUTHENTIC SELFHOOD ARISES ONLY ON THE THIRD LEVEL OF REFLECTION WHICH IS THAT OF WILLING TO BE THE SELF THAT ONE HAS DECIDED TO BE. THE AIM OF EDUCATION IN OUR DAY IS TO CREATE THOSE WHO REFLECT ON THIS THIRD LEVEL. IN PRE-SCHOOL, THE EXTERNAL SITUATION IS OFTEN THAT ONE CHILD HAS BITTEN ANOTHER. THE IMMEDIATE RESPONSE OF THE "BITTEN" IS EXTREME ANGER TOWARD THE "BITER". THE SECOND REFLECTION OCCURS WHEN THE BITTEN CHILD DECIDES HOW TO RELATE TO THE FACT THAT HE IS VERY ANGRY. HE MAY DECIDE THAT HE HAS OTHER THINGS TO BE CONCERNED WITH, OR HE MAY DECIDE THAT ANGER IS JUSTIFIED AND IS SATISFIED WITH HIMSELF FOR RESPONDING. THIRD LEVEL REFLECTION OCCURS WHEN HE CONSCIOUSLY DECIDES TO BE THE SELF WHO DECIDED ONE WAY OR THE OTHER. EDUCATION SUSTAINS AND INVOLVES THE CHILD IN THE MIDST OF THIS STRUGGLE WITH HIS DECISIONS ABOUT HIS EXTERNAL CIRCUMSTANCES.

THE BASIC TOOL BY WHICH THIS CAN OCCUR IS THE ARTFORM METHODOLOGY. IT IS THE METHOD OF INTENTIONALLY ORDERING QUESTIONS WITH A DEFINITE PROGRESSION OF CONSCIOUSNESS. THE FOUR PHASES OF THE ARTFORM METHODOLOGY ARE: 1) THE <u>OBJECTIVE</u> -- DEALING WITH THE IMMEDIATE RAW

DATA OF A GIVEN SITUATION, "WHAT DO YOU SEE, HEAR"; 2) THE REFLECTIVE,-- THE ATTITUDE OR RESPONSE ONE TAKES TO THE EXTERNAL SITUATION, "HOW DID YOU FEEL? WHAT COLOR CAME TO MIND?"; 3) THE INTERPRETIVE -- HOW DO YOU RELATE TO THE ARTFORM SELF-CONSCIOUSLY, "WHERE WOULD YOU PUT THIS IN YOUR HOME?"; AND 4) THE DECISIONAL -- THE IMPLICATIONS OF YOUR DECISION, "WHAT WORD WOULD YOU ADDRESS TO THIS ARTFORM?'. IN THIS EXPANDING OF CONSCIOUSNESS, SELF-CONSCIOUS REFLECTION CAN BECOME A PART OF THE NATURAL PROCESS OF THE CHILD AND THUS RELEASE THE DEPTHS OF HIS OWN CREATIVITY. HE CAN BECOME AN AUTHENTIC SELF!

THIS DYNAMIC OF EDUCATION CREATES THE NEW FRAMEWORK THAT GIVES THE INDIVIDUAL PERMISSION TO STRUGGLE WITH HIS LUCIDITY, TO CREATE A FORM FOR HIS CONCERN, AND TO POINT THE DIRECTION FOR HIS CREATIVE INVOLVEMENT IN HISTORY. THE FUTURE OF THE WORLD DEMANDS THAT WE VIEW AND STRUCTURE EDUCATION AS A WHOLE THAT PRODUCES COMPLETE, AUTHENTIC INDIVIDUALS CAPABLE OF RESTRUCTURING THE CONTENT OF THE TIMES TO MEET THE DEMANDS OF THEIR GIVEN SOCIOLOGICAL SITUATION.

CHILD'S EDUCATION

Today's child, in his world of constant factual bombardment, has become more self-consciously lucid but lacks the forms that allow him to relate to that lucidity. That lucidity in time becomes simple cynicism. Data if it is to be educational must enable reflectiveness in concrete experiences. This allows a student to appropriate a self image, one giving him permission to be human in both a solitary and social dynamic. Self-consciousness emerges as the child recreates through painting, role playing or stories the events which are significant in his life.

Education is fully meeting the needs of today's child only as it imparts the framework out of which he operates as an individual in a sociological context. The extent of his world, his potentiality and the impact on that universe taught in a dynamical sequence demand and enable his relating to his world creatively. In our constantly changing world, the child needs to learn to predict the future through the use of the 20th Century gifts: model building, and gestalting the given situation into broad operating images. To be a social being, the child must be within sociological forms that channel his lucidity, concerns and creativity, giving the child possibilities of operating responsibly in his society. To be self-contained, he must begin to understand his own creativity which permits total participation in life.

To achieve this the structure of the curriculum must deal with the areas of basic social skills, psychological insight into the self, the relationships in society and the self-image that gives him the vision to be the totally educated child in these changing times.

P R O C E S S

INTRODUCTION

There are teachers who know the "secret". They know something that enables them to relaese their students in amazing ways. Self-consciousness needs to be brought to what the "secret" is. Effective teachers are those who know how a human being operates internally and is obedient to that lucidity in every school structure created.

The way human beings operate is a dynamical process which is brought to self-concsiousness and enabled by the art form method. It is a specific step-by-step process. In the following section, this process will be illustrated, charted by steps, its fuctions described, and a few warnin gs issued. THE TIMES ARE DEMANDING GREAT TEACHERS. Great in their ability to live out of and use the "secret".

EXAMPLES OF CONTRASTING METHODS

METHOD I

Two children are fighting over a toy:-

Teacher says: "In Pre-School, we share - right?" "Since you can't share, we'll take the toy away until you decide to!"

Teacher takes the toy and replaces it on the shelf. Five minutes later the struggle is resumed.

METHOD II (Art Form)

Two children are fighting over a toy:-

Teacher says: "All right, you both want the toy and you know that only one person can play with it at a time. No one likes to wait, but that's what we have to do sometimes. What can we do? Take the toy away, you can sit in the corner, you can keep fighting until you break the toy, or you can take turns. Which do you think is best?"

Teacher awaits decision.

In the 19th Century the British set up a Colonial Government in Tanzania. They also set up the British Educational Structures, operating in the assumption that that was the way education should be done.

In March 1967, President Julius Nyerere delivered a speech .... "Education For Self-Reliance". He began with the objective situation Tanzania faced, and then moved to the Nation's Images of Education and Hopes for their children, the demands of the Future and the rest of the Continent and finally built a new Educational Plan for his Country.

ART FORM METHOD – LEVELS OF RESPONSE

	OBJECTIVE	REFLECTIVE	INTERPRETIVE	DECISION
CONTENT	your given situation	your emotional response	your larger context	your image of that which is necessary
FUNCTION	get clarity on that what is	relate your particular self to the situation	relate self and situation to everything else	create response
DYNAMIC	intrusion	integration	expansion	action
DEMAND	be obedient to that what is; be open	be self-conscious about your response and relationship	be comprehensive	build models for responsible action

ART FORM METHODOLOGY
Illustration I

DIALOGUE	ANALYSIS
Child always wants to be first in line. The children are going on a trip, and he pushes several children out of the way, generally disrupting the group.	
T: David, you've pushed Tonya, Craig and Dexter out of the way. You know that Tonya was first in line and that only one person can be first. D: But I got there first! T: No, Tonya was standing here.	Teacher presents the objective situation. The child reacts with a defense, and the teacher responds by again presenting objectively what has taken place.
D: But I wanna be first. T: Of course you do, but we don't always get to do what we want to. Someone always has to be the middle of the line.	Again, the child reacts emotionally. The teacher moves into the reflective by acknowledging and honoring that response and allows self-consciousness regarding that relationship.
The class is waiting and I know you want to go on the trip. Now you can decide to take your place in line or stay here.	The teacher then begins the interpretive by giving the larger context, i.e. the class, and the child*s own goals in the situation. She then offers the alternatives.
The class waits. David decides to get in line and the class celebrates his decision with a song or ritual	The decision is an interior weighing up, deciding, and acting on the part of the child. The class honors that decision with some song or rite.

Illustration II

Group of 4 year olds. Teacher reads Dr. Seuss' story "The Sneetches".	
T: What words do you remember from the story? Chorus: Sneetches! Stars! Bellies! Monkey! T: Good! Do you remember who "monkey" was? Chorus: No. T: Sylvester McMonkey McBean was the stranger in the strangest of cars. Do you remember what he did? C1: He put stars on their bellies. T: Right! and what else? C2: He took them off	Teacher begins with the immediate raw data of the story. What do they objectively recall. In order to get more objective content, she coaxes them with questions about particular characters and activities. The function of the objective is simply to gain clarity on what is. Questions should encourage recall and the teacher*s response should encourage participation

DIALOGUE	ANALYSIS
T: Ok, good. Did you get excited in the story? C: Yes. T: Can you tell us ehere, Veda? C3: Stars! T: Do you mean when the plain-bellied sneetches got stars? C: Yes. T: All right. Anyone else? C: When they got into a fight! C: When they were all running around getting their stars changed! C: Yeah! T: Did you get mad anyplace in the story? Chorus: No.	Here the teacher moves into the reflective - how did you particularly respond to the story? Questions should allow the child to be self-conscious/ aware of where he did respond - where was he happy, mad, sad? Her responses should clarify the children's answers on behalf of the class and also in order to remind class of different points in the story.
T: All right. Have you ever known anyone who acted like a sneetch? (blank) Do you remember what the star-bellied sneetches did to the plain-bellied sneetches? (blank) Did they ask them to their parties? Chorus: No. T: Did they let them play ball? Chorus: No. Cl: Why? T: Because they didn*t have stars on their bellies. Have you ever known anyone who wouldn*t play with someone for no reason? Cl: Yes. T: Who? Cl: Dexter won*t play with me because I think he hates me. T: Why do you think so? Cl: Because I*m a girl, I think.	The teacher moves into the interpretive. The first question is far too abstract for the average 4 year old. The second question is more easily understood, but still demands a good deal of recall. The third question is concrete and easily remembered. The teacher makes the point of the story and seeks to ground it in an experience out of the children*s lives. This requires intuitive skill and sensitivity to where they are in their emotional development and must be taken with deep seriousness. Whether 4 years or 40, the interpretive always deals with the depths of a person's life
T: Do you ever not play with someone for no reason? (blank) Well, all of us decide sometimes not to play with someone for no reason. What we know is that we're not better than anyone else and no one is better than we are, and that we all have to live and work and play together.	The teacher begins concluding the conversation by pushing one level deeper to the child*s own participation in a particular activity or occasion. She acknowledges that we all participate in discrimmination at some time and that the demand is to acknowledge all people as full human beings. The possibility is that of a global society.

Pre-School PSU: "Journey"

Socratic Dynamic	Raise questions Edu. is not giving ans. People only know what they appropriate for themselves Tool is problem-solving, not memorization. Questions need to surprise, "blast open".	Deal with life Nothing is "taboo" Nothing "shocks" Particular (ghetto) Universal (all men)	3rd Ear Listen for context Sensitive Asks "what's behind that?" Push	Let him struggle Don't always answer Everyman struggles Child can do it Teacher gives permission for that
Know Your Knowing	Data is himself Your experience is authentic experience Your relation to others Past Future	Self-conscious Reflective level Lucid	Relate to self-consciousness Interpretive Comprehensive	Informs doing and being Stand outside yourself and decide Apply what know Develop practics
Force Past Life	Illusion Protection Comfortable Every man has them Over and over	Reality intrudes Over and over Never fails	Offense Who says so? Anger	Decision/Education Retreat, build new illusion Affirm and participate in reality
Resp. Action	New Metaphor: Resp./Irresp. All men have ethical system Good/evil collapsed Right/wrong inadequate Resp/irresp. as 20th century metaphor	Traps in contextual ethics Temporal successiveness The model Reductionism Religious ground	Model building Geo-social grid Geo-social analysis Geo-social problemat Immoral without these	Destinal Decision Dynamic Implementation Time-line Put death on model

JOURNEY: MOTIF

Journey, as a motif used in imaginal education, is not what we used to call moral improvement or quantitative progress in arriving at a predetermined standard. It is an image of significant and perpetual change in a person's life. Fullness of life, through this motif, does not mean the accomplishment of a linear journey, but can be imaged as a computer with all the pwer turned on. Journey is not an optional process. Everymna in on a journey from the time of birth to the point of death. The life journey implies expanded experience, deepened awareness, and increased ability to be reflective and intentional in decision making. Self discipline and the ability to relate experiences a are signs of journeying. A person's journey is marked with significant events/decisions or pivot points by which he describes his journey and its various phases.

In order to enable students to be self-conscious of their journeys, the edudator must himself have an image of man's universal experience of journey. The teacher as journey master embodies the role of the wise-man whose wisdom results from his decision to be a radically self-conscious human being. He is lucid about himself, others, the world and the times. He stands in perpetual ambiguity and decides the necessary action, the necessary curriculum construct. The necessary change of pace in order to release his students to decide their destiny. He is the one who points to the event everyone else ignored, who asks the surprising questions. He is the one who thru his action in the present moment assumes responsibility for the past and the future of every student. NO TEACHER CAN TAKE A STUDENT ON A JOURNEY - the student decides to go, but the teacher creates the context in which the student decides. The teacher builds the boundaries. The teacher must understand himself, not as a mechanic or a warden, but an artist. This is an overwhelming task.

JOURNEY: CURRICULUM

The curriculum is that which gives form to the content of the journey. It is the primary vehicle in which the journey is taken. It holds the experience of life in a comprehensive image. It gives us a way to order the chaos of life. As such it functions as a symbol of the possibility to confront all that is. Through the curriculum we are given a particular context by which we interpret all life esperiences like a pair of glasses that are put on and enable us to picture all experiences of life in a uniform construct. The methodology or the curriculum is the art form methodology which gives a way to deal authentically with all dimensions of life at all age levels.

JOURNEY: WARNINGS

The art form methodology is not used as a substitute for thinking through the dynamics of life and of each particular situation. On the contrary, it is a method that depends on the experiences and reflections of the teacher. It is not the use of a particular set of questions that causes something to happen to the class, but a depth understanding of the relevancy and ordering of questions to correlate with the life prcess To be effective in addressing the lives of students, the teacher must anticipate the students operating context, decide the particular goals of each part of the methodology and carefully plan the flow and flexibility of the process.

The art form methodology is not a gimmick to be used lightly, but a life methodology enabling relevant decisionmaking. It is a powerful tool which needs to be used wisely and artfully, for finally the teacher who uses this method has decided to take responsibility for the students total relationship to life.

DISCIPLINE: CONTEXT

D

Discipline if used to provoke decision making rather than specific action is both frightening and profoundly exciting. How can a child respond authentically to both the limits and the possibilities of a particular situation? First he is given a context for action which holds him present to both the universal and the particular implications. Out of that context, he is given alternatives and decides which action best fulfills them. Whatever decision is made he is required to act out his decision. The responsibility of the group is always to expiate or absolve his decision in order to release him to move into the future. The child must be given an objective self-conscious structure of discipline to which he must take a relationship and make a response. It is crucial that the tension between the individual and the corporate be maintained; that is, like every man, he is always an individual within a group and decisions must be made accordinaly. To offer a vision to the child means concretely bombarding him with the givens and possibilities of his situation. This is the task of discipline.

INTRODUCTION

The context for authentic decision making lies in the tension between the universal and the particular. The child must be enabled to see the immediate situation in the larger context, i.e. finally globally. He must stand self consciously before his life purpose, intentionally ordering his present activities in terms of his long range vocational thrust. However, this can only occur in the midst of genuine community which holds him accountable for the consequences of his decisions. It is precisely at the intersection of the accountability and responsibility that the releasing expiation must occur, for the child must be freed from the guilt and failures of the past as well as its successses before creative participation in the future is possible.

SITUATION:

Fontella is refusing to eat her lunch. The teacher realizes that Fontella must be given a context in which to authentically decide about this situation. Therefore the teacher says: "Fontella, when we come to Pre-School we eat our lunch. Now will you eat it here as part of this group or in the other room by yourself?" Note, the decision is <u>not</u> "Will you eat?" but "Where and in what context will you eat?" The child is allowed to decide <u>how</u> he will be obedient

to the structures. By doing this, he is held over and against the limits of his situation and is given permission to authentically relate himself to the larger context. Fontella has decided not to eat with the group and therefore proceeds to eat alone in another room. The teacher says: "When you decide to be in Pre-school, you may return." A ritual of expiation must occur here in order to affirm the decision that has been made. It is then crucial that as long as Fontella is by herself that she continually be self-sonsciously held up against the decision that she has made, and continually shown that she can made a new decision to be a part of the group. After 15 minutes Fontella has decided to return to the group. The teacher asks: "Have you decided to each your lunch as part of the Pre-school?" Whether yes or no, the ritual of expiation is again pronounced over her decision.

EXAMPLES OF EXPIATION RITES:

Teacher alone or as a group: Fontella decides what she has to do, in 5th Cith Pre-school. How 'bout you?

Song: Hurray Fontella!
Hurray Fontella!
Yes indeed hurray! (repeat)

Again, what is going on in this situation is the art form methodology:

1) The objective situation is the child running up against the limits of his particular situation; namely, a structure saying that when a child come to Pre-school, he eats.

2) The reflective is the child's immediate response to the objective situation. In this case it is the child's response of not wanting to eat.

3) The interpretive occurs as the total situation is brought to focus by enabling the child to see that the decision is not <u>if</u> he will eat, but where and in what context, i.e. alone or as a part of the Pre-school.

4) The decisional is the actual decision which the child makes--to eat alone or to eat as part of the Pre-school.

By forcing obedience to the structures (or the limits) of a given situation the child begins to realize that this is the reality of all life, i.e. life itself confronts man with limits to which some response is demanded. And yet the limits and response are always encountered in the midst of a particular situation; therefore, only in a given particualr can the authentic decision be made. The symbolic ritualization of the decision forces the child to take responsibility for the consequences of his decision and yet releases him from guilt of those consequences to participate creatively in the future.

Another crucial aspect of the discipline dynamic has to do with a child's relationship to the total group. An individual never understands himself to be a solitary being until he experiences himself as a social being. That is to say, that he can not develop his individual greatness outside of the larger context of a corporate group. Therefore, each individual within the group must see himself as part of that body and answerable to it. Let us look at a situation which reveals this aspect of the discipline dynamic.

1) Dexter is refusing to eat his dinner.
2) The teacher says, "Dester, in mini-school we eat our dinner."
3) Are you going to eat your dinner with the mini-school, or are you going to eat by yourself in the thinking chair?"
4) Dexter then makes his decision whether to eat with the group or to eat by himself.

This illustration shows the steps involved in confronting a child with the fact that he is a social being. The teacher first states the objective situation (#2). She then offers him both his limits and possibilities by allowing him the final decision (#3). What this does is show Dexter that he is a part of a group to which he is answerable. Dexter's final decision comes after consideration of both alternatives. The important thing is not that he do what is "right" but that he has been confronted with the actualities of his situations, shown his alternatives, and thena llowed to struggle with his decision in the context of his responsibility to the entire group.

WRAP-UP

Deciding upon the necessary discipline in any given situation is an endless and paradoxical task. How do you perpetually hold the tension for the child of his limits and his possibilities? Knowing that discipline must be perpectually adapted to the particalr, how do you maintain the consistency necessary to the child's development? How do you hold the individual self-consciously aware that he acts as part of a group without sacrificing his uniqueness? These are the questions which constantly confront the teacher who has decided to be an authentic rather than an authoritarian disciplinarian. The key is the art form methodology which is to say that the objective situation must be brought

MISSIONAL DYNAMICS - STRUCTURE

The power in any educational program comes in creating and adhering to an enabling structure which is always manifest in space design, time design, and curriculum. The power in structure is the dynamic that takes place. A dynamic never occurs save it is manifest in a structure - much as one never sees the wind, only the restling of the leaves. It is not the particular content of the program, but rather the method of relating the contents (the structure) that allows theory to be associated with life.

The structure of the educational program must be comprehensive and intentional. Comprehensiveness is created through the globalness of the room decor and the child's particular location in the room. The decor is out to explode his imagination to all that is. Intentionality is created through the understanding that bathrooming, eating, and sleeping are all parts of the total fabric of the day.

It is the structure in its dynamic form that sets the pace of the time design and the curriculum. The effect created by the structure is that of intentionality.. The structure enables the participation of the total group. Finally the most crucial point behind structure is to constantly raise the question of what needs to happen in the life of the child. This allows the structuring of the day to hold in balance both involvement and variety. For instance, in creating a time design you are out to have the child become an intentional planner of time. Time structure which constantly has quick, choppy, major emphasis shifts in it will program the child to become flittery in his style, never staying on a job long enough to finish his task. Long deep involved sessions on just one focus will program the child toward becoming one who gets lost in his work and fails to meet his other obligations. The way a curriculum, daily schedule, and room arrangement is arranged determines what kind of impact it will have on the children. The way these crucial aspects of school are structured gives form to the dynamics that goes on in the interaction of the child and the environmental situation, the pace of the day, and the shift from one kind of learning situation to another.

The day, as well as each activity within it, should be structured in a sequential way within themselves so that the child progresses in his understanding of life with certain stopping points along the way. First the child should encounter a very objective situation where he makew observations about data he picks up. Next he becomes increasingly involved in the situation as he reflects on it; which leads him to point of having to decide about his relationship to the situation or to interprete its meaning in relationship to himself. We call this methodology the Art Form method. In our daily schedule, for example, the basics, data skill subjects reading, writing, arithmetic, tools for getting along in society are taught first. Then the relational subjects are introduced which allows him to reflect upon his involvement with society. The psychological area is taught next where he again gets out objective data about himself as an individual in the context of society and at the same time reflects upon that data through art. The final periold of the day is the imaginal curriculum where the child begins to interpret his own stance towards himself and his situation and the world as he is held self-conscious to the real situation of life itself.

Failure to be self-conscious about the structuring process results in an educational program being formed in the best of theories, but not relating them to life experiences. It is not building structures for structures sake that is the question, but rather for the sake of creating that dynamic which puts your theory into practice. The demand on 20th century educators is to shape and transform the particular structures that are given to enable the intentional educational process.

MISSIONAL DYNAMICS - POLITY

Whenever human beings interact in a particular context, some kind of order and decision making process occurs. Often it is inadequate or inconsistant with our values because we have not built self-conscious polity structues, ormmade a corporate decision about operational modes. Polity is constantly being invented in order to achieve particular goals. The demand here is to build polity consistant with the overall objectives of Imaginla Education. In the polity process, the dynmaics which need to be included are:

1) Collegium: where the whole group transmits common memory, shares models and reports, and creates the new vision.
2) Assigned Power: where all members of the school communtiy are assigned roles: student, teacher, administrator.
3) Community Consensus: The process whereby the larger community gives the school its permission to be and expresses its demands upon the school.

Whithin each of those three aspects of polity process are three primary tensions:

1) Assigned power - Assumed power
2) Individual good - Corporate good
3) Immediate demands - Larger context

The collegium is a time when the total school (teachers, administrators, aides, and at times, students)meets. This meeting has a symbolic and a practical function. The meeting is a drama where past history and future palns are rehearsed by those who exercise leadership roles. It is also in the collegium where basic questions and issues are discussed, where models of operation and policy are agreed to. The operation of the shcool is usually in the tension between the needs of the immediate situation and the demand of a long range plan. The entire collegium needs to recognize that tension in its decisions and be self-conscious about the dangers of ever collapsing the tension by isgoring either immediate or long range demands.

There are two types of roles that can be assumed relative to power in a given situation; either that of bing assigned cetain paower, or assuming power. Certain roles must be assigned in order that the task can be carried out. For instance, at any set time the roles of teacher, studnet, administrator and parent are assigned to particular people. In assigning power, the individual cna assume particular roles. For example at the same time of being assigned to be a student, a person can do an undercover teaching job in certain situation. This does not mena that a sttudnet can just go ahead and do anything he wants , but in the context of total obediance to the assigned roles. This menas that the underlying questions a person asks before assuming a leadership role are: "Is my action allowing the assigned role players to participate in their roles to the fullest?" , and "Is my action allowing me to participate in my role to the fullest?"

The consensus of the communtiy gives permission for the preschool to exist. Consensus-making deals with the articulation of means and ends in such a way as to permit and allow the group to move as a whole rather than pull in different opposing individual directions. Clarity comes through

a common struggle with issues that will enable a self-conscious decsion to form. Within the context of the community, consensus is constantly being formed and reformed. The power is always in the center of the table; if dissatisfaction with a decision that has been made, occurs, the imperative is to state a new consensus based on new data. A communtiy concerned with the welfare of all its people will see itself as participating in a common struggle. Zherfore consensus not only allows, but demands that the consensus be accepted for the sake of enalbing the project to come off.

This brief description of polity process is an attempt to give a window on what is behind the practics of a teachers meeting every day during nap time, parents meetings and quarterly evaluation and planning sessions. These are the structures that must be dealt with the areas of peration and the operating tensions that must be present in adapting a polity model. The question is: in light of the goals of Imaginal Education and our particular situation and needs, what kind of polity will allow that process to happen?

ROLES

Total education can only take place in the interaction of studenting, teachering and parenting. If a child demonstrates his need to be allowed to see himself as a significant human being and the teacher then says many times a day"Johnny, you're a great human being", one statement to the contrary from the parent "Johnny you're dumb" reinforces his negative image creating a situation where the teacher needs to begin all over again. When all are an interacting body the message which is transmitted to him is constant. Twenty-four hour education enables the educating process to intensify. Education then, takes place any time and anywhere and needs to be self-consciously enabled. An example of the total impact of education is the story of the boy who was in a car accident in which his father's leg was broken as a result of the collision after failing to stop at a red light. The mother was unself-consciously educating when she stated to the father, "You wouldn't have a broken leg if you'd stopped." The child hears, "If you don't stop you might get hurt." The child took the newspaper accident report to school where the teacher, self-consciously used the artform methodology to arrive at the conclusion that "one should obey laws for safety." The child at home repeated the conversation he had with the teacher and thereby placed an imperative and demand on his father to drive safely. We'll look at the educational process described in the enactment of these roles in terms of their image, function and structure.

In speaking of studenting, the image that would hold this role is that of one being acted on--such as the child in the above illustration. On the other side, the teachering role is imaged as intentional, self-conscious creation of forms for acting on students as seen in the example of the teacher using intentionally the methods to bring across the message of safety. The parenting role is more total than that of the teacher. Imaginally, parenting speaks of a whole life style which provides a continual frame of reference for the child--as in the story when the parent-interaction gave a safety lesson to the child.

Studenting, parenting and teachering have specific functions which in their interaction allow for the total development of the child. The child most often is the one who interacts with his superiors, demanding that they be relevant and futuric in thought and action. Out of that demand teachering then disseminates the projected content and tools needed and enables the internalization, interpretation and application of that data. Parenting gives continuity to diverse experiences by relating them to a total life context. A child demands to know how it is men can walk on the moon, receives that understanding from the educator, tells his parents how that happens. The intentional parent then tells him that life is always going to be probing new worlds and raising questions about the unknown and solving problems and the child's job is to always raise questions about that which he needs to know and doesn't understand.

The question of where these roles are being acted out is dealt with in structures. Education which is total takes place at any point where the student is provided with the tools which equip his life with the most comprehensive background of experience. The person who is maintaining

the teachering image observes the educational needs of the student, analyzes and creates the possible forms through which he could educate, and selects the form which is most comprehensive, Then comes the implementation of the structure in order to enable the child to deal with his total life. Parenting occurs continually, that is to say, parenting is always the result of a repeated reunion of the child and parent. Parenting is the total historical structure of the parent/child relationship which may or may not be self-conscious and intentional. The demand in the creation of the new child is to self-consciously and intentionally plan and decide what the basic dynamics of this relationship will be.

It is imperative from our knowledge of the interplay of parent-child-teacher in the education process that each role player must be self-conscious as he functions in this dynamic. With the demands of 20th century living upon us we cannot afford to fumble through our roles hap-hazardly. Whenever we participate in parenting-studenting-teachering we must be deeply aware of our roles and how they function in the whole educational process.

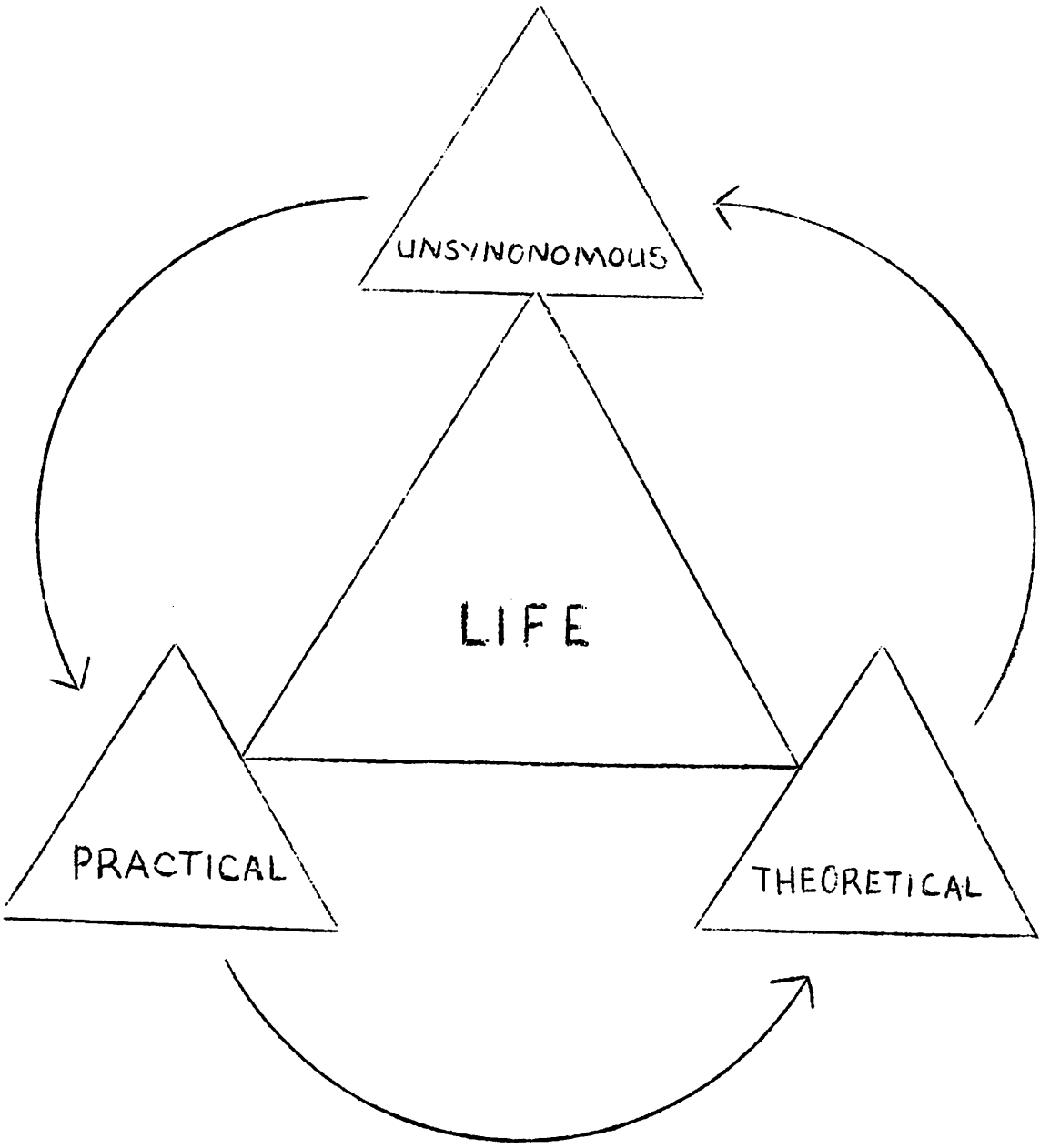
WORKING CHARTS=CONSTRUCTS

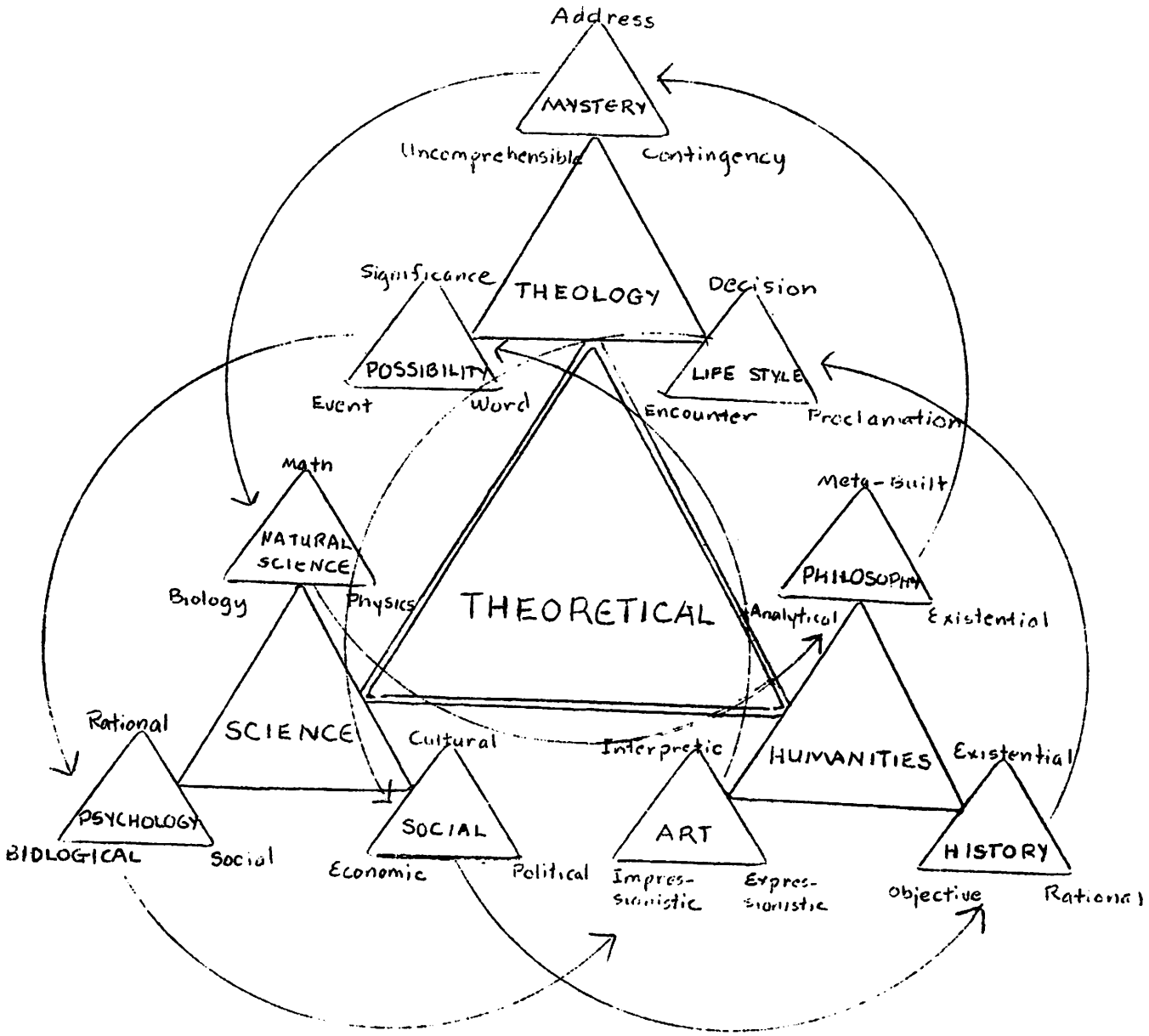
In struggling with the inter-relationships of basic function, method, and self-consciousness of the 20th century, a new charting of man's journey and channeling of his experiences has been demanded. The "life triangle" represents an ordering of the prastical dynamic of man's total life. Each left hand side represents the situation that man finds himself in, the right hand side represents the relationship he takes to that situation, and the top pole represents the name given to the particular dynamical relationship.

The 'practical' triangle is man's basic ordering of his experiences. The 'theoretical' triangle gestalts the primary significance of those experiences, and the 'unsynonomous' triangle names the concrete signs of his decision about those experiences.

This same rationale follow in each sub-triangle. Within the 'practical' triangle man first experiences his own solitary self; he then forges his identity in the relationships defined by society; and finally experiences himself in those relationships through symbols of relevance.

LIFE TRIANGLES





THEORETICAL TRIANGLE of the LIFE TRIANGLES

BASIC RATIONALE BEHIND THE SCIENCE?HUMANITY TRIANGLES

Individual -- Selfhood is the capacity for transcending ones situation and willing to be in that situation.

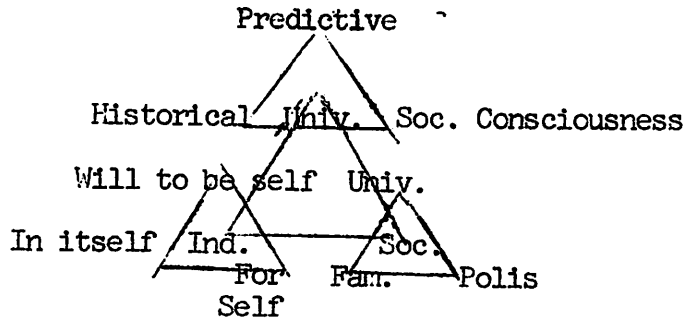
In itself	For itself	Will to be self
A bundle of relationships	Has an attitude to that bundle of relationships	Dares to be the self in that situation

Social -- man knows self only be his we of relationships

Family	Polis	Universe
The basic unit of relation is the family	The images and relationships out of which you know yourself come from the community	You are related to all that goes on

Universal -- comprehensive constructs that allow you to gestalt experiences

Historical	Social Consciousness	Predictive
Transmits those images that have been created throughout history	Self-consciously puts the new responses into the present social system in order to equip society to respond to the changing world	Seeks out and formulates new responses of humanness



RELATIONAL

SOCIOLOGY: Seeing man's relationships in the perspective of the particular society.

Economic -- man's involvement and struggle with his time/energy.

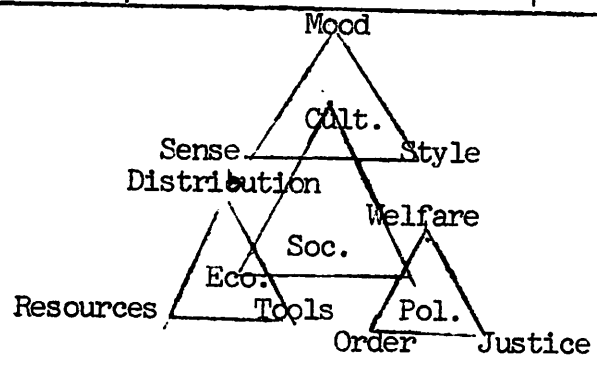
Resources	Tools	Distribution
Raw materials, basic	Who/how resources are used	adequate, relevant use of resources

Political -- primary vehicle of decision making; constructs that allow the power of every man to be used in society.

Order	Justice	Welfare
Basic structures	How structures are held accountable to being just	Structures that allow the entire community- to participate in humanizing structures

Cultural -- the common framework of "a people"

Sense	Style	Mood
The common sense of 20th century. The context out of which decisions are made relative.	The urban style of complexity and man's role in a cosmopolitan world	Self-talk when man grasps himself in encounter with the unknown, the mystery in life.



PSYCHOLOGY: REFLECTION ON IDENTITY AS A SELF

Biological: I am a drive to be a self. I am my drives.

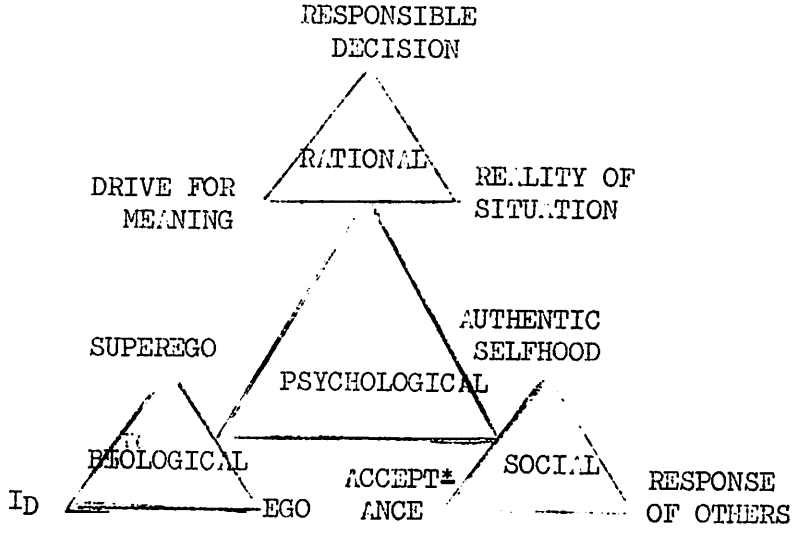
Id	Ego	Superego
basic survival drives doesn't want tension	deals with tension externality of dealing with environment	directs away ego; deal with tension desire for perfection; seek after that which will put in right relationship

Social: Search for social acceptance; answers "who am I" as response to response of others to him. I am my social relationships.

Acceptance	Response of Others	Authentic selfhood
man seeks security through social acceptance	he measures who he is by the response of others from whom he seeks approval	style is based on decision-- not external approval

Rational: thrust for meaning in life; raw decision is that out of which man finally lives. I am my rationality.

Drive for Meaning	Reality of Situation	Responsible decision
man selects those images that give his life meaning	he encounters events which say "no" to his image	he redecides the image that gives him significance by appropriating that "no"



THEOLOGY

Limits --His operating limits. The extent, impact, framework out of which he operates. "What I am finally up-against"

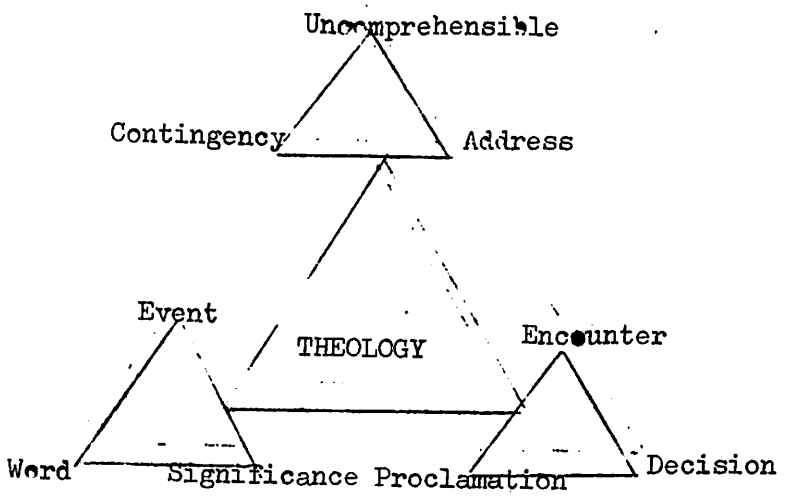
Uncomprehendable	Contingency	Address
facing the unknowable, undefinable, ununderstandable	dependency on others, on society, on given situation	must decide about relating to this situation

Possibility --The process of possibility. Affirming his mystery, depth, and greatness. "How dare I live in that framework?"

Event	Word	Significance
events that cause you to see life as it really is	through this event man recognizes that in this situation lies the possibility of living life just as it comes	man then articulates a story of this event to hold him in his decision to tell the story of his life.

Life Style -- Creation of life style that embodies lucidity, concern, heritage, discipline. "What style allows me to be free?"

Encounter	Proclamation	Decision
how man encounters and does not run from the situation as it actually is	man can face his past, express genuine concern in the present, and predict his future	man can face the consequences of his decisions and actions



CONSTRUCT BEHIND TOOLS

A. ART: Art enables us to experience our experience of life and the culture we live in. It helps us relate to patterns in life by naming the relationship, by giving images of what reality is.

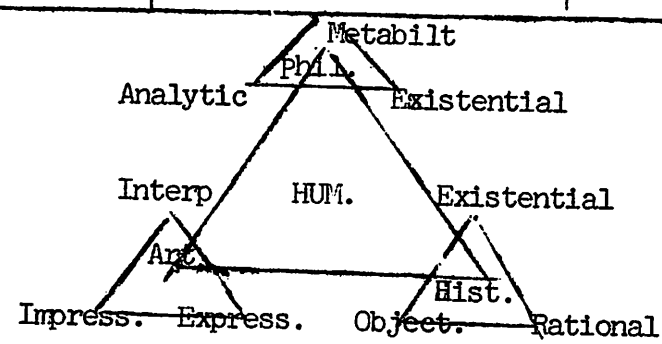
	Impressionistic	Expressionistic	Interpretive
Con-cern	The art form itself What is he saying?	The artist What does he say?	The viewer What do I see going on?
Aim	Portray reality	Express his experience of reality	Have him experience something

B. History: Rehearsal of how man is present to time itself; a method of analyzing responses to what's going on in history.

	Objective	Rational	Existential
Con-cern	What's going on here?	What's the significance?	How make decisions?
Aim	record facts (memory)	form patterns (identity)	decide on significance (decision)

C. Philosophy: Man can grasp reality only through an image that holds an inclusive pattern of what reality is.

	Analytic	Existential	Metabilt
Con-cern	What is reality? (analysis)	What is the particular situation? (description)	What is the mode of understanding? (creation)
Aim	Analysis of method of Consciousness	Methods of being human	The model of all models of reality



CURRICULM FORMAT

	BASIC	RELATIONAL	PSYCHOLOGICAL	IMAGINAL
DEAL WITH	his basic functional skills	how he relates to others	how he relates to himself	how his life can be a total impact
AIMS (SUBJECTIVE)	sees himself needing tools knows self as a planner in society	sees self in given social structures knows self as related to all men, problems and structures	sees self as creature knows self as a unique contribution to society	enable decisional life sytle. knows self as a creator of humaness.
AIMS (OBJECTIVE)	technically skilled model builder	social ordering grounded socially aware	identity personal grounding personal creativity	gives tool for direction gives permission for involvement
DYNAMIC	man always shows up creating order in chaos and growing in adequate skills	man identifies himself only as he understands his relationship with others	Man is a unique self who attempts to know himself and his qualities, in the mist of relationships	Man can be enabled to reflect about himself and the decisions he makes about his life.

CREATING CURRICULUM

The curriculum creates a dynamic in which every part is crucial and must be included in a program, whether it be one which last a half day, 3 days, 1 week, 3 months, or 1 year. The curriculum construct and examples of curriculum events which make the contentless categories come alive are included in this manual. However, it is finally up to the teachers within the particular program to design the curriculum events by:

(a) Following the categories as delineated in the construct which is the blueprint for the builder or the guideline for the curriculum writer.

(b) Creating particular curriculum events by incorporating teaching methodologies, skill-building exercises and tools which consider:

1. The age of the children in the group,
2. The space, time and tools available,
3. The number of teachers and students participating, and
4. Activities that will enable an effective rhythm of individual and group activities as well as activities which enable both active and passive participation of the students and the teachers.

As we begin dealing with the constructs behind the curriculum, it must be understood that there are inconsistencies within the abstract categories. All the curricula is comprehensive according to the life triangles, but in application reorders the categories depending on the dynamic necessary to the child's comprehension. Work needs to be done in discerning the differentiating rationale within each curriculum.

The total curriculum can be taught twice in 12 months, or 4 quarters, with quarter 4 being the summer or "vacation" quarter in which the curriculum is taught with intensified rhythm. This construct would need to be further developed into weekly and daily constructs.

ONE YEAR CURRICULUM CONSTRUCT

TEMPORAL AREA	QUARTER 1			QUARTER 2			QUARTER 3			QUARTER 4		
	month 1	month 2	month 3	month 4	month 5	month 6	month 7	month 8	month 9	month 10	month 11	month 12
BASIC	LIFE THRUST			ENERGY EXPANSION			MODEL CREATION			LIFE THRUST	ENERGY EXPANSION	MODEL CREATION
	recognition	naming	articulation	recognition	naming	articulation	recognition	naming	articulation	recognition naming articulation review		
				LANGUAGE - MATH - WRITING								
RELATIONAL	ECONOMIC			POLITICAL			CULTURAL			ECONOMIC	POLITICAL	CULTURAL
	food	clothing	shelter	order	justice	welfare	sense	style	symbol	food clothing shelter review	order justice welfare review	sense style symbol review
PSYCHOLOGICAL	BIOLOGICAL			SOCIAL			RATIONAL			BIO-LOGICAL	SOCIAL	RATIONAL
	id	ego	super-ego	family	peers	unknown	self	task	decision	id ego super-ego review	family peers unknown review	self task decision review
IMAGINAL	LIMITS			POSSIBILITIES			LIFE STYLE			LIMITS	POSS.	LIFE STYLE
	mystery	contingency	address	event	word	dynamics	encounter	proclamation	decision	mystery contin-gency address review	event word dynamics review	encounter proclamation decision review

A WEEKEND CURRICULUM CONSTRUCT

SATURDAY

MORNING

7:00 AM Breakfast emphasis - Black Man

Shift

Energy Expansion

BASIC	Recog-nition	Naming	Articu-lation	Review

Snack / Toileting

Political

RELAT	Order	Justice	Welfare	Review

Lunch Preparation

AFTERNOON

12:00 NOON Lunch emphasis - Brown Man

Ritual / Nap

Toileting / Ritual / Snack

Social

PSYCH	Accept-ance	Response of Others	Authen-S/Hood	Review

Recreation / Toileting

EVENING

6:00 PM Dinner emphasis - Yellow Man

Shift

Possibility

IMAG	Event	Word	Sign	Review

8:00 PM Preparation/ Ritual/ Bed

SUNDAY

7:00 AM Breakfast emphasis - Tan Man

Shift

Model Creation

BASIC	Recog-nition	Naming	Articu-lation	Review

Cultural

RELAT	Sense	Style	Symbal	Review

Toileting / Ritual / Snack

Rational

PSYCH	Mean-ing	Reality or Sit.	Resp. Decis.	Review

Life Style

IMAG	Encoun-ter	Procla-mation	Decis-ion	Review

Lunch Preparation

12:00 NOON Lunch emphasis - Red Man

FRIDAY

EVENING

6:00 PM Dinner emphasis - White Man

Shift

Life Thrust

BASIC	Recog.	Naming	Articu-lation	Review

Shift

Economic

RELAT	Resour ces	Tools	Distrib.	Review

Shift

Biological

PSYCH	Id	Ego	Super-Ego	Review

Shift

Limits

IMAG	Myst-ery	Contin-gency	Addr-ess	Review

9:00 PM Preparation/Ritual/Bed

SAMPLE OF WEEKEND CURRICULUM

CONSTRUCT					SAMPLE EVENT			
6PM MEAL: UR#1 (Start with UR of the country where course being taught) Emphasis on decor Conversation questions: 1. What do you notice? 2. Which of the things do you like/dislike? 3. What do these things tell about the ____ man? 4. If you could decide to be any man, would you be a ___ man?								
	LIFE THRUST							
BASIC 7:20PM	RECOGNITION	NAMING	ARTICULATION	REVIEW	WRITING What are these things (pencil, crayon, etc)	What do we use them for?	Children write names	Review process
	SHIFT							
7:30PM	ECONOMIC				PREPARE POPCORN:			
RELATIONAL 8PM	Resources	Tools	Distribution	Review	What things do we need?	How do we prepare the tools?	How shall we distribute the popcorn?	Review the process
	SHIFT							
8:10PM	BIOLOGICAL				Drama:			
PSYCHOLOGICAL 8:30PM	Id	Ego	Super-ego	Review	Teachers act out, "I'm sleepy"	I'll wait to go to bed.	Mother says I cann't sleep in my clothes	Children act out the drama
	SHIFT							
8:40PM	LIMITS				Conversation:			
IMAGINAL 9PM	Mystery	Contingency	Address	Review	Why were you born?	Will you live forever?	People live and die? Is that TWI?	Review birth/life/death cycle.
	SHIFT							

BEDTIME RITUAL
Prepare for bed.
Quiet play for older children.

TRIP PLANNING SUGGESTION LIST

TRIP EVALUATION:

Every trip needs careful evaluation for further planning

Conversation with children

Teacher evaluation

QUESTIONS:

what remember?
what saw?
was educational experience for children?
would like to go again?
where trip need improvement?
what was value to teachers?
what other trip ideas come to you?
what impact on world?
how would you prepare children next time?

TRIP PLANNING SUGGESTION LIST

2. board bus, go to back of bus, sit with class, sing, snack on bus
3. Arrive at
   line up by class, school-- walk with partner, etc
4. Come back- return name tag
5. Ask for special ideas they have

B. Day of trip
   Review timeline with pictures from day before
   follow procedure

TRIP EXPERIENCE:

--bus
--seat belts
--songs
--snack

--at destination line up with partner
--key leader (key teacher or guide at head of line --this teacher will point out to children what they are seeing /explode content
--bathroom location
--trip format review; See key points of interest.

RETURN:

line up
-teachers which lead, follow, enable, one teacher per school as emergency meeter
-check list by rooms/schools/count
-back to bus
-songs
At school
-back in class, coats hung up
-return name tag
-lunch
-nap

ITEMS TO TAKE:

--spare name tags
--extra pants, diapers
--snack
------first aid kit
-- camera
--money
--one teacher buy souvenir of trip (post cards, for example)
--list of parents names and telephone numbers
--check list; 2 copies per class, 1 for office, 1 to be taken on trip for each class; list should include total # of children when left, total # when returned, and every child's name

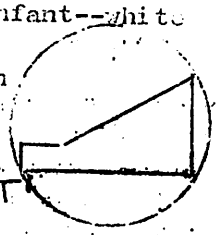
	LEAVE	HILD" NAME	RETURN
		Mary Smith	"
		John Doe	"
TOTAL		Buster Brown	" 2
TOTAL	3		3

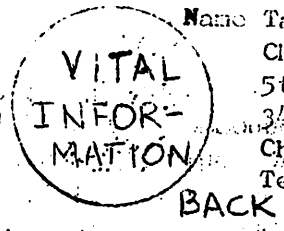
TRIP PLANNING SUGGESTION LIST

PRE TRIP

(Name tags are kept for every trip)

1. Name tags: Infant--white
   Mini--red
   P-chapel --tan
   P-gym--brown
   kinder--black



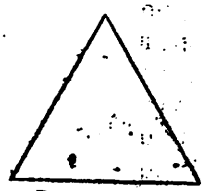


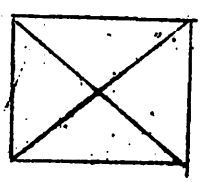
Name Tag Information: (Vital data)
Child's name
5th City Preschooling Institute
3444 Congress Parkway
Chicago, Illinois 60624
Telephone # 782-3444

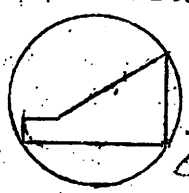
2. Letters: letters go out twice to parents before trip.
   Information--where going, when leave and return, purpose of trip, uniforms required, time lines, children bring no money, invite parents.

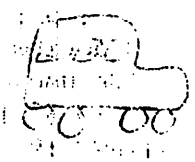
3. Teacher planning
   A. All schools plan together value of trip
   B. Each school with children the day before trip
      1. Plan four major points or value of trip
      2. Develop short courses regarding caring for each other.
         --everybody has partner
         --walking and crossing streets (pairing-fast and slow together)
         --what to do if lost
         --no touching (in stores, Art Institute)
         --go to back of bus
         --stay together as a class
         --walk in line
         --tell teacher if have go to bathroom
         --busride---sit in seat
   C. Teacher roles on trip
      Decide how teachers in each school will function
      --which teacher will lead
      --which teacher will keep group moving
      --which teacher will follow last--keep group together
   D. Reminders
      --move only as total school as classes

4. Children preparation
   A. Day before trip
      discuss value of trip//what will see; do, experience
      draw up timeline of trip day (similar to timeline done every day after ritual.









Short courses--different kind of day--trip to (See list above)

1. to get ready we will go to bathroom after ritual
   come back put on name tags--explain function
   put on coat, line up with partner, line up with whole school
2. meet all other schools in great hall

Part of PRACTICS: Working Constructs

Most of the Administration's tasks are not directly observable to the students or to anyone who is not involved in this crucial role within the Preschool. It is the background or "Producer-director" role, without which the dramatization of the classroom does not happen. Some of the general areas of responsibility are charted below.

Administration																	
Policy				Finances				Recruitment				Staff			
Requirements				Budget				Story				Nurture			
External Ordering		Internal Ordering		Income		Expenditure		students		teachers		individual		corporate	
Licensing	Other Requirements	Requirements for Enrollment	Other Requirements	Tuition	Gifts	Operational Costs	Salaries	Who Recruit	How	Who Recruit	How	Training	Enablement	Morale	Context

Part of PRACTICS: Working Constructs

There is no "universal" list of facilities required to operate a preschool. Every preschool is equipped for its own local situation. The following chart may be used as a guideline in acquiring basic facilities, equipment, and materials.

Facilities--Equipment--Materials		
Basic Facilities	Classroom Equipment	Curriculum Materials
Checklists		
Classrooms Play Area Bathrooms Healthroom Office Kitchen Storage Areas Teachers' Lounge	Tables and Chairs (child size) Large Blackboards "Cubbyholes" (for childrens' things) Bulletin Boards Durable Toys Cupboards and Shelves	Paper: Construction/Drawing/ Long rolls Crayons Scissors Paste Magazine or other Pictures Blocks Toys Dolls/Puppets Paint and Brushes Books

ENABLING RITUALS

MORNING OPENING
(Chant: - all drum hands on table)

This is the Drum of the City
This is the Drum of the City
It says to us that we can LIVE
Let's be the Drum of the City
Yehhhhhhhhhhhh

SNACK AND LUNCH INTRODUCTION
(Chant)

Host: Food is Good....Right?
All: Right!
Host: Life is Good....Right?
All: Right !
Host: All is Good.....Right?
All: Right !
Host: Please be seated.

SNACK CLOSING
(Tune of 'Round and Round the Mulberry Bush)

Here come the Garbage Man,
The Garbage Man, The Garbage Man,
Here comes the Garbage Man,
He keeps our room so clean. .....
Thank You Garbage Man, Garbage Man, Garbage Man, Thank You Garbage Man, You keep our room so clean.

LUNCH CLOSING
(Chant)

Host: Who are You?
All: I'm the Greatest !
Host: Where are You?
All: In the Universe !
Host: What are You going to do?
All: Live Life !

LUNCH AND NAP TRANSITION
(Song: - all clap hands)

No more Bread and Butter
No more Food to Eat
Let's all take our shoes off
Get ready to go to sleep.

NAP ENDING
(Song: Tune - "Hello Everybody" Girl Scout song)

Wake-Up Everybody, Wake-Up Everybody,
It is time to Wake-Up.....
We are here in 5th City Pre-School
and it is time to Wake-Up.

AFTERNOON CLOSING
(Chant: - all drum hands on table)

This is the Drum of the City
This is the Drum of the City
It says to us that we can LIVE
Let's be the Drum of the City
Yehhhhhhhhhhhh

*Other rituals for diapering, toileting, etc. need to be created for individual situations.

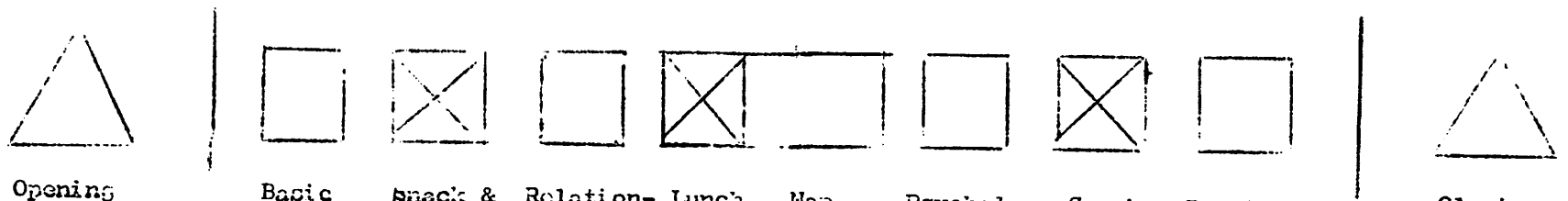
Part of PRACTICS: Working constructs

In order for each daily operation to be successfully enacted by the students, a very precise form must be created and rehearsed in the same way each day. Rituals allow each child to decide about his participation in the following event. The teacher and the students need to be very clear about the form of each procedure. By this process time is intentionally created and held self-consciously before the student.

Time/Space Design

Creation of Intentional Time

Imaginal Daily Layout

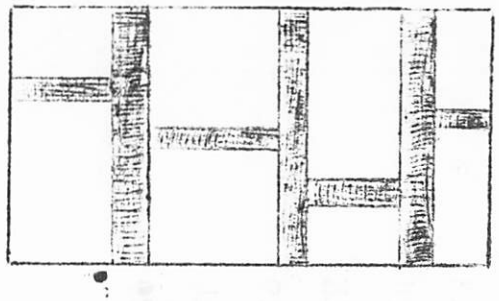


Enabling Rituals

Morning Opening	Snack and Lun. Introduction	Snack Closing	Lunch Closing	Lunch & Nap Transition	Nap Ending	Afternoon Closing
Drum of the City	Food is Good Right	Here comes the Garbage Man	Who are You?	No More Bread and Butter	Wake-up Everybody	Drum of the City

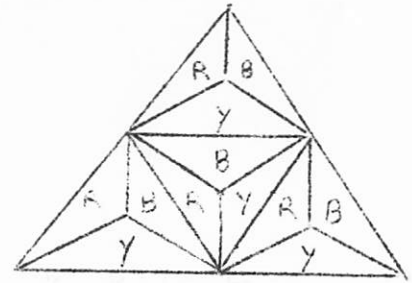
*Other rituals for diapering, toileting, etc. need to be created for individual situations.

EXAMPLE OF DECOR. --- CURRICULUM AREAS



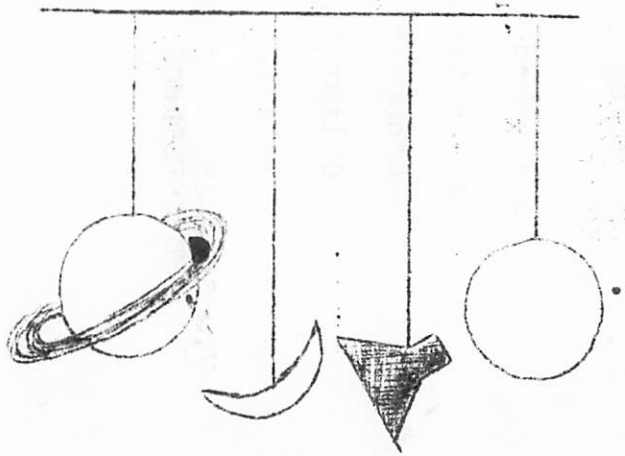
BASIC AREA

White Butcher paper
Black Construction paper



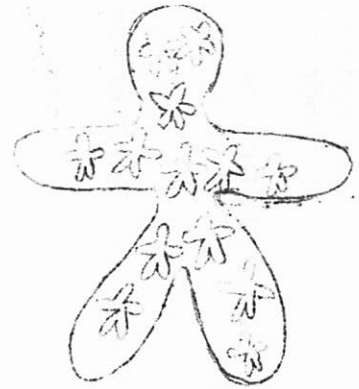
RELATIONAL AREA

Red, blue, and yellow construction paper triangles pasted or taped on butcher paper background



IMAGINAL

Coat hangers, pipe cleaners, ~~aluminum foil, cardboard, play doh~~ flour, water, salt doh



PSYCHOLOGICAL

Small human forms cut out of orange, aqua, and magenta construction paper pasted on cardboard backing

Part of PRACTICS: Working Constructs

The Intentional creation of space, or the stage, is done primarily through room decor, a powerful tool for imaginally educating children. Decor, either portable or relatively permanent, must be intentionally used. The following chart shows examples of two basic decor rationales and how they might be implemented.

Time/Space Design

Creation of Intentional Space

Decor

Curriculum Area Decor Rationale/Specific Areas				Contextual Decor Rationale/Delineated Areas			
Basic	Relational	Psychological	Imaginal	Global	Particular	Archaic	Futuric
Ordered Lines	Geometric Shapes	Abstract Forms	Three Dimensional	World Grid Pict. of 6 Urs	Child's Creations	Art Form Design	Space Pictures Science
Black/ White	Red/Blue/ Yellow	Vibrant Colors	Creative Mater. e.g. Pur/Blk/Foil				

"All art is the creation of perceptible forms expressive of human feeling...Each art begets a special dimension of experience that is a special kind of image of reality....."

Susanne Langer

	RELATIONAL TOOLS		PSYCHOLOGICAL TOOLS		IMAGINAL TOOLS	
	Drama	professional performance	Poetry	word game	Prose	great book
		puppets		chant		mechanical
		teacher role play		rhymes		comic
		situational free play		children's poetry		chalk talk
		children role play		great poem		fable
	Instru-ments	rhythm band	Dance	observation	Song	foreign
		sounds		sports		nursery
		foreign music		games		folk
		classical		folk dance		popular
		modern music		interpretative		curriculum articulation
	Archi-tecture	manipulative tools	Sculpture	classic	Pictoral	great art
		blocks		folk		drawing
		card board		natural		painting
		metal structure		synthetic		flat collage
		structure		metal		raised collage

TOOLS CHART

The tool chart enables the curriculum to have a variety of experiences in a rational pattern. Each tool category, the relational, psychological, and the imaginal, point to the essential dynamics needed for the child to become socially skilled. Within each of these general areas is an active and a passive phase. The passive is the objective experiencing of the art form. The active phase interprets the art form and actively involves the child through his creative participation.

The relational tools are: 1) Literary--drama; 2) Rhythmic--insturments; and 3) Plastics--architecture. Each enables the child to relate to a different aspect of his social existence. Drama acts out given situations that allow self-conscious reflection and gives the child the skill necessary to play many roles in society. Insturments engage the child in concrete achievements that help him to sense after his identity. The architectural tools deal with the sociological phenomena of man's intentional use of his environment.

Working within the sociological dimension is the psychological, or the child's experience of his own individuality. The psychological tools are: 1) Literary--poetry; 2) Rhythmic--dance; and 3) Plastics--sculpture. Poetry recreates life experiences. As the child learns words, chants rhymes and hears poems he begins to reflect upon the events that have happened to him. The dance acts out the creative and destructive powers of the world. Through the affirmation of his physical body, the dance encourages the child's creative expression of his own selfhood. With sculpture the child gains his first awareness of man's control of the physical world and space design. As with the dance, sculpture is a powerful means of self-expression and creative achievement.

The imaginal tools of myths, rites and symbols let man self-consciously relate to the totality of his experiences. These tools are: 1) Literary--prose; 2) Rhythmic--song; and 3) Plastic--pictorial. Prose tells a story from a given perspective about the way life happens. Songs create a sense of time and encourage the active participation of the child in the story. The pictorial asks the child to create his own story reflecting on the artist's re-presentation of the world.

DISCIPLINE CHART

ANALYSIS	AIM	METHOD
REFLECTION	To allow the child objectivity on the situation as it happened.	What happened? Why did it happen? Why are you crying? (Art Form Method)
CONTEXT FOR DECISION	Understand what structures he violated	To remind the child of what structure of the group is and the structure for discipline --corner --isolation chair --"When you decide you can rejoin the group"
AUTHENIC ALTERNATIVES	Concrete alternatives from the structures which gives permission for decision making	You have a choice, either to _____ or _____. What is your decision? Choices vary depending of the violation. It is only then the child understands the action.
ACTION TAKEN	Honor either decision made. This enables a child to continue risking himself in deciding one way or the other. You have set the structure and the content so that either decision can be honored.	Restate decision and rehearse procedure for returning to the group. (Some may have to be reminded many times of the possibility of returning to the group .)
REUNION	Acknowledge greatness and the ability to decide.	1-Have the child participate in the telling of what it means to be a part of the group, enabling reflection on his decision. 2-Sing "John decides what he has to do in 5th City Preschool---How about you?"