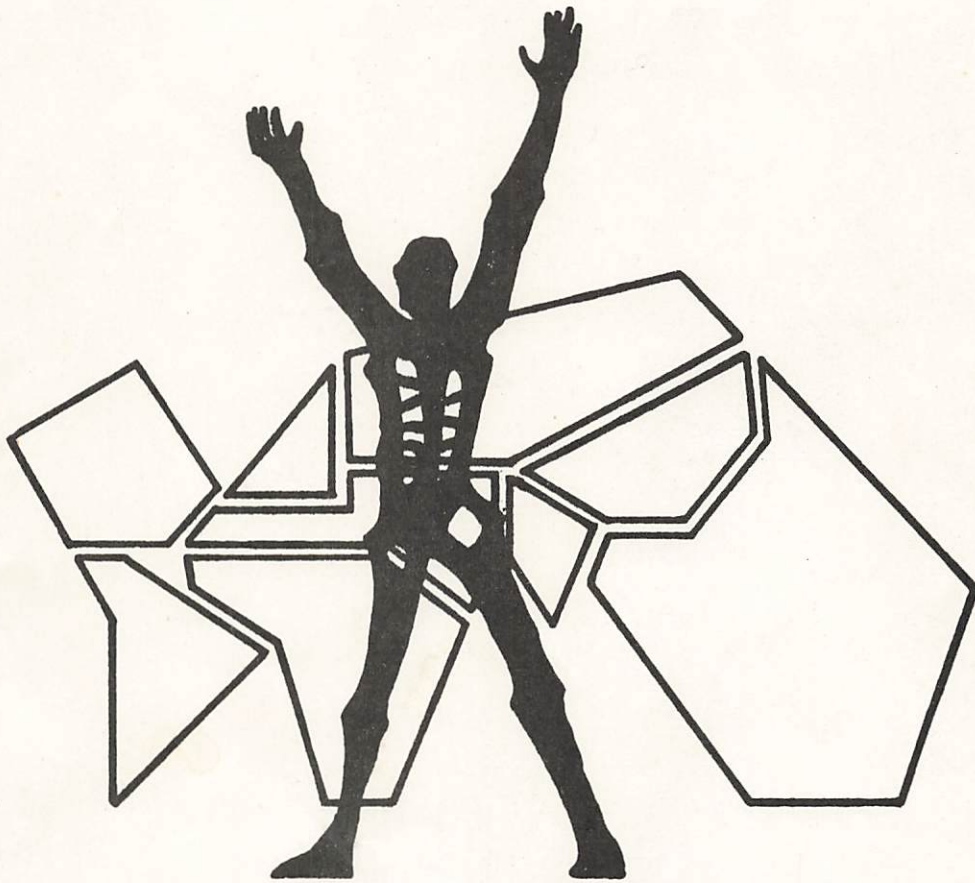


May, 1973

5TH CITY PRESCHOOLING INSTITUTE:  
AN EXPERIMENT IN EARLY EDUCATION



Preliminary Draft  
Not for Publication

## P R E F A C E

This book is intended to be a preliminary edition of a book that will later serve as the introductory manual to the Fifth City Preschooling Institute. This present edition will outline the curriculum rationale, teaching methods, and education style of the Preschool as well as mentioning the comprehensive community reformation context of which the Preschool is only one part.

The preliminary nature of this edition implies that one can expect that there will be further development of the preschool, especially in its curriculum rationale. However, the fundamental principles of imaginal education, of the art form methodology, and of curriculum event planning, will not change significantly. In fact these basic educational methodologies are applicable for all ages of children and adults. Persons engaged in teaching public school, church school or adult curriculum will find this book helpful.

FIFTH CITY PRESCHOOLING INSTITUTE STAFF  
AND  
ECUMENICAL INSTITUTE STAFF

May 1973





5TH CITY PRESCHOOLING INSTITUTE:  
AN EXPERIMENT IN EARLY EDUCATION

PREFACE

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Chapter 1

INTRODUCTION

MARCHING SONG OF THE IRON MEN

Tune: The Battle Hymn of the Republic

Deep within the hearts of Black Men  
Charred by bitterness and pain,  
By three hundred years of slavery,  
Of injustice, fear, and shame,  
Burns the spark of human dignity  
Which history will claim  
As the destiny of man.

REFRAIN:

Men of iron, we stand together;  
Men of iron, we stand together;  
Men of iron, we stand together  
For the dignity of man.

From the blackness of the West Side  
Now the spark bursts into flame,  
Rushing outward from Fifth City,  
From Chicago whence it came;  
Spreading forth to every city,  
Every nation to proclaim  
The dignity of man.

REFRAIN

See the vision of a life style  
Stretch before the eyes of man,  
From Brazil, to France to China,  
From the Congo to Iran,  
Where all men can live in freedom,  
Claim their power and their plan,  
Full humanness for all.

REFRAIN



## Chapter 1

### INTRODUCTION

#### DEMAND OF THE TIMES

1. We stand at a time in human history when the future of mankind literally hinges on the decision of local man. He can sit by or angrily shake his fist as civilization collapses into technocracy and anarchy or he can join with others in a common effort to create new social forms to give shape and direction to the resurgence of humanness also evident in society.

#### COMMUNITY REFORMULATION

2. Fifth City, a community in reformulation on Chicago's West Side, is a concrete sign of resurgence. It is a community, recently expanded to include 20,000 people, which is engaged in creating the new or decisional city within the inner city. The presuppositions that undergird the reformulation are that all the problems of all the people within the delimited geographic area of 5th City will be simultaneously attacked and that the depth human problem, which manifests itself in the residents of the inner city experiencing themselves as powerless within society, will be overcome by the use of symbols of hope and possibility.

#### SOCIAL MODEL

3. The three master strategies of contextual reeducation, structural reformulation and spirit remotivation are embodied in the social model, built eight years ago in the community and designed to eventually care for every human being within the community in all dimensions of life--economic, political, and cultural. The model calls for the creation of twenty inter-related structures and eighty agencies. (See 5TH CITY SOCIAL MODEL.)

#### PRESCHOOL INTER- RELATEDNESS

4. Although this document will deal directly with only one of these structures, the Community Preschooling Institute, it must be noted that the Preschool's significance in history is in its interrelation with the other structures as they work together to demonstrate to the world that new human community is a concrete possibility.

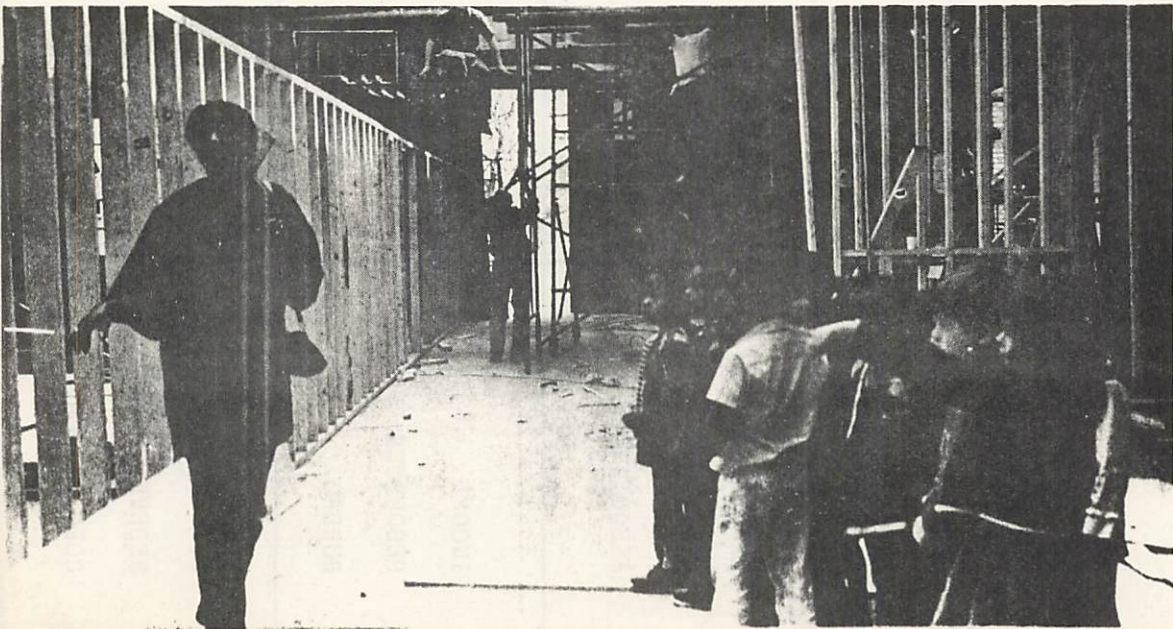
#### IMAGINAL EDUCATION

5. It is in this context that we discuss the Preschool program as a demonstration of Imaginal Education which has as its focus the creation of new human beings who are unique creative individuals sharing in the responsible molding of the future of all mankind.



5TH CITY SOCIAL MODEL

| ECONOMIC                                   | CULTURAL                                |                                   |                                       | POLITICAL                               |
|--|---|-----------------------------------|---------------------------------------|---|
|  | EDUCATION                               | SYMBOL                            | STYLE                                 |   |
| NEIGHBORHOOD<br>HEALTH<br>OUTPOST          | COMMUNITY<br>PRE-SCHOOLING<br>INSTITUTE | VISUAL<br>ARTS<br>COMPEND         | YOUTH<br>DEVELOPMENT<br>CORPS         | HUMAN<br>LIBERTIES<br>COUNCIL           |
| CONSUMER<br>SERVICES<br>ASSOCIATION        | PUBLIC<br>SCHOOLS<br>AUXILIARY          | FIFTH CITY<br>ENSEMBLE<br>COMBINE | URBAN<br>STUDENT<br>UNION             | URBAN<br>SERVICES<br>OFFICE             |
| INCOME<br>RESOURCES<br>BUREAU              | FUNCTIONAL<br>EDUCATION<br>CENTRUM      | URBAN<br>DRAMA<br>DOME            | SOCIAL<br>DEVELOPMENT<br>CENTER       | CIVIL<br>RELATIONS<br>COMMISSION        |
| FIFTH CITY<br>REDEVELOPMENT<br>CORPORATION | URBAN<br>WORLD<br>ACADEMY               | COMMUNITY<br>CULTURE<br>NEXUS     | FIFTH CITY<br>COMMUNITY<br>FOUNDATION | FIFTH CITY<br>COMMUNITY<br>ORGANIZATION |





Chapter 2

GOALS

WHEN IRON MEN GO MARCHING IN

Tune: When The Saints Go Marching In

When Iron Men go marching in,  
When Iron Men go marching in;  
There'll be a new day tomorrow,  
When Iron Men go marching in.

When City Five has come alive,  
When City Five has come alive,  
There'll be a new day tomorrow,  
When City Five has come alive.

O, when the trend begins to bend,  
O, when the trend begins to bend;  
There'll be a new day tomorrow,  
When the trend begins to bend.

O, when the world picks up the sign,  
O, when the world picks up the sign,  
There'll be a new day tomorrow,  
When the world picks up the sign.

For Iron Men it's never done,  
For Iron Men it's never done;  
There'll be a new day tomorrow,  
When Iron Men go marching in.

For Iron Men it's just begun,  
For Iron Men it's just begun;  
There'll be a new day tomorrow,  
When Iron Men go marching in.





Chapter 2

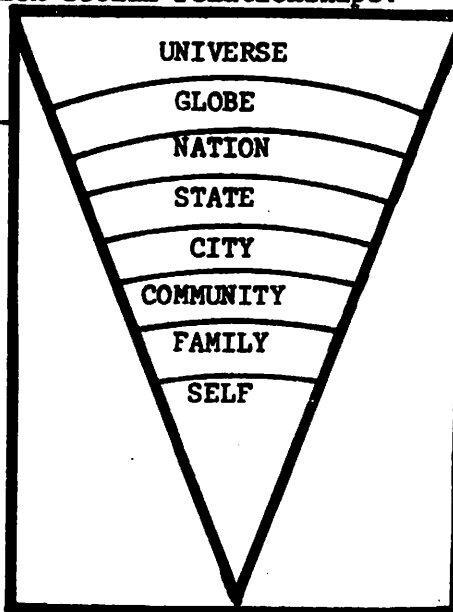
GOALS

OVERALL  
PRESUP-  
POSITIONS

1. The goals of the Fifth City Preschool are the response to the question: "What does every child need to know or experience in order to live effectively in society now and be prepared to creatively participate in the 20th and 21st Centuries?" They presuppose a future in which social processes increase in complexity, change occurs more and more rapidly and global interrelatedness concretely permeates every facet of society. In the midst of such complexity, the future of mankind will depend on the corporate activity of creative individuals with a concrete vision of and plan for society. Consequently, what every child needs is the broadest possible understanding of the world in which he lives, an image of himself as a unique creative thrust in history, the "tools" for operating in society to bring about necessary change, and the freedom to use his selfhood and all he knows to take responsibility for himself and society.

COMPRE-  
HENSIVE  
CONTEXT

2. Every child, and indeed every human being operates daily in the midst of complex social relationships. The more he knows about those relationships, the more he is able to take into consideration in making decisions. Therefore, one of the goals of the Preschool is to continually broaden the context of each child, making him increasingly aware of the breadth of his relationships from the self to his family, to his community, city, state, nation, the globe and the universe. It also is to allow him to grasp the complex social processes that go on within the whole and parts of society. An integrally related goal is to help him to become increasingly aware of the depths of his own unique response to his relatedness, to the needs and gifts of others, and to the depths of humanness itself. A comprehensive context also includes his re-



## GOALS

relationship to time - to the history that has brought civilization and himself to this moment, to the demands that the future places upon man, and to the requirement of the present out of the wisdom of the past and the need of the future.

### INDIVIDUAL CREATIVITY

3. The image or picture that a person has of himself within society determines his participation in life. The role of the Preschool is to help each child to affirm his own unique gifts and to see that his life, as a creative bundle of energy, is a crucial life that affects all about him and the direction of history. Necessary to such a positive self-image is the increase of the child's self-consciousness about his own internal responses, their external manifestations and how they affect others. It is also necessary to give him the tools of rational thinking and communicating and to care for his own physical well-being.

### UNIQUE CONTRI- BUTION

4. The significance of individual lives contribute to the historical process of civilization only as they relate to other lives through the social forms that mankind has created. Great thoughts or visions matter only when they are manifested in human structures or style and made available concretely to other men. Therefore it is a goal of the Preschool to give the children the tools not only to think but to put thoughts into action. This involves problem-solving skills including the ability to analyze the given situation in the light of the need, set goals, see what stands in the way of their realization and build the tactical model that will remove the block and accomplish the goal.

### UNREPEATABLE LIFE

5. At a level deeper than any intellectual or social skill lies an individual's decision to relate to his life as an adventure to be experienced and used in its fullness for the sake of all that is rather than as an enemy to be hidden from, subdued or reduced to self-satisfaction. The role that education can play in relationship to this decision is to offer to an individual the possibility of seeing his life as it really is - a limited, yet unconquerable, unit of energy in a history-long, world-wide journey of man to probe ever deeper into the mystery of the universe and the consciousness of man.



Chapter 3

IMAGINAL EDUCATION

GREATNESS SONG

I'm the greatest, you're the greatest;  
That's the way life is.  
When you know it, when you show it,  
You are free to live.

I'm a Black Man, you're a White Man,  
That's the way life is.  
When you see it, when you be it,  
You are free to live.

## Chapter 3

### IMAGINAL EDUCATION

#### MAN'S ORDERING

1. It is the propensity of man to order the chaos. He superimposes lines of latitude and longitude upon the oceans and turns the great plains into checkerboard fields. He names the inner workings of the mind with "id, ego, and superego," and uses mathematical formulae to describe the mystery of the galaxies. Man builds himself a picture of the universe and bases his daily decisions on that picture.

#### OPERATING IMAGE

2. This picture or "image," as Kenneth Boulding calls it, is made up of many smaller images out of which he operates from day to day, and which constantly changes as he makes decisions each day in response to his situation. These images fill the gap between the idea he has about something and the actual situation. While he may have rational clarity about his ideas, a person is seldom self-conscious of the image out of which he is operating. The task of imaginal education is to work with these basic operating images rather than merely with ideas or information.

#### CHANGING THE IMAGE

3. Imaginal education, as developed by the staff of the Ecumenical Institute, is the process by which messages are intentionally directed to a person's images in order to give the opportunity for a change of image. Messages, the ideas and data which one receives, can have various effects on the image. First, the message may "pass through" the image leaving it untouched, as when a person blocks out the noise of children playing outdoors. Second, it may add new data to the image, again leaving it untouched, as when a person learns that the exact temperature is 25 degrees Fahrenheit after he had already known that he was cold. Or, third, the message may conflict with the present image, and be resisted, unless the message is strong enough to penetrate this resistance, in which case education, that is, a "revolutionary" change in the image, takes place. For example, a man may receive the message that his best friend is a thief, and refuse to believe it. However, if enough similar messages come from enough different sources, he begins to doubt and finally changes his image of his friend.

#### PRE- SUPPOSITIONS

4. Imaginal education has several basic presuppositions. First, every person operates out of images. Second,



IMAGINAL EDUCATION

these images determine his behavior. Third, these images can change, through the person's own decision, after the impact of messages which cause his former image to be called into question. Fourth, the teacher can discern what images a student is operating out of. The imaginal educator creates messages which give a person an opportunity to change his image. However, change finally remains within the decisional realm of the student; the teacher cannot force an image change, but can only send messages. Because a student's images are finally beyond the teacher's control, the teacher is released to build a model for what he sees as a desirable change in the student.

IMAGE  
OF  
GREATNESS

5. Since images, not ideas, are what underlie behavior, imaginal education, in enabling a change in these images, changes behavior. Research has identified the depth problem in the inner city as that of self-depreciation, or the victim image. The image which the 5th City project is out to create in every participant is one of appropriated greatness, that every person know himself as a unique, unrepeatable person in history who has the possibility of creating his own destiny, as he operates within the limits of his particular situation.

NEW  
IMAGE -  
NEW  
DECISION

6. Imaginal education understands a human being as a whole unit and is an attempt to change that whole through self-conscious and intentional use of messages. Students, even at preschool age, participate fully in life, with all the pain, insecurity, joy, and anxiety of what it means to be human. They do not sit back and observe life during school. Rather they participate in it at all times. The songs, rituals, and short courses used in the 5th City Preschool are an example of the message used to create the image of greatness and the power of decision. The symbol of the Iron Man is also designed to accomplish this imaginal shift. Imaginal education curriculum reveals and names the objective situation and raises the life question, which allows a new decision. A two-year-old child may operate out of the image that life should be happy. He falls down and hurts himself. Curriculum events and short courses tell him that everyone gets hurt in life, that life is not always happy. He then has the possibility of seeing that his past image was inadequate, and of recreating the world in the context of the new impingement.

HUMAN  
JOURNEY OF  
REFLECTION

7. Imaginal education is the human method because it allows one to go through a journey of consciousness relative to his situation and his life and finally make a decision about his life. Soren Kierkegaard outlines this

## IMAGINAL EDUCATION

journey in terms of man's three levels of reflection. He indicates that man is a bundle of objective and subjective relationships--a father, a husband, a brother, a carpenter, a friend--all at the same time. Man makes an immediate emotional response as he is conscious of his particular situation, which is the first level of reflection. He is capable not only of relating to his immediate situation, but of taking a conscious relationship to his own responses, thus choosing the appropriate action. This decision is the second level of reflection. And man can go a step further by reflecting even on this decision and can decide whether or not he wills to be the self who decided to respond the way he did. This is the third level of reflection, and Kierkegaard claims that when a person thus wills to be his self, authentic selfhood takes place. The task of the art form method is to give the student the opportunity to decide self-consciously who he is going to be and how he is going to relate to his own life.

### ART FORM METHOD

8. The method used for the intentional structuring of a person's response to the messages he receives is called the art form method. It is not an artificial imposition but rather a self-conscious ordering of the way life comes to every man. The art form method is contentless in that it can be applied to any situation through asking questions at four levels, the objective, the reflective, the interpretive and the decisional. At the objective level the intent is simply to see what the data is, what is present in the objective situation. At the reflective level becoming aware of each person's subjective response to the situation is the goal. The next step, the interpretive, is to consider the meaning and purpose of the situation and what would be an adequate statement or response to the situation. Finally, one must make a decision about how he is going to relate to the situation and to himself in that situation.

### ART FORM QUESTION STRUCTURE

9. The art form method is the structure of curriculum events, and is also used as a question structure when the class is asked to respond to a painting or sculpture or story. For example, the questions used for a painting shown to preschoolers could be these:



IMAGINAL EDUCATION

- OBJECTIVE      1. What objects do you see?
- 2. What colors do you see?
- REFLECTIVE    3. What color would you add?
- 4. Where would you add it?
- INTERPRETIVE 5. What is going on in the painting?
- 6. What story would you tell about it?
- DECISIONAL    7. What would you name it?

GUIDING  
THE CHILD'S  
REFLECTION

10. This method, a life method, is also the method used to help the children become aware of and decide about their practical situations. For example, a child has been bitten by another and is crying. The teacher asks, "What happened?" as an objective question. If the child is not verbal, the teacher can answer the question himself, "Johnny bit you, didn't he?" Then the teacher asks a reflective question which reveals to the child how he feels, "Does it hurt?" or "Did it make you mad?" The next level, the interpretive, would life up the child's response in the situation, and the teacher might ask (depending on how the event has unfolded), "You hit him with a block, didn't you?" or "What are you going to do? Are you going to cry, or hit him, or just go back to playing?" The fourth level occurs when the child self-consciously decides to be the self who decided one way or the other. The use of such questions helps the student on his journey of consciousness and helps to relieve his being a victim to his external situation by offering him the possibility to make a new decision.

CONTENTLESS  
HUMAN  
DYNAMIC

11. In imaginal education, then, there is one thing to be "taught," and that is that in the midst of a person's given situation he can decide to live that situation, affirming it and himself in it. This is not an abstract statement or idea, however, but a method, the human, of living one's life. It is finally the only thing to be taught, and can be taught in any subject or situation. Therefore, imaginal education is contentless, in that it has no specific content, but takes its content from the situation. The intent of a curriculum event on any topic, then, is not to teach anything but the human dynamic of that topic. Even in a subject as basic as word symbols, the aim is more than that the children learn words, but that they grasp symbol-making as a method with which they



IMAGINAL EDUCATION

can decisionally relate themselves to the given world. That is, within the world as given, they can grasp their possibilities and decide about their lives through the use of word symbols. When a child has learned that he can name the things in the world around him, sometimes the unique names he has given them, he has learned more than names. He has learned that he can decide about his world and creatively live his life in it.

NECESSITY  
OF  
COMPREHENSIVE  
CURRICULUM

12. Because there is no specific content to which imaginal education or the art form method can be limited, it can be taught through any curriculum. This also means, however, that the curriculum rationale must take into account all of human wisdom and experience, for nothing is excluded. Such a comprehensive curriculum is a presupposition of any use of this method, or imaginal education requires comprehensiveness in order to be imaginal education in the classroom.

MASS  
EDUCATION  
AS  
REALITY

13. In the 20th Century, there is no reason why every child in the globe cannot have quality education, although there will never be the space or equipment available that some would suggest are necessary to do this job. In the 5th City Preschool, when faced with the limitation of space, virtually no equipment, and a very high child/teacher ratio, the staff found that not only was it possible to teach in that situation, but also exciting. If the purpose of education is to prepare children to live in the world as it really is, it makes little sense to place children who are daily exposed to the vitality of an urban setting into a classroom where they confront only one teacher and a few peers. What they experience in such a situation is not true to the way they experience life. The creativity that breaks loose with mass education, using imaginal education methods and tools, is ideal for preparing children for the complexity and fascination of an expanding globe.

IMAGINAL  
EDUCATION  
FOR THE GLOBE

14. For those who look beyond their own classroom toward the possibility of educating the entire globe, imaginal education is the mass education tool and the method of the future.



## Chapter 4

### CURRICULUM AREAS

#### UNIVERSE SONG

**Tune: Three Blind Mice**

We live in the universe,  
We live in the universe,  
On the planet earth  
On the planet earth  
We look for life in the sky so blue  
And down in the ocean for something new,  
Look at the world we have on our hands!  
What shall we do?  
What shall we do?

CURRICULUM AREAS

ONE YEAR CURRICULUM CONSTRUCT

| Quarter<br>Area | Quarter I<br>FALL | Quarter II<br>WINTER | Quarter III<br>SPRING | Quarter IV<br>SUMMER     |
|-----------------|-------------------|----------------------|-----------------------|--------------------------|
| BASIC           | RECOGNITION       | REPRODUCTION         | RELATIONSHIP          | REVIEW AND DISCONTINUOUS |
| RELATIONAL      | ECONOMIC          | POLITICAL            | CULTURAL              | REVIEW AND DISCONTINUOUS |
| PSYCHO-LOGICAL  | BIOLOGICAL        | SOCIAL               | RATIONAL              | REVIEW AND DISCONTINUOUS |
| IMAGINAL        | LIMITS            | POSSIBILITIES        | LIFE STYLE            | REVIEW AND DISCONTINUOUS |



Chapter 4

CURRICULUM AREAS

AREAS OF LIFE EXPERIENCE:

1. The curriculum of the 5th City Preschool attempts to deal with the total life experience of the child and consists of four main arenas which are based on ways of experiencing life: a) the basic skills man has developed to give form to his experience - math, language, reading, and writing, b) man's sociality in the midst of the economic, political, and cultural aspects of life, c) his individual drives and responses to life, and d) his decisional relationships to his total life. These four contentless arenas, Basic, Relational, Psychological, and Imaginal, are rehearsed every day, in the above order, and the content of each comes from a yearly curriculum rationale created by the staff and covering a comprehensive selection of material.

BASIC

2. The Basic area deals with the symbol systems which man has developed. It is through the symbols of math and language in all their forms that man has organized, added to and passed on his knowledge about himself and his world. The curriculum construct talks about this area in terms of Recognition, Reproduction, and Relationship. The recognition of symbols brings to self-consciousness that which one knows; the ability to reproduce them gives form to ideas and allows communication with others; and the ability to discern relationships between them creates a context out of which new ideas emerge. At the preschool age this symbol system is dealt with at its most fundamental level - that of objectively impacting the children with objects, concepts, and experiences, then naming them and relating them to spoken and written symbols. The degree of abstraction increases with age. For instance, if the concept being taught were "gravity", the infants would watch released objects fall to the ground and hear the terms "fall" and "down". Minin schoolers, in addition, might jump off a step, drop objects, be shown the words as they are said and be asked to repeat them. Prep school (three and four year olds) might be called to self-consciousness of the force of gravity when they are asked by the teacher to jump into the air and stay there. The term "force", an abstract concept could then begin to take on meaning for them. Kinder-schoolers, after experiencing the force of gravity might be exposed to the idea that the mass of the earth pulls matter toward its center and that that pull is called "gravity".

3. In the Basic area the child is trained in mathematics through exposure to spatial relations, patterns, one-to-one relationships, counting, sets, numerals and other fundamental



CURRICULUM AREAS

mathematical concepts. Reading readiness skills, such as left to right progression, similarities and differences, vocabulary expansion, and phonics are used as well as early reading procedures. Visual perception, manual dexterity and letter recognition and reproduction begin the writing process. Spoken language is called forth in songs, rituals, discussions, word games, and conversation. This curriculum portion is the area where the child is trained to think logically and to manipulate the communication symbols.

RELATIONAL

4. The Relational curriculum deals with the child's relationships to his family, community, city, nation, world, and universe as one who is an economic, political, and cultural human being. The economic process is that social process by which society provides for its actual physical existence. Without it there would be no political or cultural development. The economic process sustains individual life, the life of each society, and of mankind as a whole. It calls for social organization and provides for fundamental areas around which men create their common understanding. In every human society, the political process comprises the activities of structuring the given raw power, or order; implementing the will of the people, or justice; and serving the corporate well-being, or welfare. The cultural process is the rational pole of the social process. It injects meaning into life and thereby gives significance to all the aspects of society. It is on the basis of man's wisdom, style and symbols that every political decision is made and every economic product distributed.

5. In the Relational area the child is made aware of his relatedness through events, discussion and art activity that hold him before his reality in life. For example, in the area of the economic the class might take a trip to a farm and watch cows being milked, or to a factory where coke bottles are being filled and talk about the work involved, the process of distribution, the need for money to buy the product etc. One way of talking about the political process might be to use puppets and act out the different ways that decisions are made in the family and the different roles that the family members, particularly the child, play. To bring self-consciousness to the cultural arena the teacher might act out the style of the particular neighbourhood that the children live in and have visitors from other countries come in to demonstrate styles of dress, language, eating, movement etc. The children might then use clay to model several of these styles followed by placing them on a global grid or a map to demonstrate the great variety of cultures in the world.

PSYCHOLOGICAL

6. In the Psychological area of the curriculum, the individual response of the child is brought to consciousness. He becomes aware of himself as a biological being with physical needs and drives, a social being who exists in the midst of a multiplicity of relationships to which he responds, and a rational



CURRICULUM AREAS

being who desires to know who he is and what the meaning of his existence is. This is the area where the solitary response of the child is emphasized and affirmed; this is the area where the creative thrust of the child to know and understand, to do and create, to be and relate is acknowledged and reflected upon.

7. The Psychological curriculum block is immediately after nap every day, a time when the child is in a quiet and reflective mood, and experiencing himself as a solitary being with many situations to which he must respond. The curriculum, using the tools of poetry, dance, and art, allows the child to reflect upon himself as a solitary being and his responses to his many situations, and gives him a way to begin to articulate his experience. A curriculum event in the biological area might be centered around potty training, particularly for the two year olds. An event in the social area might begin to focus on the emotions such as anger and joy which a child experiences while playing with his friends. In the arena of the rational an event might be centered around the questions a child asks about who he is, why he is big or small, or black or white, why his dog died etc. This is the area where the child deals directly with his own, most personal response to life.

IMAGINAL

8. In the Imaginal area of the curriculum the focus is on the relationship of the child to his limits, to his possibilities, and to his freedom to make decisions. Although the "imaginal" area is the basis of the whole preschool program and runs through all the curriculum blocks, the songs, and the rituals, it is at this time of the day each day that the imaginal emphasis is intensified in a curriculum event.

9. Everyone experiences limits in his life - being too tall or too short, bumping a head on the cupboard door, falling down, hearing a loud "No!" to something his heart is set on, the list could go on and on. To try to get rid of limits would be useless for limits are just a part of life. In this part of the Imaginal curriculum the purpose is to help the child see that many of these limits cannot be changed but that he can decide how to relate to them, whether to foolishly fight them, or to relate to them positively and thus be able to respond creatively to life within the confines of his limits. He has the possibility at every point, as does every man, of saying either no, or yes to the situation he has on his hands, and it is precisely here that his freedom is found. A song that is often sung in the Imaginal area and that holds all three dynamics of limits, possibilities, and life style is as follows: Tune: Old McDonald had a Farm

I am always falling down, (limits)  
But I know what I can do,  
I can pick myself up and say to myself (possibility)  
I'm the greatest too.  
It doesn't matter if I'm big or small



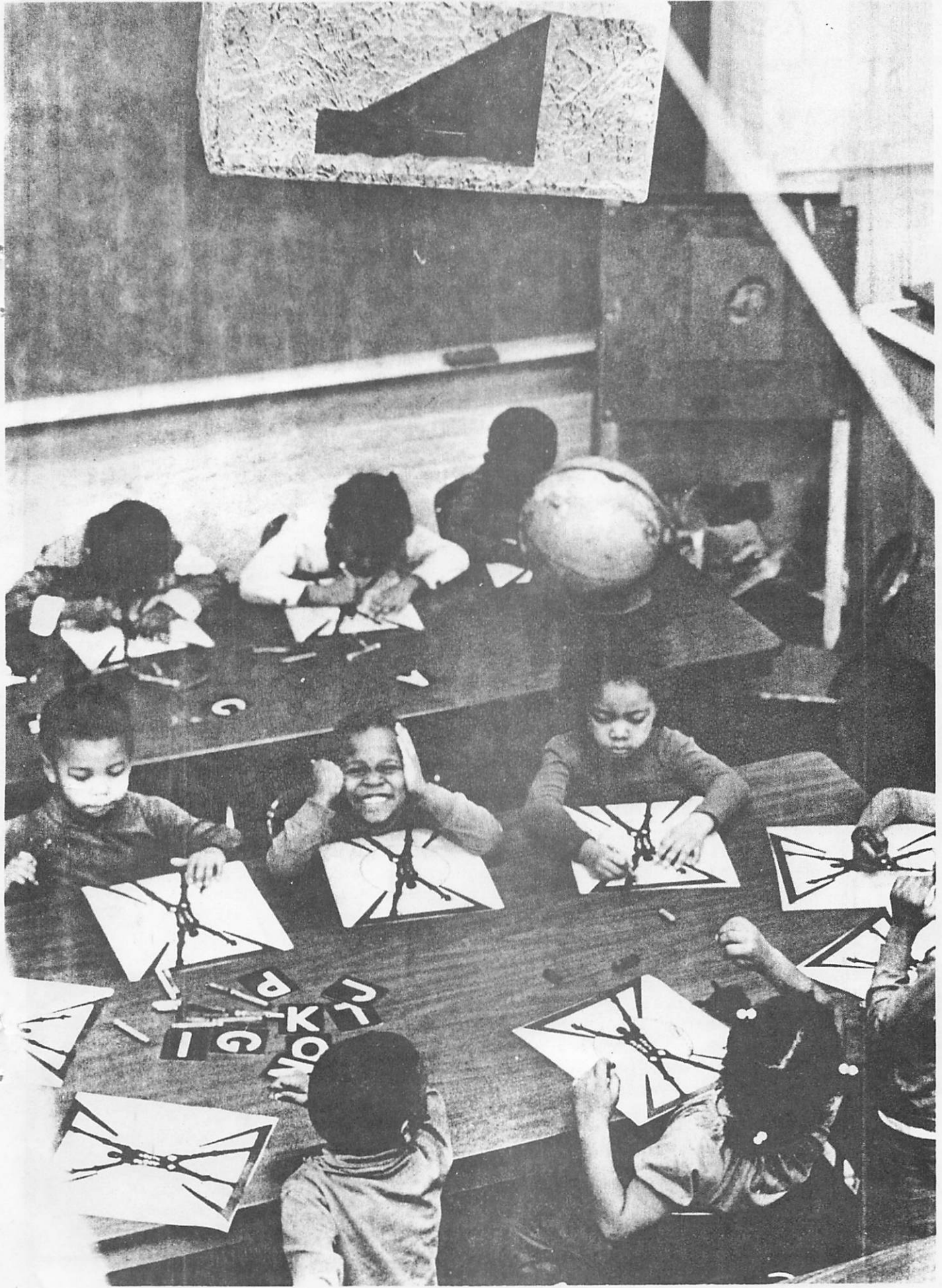
CURRICULUM AREAS

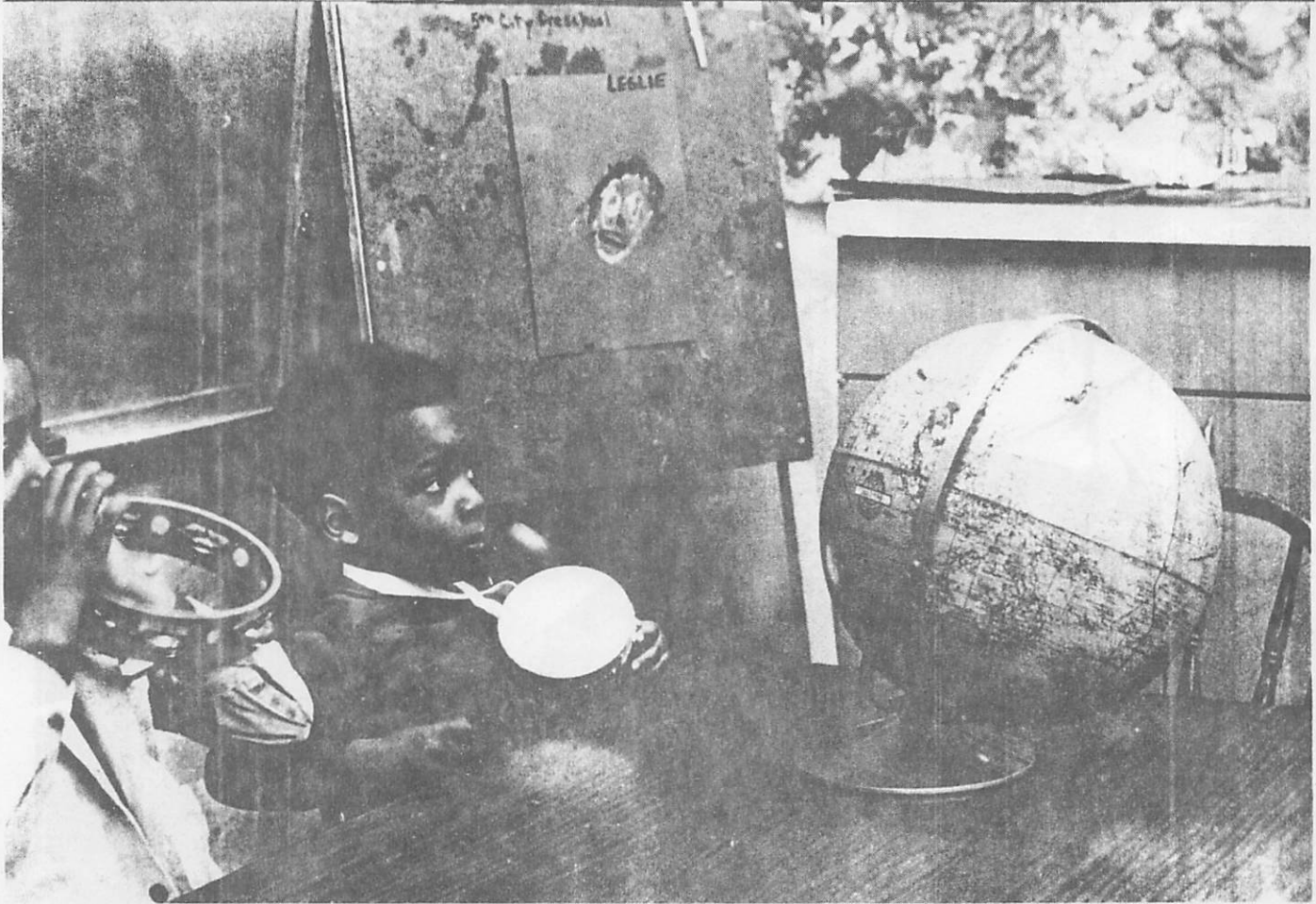
I live now if I live at all (decision)  
 I am always falling down  
 But I know what I can do,  
 I can pick myself up and say to myself  
 "I'm the greatest too!"

SUMMARY

10. The four curriculum areas, Basic, Relational, Psychological, and Imaginal, are all crucial to the journey of the child both through the day and through the year, as they cover comprehensively the ways that he shows up experiencing life as a being who needs to communicate, who is socially related, who experiences himself as one with individual drives and solitary responses to life, and as one who has limits and the possibility of deciding how it is that he will relate to his life.









Chapter 5

TIME AND SPACE

I LOVE FIFTH CITY

Tune: I Love the Flowers

I love Fifth City.  
 I love the planet Earth.  
 I love this day and time,  
 I love the universe.  
 I'm always ready  
 to see this world of ours.  
 I tell you man I like it here,  
 I tell you man I like it here. Yeah!

Chapter 5  
TIME AND SPACE

MAN'S  
FUNDAMENTAL  
ENVIRONMENT

1. Research in education has made it clear that a person's total environment educates him. Therefore, it is crucial to look intensively at the use of time and space as these are fundamental to a man's environment. Every man exists in time and space, that is, every man shows up in a particular era, generation, year, and day; and he shows up in a particular world, nation, city, and community. To a large extent this environment determines who he is - a 20th century western man is a different person than a 13th century western man and a 20th century western man is not the same as a 20th century easterner. Man also creates his time and space. He is no longer ruled by the sunrise and sunset, but can be seen at study, work, and play at any time of the day or night. Underground shopping centers, highrises, and highways through mountains show man's ability to manipulate space. Understanding the flexibility of time and space, one can intentionally create his time design and his spacial design to tell the story that he wants to tell. This chapter will talk specifically about how this is done in the Preschool.

THE  
TIME  
DESIGN

2. The Preschool has created a time design for the children which is based upon research done by Piaget on the mood and rhythm of a child's day. The time design gives form to this natural pattern. The first part of the day a child is alert, fairly calm and able to concentrate on developing skills; therefore the Basic Curriculum with mathematics, reading, writing and language is taught then. After this the children have been with the class long enough to be responding to other members of the group. The Relational Curriculum deals particularly with this arena and shows up on the time design here. The Psychological Curriculum is taught after nap time when a child is coming out of the solitariness of sleep and is experiencing reflection on his own experience of and relationship to life. At the end of the school day, the Imaginal Curriculum is taught, reminding the child that as both a social being and a reflective, self-conscious person he has the possibility and responsibility of affirming his situation and saying "yes" to his day.

3. Critical to the time design is a balance between individual and group activities and between active and quiet activities. The four curriculum areas place order or inten-



## TIME AND SPACE

### TIME DESIGN BALANCE

tionality on the child's own time design. Basic, Relational, Psychological, and Imaginal periods of the day allow the child to actively participate in a corporate body. The daily rhythm, however, is also marked by quiet times and individual time. Snack, lunch and nap are quiet reflective periods for the children, and Calimaginal, or creative play time, allows the individual to design his own use of time.

### DISCON- TINUITY DESIGN

4. This time design as described above is the regular time design which is varied slightly for the different age groups. Because the five-year-olds go to public school half a day, they go through the whole rhythm time design in half a day. This time organization provides continuity and order for the children so that within this skeletal structure wild creativity can take place. In addition to this regular schedule, discontinuous time, a very important part of the preschool, happens in the form of movies, trips to many places, walks in the community, and celebrations. It provides opportunity to engage in intensified learning experiences. Discontinuity also encourages reflection, allowing a return to normal activities with renewed energy and decision.

### RITUALS: BEGINNING AND ENDING

5. Every teacher uses rituals to mark the beginning of the day and the transitions from one event to another, even if it is only straightening the stack of papers on the desk or saying, "All right, class, let's begin." This punctuation is made self-conscious in the Fifth City Preschool. The children all participate in a ritual which symbolizes the beginning of the day and honors each child by name in the song. The other rituals throughout the day not only mark transitions but also embody the imaginal education goals of the preschool, such as "Life is Good," or "We are going to bend history."

PRESCHOOL RITUALS

A. OPENING RITUALS

DRUMS

|                                      |                    |
|--------------------------------------|--------------------|
| This is the drum of the city.        | (this chant is an  |
| This is the drum of the city.        | affirmation of the |
| It says to us that we can live.      | city)              |
| Let's be the drum of the city. Yeah! |                    |

UNIVERSE MAN

|  |                  |
|--|------------------|
| Tune: This Land Is Your Land               |                  |
| We are the Black Man.                      | (calls forth the |
| We are the Red Man.                        | recognition of   |
| We are the Brown Man.                      | globality)       |
| We are the Yellow Man.                     |                  |
| We are the Tan Man.                        |                  |
| We are the White Man.                      |                  |
| This is the land for you and me.           |                  |
| (Chanted)                                  |                  |
| Black Man! Red Man! Brown Man! Yellow Man! |                  |
| Tan Man! White Man! Universe Man!          |                  |

WE ARE HERE

|                                     |                   |
|-------------------------------------|-------------------|
| Tune: Waltzing Matilda              |                   |
| We are here in Fifth City Preschool | (locates the very |
| Out in Chicago West                 | particular situa- |
| We sing our song                    | tion in space)    |
| To greet each brand new day         |                   |
| We dream our dreams                 |                   |
| And we dance our Yes.               |                   |

THIS IS THE DAY

|                                      |                     |
|--------------------------------------|---------------------|
| This is the day we have.             | (locates our parti- |
| This is the day we have.             | cular situation in  |
| We can live this day,                | time)               |
| Or throw it away.                    |                     |
| This is the day we have              |                     |
| So, let's pick up this day and live. |                     |

GOOD MORNING, EVERYBODY

|                          |                       |
|--------------------------|-----------------------|
| Good morning, everybody. | (this ritual affirms  |
| Good morning, everybody. | individual by calling |
| Good morning, everybody. | for decision to be    |
| We are glad to see you.  | his greatness)        |

(leader) What is your name?  
(student) My name is John...



## B. TRANSITIONAL RITUALS

## MEAL OPENING RITUAL

|                      |           |                                       |
|----------------------|-----------|---------------------------------------|
| Leader:              | Response: |                                       |
| Food is Good. Right? | Right!    | (a secular prayer<br>of thanksgiving) |
| Life is Good. Right? | Right!    |                                       |
| All is Good. Right?  | Right!    |                                       |

|                  |          |
|------------------|----------|
| What do you say? | It's OK. |
| What do you say? | It's OK. |
| What do you say? | It's OK. |

## MEAL CLOSING RITUAL

|                      |                   |                                     |
|----------------------|-------------------|-------------------------------------|
| Leader:              | Response:         |                                     |
| Who are you?         | I'm the greatest. | (rehearsal of one's<br>possibility) |
| Where do you live?   | In the universe.  |                                     |
| Where are you going? | To bend history.  |                                     |

## NAP SONG

|                              |   |
|------------------------------|---|
| No more bread and butter     | (articulates that<br>taking a nap requires<br>a decision) |
| No more food to eat.         |   |
| Let's all close our eyes now |   |
| And go to sleep.             |   |

## C. CLOSING RITUALS

## DRUMS (see above)

## CHICAGO IS A WONDERFUL PLACE

|                                |   |
|--------------------------------|---|
| Tune: Washington Square        |   |
| Chicago is a wonderful place,  | (affirms the city<br>as the place where<br>life is acted out) |
| The West Side's where we live; |   |
| Chicago is a wonderful place,  |   |
| The West Side's where we live. |   |
| So sing all you people         |   |
| Life is here to love;          |   |
| So sing all you people,        |   |
| Life is here to live.          |   |
| (repeat)                       |   |

## GOOD-BYE, EVERYBODY

|                                |  |
|--------------------------------|--|
| Good-bye, everybody.           | (allows everyone<br>to be sent out as<br>one body) |
| Good-bye, everybody.           |  |
| Good-bye, everybody,           |  |
| We'll see you Tuesday morning. |  |

5th CITY PRESCHOOLING INSTITUTE DAILY TIME DESIGN

|                  |             |       |              |       |                 |              |              |       |              |       |              |                |                    |            |          |             |                  |
|------------------|-------------|-------|--------------|-------|-----------------|--------------|--------------|-------|--------------|-------|--------------|----------------|--------------------|------------|----------|-------------|------------------|
| 8:00             | 9:00        | 9:10  | 9:45         | 10:00 | 10:15           | 10:45        | 11:15        | 11:30 | 11:50        | 12:00 | 2:00         | 2:15           | 2:30               | 3:00       | 3:15     | 4:00        | 5:00             |
|                  |             |       |              |       |                 |              |              |       |              |       |              |                |                    |            |          |             |                  |
| CALIMAG-<br>INAL | RIT-<br>UAL | BASIC | BATH<br>ROOM | SNACK | RELATION-<br>AL | CALI<br>MAGL | BATH<br>ROOM | LUNCH | BATH<br>ROOM | NAP   | BATH<br>ROOM | CALIM<br>AGINL | PSYCHOL-<br>OGICAL | SNA-<br>CK | IMAGINAL | RIT-<br>UAL | CALIMA-<br>GINAL |

| BASIC  | RELATIONAL   | PSYCHOLOGICAL  | IMAGINAL  |
|--|--|--|---|
| <p>Basic Curriculum deals with the development of logical thinking and communication through:</p> <ul style="list-style-type: none"> <li>. . . Math</li> <li>. . . Reading</li> <li>. . . Language</li> <li>. . . Writing</li> </ul> | <p>Relational Curriculum deals with the scientific, secular and urban world as it relates to:</p> <ul style="list-style-type: none"> <li>. . . Family</li> <li>. . . Community</li> <li>. . . Nation</li> <li>. . . World</li> </ul> | <p>Psychological Curriculum deals with an individual's creative thrust in terms of:</p> <ul style="list-style-type: none"> <li>. . . Physical Needs</li> <li>. . . Social Relation</li> <li>. . . Love</li> <li>. . . Meaning</li> </ul> | <p>Imaginal Curriculum deals with one's relationship to his:</p> <ul style="list-style-type: none"> <li>. . . Limits</li> <li>. . . Possibility</li> <li>. . . Life Style</li> <li>. . . The Unknown</li> </ul> |

THE WHOLE DAY IS TEACHING TIME

Special Songs

Rituals

Games

Art Activities

-ARE USED DURING-

Calimaginal

Bathroom

Snack

Lunch



TIME AND SPACE

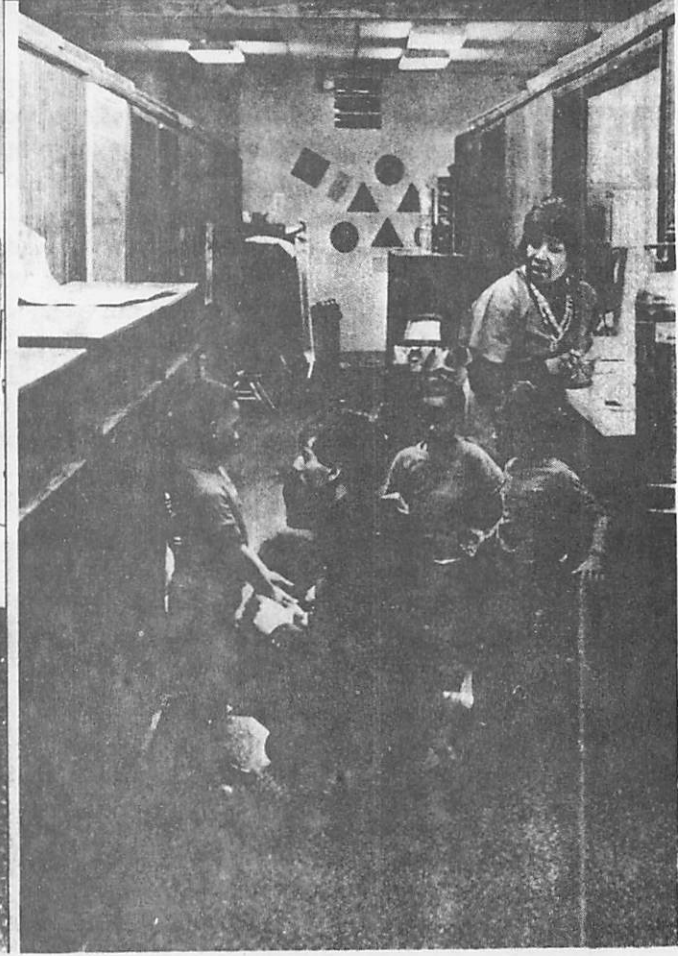
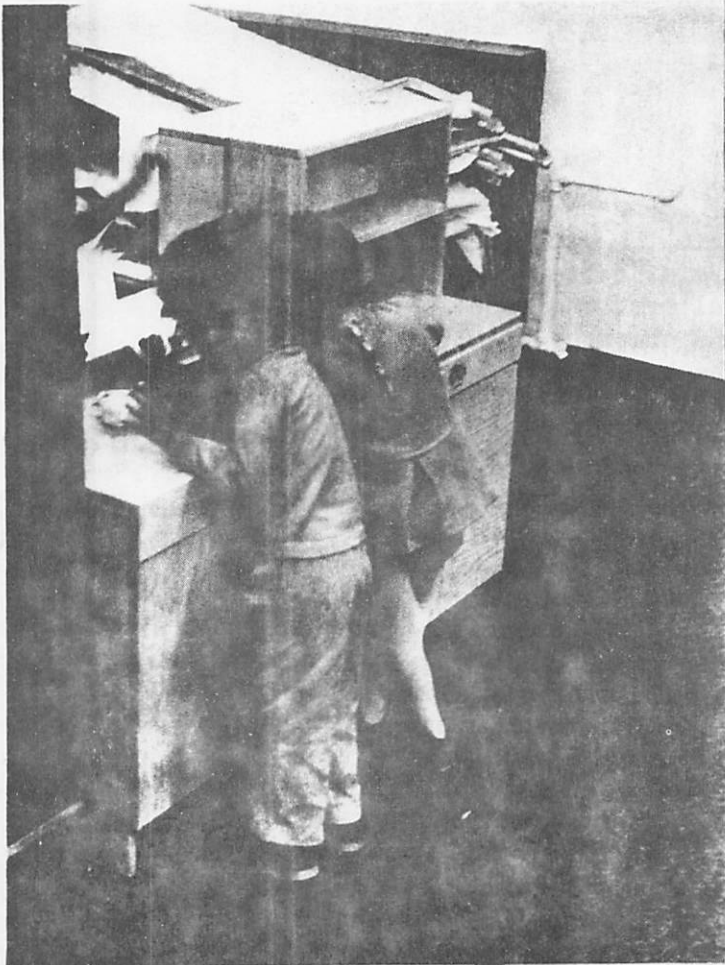
THE  
SPACE  
DESIGN

6. Integrally related to the use of time is the space design. The classroom is not static room but is a certain amount of space which may be altered and redefined as needed. Space created intentionally and comprehensively tells the child what kind of situation he has entered. For example, a room with table and chairs in one corner, blocks and toys in another, dress-up clothes in another, and books in another tells a child that many activities will be taking place that day and where they will be happening. But if one day all of these objects are covered with bright cloths, pictures of South America are decorating the room, pinatas are hanging and Latin music is playing, the child knows something else is going to be happening. He will be celebrating the red man that day. Flexibility is key in creating intrigue and anticipation. The only limit is the teacher's willingness to experiment with arrangement and decor to create a universe of encounters for the child. It is helpful for the teacher to create a comprehensive rationale for his spatial design in order to include all the possibilities open to him. He might, for example, arrange the room with a different space and decor for each of the four curriculum blocks, basic, relational, psychological, and imaginal, and then change these every quarter. He also could decide on an area of the globe for decorating the halls and bathrooms, perhaps changing this every month.

FLEXIBLE  
USE OF  
SPACE

7. Multiple use of space allows for many educational possibilities in the classroom. Crawling under the table into a suitcase or standing on top of it and using it as a stage explodes the child's image of space. The tables make a great truck, or a school bus or a bed. Rearranging coat cubbies makes instant rocket ships, trains, or rooms. Turning the lights out makes the whole room a large cave, or a planetarium. Moving all the furniture to one side of the room creates a ballroom, or an ice skating rink, or a parking lot, or a battle field. Different areas can be allocated for different activities, and can be made by altering the arrangement of tables, toy shelves, and other furniture or the creative use of cloths. New space can be instantaneously created by moving the class outdoors to a playlot, steps, sidewalk, hill, or by moving to relatively unused areas of the building, such as stair landings, hallways, or meeting rooms. The given space can be totally re-imagined with such techniques as drawing a circle on the floor for everyone to sit inside, holding an event under the table, or having everyone stand on their chairs.







TIME AND SPACE

INTENTIONAL  
USE OF  
DECOR  
CREATES  
SPACE

8. Intentional use of decor, as mentioned above, creates the space. It also serves to set a context for the child holding him before the local and the global, the past and the future. Photographs of the community he lives in, a globe, posters of famous men from the past, and space mobiles are some ways of doing this. The more a child is intentionally impacted by his surroundings, the more he is learning. It is crucial to arrange the space and decor with careful aesthetic taste and to continually repair frayed edges and falling pieces for, in addition to time, it is the space that creates a sense of order and a sense of identity. Thus it is helpful to have some decor that does not change (perhaps a world grid and a local symbol) to provide continuity in the child's universe. Then one has a rationale for changing the rest of the decor so as to give the child new images and to keep his world ever changing and expanding as, in fact, the world does.

DAILY  
TIME/SPACE  
INTEGRATION

9. The integration of time and space designs can be seen in following the four-year-olds through a typical day.

- 8:00-9:00 Calimaginal Time  
The children, free to use any part of the room, build with blocks, draw on the chalkboard, have a "tea party" and make a train with their chairs.
- 9:00-9:10 Opening Ritual  
After putting toys away the children gather at the table for the "Drums of the City" ending with singing a roll call.
- 9:10-9:45 Basic Curriculum  
The basic skills are developed through rhyming games, matching objects on the table with similar objects in the room, organizing the students into human "sets" and drawing sets onto the sides of boxes which are put into the block corner for play later.
- 9:45-9:55 Bathroom  
As the children go to the bathroom singing a marching song, they pass Fifth City and global decor in the halls and see a montage of people eating, washing and brushing teeth as they wash their hands. On the way out a mural and a sign reminds them that they are the "greatest."
- 9:55-10:15 Snack  
As the children eat their snack at the table after having said the ritual, they listen to electronic music and look at pictures on the wall of machines, in preparation for the next curriculum event.



TIME AND SPACE

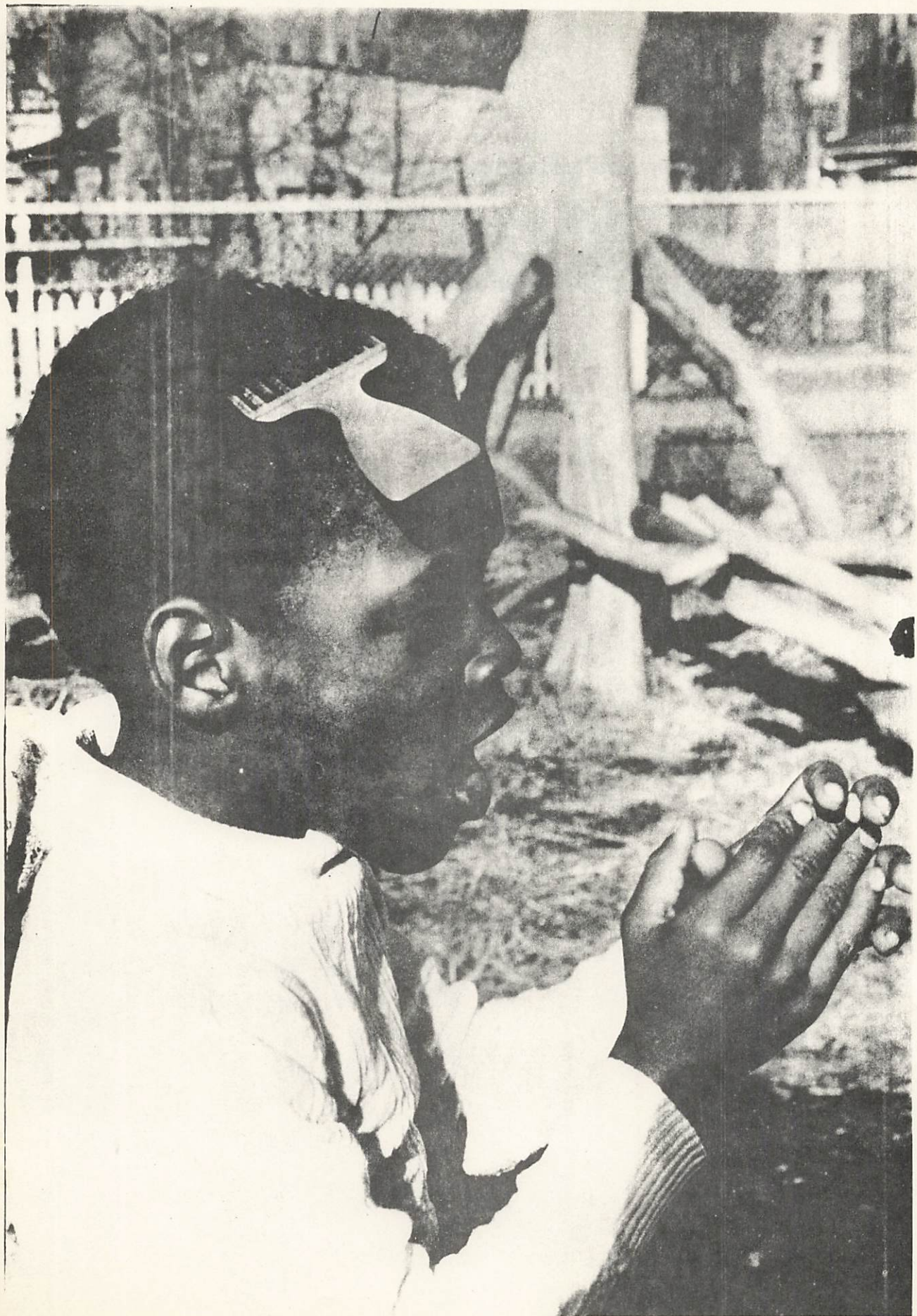
- 10:15-11:00 Relational Curriculum  
For this event the children move to the sidewalk where they watch cars and trucks going by, listen to a car engine and then get a chance to look under the hood. They then return to the classroom and make a mural on butcher paper using wheels, bolts and other machine parts.
- 11:00-11:30 Calimaginal Time  
While the tables are being set for lunch by a team of children the others play in the playyard on a rocket ship, climber or slide, build in the sandbox, or play Follow the Leader through tunnels and across logs.
- 11:30-11:40 Bathroom  
A song informs them that Calimaginal is over and calls them to prepare for a new activity. Coats are hung in cubbies labeled with the children's names and hands are washed in preparation for lunch.
- 11:40-12:15 At Lunch  
Lunch at the tables begins and ends with a ritual and is a time for individual reflection on the morning.
- 12:15-12:30 Bathroom and Nap Preparation  
The children prepare for naps by going to the bathroom, finding their cot, labeled with their name, and placing their shoes under it.
- 12:30-2:00 Nap  
The children sleep in the darkened room.
- 2:00-2:30 Calimaginal  
When the children are awakened by lights and a song, they put their shoes on, pile their cots up and play quietly in a room prepared for the next curriculum event with japanese decor, music and the odor of incense.
- 2:30-3:00 Psychological Curriculum  
The experience of the Japanese culture is intensified as the children sit on the floor at lowered tables and talk about pictures of rice terraces and pagodas and reflect on the music and incense. They then create a tea house and make rice and tea for their snack.
- 3:00-3:20 Snack  
The teacher in a kimona and the children wearing sashes bow to each other before they sit down in the "tea house" for snack.
- 3:20-3:50 Imaginal Curriculum  
After viewing and discussing a movie in the "hall of cities of the world," decorated with pictures of cities, the children move to the block corner where they build the new city.
- 3:50-4:00 Closing Ritual  
The day is affirmed by the closing ritual which sends the



**TIME AND SPACE**

children into calimaginal time and then home.

10. Time and space are the vehicles for ordering the curriculum, tools and methods used in the preschool to educate the students. By experiencing the rational order of the day, the preschooler learns to order his own life.





Chapter 6

METHODS EXPERIMENT

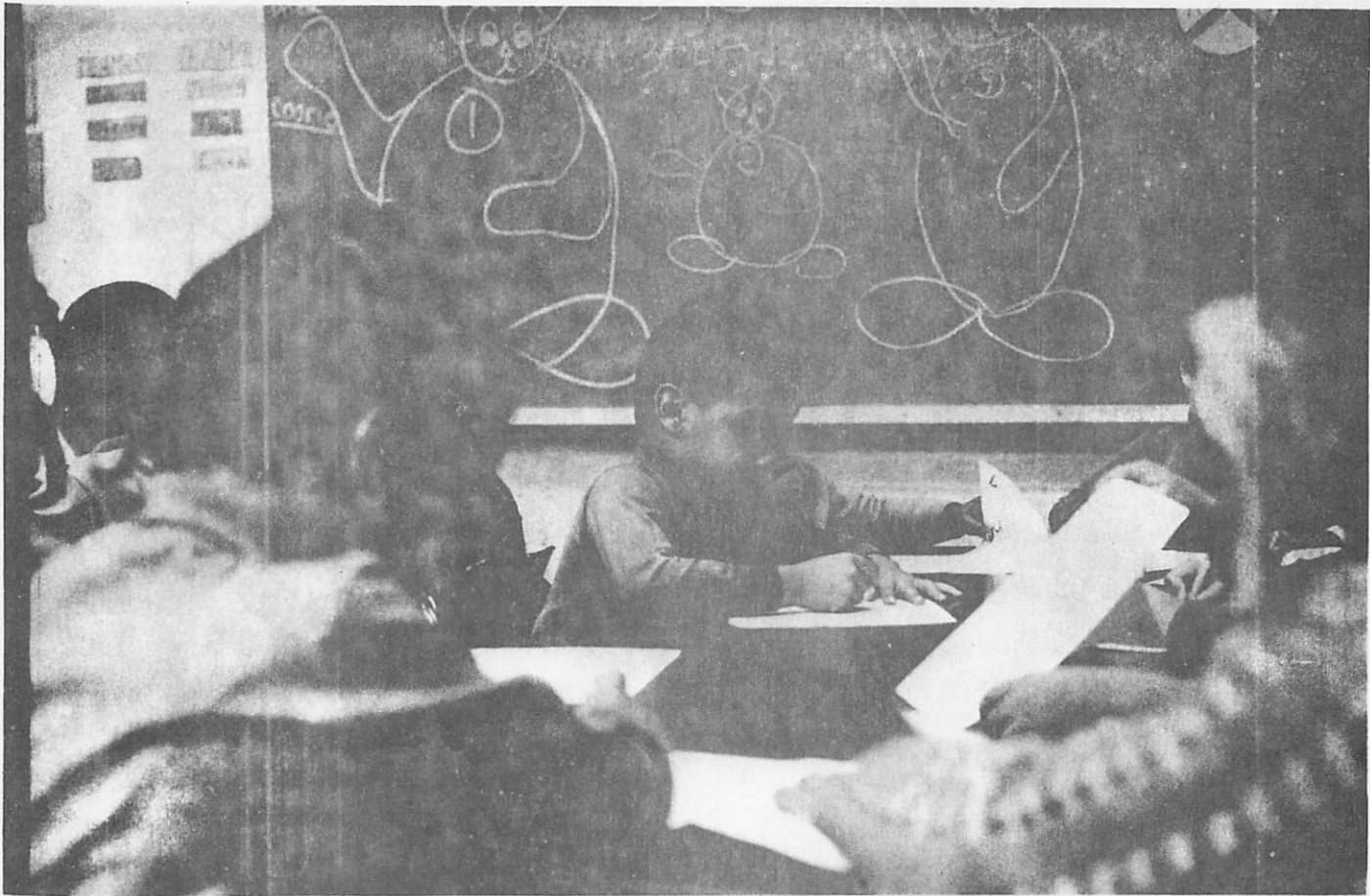
FOUR BY FOUR

(Chant)

Four by four, four by four,  
We can order with a four by four!

(Sing to "Frere Jacques")

One, two, three, four,  
One, two, three, four,  
Four by Four, four by four,  
We can order chaos,  
We can order chaos,  
Four by four, four by four.





Chapter 6

METHODS EXPERIMENT

EMPHASIS OF  
EDUCATION IS  
SHIFTING TO  
METHODS

1. Our times have produced a shift in the emphasis of education from factual data to methods. There is so much data pouring in on everyone, child and adult alike, that without ways of organizing the data and relating it to what a person already knows, one is overwhelmed and paralyzed by the complexity. The preschool has placed special emphasis on nine crucial methodological techniques. This chapter delineates these nine methods and gives examples of how each might be incorporated into a curriculum event.

THE  
NINE  
METHODS

2. The nine methods are grouped into three major categories: Intellectual Methods, useful for analyzing and organizing information into a rational picture or whole, consisting of charting, workshopping, and 4x4 building; Social Methods, helpful for rationally taking responsibility for one's social situation, consisting of gridding, problematting, and timelining; and Selfhood Methods, important for creating greater self-awareness and decisionality, consisting of interior dialoguing, acknowledging mystery, and decisional acting. These nine are by no means the only methods taught in the preschool. They are important ones that might otherwise be overlooked if special effort were not made to include them regularly.

METHODS  
TAUGHT IN  
CONCRETION

3. These methods are never taught abstractly. One takes some regular subject of the curriculum and uses one of these methods to teach it, and then carefully names the method. For example, one might chart a story such as "Swimming" to teach the children reading, then at the end of the event point out the chart and the technique used to build it.

LIFE  
METHODS

4. The nine methods are all "human methods" in that they are commonly found in everyday life. However, the preschool has refined and focused these methods and given special emphasis to them in order to enable the children to develop skill in using them self-consciously. This enables them to use the method in a variety of situations at home or school. In fact, the children are often observed using the methods in calimagonal, or free play periods.

METHODS EXPERIMENT

A. INTELLECTUAL METHODS

INTELLECTUAL METHODS

5. Because of the situation of our world today, with its complexity and rapid change, individuals need methods for quickly grasping hold of and finding meaning in the world they live in. Intellectual methods are designed to enable a person to develop analytical and synthetic thinking skills which will enable him to utilize the vast amount of information available to him.

CHARTING IS A "HUMAN METHOD"

6. "Charting" is one of these methods. Like all the methods that will be talked about here, it is a "human method," something that people do all the time. Thus, to teach charting is simply to bring self-consciousness to that activity so that it might be used intentionally. For example, everyone who reads a newspaper "charts" it, aided by the standard techniques of newspaper design. A newspaper is usually laid out so that similar types of subjects are found in the same places every day. Thus one can quickly turn to the news, sports, or editorial pages because he has a mental "chart" of the newspaper. Then the headlines are brief titles which indicate the content of stories so that he can quickly find the one he is most particularly interested in. In fact, one gets a quick grasp of the entire news of the day simply by skimming through the paper reading the headlines. Thus, in a matter of ten or fifteen minutes, one can talk rather intelligently about the daily news and, having a "picture" of what is going on in the world, is able to decide its significance.

CHARTING WITH THE CHILDREN

7. Creating an event with charting for the children is an exciting experience as the teacher discovers that he can chart anything from a story to a walk around the neighborhood to the time design of the day. An example might be as follows: "The Big Brag" (from Yertle, the Turtle and Other Stories) is a Dr. Seuss story about a rabbit, a bear, and a worm. It opens with the rabbit sitting on a hill bragging out loud to himself that he is the best animal in the world. A bear overhears him and retorts that indeed he is much better than the rabbit. Each then sets out to prove his superiority to the other. The rabbit begins by saying he can hear better than anyone and proceeds to strain his ears until he hears a fly coughing on a hill ninety miles away. The bear has his turn, and saying that he can smell the best, he catches a whiff of a stale hummingbird egg in a nest 600 miles away. As they argue, a worm pops up between them and says that he's the best because he can see so far. He strains and strains until


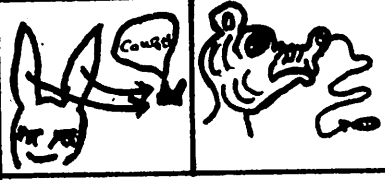
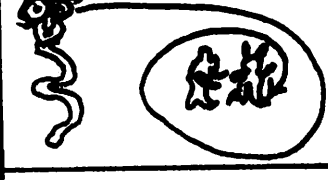


## METHODS EXPERIMENT

he can see past Japan and China and all the way around the world. . . "I'de looked 'round the world and right back to this hill! And I saw on this hill, since my eyesight's so keen, the two biggest fools that have ever been seen! And the fools that I saw were none other than you, who seem to have nothing else better to do than sit here and argue who's better than who!"

CHARTING  
A  
STORY

8. To create a chart of this story, one must decide what are the main sections and create a picture which shows to anyone who looks at it the whole story and each one of its parts and holds the relationships between the parts and the whole. In this story, the two animals are bragging to each other (Section I). They then decide to prove their superiority to each other and the rabbit takes his turn and then the bear takes his turn (II). A worm pops up and, pretending to take part in the contest, ends up telling them how silly they are to be wasting their time on such matters (III).

| THE BIG BRAG  |   |  |
|---|---|--|
| THE BOASTING  | THE CONTEST   | THE ADDRESS  |
|  |  |  |
| I   | II  | III  |

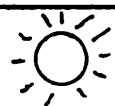


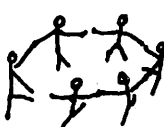



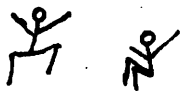

9. While this method begins to familiarize the children with the concept of ordering data, it also serves the purpose of giving the child an image of himself as successful, for he can now stand up in front of the class and, by looking at the pictures the teacher drew, can retell the whole story to the class, decide which part, for him, was the most significant and give a name to his whole experience of the story.

METHODS EXPERIMENT

THE WORKSHOP METHOD

10. Workshopping is a method in which information is gathered from the group itself and then organized into a pattern. The aim is to elicit the insights already present in a group and rationally order the group's wisdom so that it can be used. The first step is the brainstorm, which releases the creativity of the group by making a corporate list of all information. Through the writing down of everyone's insights, the process teaches that each person in the group does have wisdom to contribute and that everyone's creativity is significant. The brainstorm is designed to call forth raw data rather than an interpretation or reflection. The next step is to gestalt the list, or group the items. The method of arriving at a gestalt is a mixture of intuition and rationality. The group must examine the raw data until a pattern can be discerned, and then must trust that what it has intuited about those patterns is correct. At this point, rationality comes into play by demanding that the pattern hold within itself all of the insights of the group.

11. One way to use this method with the children is to get out a list of all the games they could play. The first step would be to brainstorm all the games they can think of and then by asking simple and direct questions gestalt or group this list into helpful categories for the class, thereby ordering into useful form the data given. Questions for gestalting might be: "What games do we play inside? What games do we play outside?" The following chart might be produced:

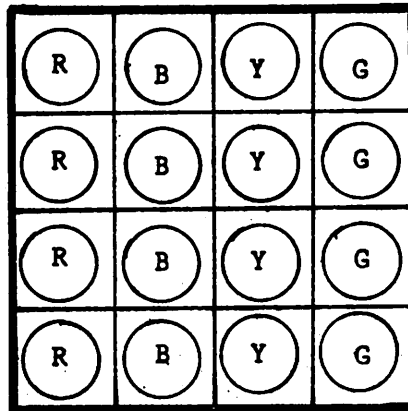
| GAMES TO PLAY   |   |
|---|---|
| OUTSIDE    | INSIDE       |
| Baseball   | Hokey Pokey  |
| Tag        | Bunny Hop    |
| Jump Rope  | Dancing      |
| Wading     |   |



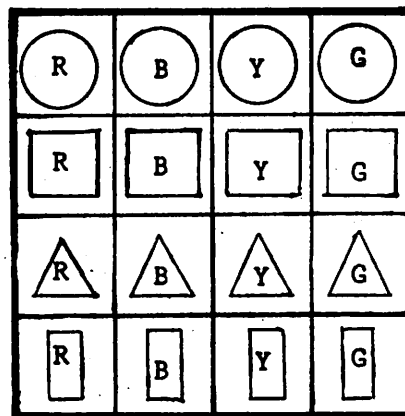
METHODS EXPERIMENT

THE  
4x4  
METHOD

12. A common form of workshop gestalt is the 4x4. It is a method which trains people in clear thinking, orders data for usefulness, and enables one to see relationships. Again, this method, used with the preschool children, is very simple and very direct. The teacher might paint a large 4x4 on the floor and then throw a number of colored circles on the table and ask the children to find all the red ones and put them in one line of boxes and all the blue ones in another so that the following picture is created:



Or to be a little more complicated the teacher could have the children organize colored shapes so that all the colors are in similar columns and all the shapes are in similar rows:



Children are extremely intrigued with 4x4's and have been found drawing them in their spare time. Of course, the method works as well with 3x3's, 2x4's, etc.

METHODS EXPERIMENT

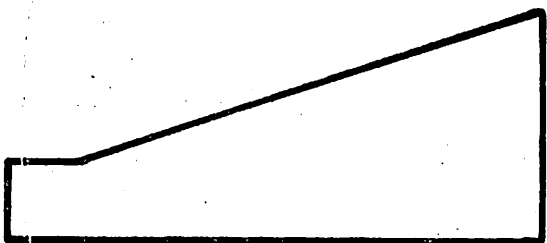
B. SOCIAL METHODS

NEED FOR SOCIAL METHODS

13. Training in Intellectual Methods alone is not an adequate preparation for children who will assume active responsibility for the world around them. While Intellectual Methods train one in organizing information into a rational picture, Social Methods give a person a way of rationally taking responsibility for his social situation. These methods are gridding, problematting, and timelining.

GRIDDING

14. A grid is a picture of a given geographical area. It differs from a map in that it is generally drawn with as few lines as possible--just to show the major features of the borders of the area and major subdivisions. It is based not only on geography, but also on sociological relationships, such as economic levels, cultural or ethnic groups, political divisions, major highways, community meeting places, etc. This provides graphic images of the area. Grids of the world, the continent, and Chicago give the preschool children a picture of the large geography they live in, while the 5th City grid is a powerful image of their community:



In the 5th City Preschool the grid of the community is sometimes taped on the floor, and divided into smaller areas so that each child can stand in his own neighborhood. Gridding the classroom into areas of activity is one way the method is taught. Play areas are decided: one area for active play with trucks, blocks, and balls; another area for house play with stoves, dolls, pots, pans, and dress-up clothes; and a third area for quiet play with reading, coloring, and drawing.



METHODS EXPERIMENT

**PROBLEMATING** 15. The geo-social analysis, or problemat, is a method for analyzing all the problems within a geographical area. By utilizing the workshop method directly on the problems of the area, it is possible to get a rational gestalt of all the problems and needs, which is the first step toward any solution. For preschool children, relevant areas to consider are problems in their community, their apartment house, their homes and family, the school and class, or their group of friends. While such problemats often will lead to no specific action on the children's part, they are sensitized to the human needs around them and begin to see what it would mean to be responsible. Problemats can also lead to specific solutions to problems in their daily life, as when a problemat on fighting led to several decisions by the class on how to control it.

**TIMELINING** 16. Timelining or battleplanning combines all of the intellectual and social methods together to produce a concrete plan of action. After focusing on the arena of activity (gridding), the class uses workshopping techniques to brainstorm and gestalt the problems (problemating) and also the possibilities. After organizing the possibilities using the 4x4 method, the class constructs a model for a plan of action. Then the final act is to put the plan on a timeline so that it can be carried out in a logical, orderly manner. This timeline can be as short as a few minutes or as long as an eon, determined only by the scope of the plan.

17. Timelining is a crucial aspect of the preschool as is seen in its constant use in terms of daily, weekly, quarterly, and yearly time designs. An example of how this method is taught to the children can be seen by taking the example used earlier in this chapter to illustrate workshopping. Let us say that the situation facing the class is that it has a half-hour each day for two days this week (Thursday and Friday) to play games. The first step then is to get a chart of possible games to play. The class found two major categories: indoor games and outdoor games. The next step is to raise possible factors involved such as, "Is the equipment available for every game or will it take some time to obtain it? Is it raining outside? Will another class be using the playground at the same time? How many different games can we play in one-half hour?" Finally, utilizing the answers to these questions, the class might consense on the following timeline:

| THURSDAY  |             | FRIDAY   |
|-----------|-------------|----------|
| Bunny Hop | Hokey Pokey | Tag      |
| 1/4 Hour  | 1/4 Hour    | 1/2 Hour |

## METHODS EXPERIMENT

### C. SELFHOOD METHODS

#### INTERIOR DIALOGUE

18. As well as the need for intellectual and social skills, people need ways of self-consciously experiencing their own individual depths and the wonder of the mystery around them. The methods through which this is done are called "Selfhood" or Religious Methods, those methods which allow the child to grasp that he is a solitary self with the possibility of coming to terms with the uniqueness of his own life as he struggles with the mystery of who he is. The three methods described here are interior dialogue (meditation), acknowledging mystery (contemplation), and decisional action (prayer).

#### MEDITATIVE STORIES

19. All children have "voices in their heads" that speak to them and with whom they carry on long conversations. From their accumulated experiences of how a person has acted and what he has said to them in the past, the children build an image of what that person continues to say to them in other situations in which that person is absent. These voices often determine the self-image the child operates out of. He may remember how his mother always tells him he's a dumb kid, or how his teacher tells him he's the greatest, or how the little engine said, "I think I can." One can use meditation intentionally by creating for the child "voices," a "meditative council," that will remind him of his possibility and his greatness. This is best done through books and stories. Such books as "Horton the Elephant," "The Carrot Seed," "Swimmy." and many others include characters that children like to remember. "The Zax," by Dr. Seuss, is a story about two animals who stubbornly stand arguing with each other, while the world passes them by. As situations arise in the class where two children are arguing over a toy, the teacher might raise the question, "What happened to the Zax?" Another favorite of 5th City children is the "Iron Man." He is a symbol of one who stands through any situation. The children reflect on his qualities when asked "What would the Iron Man do in this situation?" The aim of meditation is to create a memory that allows a helpful dialogue for the child to think through any situation.

#### ACKNOWLEDGING THE MYSTERY

20. The method of acknowledging the mystery is to raise to self-consciousness in the child the unknowable in everyday life. The why's of a three-year-old, "Why do people die?" "Why isn't everyone like me?" "Why is my hair curly and your hair smooth?" "Why are there clouds?"



METHODS EXPERIMENT

"Why is the sky blue?" all deal with the mystery. Adults have complicated answers that rationally explain why there is death and why there are clouds, but we finally do not know why and how these things happen. One way of using this method in the classroom would be to give each child a mirror, have him look at himself for a few minutes while the teacher quietly rehearses questions for the children to think about, such as "Why was I born?" "Where did I come from?" "Why am I me?" "Why do I look like this?", etc. Children always experience the mystery in life; one might even call them "guardians of the mystery." To use the method of contemplation is to allow them to experience in the mystery that which is not finally frustrating and strange, but rather awe-filling and life-giving.

DECISIONAL ACTION

21. Decisional action, or prayer, is that through which one can "be his freedom" or see his possibility of making a decision about the way things need to be and then acting upon that decision. An event using this method might be as follows: Take the children out for a walk, showing them some of the burned out, deserted buildings. Talk about how many buildings are like that and how the city needs to be cared for. Then show them a rehabilitated building, and talk about people who decided to take responsibility for their neighborhood. Back in the classroom show some beat-up old boxes, call them burned out buildings and have the children talk about what needs to happen to them. Then they participate in the "rehabilitation" of the "buildings" by painting them, etc. Decisionally and symbolically, they are participating in taking responsibility for the world.

LIFE SIGNIFICANCE

22. Finally, all these methods are life methods, or life education. They are not simply about life, or preparation for living, but are used in the children's present situation, in their actual day-to-day living. The depth message which this communicates to the child is not that he is getting ready to live, but that his present life, action, and knowing are significant, and therefore his life as it is being lived out is significant.

Chapter 7

TOOLS EXPERIMENT

MEDIA  
AS  
TEACHING  
TOOLS

1. One impact of the technological revolution on education has been a large increase in the number of media available in the classroom. The traditional media of books, games, and art materials have expanded greatly. Simultaneously, new teaching media have been introduced, such as television, Cuisenaire rods, and games with an educational rationale. This increase in number and variety of educational media has led to the study of the use of media as tools in teaching, which has produced an appreciation of the values of both the traditional as well as the newer media. Now the question is not which particular medium is to be used, but how all available media can become tools for education.

COMPRE-  
HENSIVE  
EXPERIENCE  
OF MEDIA

2. With the understanding that a child needs to be exposed to as many kinds of experiences as possible, the 5th City Preschool staff decided that every class in the Preschool would use an inclusive variety of media each week. A comprehensive construct was built for this purpose by dividing media into the categories (See Langer, Problems of Art) of literary, rhythmic, and plastic media, each with three second-level subdivision as shown on the tools chart. Within each category, the staff decided which subdivision was more appropriate to the relational, psychological, or imaginal curriculum areas as a teaching tool. Then they organized the actual media within each of the nine boxes into five types of tools. The "Tools Chart" on the following page is the result of this process.

CREATION  
OF THE  
TOOLS  
CHART

3. The formal experiment with tools involved assigning a literary, a rhythmic, and a plastic tool to each of the relational, psychological, and imaginal curriculum events for every day. This meant that one tool was used each day from all of the nine subdivisions. By rotating the five types of tools in a subdivision over the five days of the week, the classes were exposed to all forty-five types of tools each week. This was an effective way to deal with any personal inclinations toward just using a few media. Today, the formal experiment is over, but the tools chart is still in constant use; the teacher planning a single event has the whole tools chart from which to choose the tools that are needed to teach that event. Careful consideration is used to insure that every type of tool is used with reasonable frequency.



Chapter 7

TOOLS EXPERIMENT

HOW MANY?

Tune: Blowin' in the Wind

How many noses do I have on my face?

(Point to nose)

How many ears on my head?

(Point to ears)

How many fingers do I have on my hand?

(Wave fingers)

How many pillows on my bed?

(Head over hand)

(Chorus)

I have a lot of questions.

A lot that I don't know.

A lot of answers to find

And I know that some are easy.

I know that some are hard.

I know there are some I'll never find.

How many hairs do I have on my head?

(Point to hair)

How big will I grow?

(Hand up high over head)

How many years will I live in my life?

(Hand out open)

How many people will I know?

(Point to other people)

(Chorus)



TOOLS EXPERIMENT

USE  
OF THE  
TOOLS  
CHART

4. The tools from the Tools Chart are used as a means to communicate the curriculum. Thus, the curriculum event is planned using both the tools chart and the curriculum rationale, which gives the intent of each section. (See Chapter 8.) It is easiest to understand the use of the tool chart in this planning by looking at actual concrete events. The next three paragraphs tell how curriculum events were designed during the period of the tools experiment.

TOOLS  
IN A  
RELATIONAL  
EVENT

5. For example, in one relational event of the universe, the intent is to show that there is order in the universe and to have children experience awe in the midst of that order. The tools are "metal structure" in architecture, "children role play in drama, and "classical" instruments. For this event, the teacher has the class create a model of the solar system by molding tin foil into balls and arranging them on large wire "orbits" on the floor. The children, labeled with the names of the planets, dramatize their motion about the sun while Wagner's "Ride of the Valkyries" plays on the phonograph.

TOOLS  
IN A  
PSYCHOLOGICAL  
EVENT

6. In the psychological curriculum, under the category of social psychology, the intent of an event is to raise the child's consciousness that there are unknowns in the city to which he makes a unique response. The tools chart calls for the use of a "great poem," "interpretive" dance, and a "synthetic" sculpture. The resulting event has the children sitting in chairs set up like a bus, while they hear the teacher read a section of "Chicago" by Carl Sandburg as they pretend to ride through the city looking at the sights. They then dance what they see to the Mulberry Bush tune, making up verses as they sing: "This is the way the people walk. . . the trucks rumble by. . . the policeman whistles." They then move their chairs back to the tables and make a sculpture of their response to the city, using wet spaghetti on colored paper.

TOOLS  
IN AN  
IMAGINAL  
EVENT

7. In an imaginal event in the area of physical limits, under contingency, the tools are "comic" prose, "popular" song, and "flat collage" in pictorial. Here the intent is to show that man is limited in his physical ability, and to have the children experience physical limitation. The event begins with the teacher showing and reading the class a Peanuts cartoon in which Lucy takes her friend Charlie Brown to the top of a hill after he complains about how rotten the world is. She asks if he sees any other world. When he says, "No," she says, "Well, live in it then!" The teacher then asks the children if they can live in any other world and suggests the moon. The whole

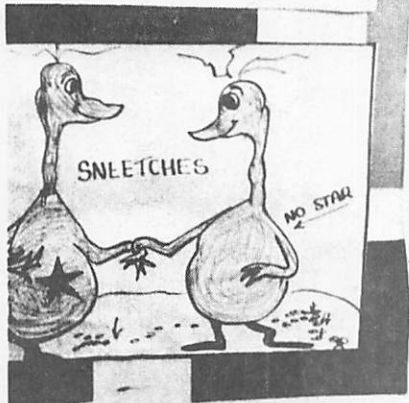


TOOLS CHART

|                   | RELATIONAL TOOLS |                             | PSYCHOLOGICAL TOOLS |                   | IMAGINAL TOOLS |                            |
|-------------------|------------------|-----------------------------|---------------------|-------------------|----------------|----------------------------|
| LITERARY<br>MEDIA | Drama            | Professional<br>Performance | Poetry              | Word games        | Prose          | Great book                 |
|                   |                  | Puppets                     |                     | Chant             |                | Mechanical                 |
|                   |                  | Teacher role play           |                     | Rhymes            |                | Chalk talk                 |
|                   |                  | Children role play          |                     | Children's poetry |                | Comic                      |
|                   |                  | Situational free play       |                     | Great poem        |                | Table                      |
| RHYTHMIC<br>MEDIA | Instruments      | Rhythm band                 | Dance               | Observation       | Song           | Foreign                    |
|                   |                  | Sounds                      |                     | Sports            |                | Nursery                    |
|                   |                  | Foreign music               |                     | Games             |                | Folk                       |
|                   |                  | Classical                   |                     | Folk dance        |                | Popular                    |
|                   |                  | Modern music                |                     | Interpretive      |                | Curriculum<br>Articulation |
| PLASTIC<br>MEDIA  | Architecture     | Manipulative toys           | Sculpture           | Classic           | Pictorial      | Great                      |
|                   |                  | Blocks                      |                     | Folk              |                | Drawing                    |
|                   |                  | Cardboard                   |                     | Natural           |                | Painting                   |
|                   |                  | Metal structure             |                     | Synthetic         |                | Flat collage               |
|                   |                  | Structure                   |                     | Metal             |                | Raised collage             |



SWIMMY



THE ZAK-BYPASS







TOOLS EXPERIMENT

class then tries to fly to the moon by flapping their arms singing, "Up, Up, and Away." After discovering that they are unable to fly to the moon, they corporately create a collage of pictures of the world that they do live in.

TOOLS  
IN  
BASIC

8. For the basic curriculum, the teaching media are mathematics, language, reading, and writing, each of which is used every day. A large variety of tools from the tools chart, such as prose, songs, instruments, drawings, is used in teaching basic, but without any strict rotation system.

POWER  
THROUGH  
PARTICIPATION

9. The key to the use of any tool is the child's participation in it. A picture becomes a tool when the child is able to see and interpret when that picture has to say about his experience of life. A thirteen-month-old was observed standing in her crib pointing to various shapes in a modernistic painting calling them "Mama," "Joe," and "ball." She was participating in the picture. Clay becomes a tool when the child moves beyond poking it and begins to use it to create a shape or express his feelings and decision. The tools experiment has demonstrated the educational power, even for very young children, in using a comprehensive variety of media combined with the art form methodology of imaginal education.



Chapter 8

CURRICULUM EVENTS

VOOM, VOOM, ASTRONAUT

Tune: Baa, Baa, Black Sheep

Voom Voom, Astronaut! Are you having fun  
 With the moon and the stars and the very large sun?  
 Do you like it, being all alone?  
 Or would you rather be back home?  
 Voom, Voom, Astronaut! Are you having fun  
 With the moon and the stars and the very large sun?

Chapter 8

CURRICULUM EVENTS

PLANNING AND  
TEACHING  
EVENTS

1. This chapter describes how the teachers utilize the yearly curriculum construct and curriculum event sheet to plan the events for each week. Then, the chapter illustrates how a teacher relies on the art form method to flexibly teach the event to his particular class.

A TEAM  
PREPARES  
CURRICULUM  
EVENT  
SHEETS

2. There are two stages in planning an event in the 5th City Preschool. The first is preparing the set of five sheets for a week's curriculum for each of the four arenas; basic, psychological, relational or imaginal. The curriculum writing team assigned to one of the four arenas starts by first looking up that week's subject on the curriculum construct shown on the following page. The team then decides what the educational goal will be in that curriculum block for the entire week. Its task is completed when five curriculum event forms like the one shown are completed.

THE YEARLY  
CURRICULUM  
CONSTRUCT

3. The curriculum construct shows the year divided into quarters of three months each. Presently, 5th City Preschool starts Quarter 1 in September, then has December as a discontinuous month before resuming Quarter 2 in January and Quarter 3 in April. The curriculum subjects are listed for three quarters of 12 weeks each. The thirteenth week each quarter, as well as the remaining three months of the year are used for discontinuous events, special excursions, new topics and any needed review.

IDENTI-  
FICATION  
OF WEEK'S  
SUBJECT

4. The chart does not indicate a weekly subject rationale for the basic curriculum area because the material moves rationally through the four subjects of mathematics, reading, language and writing each day. The other three arenas, relational, psychological and imaginal do have subjects listed for each week. For example, the imaginal curriculum topic for the first week in March is "Seizure," under the topic of the "Dynamics" of "Possibilities."

RATIONAL  
AND  
EXISTENTIAL  
OBJECTIVES

5. The next step is to decide for your school the educational objectives for that week's subject. These are separated into the "rational objective" and the "existential objective." To determine the rational objective, it is helpful to ask questions like, "What do the children need to know or understand about this topic?" or "What will they be expected to know?" The relevant questions for existential objective are, "What do



CURRICULUM EVENTS

5th CITY PRESCHOOL CURRICULUM CONSTRUCT

| 5th CITY PRESCHOOL CURRICULUM CONSTRUCT  |              |                  |         |              |                       |                     |                    |              |                    |               |             |              |                   |
|--|--------------|------------------|---------|--------------|-----------------------|---------------------|--------------------|--------------|--------------------|---------------|-------------|--------------|-------------------|
|  | BASIC        |                  |         | RELATIONAL   |                       |                     | PSYCHOLOGICAL      |              |                    | IMAGINAL      |             |              |                   |
| Qt                                       | Mo.          | MONTH 1          | MONTH 2 | MONTH 3      | MONTH 1               | MONTH 2             | MONTH 3            | MONTH 1      | MONTH 2            | MONTH 3       | MONTH 1     | MONTH 2      | MONTH 3           |
| Q<br>U<br>A<br>R<br>T<br>E<br>R<br><br>1 | W            | RECOGNITION      |         |              | ECONOMIC              |                     |                    | BIOLOGICAL   |                    |               | LIMITS      |              |                   |
|  | E            | Recognition      | Naming  | Articulation | Food                  | Clothing            | Shelter            | Id           | Super-Ego          | Ego           | Mystery     | Contin-gency | Ur Address        |
|  | K            |                  |         |              | Resources             | Resources           | Resources          | Oral         | Oral               | Oral          | Birth       | Time         | Yellows           |
|  | 1            |                  |         |              | Production            | Production          | Production         | Anal         | Anal               | Anal          | Growing Up  | Space        | Red               |
|  | 2            |                  |         |              | Distribution          | Distribution        | Distribution       | Genital      | Genital            | Genital       | Growing Old | Physical     | White             |
| 3  | Review       | Review           | Review  | Death        | Death                 | Death               | Death              | Mental       | Black              |               |             |              |                   |
| 4  | REPRODUCTION |                  |         | POLITICAL    |                       |                     | SOCIAL             |              |                    | POSSIBILITIES |             |              |                   |
| Q<br>U<br>A<br>R<br>T<br>E<br>R<br><br>2 | W            | Recognition      | Naming  | Articulation | Order                 | Justice             | Welfare            | Family       | Peers              | Unknown       | Event       | Word         | Dynamic           |
|  | E            |                  |         |              | Individual Task       | Family              | Home               | Mother       | Friends            | Community     | Situation   | Good         | Seizure           |
|  | K            |                  |         |              | Regulation            | Peers               | School             | Father       | Friends            | City          | Intrusion   | Received     | Offense           |
|  | 1            |                  |         |              | Health & Safety       | Polis               | City/Nation        | Siblings     | Urban Estrangement | Nation        | Defense     | Approved     | Decision          |
|  | 2            | Universe         | World   | World        | Relatives             | Universal Relations | World              | Decision     | Open               | Death         |             |              |                   |
| Q<br>U<br>A<br>R<br>T<br>E<br>R<br><br>3 | W            | RELATIONSHIP     |         |              | CULTURAL              |                     |                    | RATIONAL     |                    |               | LIFE STYLE  |              |                   |
|  | E            | Recognition      | Naming  | Articulation | Scientific Revolution | Urban Revolution    | Secular Revolution | Self         | Task               | Decision      | Lucid       | Sensitive    | Exposed           |
|  | K            |                  |         |              | Statistical Causation | Time                | Rooted in Future   | Pre-Schooler | Pre-Schooler       | Pre-Schooler  | World       | Universal    | Acts              |
|  | 1            |                  |         |              | Relativity            | Space               | Community          | Culture      | Culture            | Culture       | Self        | Particular   | Ambiguity         |
|  | 2            |                  |         |              | One Universe          | Relations           | Nation             | Community    | Community          | Community     | Others      | Depth        | Critical Intellig |
| 3  | Dynamic      | Rooted in Future | World   | City         | City                  | City                | Word               | Detachment   | Consequences       |               |             |              |                   |
| 4  |              |                  |         |              |                       |                     |                    |              |                    |               |             |              |                   |



5th CITY PRESCHOOLING INSTITUTE

QUARTER \_\_, MONTH \_\_, WEEK \_\_, DAY \_\_  
AREA: / / /

|                 |                         |
|-----------------|-------------------------|
| TEACHING IMAGE: | TIME/SPACE/ASSIGNMENTS: |
|-----------------|-------------------------|

|                     |                        |
|---------------------|------------------------|
| RATIONAL OBJECTIVE: | EXISTENTIAL OBJECTIVE: |
|---------------------|------------------------|

| METHODS   |   |  | TOOLS  |  |   |
|---|---|--|--|--|---|
| <u>Social</u><br>Grid<br>Problemmat<br>Timeline | <u>Intellectual</u><br>Workshop<br>Chart<br>4 x 4 | <u>Selfhood</u><br>Meditation<br>Contemplation<br>Prayer | <u>Relational</u><br>Drama<br>Instrument<br>Architecture | <u>Psychological</u><br>Poetry<br>Dance<br>Sculpture | <u>Imaginal</u><br>Prose<br>Song<br>Pictorial |

DRAMA

| INTRO. | ACT I | ACT II | ACT III | CONCL. |
|--------|-------|--------|---------|--------|
|        |       |        |         |        |

|                            | INFANT | MINI | PREP | KINDER |
|----------------------------|--------|------|------|--------|
| S<br>P<br>I<br>R<br>A<br>L |        |      |      |        |

CURRICULUM PREPARATION:



5th CITY PRESCHOOLING INSTITUTE

QUARTER 2, MONTH 3, WEEK 1, DAY 4

AREA: Possibilities / Dynamic / Seizure / The Sneetch situation

|   |  |  |  |
|---|--|--|--|
| TEACHING IMAGE:<br><br>Sylvester McMonkey McBean  | TIME/SPACE/ASSIGNMENTS:<br>I<br>On floor<br>10 min.                        | II<br>At tables<br>March<br>5 min.                       | III<br>At tables<br>10 min.                              |
| RATIONAL OBJECTIVE:<br>To show that possibility is present<br>in the limits and givenness<br>of any situation | EXISTENTIAL OBJECTIVE:<br>To experience the possibility<br>in my situation |  |  |
| METHODS   |  | TOOLS  |  |
| <u>Social</u><br>Grid<br>Problemmat<br>Timeline   | <u>Intellectual</u><br>Workshop<br>Chart<br>4 x 4                          | <u>Selfhood</u><br>Meditation<br>Contemplation<br>Prayer | <u>Relational</u><br>Drama<br>Instrument<br>Architecture |
|   |  | <u>Psychological</u><br>Poetry<br>Dance<br>Sculpture     | <u>Imaginal</u><br>Prose<br>Song<br>Pictorial            |

DRAMA

| INTRO.  | ACT I  | ACT II  | ACT III   | CONCL.                              |
|---|--|---|---|-------------------------------------|
| Story short course.<br><br>Have your listening ears on? | Read story of the Sneetches sitting in an open corner on the floor or<br>Dramatize the story by dividing the class in 2 groups. Give one group Stars, etc. | Conversation at the table<br>OBJECTIVE<br>What words did you hear?<br>Who were characters in the story?<br>REFLECTIVE<br>Where did you get excited?<br>Where angry?<br>INTERPRETIVE<br>Where have you seen people acting like this?<br>DECISIONAL<br>Where have you been a Sneetch?<br>When?<br>Sing Sneetch Song<br>March around room. | Do finger painting at tables singing<br>"We are celebrating our unique possibilities" | Clean up.<br><br>Paste up the work. |

|                            | INFANT  | MINI  | PREP                      | KINDER   |
|----------------------------|---|---|---------------------------|--|
| S<br>P<br>I<br>R<br>A<br>L | Teacher act out Sneetches story using infants<br>Go behind screen.<br>Comes out with big star.<br><br>Show picture.<br>Paint. | Do puppet role play.<br><br>Use box for Sneetch machine.<br>Have minis go through machine | As written in mural form. | Act out story, dividing children into star-belly & plain-belly Sneetches |

CURRICULUM PREPARATION: Finger paint  
Paper  
Stars  
Book, Dr. Seuss's "The Sneetches"

CURRICULUM EVENTS

they need to experience?" or "What needs to happen to them?" To get answers to these questions, one must keep in mind the overall preschool goals as well as the present operational context or mindset of the children. Written into the appropriate blanks for the "Sneetches" curriculum event are the objectives as decided one year by writing teams at the Fifth City Preschool.

CHOOSE THE FIVE APPROACHES AND A VARIETY OF TOOLS

6. The next step is to decide on a different way of teaching the rational and existential objectives for each day of that week. For example, the curriculum team chose the following five for "seizure": "You don't always get a snack," "Self-consciousness about brokenness (popping a balloon)," "Yertle the Turtle falls", "No new toys," "I don't always receive what I expect." A tool is chosen from each of the three categories, literary, rythmic and plastic (See Chapter 7) which will best teach the event for that day. Note that the team chose prose("The Sneetches), song ("I am a plain-bellied Sneetch") and pictorial (finger painting). The possibilities are not limited to only tools available in the classroom, but can be expanded through trips to the neighborhood or other parts of the city. The curriculum team chooses tools carefully to maintain the goals, as stated in Chapter 7, of a comprehensive variety of tools used each week.

CHOOSE THE APPROPRIATE METHOD

7. The same criterion, the use of an inclusive variety each week or two, is desirable in the selection of the Methods. The team here chose in Meditation and listed a statement of the meditative focus.

ORCHESTRATE THE DRAMA

8. Having located the subject for the week, determined the objectives, named the five events, and listed the tools and method, an experienced team finds the completion of the event sheet quite straight-forward. The task is to orchestrate the flow into an exciting drama so that the children are involved for the greatest educational benefit. The 5th City Preschool utilizes the form of the Elizabethan drama with an introduction, three acts and a conclusion.

I-DEVELOPMENT  
II-CLIMAX  
III-RESOLUTION

10. There are two basic ways of orchestrating the three central acts of the drama. The first approach is to have the Act I be the initial development of the subject. It would emphasize the objective presentation of the material. Then Act II is where one deeply involves the class in the subject. Here one employs all four parts of the artform method to enable the children to decide on the relationship of the issue to their own



CURRICULUM EVENTS

lives. This is called the climax or high point of emotional involvement. Then Act III is the resolution where the relationship of this to the rest of life is worked through and clarified in the mind of the class.

SECOND  
ORCHESTRATION  
METHOD

11. The second orchestration method, used less frequently, is to use the first two acts to develop two different aspects of the topic. Then Act III is where the most passionate engagement occurs as the first two acts are pulled into a depth experience of and appropriation of the subject.

VARY  
APPROACH  
FOR  
EACH AGE  
GROUP

12. Of course, each event must be tailored to the age of the particular children involved. As Jerome Bruner has said (Bruner, 1960, p. 33), "...any subject can be taught effectively to any child at any stage of development...(through) representing the structure of that subject in terms of the child's way of viewing things." This means that there is no need to write a separate curriculum for the different ages from infants through kindergarten. What is necessary is to write the unique ways of presenting the same subject. This adaptation is represented in the "Spiral" section of the curriculum event sheet. The key questions to consider in writing this aspect of the curriculum are: What is the particular edge in learning for this age group? What images are they operating out of? How do they generally respond to various kinds of activities?

THE  
SPIRAL  
FOR THE  
"SNEETCH"  
EVENT

13. For example, a visitor walking through the school on the day of the "Sneetches event" might see the infants sitting in two groups of high chairs on either side of the room, while two teachers are dramatically acting out the story, showing the pictures and repeating words. Meanwhile the mini's watch a hand puppet demonstration of the story and then take a journey through the "Sneetch Machine Box." At the same time the Prep school is having a conversation about the story with each child standing on his chair to say something, while the Kinderschool students are in the midst of assigning roles in order to act out the story.

MATERIALS,  
IMAGE  
AND  
ASSIGNMENTS

14. To complete the curriculum writing, the team lists the materials needed in the curriculum preparation box at the bottom of the sheet. Then the team decides the "Teaching Image." This entry in the top box is the role the teacher can image himself playing as he teaches the entire event. Finally the time and space are shown in the upper righthand corner. Then the sheets are reproduced for distribution to each teacher in the school.







CURRICULUM EVENTS

USING THE PLANS IN TEACHING

15. The written curriculum event sheet provides the teacher with an arena within which he works, but he must develop the details of this drama for his own class. The following transcript of a class of four-year-olds during the second act of the "Sneetch Event" shows how one teacher utilized the format sheet while responding to the particularities of his own class.

ACHIEVING A COMMON MIND ON THE RAW HAPPENING

16. OBJECTIVE

Teacher: What words do you remember from the story?  
Class: Sneetches! Star! Bellies! Monkey!  
Teacher: Good! Do you remember who "Monkey" was?  
Class: No  
Teacher: Sylvester McMonkey McBean was the stranger in the strangest of cars. Do you remember what he did?  
Student 1: He put stars on their bellies.  
Teacher: Right! and what else?  
Student 2: He took them off.

The teacher begins with the immediate raw data of the story, "What do you objectively recall?" In order to get more objective content, he coaxes them with questions about particular characters and activities. The function of objective level questions is simply to gain clarity on what is said. Questions should encourage recall and the teacher's response should encourage participation.

SHARING THE RESPONSES TO THE HAPPENING

17. REFLECTIVE

Teacher: OK, good. Did you get excited in the story?  
Student 3: Yes  
Teacher: Can you tell us where?  
Student 3: Stars!  
Teacher: Do you mean when the plain-bellied sneetches got stars?  
Student 3: Yes  
Teacher: All right. Anyone else?  
Student 4: When they go into a fight!  
Teacher: When they were all running around getting their stars changed!  
Student 4: Yeah!  
Teacher: Did you get mad any place in the story?  
Class: No!

Here the teacher moves into the reflective questions, "How did you particularly respond to the story?" Questions should allow the child to be self-consciously aware of where he did respond - where he was happy, mad, sad? The teacher's responses should clarify the children's answers in order to remind the class of different points in the story.

CURRICULUM EVENTS

GROUNDING  
THE LESSON  
IN  
EXPERIENCE

18. INTERPRETIVE

Teacher: All right. Have you ever known anyone who acted like a sneech? (silence) Do you remember what the star-bellied sneetches did to the plain-bellied sneetches? (silence) Did they ask them to their parties?

Class: No

Teacher: Did they let them play ball?

Class: No.

Student 1: Why?

Teacher: Because they didn't have stars on their bellies. Have you ever known anyone who wouldn't play with someone for no reason?

Student 1: Yes

Teacher: Who?

Student 1: Dexter won't play with me because he hates me.

Teacher: Why do you think so?

Student 1: Because I'm a girl, I think.

Teacher: Is that a good reason for not playing with you?

Class: No.

Teacher: Do you ever not play with someone, just because he's a boy?

Student 1: Yes

Now the teacher moves into the interpretive questions. The first question is far too abstract for the average four-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 the 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. He then pushes one level deeper to the child's own participation in a particular activity or occasion.

DECIDING  
OUR STANCE  
TOWARD  
THE EVENT

19. DECISIONAL

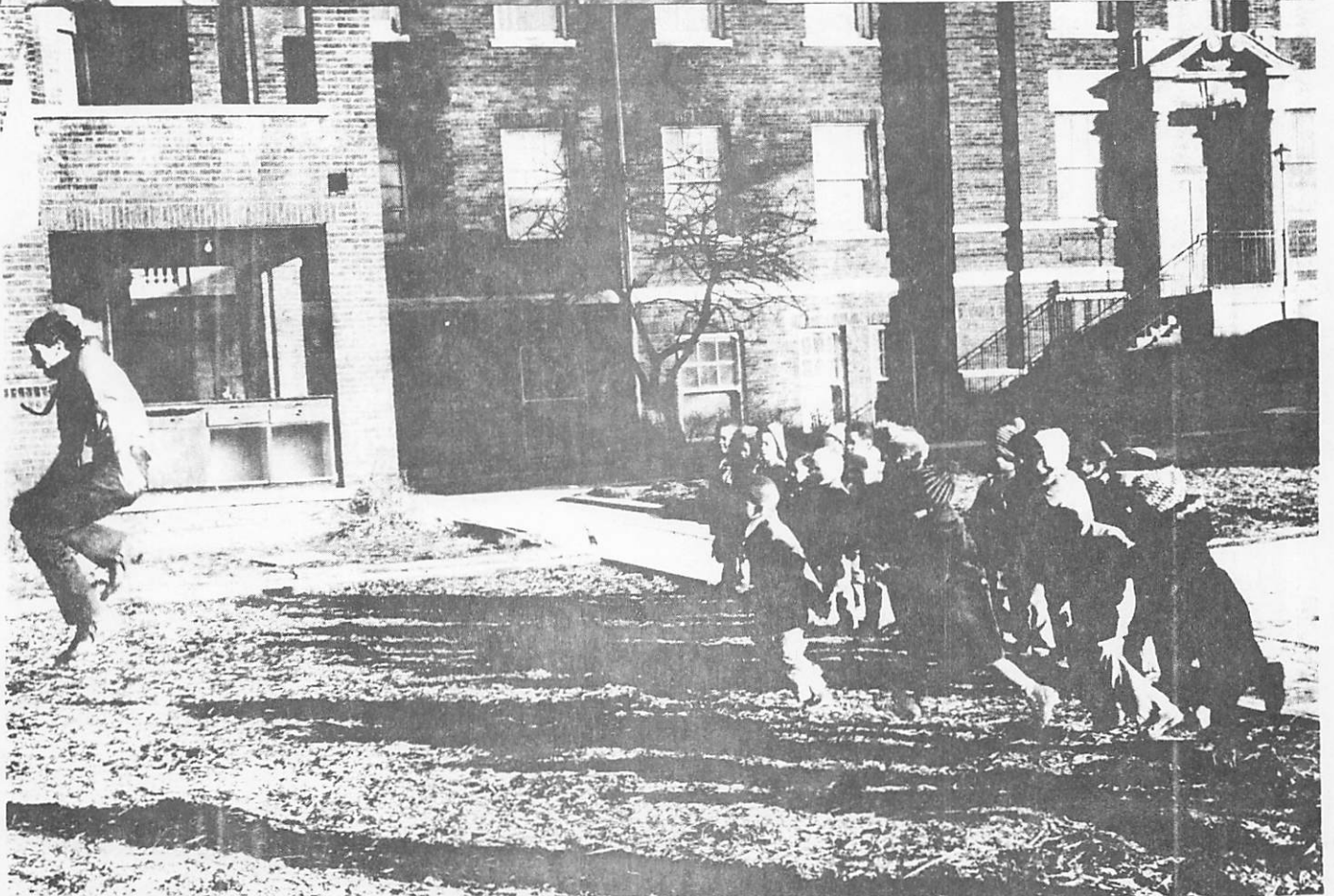
Teacher: What did the sneetches learn that day? (silence) Did they learn that they could all play together?

Class: Yes

Teacher: Sometimes we don't play with others - and with no good reason. But we know that even though we are different we really can all play together.

The teacher ends the conversation by rearticulating the Sneetches' conclusion from their experience, giving the children a chance to adopt it as their own. The next act of the event will provide an opportunity for each child to express his decision in a more concrete form, a painting.





Chapter 9

UR IMAGES

UNIVERSE MAN

Tune: This Land Is Your Land

We are the Black Man.  
 We are the Red Man.  
 We are the Brown Man.  
 We are the Yellow Man.  
 We are the Tan Man.  
 We are the White Man.  
 This is the land for you and me.

(chanted)

Black Man! Red Man! Brown Man!  
 Yellow Man! Tan Man! White Man!  
 Universe Man!



Chapter 9

UR IMAGES

A. THE UR CONCEPT

HOW TO GRASP WORLD DIVERSITY

1. One unique aspect of the preschool curriculum is the method through which students are enabled to grasp the creative diversity of world culture. Today one finds a tendency to respond to the overwhelming variety of cultures in the world by using one's own culture as the yard-stick of humanness, to judge every other culture. But it is necessary that every man learn to relate to the deep mystery hidden in the "otherness" of the different cultural expressions of mankind.

BASIC APPROACHES TO LIFE

2. Carl Jung (Jung(1964) p. 57ff) has developed the concept of Ur images (primordial images) which are transmitted to each member of a culture, often without his realizing it. These form the basic way he, and everyone else in that culture, deals with the world in which he lives. Far below the verbal levels of thought, these Ur images are the intuitive ways a culture approaches life. They are expressed in the modes of thought and action the people use most often and trust most deeply.

SIX FUNDAMENTAL UR IMAGES

3. Although there is a large number of cultural variations in internal images, one can see six different fundamental ones as inclusive of all mankind. These Ur images ( or Urs) arose in the following six geographical areas: Europe, Sub-Saharan Africa, the Americas, Eastern Asia, Southern Asia, and North Africa-Middle East. Since the principal residents in the first four areas have been commonly referred to as "white, black, red, and yellow," respectively, one can continue the analogy using "brown" for southern Asia and the Pacific, and "tan" for North Africa-Middle East. These portions of the globe are shown on the accompanying symbolic map of the earth.

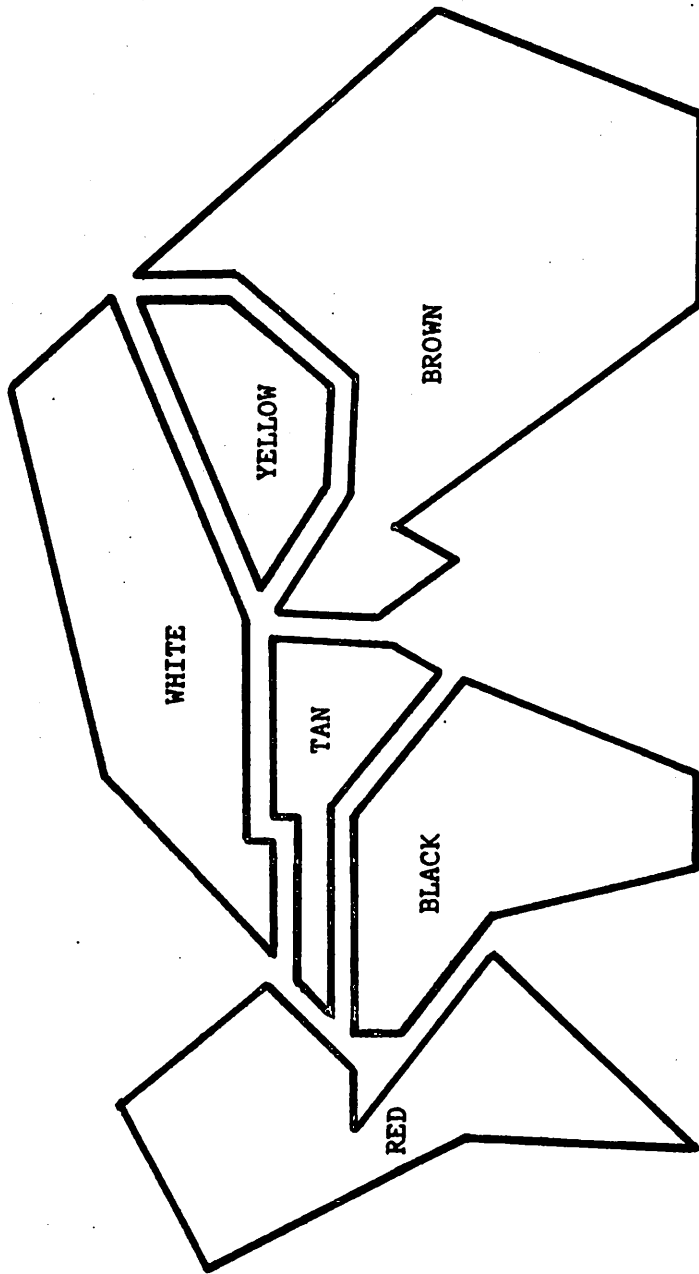
B. DESCRIPTION OF THE URS

URS DESCRIBE GIFTS OF CULTURE

4. The following six paragraphs give capsule descriptions of the fundamental characteristics of the six Urs. One must recognize that each Ur covers a multitude of diverse cultures and subcultures, which cannot be held completely by their brief sketches. Also where people of one Ur have

UR IMAGES

Symbolic Map of the Earth





UR IMAGES

lived in close contact with other Urs they often possess characteristics of both. An example might be the black people in the U.S.A. Finally, these descriptions are not meant to delimit the complexity of any individual person, but to point to an aspect of humanness which has been most highly developed by that Ur. Today, a true global man, while always acting out of his own Ur, finds himself utilizing all these gifts, as the situation requires.

THE BLACK  
MAN'S GIFT  
OF  
VITALITY

5. The black man experienced the mystery in the rain forest and grasslands of Africa, as he struggled to create life, through the conflict of his own power with the powers of nature. He responded by creating rhythms which hold him in balance with nature, and which were expressed in the dance and in the tribe. The gift of the Ur is the sense of vitality, of dynamic power held in balance.

THE RED  
MAN'S GIFT  
OF  
TIME

6. The red Ur rose out of the ancient people of the high plains of Central and South America, who saw the mystery in the successiveness of time, in the never-ending cycle of sunrise, sunset, year after year after year. The struggle was for meaningful participation in the midst of the ongoing cycles, and this was created by punctuating time with explosive, fiesta-like celebrations, followed by periods of dull repetitive work when time simply stopped. This unique sense of time is acted out today in fiestas and celebrations such as "Carnival" in Brazil, is the gift of the red Ur.

THE BROWN  
MAN'S GIFT  
OF  
TRANSCENDENCE

7. The brown Ur, now spread throughout South and Southeast Asia, arose from the Indian consciousness of the realm of the ethereal and external. Crushed down by the extreme hardships of subsistence, and aware of his own contingency, the brown man struggled to achieve a unity of his self with the All, through such methods, as the four-fold path to Nirvana. The gift of this Ur is that of a self-transcendent quest for consciousness.

THE YELLOW  
MAN'S GIFT  
OF  
HARMONY

8. The yellow Ur was born out of the struggle by the masses of people in the flood-plains of China to live corporately. At issue was finding the right relationship to family and community which would preserve balance between man and nature and between "man and man." The response was to invent social forms for the proper harmony of the individual and the family. This is the great gift of the yellow man, the ability to hold the radically other in harmony with the self,

UR IMAGES

and is evident in both classical Confucian ethics and present-day life.

THE TAN  
MAN'S GIFT  
OF  
VERBALITY

9. The tan man, as he walked from oasis to oasis in the deserts of North Africa and the Middle East, struggled with just going on. Life was fate, a series of events in history over which a person had no control. At the same time, life was sheer freedom, to eat, to drink, to love, to work--and he decided his actions. In this struggle between fate and freedom, the tan man responded with poetic statements about the way life is. The gift is verballity, the ability through careful choice and use of words to transmit the meaning of life.

THE WHITE  
MAN'S GIFT  
OF  
RATIONALITY

10. The white man emerged from the cold north woods of Europe and Russia. He struggled between good and evil, friend and enemy, order and chaos, right and wrong, seeking a rational word to bridge the gap between each situation and a rule that would tell him what to do. His quest was for meaning or for the "why" of life. The gift of white man is rationality, which he has applied particularly to technological development.

C. TEACHING THE URS

TEACH  
THROUGH  
ALL FIVE  
SENSES

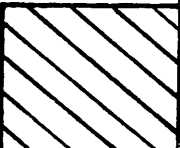
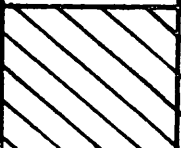
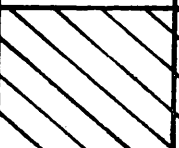
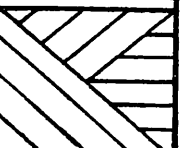
11. The actual teaching of the Urs involves a depth experience of that culture, through which the students encounter the total life of the Ur. While it is most effective to engage all of the five senses simultaneously, the crucial value is to have all major aspects of each Ur experienced at some time during the curriculum. The rationale that the Pre-school presently uses is to teach the Urs thoroughly in the imaginal curriculum block in the third month of the first quarter as shown in the curriculum construct on page . In addition, teachers often teach other events of the curriculum through the medium of an Ur experience. At least one of the monthly all-school celebrations during the year holds up the gift of each Ur. Throughout the year pictures and decor constantly inform the children of the diversity of the peoples of the world.

ENABLE AN  
EXPERIENCE  
OF AWE

12. In planning an Ur curriculum event, it is helpful to remember that the objective of the Ur curriculum is not merely to transmit data about people from faraway places, but to allow children to see the unique gifts of each culture and appropriate these gifts into their own style and understanding. Existentially, the objective is to provide situations which enable the child to experience the utter strangeness of the



FUNDAMENTAL UR IMAGES

| COLOR AND AREA                 | LIFE PRE-OCCUPATION | LIFE STRUGGLE          |                    | LIFE MODE          |          | FORM OF SOCIALITY   | WHERE EXPERIENCE MYSTERY  | RIVER   | RITES POSTURE   |
|--------------------------------|---------------------|------------------------|--------------------|--------------------|----------|---|---|---|---|
|                                |                     | YIN (is)               | YANG (not)         | QUEST              | KEY      |   |   |   |   |
| WHITE / EUROPE                 | Rationality         | Irrational (non-being) | Rational           | Order              | Word     | Nation / State  | Ocean / Land  | Rhine   | Kneel   |
| TAN / NORTH AFRICA-MIDDLE-EAST | History             | Freedom                | Fate               | Necessity          | Style    | Brotherhood   | Desert  | Nile  | Prostrate   |
| BLACK / SUB-SAHARAN AFRICA     | Vitality            | Power of Nature        | Power of Man       | Balance of Powers  | Rhythm   | Tribe   | Rain Forest   | Congo   | Dance   |
| RED / AMERICAS                 | Time                | Successiveness         | Wild Eternality    | Hold Both Together | Design   | Allu  | Sun / Volcano   | Amazon  | Arms Raised To The Sun  |
| BROWN / SOUTHERN ASIA          | Eternal (Ethereal)  | Limited Consciousness  | Pure Consciousness | Unity              | Method   | Caste   | Mountain  | Indus   | Stare (Unblinking)  |
| YELLOW / EASTERN ASIA          | Communal (Social)   | Disharmony             | Harmony            | Form               | Strategy | Family  | Flood Plains  | Yangtze   | Bow   |
| UNIVERSAL                      | Civilizing Process  | Death                  | Life               | Resurrection       | Decision |  |  |  |  |

UR IMAGES

other Urs. This can be done by creating an awe-filled event, such as a wild tribal dance or a gracious tea ceremony, which hold both a fear and a fascination for the child.

USE DECOR,  
FOOD, MUSIC,  
INCENSE

13. To enhance an Ur happening, whether it be during a curriculum block or a special celebration, every sense of the child can be stimulated. When the children wake from their naps, or enter the room, it is not the same room in which they started today, but transformed into a new world. For example, as happened during a brown Ur celebration, two robed men, faces half covered, solemnly greeted each child as he entered. Brown Ur music in the background helped to heighten the excitement. The room had a strange odor as the incense fumed on a corner table, next to a candle and an iron statue with eight arms. Swatches of material covered blackboards, strips of paper on which were taped brown man pictures hung from the ceiling. Two low tables in the center of the room were covered with a sheet ready for the drama. A loud gong was sounded to announce the beginning. The total setting of this celebration had educated the children about a different sense of life, even before the drama had begun. Or, during a red man celebration, after donning their red crepe-paper ponchos, the prep shcool set about creating a feast by making tacos, piling them high with lettuce, tomatoes and cheese. Food is an event in itself and engages a child directly in that particular Ur. Ur music educates the child about the rhythm and the response of an Ur to life, in the beating of the African drums, the continuous medody of the yellow man, or the twisting strain of the brown man.

ARRANGE  
ENCOUNTERS  
WITH PEOPLE

14. One key method of allowing the child to encounter other Urs is through people. A visitor from Nigeria, wearing his traditional garb, has a tremendous impact. Sometimes costumes are used to impersonate people from other Urs. The teacher dressed in a sari from Malaysia becomes an intriguing mystery as she teaches the children to bow and say, "Shabat." Movies such as "A Boy From India," give the children an image of that Ur in its daily life style. Stories have impact especially as the characters are dramatized by the teacher and as the children can act out the story. An Ur happening is not just another party for the children, but is designed to reach the interior of each child in a way that creates a sense of wonder and awe and allows the formation of new images.

UTILIZE  
RITUALS AND  
CURRICULUM

15. As part of the school's opening rituals, the "Universe Man" song at the beginning of this chapter is sung. This kind of repetitive experience in the life of the child enables him to image himself as a global citizen. In addition, Ur dramas



UR IMAGES

included in the basic, relational, psychological, or imaginal curriculum can be part of, or even the whole focus of a day. For example, on a yellow Ur day, one might use an abacus during basic, create a drama around the production and distribution of rice in relational, create a montage with rice, sticks and bits of silky material as part of psychological, and during imaginal, dramatize the long, hard hours of working in the rice paddies bending over rice, and how to take a relationship to that kind of life struggle.

TAKE TRIPS  
TO ETHNIC  
SITES

16. Another important way to actively engage students in Ur images is to make trips to museums, restaurants, and key symbolic sites such as mosques, temples, or the stock exchange, taking advantage of any city or ethnic area in the vicinity. Stores are often places that either have displays or are entirely focused on aspects of a particular Ur. Following any such encounter, it is crucial to art-form the event to help the children articulate and become aware of what they have experienced. Visual reminders such as artifacts, decor and art objects used in curriculum events are kept in the school as part of the decor for a period of time. Rugs from Ethiopia are wall hangings, sombreros from Mexico are part of the play equipment, wind chimes from the orient sound quietly while the children sleep. This ongoing exposure to the Urs allows the children to rehearse what they have learned. It also creates occasions when the teachers can inject informal short reminders of what they have experienced.

A JAPANESE  
TEA HOUSE  
HAPPENING

17. One Ur happening--"Japanese Tea House"-- took place in the outside playyard, in a tea house constructed out of simple props. There were Japanese lanterns on strings outlining the tea house walls and there were tables at ground level with Japanese flower arrangements and figures on them. The children entered, wearing Japanese character nametags on their shirts. They were told: "take your shoes off, please." Looks of surprise came upon their faces. "I can take my shoes off?" Slowly the shoes came off. The first child stepped up to the tea house where a teacher in a geisha costume bowed to him. He bowed back--very serious and proper. A second geisha girl walked up taking tiny steps and said: "Follow me, please," and started toward the little ground level tea tables. The child followed her and watched her steps slowly. You could almost see him try to copy those footsteps. The geisha hostess escorted him to the table, presented him to the table host, and then all three bowed. The table host said, "Welcome, sit down, please," and the child sat down and watched, wide-eyed, the other children coming in. After all the children were escorted to their tables and seated, the tea was served

UR IMAGES

with much ceremony. The geisha hostess went around, first putting tea leaves in the cups, the sugar and hot water, while the children watched every move before them. Just at the time the children were about to lose interest in their tea, the dance started, with one of the geisha girls performing a delicate dance with Japanese fans. In the center of the tea house, Japanese music, which was at background level, before, now seemed loud. They watched the entire dance with grins and some appreciative laughter. After the dance, children were escorted to the door, exchanged bows with the host and were sent on their way.

CHILDREN  
EXPERIENCE  
GIFTS OF  
OTHERS

18. The event fascinated the children, but what happened to them? What was the impact? Their teachers asked them afterward, "What do you remember?" "The tea." "The girl dancing." "Taking shoes off," came back the responses. "How does a yellow man eat?" "Sitting on the ground." "Drinks Tea." "When you and I meet someone, we say 'hello,' what does the yellow man do?" "He bows." "What did you like about the yellow man?" "He can take his shoes off when he eats." "There are a lot of different people with many gifts to offer to the world. Today we have celebrated the yellow man's gift of gracious harmony." As a result of this event the children had experienced the fascination and awe of another culture and had a story about what yellow man meant to them.





Chapter 10

RESPONSIBLE CHILDREN

DOORS THAT SHUT

Tune: Heigh, Ho! Nobody Home

I'm always running into doors that shut.  
But I can live no matter what!  
I'm alive and here I am!  
I decide as the only one who can.



RESPONSIBLE CHILDREN

possible alternatives which is the reflective level. Finally, he considers the implications or possible results of the various alternatives which is the interpretive level. Then, based on what this has told him, he decides.

PRACTICAL  
LIFE  
EXPERIENCE

5. The classroom becomes a laboratory in which the decision-making process is practiced, and the content is real life experience. To enable the child's journey, the decisions required must increase in complexity and risk involved. A one-year-old can decide whether to play with one toy or another, a two-year-old can share his toy with another child, a three-year-old can find a toy for each of his classmates, a four-year-old can invent a game that involves all the children in the use of one toy, and a five-year-old can teach his classmates any game he knows. To ask anything less than a child is capable of is to deny his greatness.

CREATING  
THE  
CONTEXT

6. A crucial element in dealing with children is to know that they are not born with a comprehensive context. A child who has never seen a globe may, thinking it is a ball, throw it against a wall. He is not being irresponsible; his context is simply not adequate. The role of the teacher is to give him a context that will make a responsible decision possible. But, the teacher or parent does not wait for situations such as this to arise. The teacher is always involved in clarifying the elements of the existing context and gives a context for any new elements that are introduced. If a new toy is brought into the classroom it becomes the focus of a curriculum event, teaching the children what it is and how to use it. If a trip is planned, an essential part of the trip is telling the children what to expect and what is expected of them so that they have the possibility of being responsible in the situation.

STRUCTURAL  
RESPONSI-  
BILITY

7. The 5th City Preschool uses a variety of methods in developing the child's decision-making skill. The Imaginal Curriculum described in Chapter 4 is the primary tool. The structures of the preschool are designed to enable the journey toward responsibility. The daily time design tells the child what is expected; transition songs remind him when to shift; a circle painted on the floor helps him to sit in a circle; short courses such as "Be your greatness," call him to consciousness; regular ways of setting the table or washing hands enable physical care. The division of classes into teams of children gives each child a concrete way of caring for the whole group. Teams alternate tasks such as table setting,







UR IMAGES

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Chapter 10

RESPONSIBLE CHILDREN

CONTEXTUAL  
DECISION-  
MAKER

1. The image of the child as a societal decision maker is central to the program of the 5th City Preschool. It transforms the concept of discipline from a system of punishment and rewards, to helping the child to be obedient to the context in which he lives, and free within that context to relate creatively to the possibility inherent in every situation. Paradoxically, to be free, the child must first say "Yes" to the limits of his situation. He is either a boy or girl, born into a particular family, sent to a school by his parents, living in a particular community, with a cultural heritage over which he has no control and living in the 20th century with all of its peculiarities. To the extent that his energy is expended in trying to deny these limits, he has no energy to explore the possibilities within them. Objectively, the child who sits on the stairs crying for his mother is not participating in the fun and learning of the classroom. When he is able to affirm his situation he is totally free to live it to its fullness.

IMAGE OF  
DISCIPLINE

2. This image of discipline takes the question of behavior out of moralistic categories. The appropriate question is not, "Is the child (or adult) right or wrong, good or bad?", but "Is he being responsible or irresponsible to the context?"

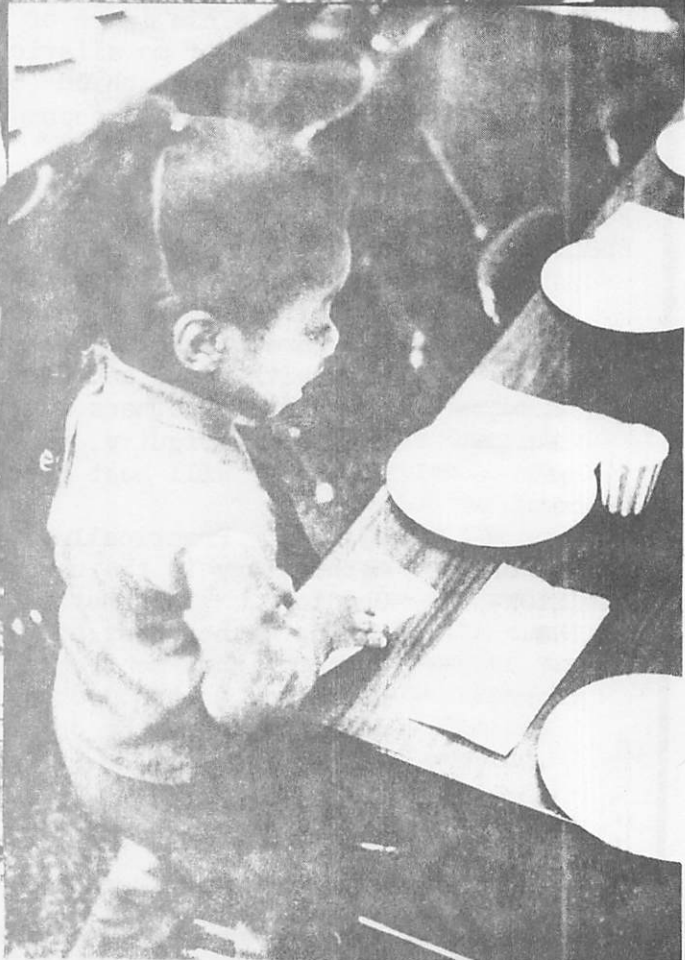
ROLE OF  
EDUCATOR

3. The role of the Imaginal Educator in this life process of relating to limits and possibilities is to help the child, or any human being with whom he has contact, 1) to have an ever broader base of objective data about the world and his particular situation upon which to base his decisions; 2) to see more and more possible alternatives from which to choose; 3) to project with skill and depth the implications of the possibilities for himself, others and the future; and 4) to decide, in the midst of ambiguity, that alternative which appears most responsible, or will best care for the most people.

METHOD OF  
DECISION-  
MAKING

4. Practically this happens in many ways, but the key methodology is the use of the art form method described in Chapter 3. This method is an objectification of the decision-making method that every person uses, whether self-consciously or not. When confronted with a situation which calls for a decision, a person observes the situation and the available data. This is the objective level. He then reflects on the





RESPONSIBLE CHILDREN

possible alternatives which is the reflective level. Finally, he considers the implications or possible results of the various alternatives which is the interpretive level. Then, based on what this has told him, he decides.

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RESPONSI-  
BILITY

7. The 5th City Preschool uses a variety of methods in developing the child's decision-making skill. The Imaginal Curriculum described in Chapter 4 is the primary tool. The structures of the preschool are designed to enable the journey toward responsibility. The daily time design tells the child what is expected; transition songs remind him when to shift; a circle painted on the floor helps him to sit in a circle; short courses such as "Be your greatness," call him to consciousness; regular ways of setting the table or washing hands enable physical care. The division of classes into teams of children gives each child a concrete way of caring for the whole group. Teams alternate tasks such as table setting,



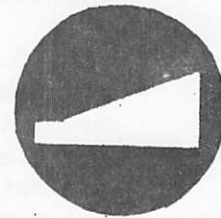
RESPONSIBLE CHILDREN

handing out supplies, serving snacks, taking responsibility for each other, staying together on trips, etc.

MYTHS,  
RITUALS,  
AND  
SYMBOLS

8. The intellectual job of establishing an operating context is held in being through the rehearsal of that context with myths, rituals and symbols. The mythology of the Iron Man who stands in the midst of chaos as an iron pillar of strength is a sign of possibility for the preschoolers. He reminds them that their situation is never their problem, that to be an "Iron Man" is to accept the givenness of the situation and transform it with his decision. The child who can accept a scraped knee as a part of life or turn from a cherished toy to participate in another classroom activity is being an Iron Man. Rituals such as :

Who are you?  
I'm the greatest!  
Where do you live?  
In the universe!  
Where are you going?  
To bend history!



rehearse the story. Symbols like the grid of 5th City on a circle representing the globe remind the child that he always lives in a particular situation where he acts out his responsibility.

CHILD'S  
ROLE

9. In the midst of the context thus set and constantly rehearsed, the child is faced with the decision to say "Yes" or "No" to that. He then decides among alternative possibilities how to act out the yes or the no and how to relate to the results of his actions. He alone can decide his response.

TEACHER'S  
ROLE

10. The teacher, acting as the guide on the journey to responsible decision-making, decides in turn whether the child's action is honoring the context. He asks, "Is the child honoring his own greatness, the gifts of others, the structure of the day, the space being used and the good of the whole group?" The teacher affirms such responsible behavior in a variety of ways, with a smile, a song or by giving the child further responsibility as a sign of his ability to handle it.

PROCESS  
OF  
DECISION-  
MAKING

11. If, on the other hand, the teacher decides that behavior is not responsible, he first stops the activity. Secondly, he tries to determine if the behavior is the result of an inadequate context or defiance. This is done

Chapter 11

CORPORATE STAFF

COMMON  
TASK/  
FLEXIBLE  
ROLES

1. Imaginal Education, as it is acted out in the Fifth City Preschool, requires by its very nature a team of teachers with a common understanding, methodology and stance. The flexibility of roles that is demanded and the minute-by-minute engagement needed to teach large numbers of children does not allow for the individual over-emphasis that requires "liking" the other people on the team. The decision to be a corporate group, out to do one thing, enables the group to do the impossible, with a power that no individual acting on behalf of himself can have.

STAFF  
MODEL-  
BUILDING

2. At the beginning of each quarter, it is crucial that the staff decide its goals, based on evaluation, and using the model techniques described in Chapter 6. The next step is to build a tactical model and timeline to carry out these goals and make assignments. Special assignments can be made during the quarter to such things as parent and community meetings, speaking engagements and special task forces.

IN-SERVICE  
TRAINING

3. Staff training is an ongoing dynamic in a school. While the daily engagement in the classroom gives form to the methods, style and necessary responses, periodic in-service training provide the opportunity to rehearse the context and methods of the school. Corporate study and research methodologies allow the staff to broaden and deepen their sociological perspective, their knowledge of current educational research and their own experience of life.

MAINTAINING  
COMMON  
THRUST

4. The common life, which surrounds the events of the day, might include such things as a morning teacher's ritual, daily staff meetings and team teaching. The gift of a morning ritual is that it symbolizes the common understanding the teachers share of the task ahead of them.

STAFF  
CELEBRATION

5. Daily staff meetings allow time for common reflection on goals, planning, study and celebration. Celebrations are important times which rehearse the stories of the week. Different themes and media can be used, such as Ur events, special food and use of a variety of settings.



RESPONSIBLE CHILDREN

through getting out the objective situation, helping the child to see the inadequacy of the response, and calling for a new decision. When, for example, a child decides to disrupt the group by shouting every three minutes, the teacher has to decide at what point it is detrimental to the whole class to have to deal with the shouter. The teacher may decide to separate the shouter from the class until he decides to stop shouting. In one sense, the most crucial element in this situation is objectivity; whatever his reasons, the child is isolated until he decides to be in the group. This means that the child is not being judged or punished but simply held over against the structures of the school and the needs of the class. In another sense, the teacher's responsibility for the shouter still includes enabling him to make a responsible decision and caring for his needs and does not end with separating him from the group. It is in this ambiguity between objectivity and the needs of the whole class and sensitivity to the needs of each student, that the teacher must operate.

RESPONSIBLE CARE FOR SOCIETY

12. The field of behavior in the school is one that reflects the total society's values, and the change in patterns of responsibility has created no clear models for training children for full participation in society. It is clear that to teach a child that he is free to do whatever he wants does not prepare him to significantly engage himself in his world. Likewise, the authoritarian approach does not release children's creativity or deal with their individual needs. The 5th City Preschool has chosen to experiment in training children in responsibility to the structures of their world, that they may learn to be responsible for all of society.

Chapter 11

CORPORATE STAFF

TEACHER'S RITUAL

Leader: Who builds the new city?

All: We do for every man!

Leader: Who decides the future?

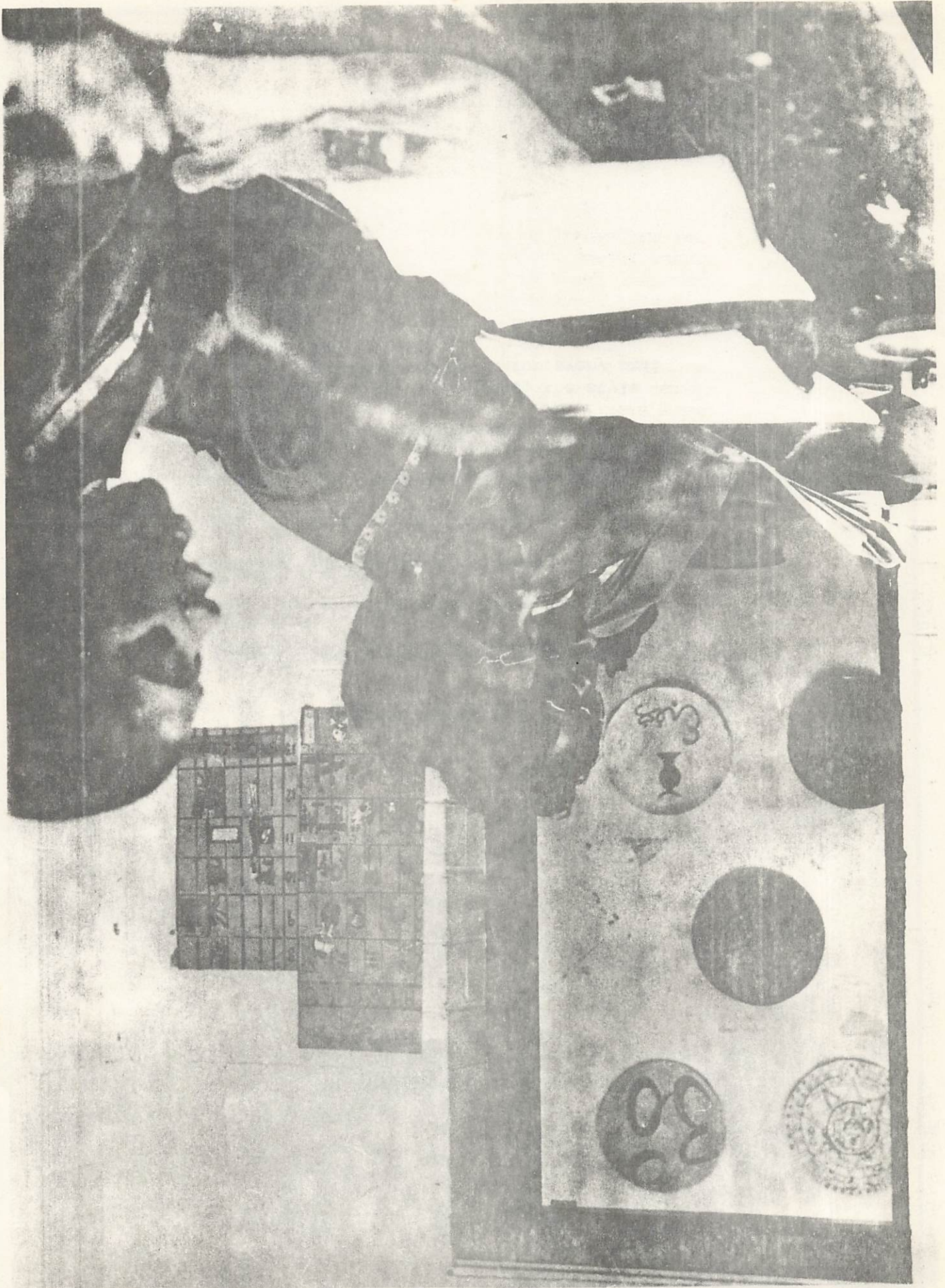
All: We do for every man!

Leader: Who lives the new life style?

All: We do for every man!

The city, the future, the style  
demanded, we do it for every man!  
Yeah! Yeah!





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CORPORATE STAFF

| NOON MEETING CONSTRUCT AND ASSIGNMENT RATIONALE |           |                |                         |                       |               |
|---|-----------|----------------|-------------------------|-----------------------|---------------|
| im<br>wk.                                       | STYLE     | TASK FORCE     | CORPORATE<br>TASK FORCE | AGE LEVEL             | CELEBRATION   |
| 1   | Teacher 1 | TASK<br>FORCES | T.F.TEAM 1              | AGE<br>LEVEL<br>TEAMS | MINI SCHOOL   |
| 2   | Teacher 2 |                | T.F.TEAM 2              |                       | PREP 3        |
| 3   | Teacher 3 |                | T.F.TEAM 3              |                       | PREP 4        |
| 4   | Teacher 4 |                | T.F.TEAM 4              |                       | KINDER SCHOOL |

TEAM  
TEACHING

6. Team teaching can add a special kind of life to the daily curriculum, gathering several classes together for drama, a walk in the community or a movie. In these situations, the image of each teacher as responsible for all the children is demonstrated. Teaching rapport is created by orchestrating the flow of the event and the role to be played by each teacher. An example of corporate teaching is an event done on "What plants need to grow."

ENTER ONE: A wilted flower (Teacher 1) chanting,  
"I'm dying! I have no sun; I have no water."

ENTER TWO: A beautiful flower (Teacher 2),  
dancing and singing.

ENTER THREE: The Sun (Teacher 3) who shines on  
the beautiful flower, while the wilted flower  
dies.

Children chant:

Plants need sun to grow!  
Plants need water to grow!

Children then do a dance with the Sun and the  
flower, singing, "Hooray for sun, hooray for  
water, yes indeed, hooray!"

COMMON  
DRESS

7. Sustaining symbols hold the Preschool before the comprehensive task. In the Fifth City Preschool, the common dress of the teachers is a primary symbol of the corporate staff. The staff consenses on a common design, using the 5th City colors of red and black, buys the material and sews the uniforms. As a teacher puts on the uniform or meets another teacher, it becomes a tangible symbol of the decision which is made and remade daily to be a teacher. At corporate

Chapter 12  
CONCLUSION

FROM  
EXPERIMENT-  
ATION TO  
DEMONSTRATION

1. The emphasis of the 5th City Preschool shifted in 1972 from experimentation to demonstration. This shift was signaled by a number of events which affirmed the program's validity. In the 5th City community, recruitment became automatic with an ever increasing waiting list. Seven new classrooms were opened in a rehabilitated sheet metal shop a block and a half away from the other buildings. The establishment recognized the program with a demonstration grant from O.E.O., an increase in licensed capacity from 88 to 258 children, and a grant from the State of Illinois. The educational community's affirmation came in the form of student observers and volunteers assigned by their professors and the videotaping of the program for use on campus. A steady stream of visitors from across North America and the globe, numerous requests for consultations and publications, and the successful use of the contentless curriculum rationale and Imaginal Education methodologies in Hong Kong and Australia and several cities in the United States point to the direction of the future.

EDUCATIONAL  
RENEWAL  
FOR THE  
GLOBE

2. Although experimentation and revision will never cease, some conclusions have been reached. Education of the masses with limited resources is a concrete possibility for the globe. To be of lasting value, educational renewal must be accompanied by the concurrent renewal of the economic, cultural, and political structures within a community with the leadership of local residents. Imaginal Education based on life methods which educate the total human being is an answer to the present crisis in education.



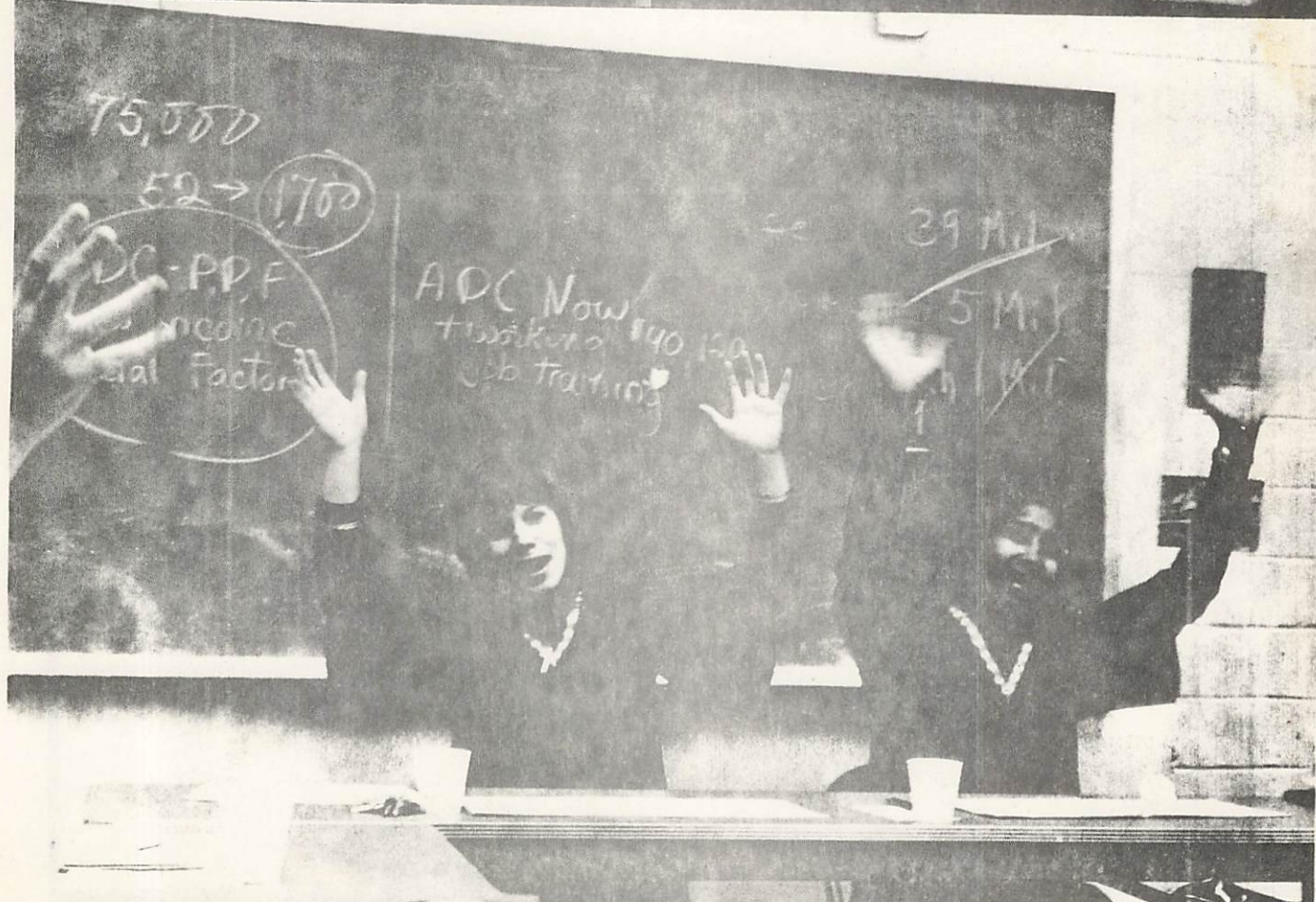
CORPORATE STAFF

staff meetings can be a drama with a marked opening and closing, using songs and rituals as tools. Decor can be used intentionally to create the needed mood. Specific accountability enables teams to be concretely responsible for the presence of their members. Symbolic accountability asks the question of the decision to be a preschool teacher, with the response of yes and no, or no and yes knowing that this kind of decision is made, unmade and remade. A word of absolution follows these rituals which points to the open possibility of the future.

IMAGINAL EDUCATOR

8. These symbolic activities remind the person of his decision to be an Imaginal Educator, not only for the sake of a few but as a sign of hope for the whole globe.







Chapter 12

CONCLUSION

IMPACT THE WORLD

Tune: Marching to Pretoria

(Refrain)

We are on our way to impact the world,  
Impact the world, impact the world.  
We are on our way to impact the world,  
We will change history!

The world needs you, the world needs me,  
And so we will march together,  
So we will march together,  
So we will march together.  
The world needs you, the world needs me,  
And so we will march together  
To change history!

Education needs you, education needs me,  
And so we will teach together,  
So we will teach together,  
So we will teach together,  
Education needs you, education needs me,  
And so we will teach together  
To change history!

Fifth City needs you, Fifth City needs me,  
And so we will stand together,  
So we will stand together,  
So we will stand together,  
Fifth City needs you, Fifth City needs me,  
And so we will stand together,  
To change history!

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