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MYTHS, MORALS, AND MODELS: IMPLICATIONS

FOR SPECIAL EDUCATION

by

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cations for Special Education. (1976)
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The dissertation is an essay in curriculum criticism.

Its method is interdisciplinary. It is modeled on curricu-

lum theorizing and literary criticism; it uses typologies

taken from ethics and theology; and it is patterned after a

hermeneutical method taken from philosophy. In this inter-

disciplinary venture curriculum criticism becomes a method

of inquiry and a means of self-understanding. It is used

to construct three curriculum models from the literature in

Special Education, to investigate curriculum at a diagnostic

center, and to put an alternate type of curriculum into

practice at the center. The essay concludes reflectively

with a dialogue that explores the implications of myths,

morals, and models for curriculum.

Although the content of the essay is curriculum for

communication problems in Special Education, the essay's

focus is on the method of curriculum criticism. Typologies

that account for alternatives and allow for self-definition

enable the critic to define himself as living within one

type of world view or morality but at the same time to admit

the viability and the seriousness of alternative world views

and moralities. The world views typologized are Greek, Judeo-Christian, and Modern. The moral action that is typologized is heteronomous (other-directed) or autonomous (inner-directed) or theonomous (transcendent). The critic reflects on his own world view and on his own moral action, but at the same time he discovers the moral action and the world view revealed within the work in curriculum. The critic, like the student, engages the curriculum's action and world view as he feels his way into them. Judgment of the curriculum is within in terms of the integrity and the organic unity given by the moral action and the world view.

This method of curriculum criticism is applied in three different ways. First it is used to discover the types of curriculum in Special Education. One type is of a Greek nature. The setting is that of milieu therapy. Its action is allegorical of play or of dream work. As the student engages this curriculum, his action is of an autonomous nature. The Judeo-Christian type of curriculum has an action symbolic of equilibrium between play and literal imitation. Its setting is that of open education. As the student engages this curriculum, his action is of a theonomous nature. The Modern type of curriculum has an action that is a literal imitation. Its setting is that of behavior modification. As the student engages this curriculum, his action is of a heteronomous nature.

The second application of the method of curriculum criticism is to the observation of Special Education curriculum as practiced at a diagnostic center for retarded children. The center has a Modern curriculum. The action is a literal imitation; language is "trained in." The setting is that of behavior modification. The morality is heteronomous; normalization is valued. Contradictions regarding values and world views reveal some discord beneath an otherwise convincing Modern curriculum.

A third application of the method is seen in practice. At the diagnostic center the author constructs a Judeo-Christian type of curriculum in music with an equilibrium between play and imitation. Theonomous morality evolves in playful communication. Territoriality does not prevent the Judeo-Christian curriculum from complementing the Modern curriculum of the center.

This mode of complementarity is continued reflectively in an imaginary dialogue between Greek, Judeo-Christian, and Modern curriculum critics. The method is projected into another area of education. The essay concludes with speculations on the implications of myths, morals, and models for curriculum construction, for curriculum under observation, and for curriculum in practice.

PREFACE

The inquiry into education is as problematic as the
process of teaching. Questions give birth to more questions.
Doubts give rise to further doubts. The inclusion of the
methods and insights of the natural and the social sciences
in the study of education is well founded, for by them the
inquirer hopes to gain objectivity. But to omit the methods
of the humanities is to suggest that education is inhumane.
The inquiry in curriculum criticism that I shall engage in
here is built upon my experience as a teacher (a theological
literary critic), and it should be no surprise, therefore,
that I will be grasping for what seem to me to be similar-
ities between literature and education, literary criticism
and curriculum criticism, theological literary criticism,
and what I shall call theological curriculum criticism.
And, of course, it is my hope that these analogies, which
seem so real to me and may seem so fanciful to the ques-
tioning reader, will point us both to the larger truth, for
I hope that both my reader and myself share a common concern
for humane education.

Traditional in the humanities is the concern for and the study of morals and moral education. Everyone today is willing to admit to our moral chaos, but few are prepared to trace it to immaturity in the study of the humanities. Religion has been disestablished, education has not; and the study of morality lies foundering in between. Mini-courses in morality will not patch up the mess. The first sign of growth will be the acceptance of relativism. The question then becomes "relative to what?" The question of morality raises the question of a world view which nourishes, which fosters, and which legitimates morality. Humanizing education pushes us back from the surface of education to moral education, and now, to another question, "what world view?"

One presupposes the answer to this question, for it is not given in the nature of things. "The nature of things" is what it is because of what one presupposes. However, our opening the door to the humanities does not, as the scientist so often fears, open the door to chaos, to sub-jectivity, to emotionalism, but rather to a healthy recog-nition that after one states his own world view, his own

presuppositions, that one then is in a better position to look at alternatives to one's own position; one is in a better position to accept a typology that will include viable options to one's own position--whether it be a typology in religion, or a typology in morality, or a typology in mythology. So, in accepting this responsibility and in stating my own position in the first person and then in projecting a typology, I hope I will enable the reader to envisage alternatives to my morality and my world view.

The model then that I set forth is a model with a distinctive humanities flavor. It is a model from the humanities which I feel may fruitfully be used to explore the mythical and moral dimensions within a work in curriculum.

My own world view runs something like this: I was born in a world characterized by obsession with the surface, a world scientifically divided into physical and mental components, in which the physical is real, and the mental is only subjective, a world in which man belongs to a collective wherein morality is gauged in terms of conformity with the collective's norms. I found myself in this world and felt that the drive for success is built out of

frenzy and despair in the lack of meaning or in the possibility of selfhood. I pushed beyond this modern world view to a Greek world view wherein man is basically reason and where man is heroically able to call the gods for what they are-- ruthless, inimical, fateful--and courageously to accept not the other, but himself, as the arbiter of his fate. The discovery, which I came to make through the insights of pyschiatry and education, was that the mental was as real as the physical but somehow tragically flawed. In spite of the fact (or perhaps because of the fact) that I had studied theology the better half of my educational career, I did not capitalize on the existential insights of religion and of the Bible. Quite late in my studies I came to see that God was not the void nor the enemy but the friend, no less but no more real than I, creating and suffering and judging, and working with me and the world for my and the world's realization. I came to see that the physical and mental dimensions of reality are inextricably related and intertwined with each other. I began to see that morality is not heteronomy, the rule given by the group; nor autonomy, the principle given by the self; but theonomy, the process

emerging from within the self as the self experiences an awareness of its limitation and of its finitude in relation to a judging and compassionate God. So my world view is characterized by a movement from the Modern world view to the Greek world view to the Judeo-Christian world view. I feel that for the masses the Modern world view is in the driver's seat (although severely questioned by the facts of history), for the aristocrats of religion or education or politics the Greek world view is ascendant, and that the Judeo-Christian world view, often ignored in mainstream Judaism and Christianity, surfaces here and there in marginal groups in culture, in art, in healing, and in education.

My way of looking at all there is suggests that for me the Greek story and the Modern story are transcended by the Judeo-Christian story. The Modern story with its emphasis on the symbol of the Adamic innocent, the universal hope of education, is espoused by the majority. The aristocratic elite, although not explicitly acknowledging the Platonic origins of the quest for knowledge, or the myth of the tragic fall, nonetheless embrace a Greek view of life. I would argue that these world views are absorbed by and

transcended by the view that I call the Judeo-Christian view, in which the presiding symbol is that of historical man being judged by, and yet being redeemed by, a transcendent dimension. The reality to which this symbolism points is not the substance God of orthodox literalism but the process God who is immanent within the universe and within the human spirit, but whose transcendence lies in being _absolutely_ related to _absolutely_ everything.

The dynamic of my typology thus is that while it does not presuppose an inexorable Hegelian-type movement from the Modern to the Greek to the Judeo-Christian story, it does envisage a method of interpretation, or hermeneutics, which combines scientific inquiry with human self-understanding. I am aware of the difference between the stories within Western culture and those of the peoples of Africa or India or China or Japan. African world views assume a High God in a cosmos where time moves backward. Buddhist views assume an absolute skepticism about the uniqueness of personality and a cyclical view of history. Confucian views absorb Marxism as simply one more kind of orthodoxy to be swallowed by the Chinese mind. These views represent world views for

the majority of the peoples of this earth. Entry into the question of mythology and world view is not a passing fancy. There are obvious political, religious, and educational implications. But in fact, politics, religion, and education in the West are still Western, and to make a curriculum enterprise viable for the human spirit and free from a simplistic positivistic picture-view of reality, it is to the dynamics of a typology that we must turn.

The model that I am proposing then is a typology that envisages within the West three serious stories--the Greek, the Judeo-Christian, and the Modern. Additionally the model envisages a moral typology: the morality of conformity or heteronomy in the Modern world view, the morality of the tragic view or autonomy in the Greek world view, and the morality of the redemptive world view or theonomy in the Judeo-Christian world view. In each view the moral dimension is undergirded by the larger world view out of which it comes.

The following is a glossary of terms that links my moral and mythological world views cited above to my method of inquiry and self-reflection, namely, my literary critical method, to be developed in Chapter One.

GREEK: The tragic view of life with its aristocratic tragic figure. Greek dramatists have revealed this figure, but humanists down through the centuries have also told and retold this story.

JUDEO-CHRISTIAN: The redemptive view of life, with its hero who suffers and is redeemed in the story.

MODERN: The Modern view of life, with its pathetic figure who finds a life of conformity meaningless. Two false assumptions are made about this character: (1) Because he is pathetic, he is not a hero and should not be taken seriously, and (2) because he evokes pathos and despair, the story does not evoke the feeling the author intends. I submit that the author intends pathos precisely because the character is serious.

HETERONOMY: This type of morality finds the law or authority in others. The law comes from outside oneself. Heteronomy is a reaction to autonomy that has lost its depth.

AUTONOMY: This type of morality is not being willful or "a law unto oneself," but rather being obedient to the principles of reason one finds within oneself. Many of the Greek characters are autonomous.

THEONOMY: This type of morality is autonomy that has been united with its depth. Theonomy moves beyond the rules of others and the principles of reason to the depth process within oneself.

The following is a diagram of the terms above. It includes both a list of the Aristotelian terms used in reading imaginative literature and a typology that expands the Aristotelian terms.

ARISTOTELIAN TERMS USED

IN READING IMAGINATIVE LITERATURE

Plot

Character

Thought

Answers the question "What?":

Formal Cause

Diction

Melody

Answers the question "Of what?":

Material Cause

Spectacle
(Point of View)

Answers the question "How?":

Efficient Cause

Catharsis
(Feeling)

Answers the question "To what?":

Final Cause
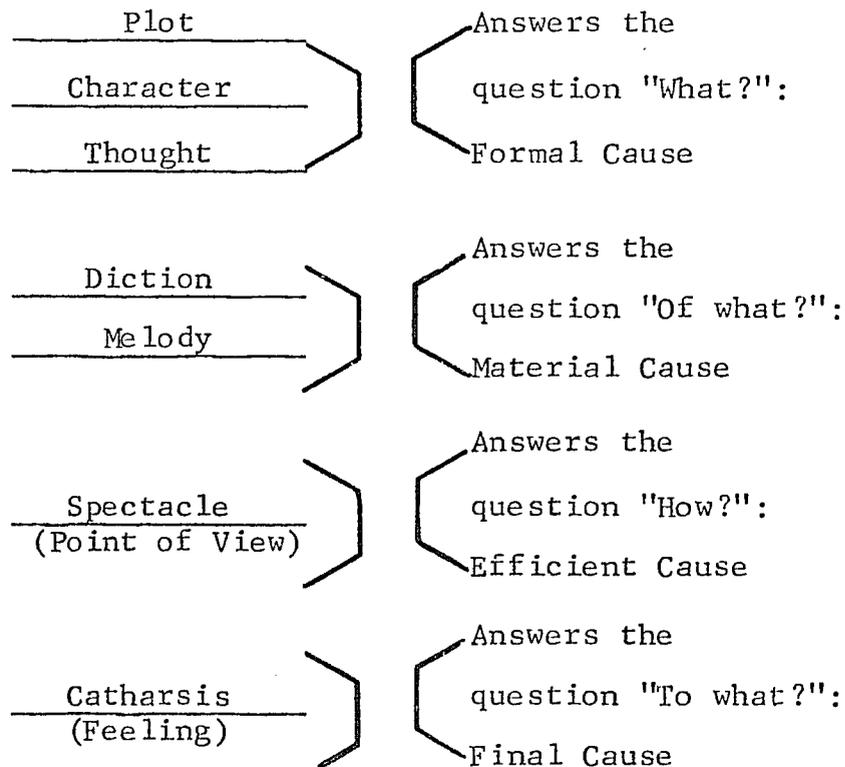
THE EXPANSION OF ARISTOTLE'S TERMS

BY THE TYPOLOGY

		T Y P O L O G Y	
TERMS	GREEK	JUDEO-CHRISTIAN	MODERN
Plot	Aristocrat	Sinner	Normal
Character	Tragic	Redemptive	Pathetic
	Autonomous	Theonomous	Heteronomous
Thought	God=Enemy	God=Friend	God=Void
Spectacle (Point of View)	Greek World View	Judeo-Christian World View	Modern World View
Catharsis	Pity/Fear	Judgment/Compassion	Pathos/Despair

An expansion of this will be given schematically in Appendices VII-X.

* * * * * * * *

typist, Harriet Martin, to my adviser and mentor, David E.

Purpel, and to my wife, Holley, who have all admonished me

to deal with the issues and speak clearly. They should re-

ceive the credit for the rigor and the simplicity that may

be revealed here.

This work is dedicated to Wallace Phillips:

In spite of his duties, at all times
His office was openly a lure.
He was a thinker, a learner, and a doer.
As he looked over my handful of rimes,
He scanned my syntax and he parsed my crimes:
"Who will want to read this?" He could skewer
With sharp eyes and leave you there to cure,
And laugh because he also was a ham sometimes.

In the loose grip of time he unlocked
A sleeping friendship with expectancy,
Or resolved the dissonance of poetry.
He smiled with a saving wonder and shocked
Me with simple themes that hinged my world view
To the earthy academe he knew.

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Edward W. Milner
February 29, 1976
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CHAPTER ONE

CURRICULUM CRITICISM IN A LITERARY MODE

The kind of reasoning that theological literary criticism brings to bear upon a work of art is imaginative and creative. It helps the critic project himself into the literary object, and at the same time it helps the critic recreate in his own imagination the whole work as though he were the original artist. This kind of reasoning with creativity and imagination is needed as well in curriculum criticism, for it provides the curriculum critic with a method of inquiry that is yoked to a process of self-reflection.

I intend to show in this work how theological literary criticism may become a kind of curriculum criticism. In the first chapter I will explain my method of theological literary criticism. In the second chapter I will show its relevance to curriculum criticism in a given area, namely, in special education. In the third and fourth chapters I will show its relevance to curriculum in practice, in this case the special education curriculum at a diagnostic center: the Center for Human Development. Finally, I will reflect on the way in which this method has elucidated the dimensions of mythology and morals in curriculum.

Literary terms like "plot," "character," "thought ,"
"diction," "melody," and "spectacle" are as old as Plato
and Aristotle, but they may serve to throw new light upon
curriculum. What I will do first, then, is apply these
terms to works of literature to show what I mean by them.
These terms are subsumed by Aristotle under larger cate-
gories (Poetics, §1450) titled the formal, efficient, mate-
rial, and final "causes." I will analyze literature then
to find its "causes." The process of projection into the
work of literature and the recreation of the work carries
the reader quickly beyond the surface to the mythological
and moral depths of literature.

My approach to curriculum will be humanized by imi-
tating this method. Although this method might just as
easily have been focused on adult, or early childhood, or
secondary education, I have deliberately focused it on
special education for personal and professional reasons.
I will take a literary critic's view in surveying the
literature in special education, in looking at the curricu-
lum in language disorders at the Center, and in recreating
what I have observed.

It may appear awkward at first to speak of the "plot"
of an institution, or the "plot" of the curriculum, or the

"plot" of the writer, but I will prefer to sound awkward if by so doing I will be able to make the application of literary criticism to curriculum criticism convincing. By my final chapter I hope that this "artistic" criticism of curriculum will allow me to reflect on two dimensions often bypassed by a more literal view: morality and mythology. I will conclude by presenting an imaginary dialogue between the proponents of three myths as they focus on the four causes of curriculum.

THEOLOGICAL LITERARY CRITICISM AND ITS TERMINOLOGY

Theological literary criticism is not new. As a matter of fact, as T. S. Eliot points out in his essay on "Religion and Literature," what is new in literary criticism is that it is _not_ theological. I would like to express my indebtedness to this tradition by citing a few of the authors who have shaped my own thinking. Plato's Republic and Aristotle's Poetics have raised most of the basic questions for me. Dryden's An Essay of Dramatic Poesy and The Grounds of Criticism in Tragedy have been influential both as works of criticism and of literature. The Biographia Literaria, like all of Coleridge's works,

give especial comfort to those of us plagued with divergent minds. All of T. S. Eliot's essays have been particularly influential upon me in looking at the moral, mythical, and religious dimension within poetry, and in forcing me to come to terms with my own theological presuppositions as a theological literary critic. W. H. Auden and Amos N. Wilder (Modern Poetry and the Christian Tradition) seem less focused than Eliot but nonetheless important to me for an understanding of the religious temper in art. Works by other modern critics such as Rourke, Richards, Empson, Blackmur, and Hyman have given me insights into various facets of literature and literary criticism, while Wimsatt and Brooks in their Literary Criticism: A Short History, Brooks and Warren in their Understanding Poetry, Welleck and Warren in their Theory of Literature, and the Chicago Neo-Aristotelians (R. S. Crane, Richard McKeon, Elder Olson, et al.) in their Critics and Criticism have provided me with the long view both of literature and of criticism. R. S. Crane's The Language of Criticism and the Structure of Poetry has been most influential on my interpretation of Aristotle. Finally, Robert Penn Warren and the Fugitive/Agrarians have, in their essays and articles, made me aware of the necessity of focusing first on the

myth in which one is reared, and then in moving into the
great tradition of artists and critics.

At this point I should also mention three separate
authors who have contributed most to the Greek, Judeo-
Christian, and Modern typology in theological literary cri-
ticism. First Hegel on Tragedy, edited by Anne and Henry
Paolucci, has many of Hegel's explicit comments on myths,
morals, and models. Even in reacting against Hegel's sys-
tem, one must acknowledge indebtedness to his comprehensive-
ness. Paul Tillich, the existentialist theologian, who
used much of Hegel, Schelling, and Kierkegaard, has perhaps
best put the case for the "Greek, Judeo-Christian, and
Modern" typology in his volumes in Systematic Theology and
especially in his Courage To Be. Preston Roberts, Jr., has
related Tillich to the Aristotelian criticism in his
"Theology and Imaginative Literature: An Essay in Literary
Criticism from the Point of View of Christian Theology" and
his "A Christian Theory of Dramatic Tragedy."

Having acknowledged my indebtedness to Aristotle for
his literary terms (plot, character, thought, diction,
melody, and spectacle) and his method of reasoning (in-
ductively into the formal, material, efficient, and final
causes), to the philosophers and theologians for their

typologies, and to the theological literary critics for their reunification of theology and literary criticism, I now will sketch the application of this method to my reading in literature.

THE USE OF ARISTOTLE'S TERMS IN READING LITERATURE

PLOT

Whether I am reading Crime and Punishment for pleasure, or Hamlet for a class, or Job for background reading, or The Plague because I have read and enjoyed one of the author's other works, I read the plot for the whole work. I ease into the totality that the author projects for me, but at the same time I project myself into the work to make it come alive. I must not only relive, but also actually re-create, the work as if I were the author himself. I suspend my "disbelief," and I engage my imagination. It is the organic unity or the "plot" of the work that makes this kind of interaction possible.

DICTION AND MELODY

One of the pleasures in reading is derived from the words and similes and images and symbols that the author has contrived. From time to time the words in their literal meaning advance the movement of the plot, and at other times in their symbolic meaning foreshadow events to come.

Every author has his way with words and stylizes the rhythm or meter in his work in such an inconspicuous way that they sink into the reader's subconscious and there work to promote a rhythm or a tempo for the whole work.

SPECTACLE

As a reader I am confronted with something else beyond the author's rhythm, namely, his point of view. Milton in Paradise Lost speaks briefly of his blindness and takes a view omniscient both to heaven and to hell. Henry James has a way of bringing his reader to a point just behind the main character's line of vision, and the reader must first understand the main character's view before he, the reader, can interpret the world rendered within the work. Shakespeare, like other dramatists, shows you what his characters are saying and doing. Aristotle calls this dimension the "spectacle," but I find Percy Lubbock's "point of view" is an accurate modern translation. Just as a Chinese panoramic landscape might be considered "epic," and a Rembrandt group portrait like the "Night Watch" might be considered "dramatic," the Iliad might be considered an epic, and Oedipus Rex might be considered "dramatic," not because of some philosophical "point of view," but because the author in the first case "frames" heaven and hell, gods and men, time and

eternity, and, in the second case, brackets what men are saying and doing. Having made this distinction, it must be added that a literary point of view can reveal a philosophic point of view.

The world view of the author is sometimes very subtly revealed in the author's use of time. Hemingway may tell me a story in a straightforward manner, starting at the beginning and going clean through to the end. Faulkner, or Conrad, on the other hand, enjoy flashback and foreshadowing, foreshortening, and suspense. The first chapter may deal with the 1920's, the next chapter with the 1930's, and the last chapter with the 1900's. The reversal and the discovery for one character may be simultaneous; for another character there may be a painful reversal of fortune, but no discovery, while for another character there may be no reversal at all. When the author focuses on the tale "told by the idiot," and then focuses on the meanderings of a genius's mind, and then moves back to an omniscient view of reality: he tells me something about his view of reality without having said the first word about metaphysics or theology.

THOUGHT AND CHARACTER

There is a consecution in literature such that one element leads to another. Point of view issues into

diction and melody, and diction and melody issue into thought, and thought issues into character, and character issues into plot. As a reader, I identify with the action that is imitated within the story. I walk into a real garden with imaginary toads when I read a poem by Marianne Moore; in reading Homer, I become impatient in waiting for Odysseus to take care of his wife's suitors; in Gogol's Overcoat, I react by asking myself whether I have to believe in the supernatural to explain what happens. The identification with the action of the story becomes even more pronounced when I encounter the thought of the character; for, I do not ask myself, "Do these thoughts coincide with mine?" or "Are these thoughts portrayed in a lifelike way?" but rather I ask myself, "Can I identify with thinking in this fashion?"

Thoughts reveal character, and character reveals the plot. I identify with the hero in terms of whether his action is heteronomous and Modern, or whether his action is autonomous and tragic, or theonomous and redemptive. I project myself into Dante, or Volpone, or Antigone; and I feel I am judging myself, or I am in despair about myself, or I am fearful about myself.

All of the above Aristotelian components of the read-
ing experience are separated only by abstraction. "Plot,"
and "character," and "thought," and "diction," and "melody,"
and "spectacle" are inseparable, and they provide a lan-
guage that takes the reader into the "felt world" of the
imagination. The language enables one to reflect on the
work of art and arrive at a total feeling. I am given a
moratorium on myself as I read in literature, and I become,
as it were, the character himself. I have a chance to make
decisions, to use value judgments, and to propose to myself
how, if I were the character, I would get out of his di-
lemma. The reader can do this, I suggest, because he has a
language that takes him not only into the work of art, but
also into the history of literature. The consistency with
which this language has held together has, of course,
varied from century to century, from author to author. On
the whole, this language since the time of Aristotle has
facilitated the creation and the recreation of art.

THE EXPANSION OF ARISTOTLE'S TERMS BY THE TYPOLOGY

One device that expands Aristotle's terms is a ty-
pology of plots. Aristotle himself foreshadowed it (§1453).
For Aristotle, a plot involved a reversal and a discovery,

a complication and an unraveling. With the tragic hero as the norm and with autonomy as the moral norm, naturally the best plot reveals a noble hero, with some tragic flaw, in his fall from grandeur to suffering. But if one's hero is redemptive and one's morality is theonomous, the best plot will reveal a sinful or fallen creature's move from suffering to reconciliation; or if one's hero is pathetic and one's morality is heteronomous, the best plot will reveal a sick and driven character's move from normality to pathos. In theological terms, God, within the Aristotelian world view, is the unmoved mover; God, within the Judeo-Christian world view, is active and related; and God, within the Modern world view, is God the void.

This typology is an heuristic device and is not a doctrine to be proven. It should help the reader reason inductively into the causes of the work of art, and it should provide a language with which to do so. In my own case it has helped me confront two dilemmas. On the one hand, it is an aid to my memory. If I am reading a lyric where my mind must perform microscopic contortions to follow the symbolic flight of the author, as in "Peter Quince at His Clavier" by Wallace Stevens, or if I am reading an epic like Moby Dick, or The Pentateuch, or The Aeneid where I

must engulf hundreds of characters and millions of details,
I am given alternative totalities to fill in as I read the
minutae or the global. On the other hand, the typology
aids not only my memory, but as well my capacity to make
value judgments. Moving from one culture to the next and
from one century to the next, I would like to be sure that
all dramatic heroes are not judged by only one, that is,
tragic, criteria. Even within the Greek culture there are
some tragedians who seem modern (Euripides) and others who
seem more Judeo-Christian (Aeschylus). Without killing the
element of suspense, I can enter into the imaginative world
and project the forward motion of a character, regardless
as to whether or not he is tragic, or pathetic, or redemp-
tive. In this sense I can discover how well the author has
realized his plot.

DISCOVERING THE FORMAL, THE MATERIAL, THE FINAL, AND THE EFFICIENT CAUSES

Aristotle's plot, character, thought, diction, melody,
and spectacle are terms for language that facilitates the
action of the reader. It is a false dichotomy, however, to
think of the performance as a critic as something that

comes into being apart from or after reading for pleasure,

for in fact both kinds of reading are inseparable; so for

purposes of clarity and abstraction, I will now make a few

comments on Aristotle's "reading as a critic": reading to

discover the causes of a given work of art. The critical

function is absolutely imperative if one is imaginatively

to recreate the work of art. The artist in the process of

composing and creating is and has to be his own best critic.

Criticism and creation, like criticism and recreation, are

the two edges of the same sword.

The critic must reason through the causes that make

the whole made object that he is reading and experiencing

come as a self-sufficient organism into being. Putting it

negatively, the critic must discover the extraneous parts

that neither add to nor take from the wholeness of the work.

As a critic, I ask myself if the long digressions in Moby

Dick are there for comic relief, or if they are flaws that

should be removed. I ask myself if the repetition by

Frost of "and miles to go before I sleep" adds to his poem

"Stopping by Woods on a Snowy Evening," or whether it makes

it seem childishly repetitive.

With regard to character, as a critic I must ask how

convincingly Sophocles came to creating a tragic hero in

Ajax, or Shakespeare a redemptive figure in <u>King Lear</u>, or Ibsen a modern figure in <u>Hedda Gabler</u>? With regard to thought, I also ask if Trofimov's vision of Russia in <u>The Cherry Orchard</u> is necessary for his characterization (or is the author just making his own sermons through his character?) or are Jesus' anti-semitic sayings in The Gospel According to John necessary for Jesus' full characterization, or are Anchises' comments to Aeneas in Book VI of the <u>Aeneid</u> anything more than drumbeating for Caesar Augustus?

When I consider diction, I have to ask why every other line in Congreve's <u>The Way of the World</u> has to be like a chiasmus, and conversely why more modern drama is not in verse as are Christopher Fry's <u>A Phoenix Too Frequent</u> and T. S. Eliot's <u>Murder in the Cathedral</u>.

As I inquire into melody, I ask if Hebrew poetry with its strong images would have had increased beauty with rime, or if the sprung rhythm of Gerard Manley Hopkins would have had equal beauty in quantitative rhythm, or if Lanier's or Tennyson's concentration upon music made them lose sight of reality? As I struggle with the rime scheme of <u>The Divine Comedy</u>, I wonder if translating its <u>terza rima</u> has destroyed the original intention of the author?

All of my questions above have come from my reasoning in a critical fashion about the whole object. Aristotle puts answers to the question "what?" or questions about the plot, the character, and the thought in the category of the formal cause. "What is the synthesizing principle of the play?" "The plot." Aristotle also puts the diction and the melody under the material cause, namely, the answer to the question "of what?" "Of what is the play made?" "The words, syllables, rimes, and rhythms." He puts the spectacle under the question "how?" "What is the efficient cause, or how does the work come into existence?" "In the dramatic or in an epical manner."

For Aristotle, the final cause of the work, that which answers the question "to what?," is the feeling that the work of art evokes. In the Greek drama, pity and fear are evoked and purged in the process of watching the hero's tragic action. The final cause is more crucial because it answers the question that Plato posed. Is art inflammatory? Should it be censored? Must we have nothing but hymns to the gods and praises to men? In short, must literature be didactic only? Or is there a justification for literature that imitates an action, or is mimetic? Is there a

pleasure peculiar to literature which is good in and of and

for and by itself? Aristotle's answer is "Yes!"

The artistic whole conveys a form of truth as valid

and as legitimate as the truth conveyed in propositional

form, but with the additional concreteness and feeling that

sinks it at a deeper level into man's consciousness. The

only way in which I would amend what Aristotle has to say

is, again, by using the typology, to suggest that while

pity and fear are appropriate reactions to the Greek tragedy,

compassion and judgment may be more appropriate in reaction

to the Judeo-Christian work, and that pathos and despair

may be more appropriate in reaction to the Modern pathetic

work.

According to Aristotle the four causes at an abstract

level apply on the concrete level to the six terms: plot,

character, thought, diction, melody, spectacle. To criti-

cize and reason about the plot, character, and thought is

to reason about the formal cause of literature. To criti-

cize and reason about the diction and melody is to reason

about the material cause of literature. To criticize and

reason about the spectacle or point of view is to reason

about the efficient cause of literature. To criticize or

reason about the catharsis or purgation of feelings is to

reason about the final cause of literature.

As I criticize and reason about the feelings that I experience in reading Medea, or The Satyricon, or Moby Dick, or Beneath the Wheel, or I Never Promised You a Rose Garden, I reflect on the fact that I identify with Medea and Encolpius and Ahab and Hans Giebenrath and Deborah Blau. But this is ennobling because part of life is pathetic, and despair is part of modern man's idiom. As I criticize and reason about the feelings that I experience in reading Oedipus Rex, or Coriolanus, or Invisible Man, or The Portrait of the Artist as a Young Man, I reflect on the fact that I identify with Oedipus and Coriolanus and the "Invisible Man" and Stephen Daedelus. I pity these characters because even though they are great, they have an inimical fate working against them; and I fear that this fate also works against my well-being. As I criticize and reason about the feelings that I experience in reading Job and The Gospel According to Mark, and King Lear, and Paradise Lost, and Crime and Punishment, I reflect on the fact that I identify with Job, and Jesus, and Lear, and Satan, and Roskolnikov. I judge these characters because they are willful like I am, and I feel compassion for them because they are redeemed by a love not of their own making. As a critic, these feelings are sorted out and objectified; as a reader these feelings are purged and annealed.

My projection into the Modern character also projects me into the myth or the world view of the story. I project myself into the Modern world view. It is a world without God. The morality is that of the crowd. Willy Loman in Death of a Salesman is obsessed with being well liked. Willy's myth is the modern one that envisions education as the answer to all problems, and democracy as the salvation of the world. Tomorrow will be better than today, and progress is written into the nature of things. As one reads the play and identifies with Willy, one is overcome with the feeling of despair about the emptiness of this world.

I am also able to project myself into the Greek world view. It is a world in which God is always the enemy. Morality is within. The hero in Invisible Man asks himself:

> Whence all this passion toward conformity anyway?--
> diversity is the word. Let man keep his many parts and
> you'll have no tyrant states. Why, if they follow this
> conformity business they'll end up by forcing me, an
> invisible man, to become white, which is not a color
> but the lack of one. . . . Life is to be lived, not
> controlled; and humanity is won by continuing to play
> in face of certain defeat.[1]

The "Invisible Man's" morality is autonomy, and his myth is that of the tragic hero.

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[1]Ralph Ellison, Invisible Man (New York: The New American Library, 1952), p. 499.

Finally, I am able to project myself into the Judeo-Christian world view. It is possible to see Hamlet as a Modern pathetic hero who begins the play in madness--seeing ghosts--and dies in madness, carrying to death the King and Queen, Laertes, Polonius, Ophelia, not to mention Rosencrantz and Guildenstern, along with him. He has an Oedipal fixation upon his mother and can never come to terms with it. It is also possible to see Hamlet as a Greek play, with Hamlet's failure to act as his tragic flaw. My own interpretation is that Hamlet is a Judeo-Christian play. Hamlet moves from a morality of heteronomy, where his will was controlled by others; to a morality of autonomy, where he is finally able to work through the problem of revenge to a principle of justice; to a morality of theonomy, where in spite of his vacillation and his guilt, and, indeed, his evil, he comes to terms with himself. As one projects oneself into Hamlet and his world, one feels that man is fallen, in the sense that he has fallen into historical uniqueness, and redeemed by a power not of his own making. One feels judgment toward Hamlet, but also compassion.

To sum up, the Aristotelian terms--plot, character, thought, diction, melody, and spectacle--have been broadened to include the Modern and the Judeo-Christian, as well as the Greek world view.

With these terms in mind, it is possible to undertake an inductive approach to literature. One reads the work literally and, as a critic, reasons hypothetically as to the causes that make the work of literature the "whole, made object" that it is. One cause is the efficient cause, or the way in which the work comes into being. The work may be dramatic or lyrical or epical. With my addition, the work may be a Judeo-Christian, or a Modern, or a Greek drama, or epic, or lyric, or, for that matter, short story, novel, etc. Another cause is the material cause, or the words and rhythm and melodies out of which the work is made. For Aristotle, the soul of the work is the plot; and the plot is enacted by the character, and the character is characterized by his thought. Plot, thought, and character make up the formal cause of the work.

The causes of the work also include the final cause, or the purpose for which the work is produced. This is the objectification and realization of what Aristotle calls the catharsis of the feelings. Again, the appropriate reper-toire of feelings has been expanded to include pathos and despair, judgment and compassion, as well as pity and fear. With the six terms of plot, character, thought, diction, melody and spectacle, and his hypotheses about the causes

of the work, the critic can reason forward into the work to discover the perfections the author has realized.

Before I apply this method to curriculum, I will anticipate the objection that this method is appropriate only for literature by saying that it is used by other than literary critics. Film critics have used the Aristotelian method. Huss and Silverstein in their The Film Experience substitute the word "continuity" for the term "plot," and Siegfried Kracauer in his Theory of Film uses the word "story." The former work expands the term "point of view" and the latter the differentiation between Greek and Modern plots in much the same way as in the analysis above. The inductive literal approach helps the viewer to respond to and to analyze movies like "Last Year at Marienbad" or "The Clockword Orange" or "Citizen Kane." As well, it can help in creating works on the video tape recorder. The shift from literature to movies to tape recorders to curriculum, then, is not a travesty upon a precious literary method, but rather, as Kracauer calls it, a "physical redemption of reality." James Macdonald has expressed it similarly in his "Transcendental Developmental Ideology of Education":

> Further, it is my intuitive feeling that technology is
> in effect an externalization of hidden consciouness of
> human potential. Technology in other words is a

necessary development for human beings in that it is the means of externalizing potential that lies within. In the end humanity will transcend technology.[2]

APPLYING THE THEOLOGICAL LITERARY CRITICAL METHOD

TO CURRICULUM

The field of curriculum is immense. Focusing only on the Western tradition, Harry S. Broudy and John R. Palmer in their Exemplars of Teaching Method examine selected methods and teachers. While they bypass teachers such as Jesus, Augustine, and Luther, who were significant Judeo-Christian teachers, they do cover strands of Modern curriculum that run from the Sophists to Herbart and strands of the Greek curriculum that run from Plato to Dewey. David E. Purpel and Maurice Belanger in their Curriculum and the Cultural Revolution omit special education, but cover various fields of curriculum from open education and moral education to psychological education, and they force the reader to rethink curriculum in light of our eschatological times. Using these two works as a springboard from which to jump into curriculum, I must confess that my

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[2]James B. Macdonald, "Transcendental Developmental Ideology of Education" (mimeographed material distributed in class, UNC-G, no date), p. 6.

landing in special education is due to personal and profes-
sional reasons. I have taught and constructed curriculum
for exceptional children since stepping behind the lecturn,
and I would like to share my insights into curriculum with
at least three different kinds of readers: (1) those who
work in special education and who need to see their curricu-
lum in broad philosophic terms, (2) those who work in lit-
erature and who would be astonished to see one method (among
many) from literary criticism applied to an area outside of
imaginative literature, and (3) those working with curricu-
lum who would like to look at their area in a new way.

The curriculum in special education is also parlous,
and again for personal and professional reasons, when I
look at the curriculum that deals with the problems of a
learning, or an adjustment, or a communication, or a sen-
sory or a motor nature, my focus on communication problems
is partly professional. The following are a few of the com-
munication areas into which my professional career in Eng-
lish and in communications have taken me: phonation,
grammar, syntax, semantics, reading, rapid reading, fig-
ures of speech, symbolism, myth, and audio-visual pro-
ductions. For these and other reasons I will focus on
communication problems in the curriculum in special education.

Even within the curriculum in special education in the area of communication problems, there are those problems that are to be observed in "mainstreamed" classes where the handicap is only mild. There are other settings, such as self-contained classrooms where the handicap is a bit more severe, and finally there are institutions where the severely handicapped are served. The rationale for observing the institutional setting was that by viewing the severely retarded and impaired, it might be easier to see what was precisely special about special education.

With these initial self-imposed limitations, the following design is proposed for the application of the theological literary critical method to communication problems curriculum in special education. First the terms from the method will be applied to special education literature. Next the four causes will be investigated in the institutional setting. Finally some questions, which I hope to answer in dialogue, will be raised.

APPLYING PLOT, CHARACTER, THOUGHT, DICTION, MELODY, AND SPECTACLE TO CURRICULUM

PLOT, CHARACTER, THOUGHT

In imaginative literature the thought of the author is not the concern of the reader so much as is the thought of

the story's <u>character</u>. The moral nature of the character
is the concern of the reader insofar as the moral nature of
the character is tested in his reversal and discovery and
in the complication and unraveling of the plot. The plot
is the soul of the work. The three kinds of plot are the
pathetic, the tragic, and the redemptive. So much for lit-
erature. In special education the three people who I feel
have contributed most to language problems in special edu-
tion curriculum are B. F. Skinner, the pathetic; Sigmund
Freud, the tragic; and Jean Piaget, the redemptive writer.
Each has much to say about thought in its relation to char-
acter, and character in relation to morals, and morals in
relation to mythology.

Let me admit that these figures are in part tangential
to the area of curriculum, to special education curriculum,
and to the area of language problems within special educa-
tion curriculum. Moreover, and regardless of what Freud,
for example, may have to say about his own works, the con-
sensus of worthy opinion may be that Freud is not tragic
(so also regarding Skinner and Piaget). My reading in the
literature is not deep or broad enough to <u>prove</u> that he is
tragic, either in his own writings or in the application of
his methods to curriculum. My feeling response is, however,

that not only are Skinner, Freud, and Piaget pathetic, tragic, and redemptive, but that they are paradigmatically so. They not only fall into these categories, but they have helped create and recreate the category in a cultural and, indeed, a mythological way. As we look at plot, character, and thought in curriculum, we will be turning to Freud for the tragic, Skinner for the Modern, and Piaget for the Judeo-Christian rendering of these elements.

DICTION AND MELODY

In imaginative literature, appropriate words are chosen to give the character reality or consistency, but they are also used symbolically to foreshadow coming events and to advance the action. Melody in lyric poetry is in the rhythm and meter and prosody and rime. In theatricals music is used to set the tone, while in some films music can augment the narrative or become the narrative itself.

When translated to communication problems in special education curriculum, diction can involve phonation, grammar, syntax, and semantics. The following deal with these components of diction as follows: Works by Sloane and MacAulay and Geschwind reinforce Skinner and are more typically Modern; Bodenheimer and Bettelheim reinforce Freud and are more typically Greek; and Eisenson, McNeill, and Menyuk reinforce Piaget and are more typically Judeo-Christian.

When translated to communication problems in special education curriculum, melody can embrace concepts such as melody, rhythm, and harmony and skills such as listening, singing, playing, moving and creating. These skills and concepts are considered by the following authors, who may be typologized thus: Montessori is Greek, Alvin is Modern, and Nordoff is Judeo-Christian.

Words and music are often confused with the _form_ of the curriculum, just as they are confused with the _form_ of imaginative literature. In fact, words and music are the way, or the _matter_, through which the work is realized. An undue attention to words can limit the critic to a verbal universe, whereas in fact he should focus on action.

SPECTACLE

The reversal and the discovery that occur in imaginative literature produce a spectacle. This term has been expanded to cover the idea of "point of view," both in the sense of the perspective from which the author is viewing the world (dramatic, or epical, or lyrical), and in the sense of the kind of world that he views (Greek, or Modern, or Judeo-Christian). In terms of viewing the world,

Bjornar Bergethon and Eunice Boardman in their *Musical*
Growth in the Elementary School and Laura Lee in her *Devel-*
opmental Sentence Analysis have given a lyrical perspective
on the curriculum. King, Raynes, and Tizard in their
Patterns of Residential Care: Sociological Studies in
Institutions for Handicapped Children have provided a per-
spective on the epic as well as the dramatic view of
curriculum.

The institutional world that is viewed by Bruno
Bettleheim in his *A Home for the Heart* is the Greek world;
that viewed by Benjamin Rosner in his *The Power of Competency-*
Based Teacher Education: A Report is Modern; and that
viewed by Macdonald, Wolfson, and Zaret in their *Reschooling*
Society: A Conceptual Model is Judeo-Christian.

The works above are selected from my search through
the literature. The criteria for selection were that they
have some bearing on communication problems curriculum in
special education and that the criteria for their arrange-
ment were their relation to the six terms from literary
criticism. Looking at works in curriculum, special educa-
tion, and communication problems, I have read each as a
whole made object, that is, as if it were a work of imagi-
native literature. I think I have let them speak for

themselves. Chapter Two, then, will apply plot, character, thought, diction, melody, and spectacle to curriculum in communication problems in special education, in order that its authors will tell us, in theory, what the curriculum should be.

INVESTIGATING THE FOUR CAUSES OF CURRICULUM
IN PRACTICE

The next two chapters, three and four, will shift from theory to practice. The curriculum as practiced will be that observed at the Center for Human Development.

MATERIAL CAUSE

An analysis of the material cause in imaginative literature is an analysis of the words and melody. As I experience the whole made object, I reason, hypothetically, forward to the end as to its perfection or imperfection, so far as its words and melody are concerned. Do they lead toward that feeling of wholeness, or do they distract from wholeness? Similarly, as I experience the whole made object which is the Center for Human Development, I ask whether its words contribute toward its perfection. These words may be in the context of the diagnosis and prescription

meetings of the staff, or in the context of my private in-
terview with each of the leaders, or in the testing room,
or on the playground. Moreover, I am also looking for non-
verbal communications conveyed by bodily movement or by
inanimate objects. The johns and the doors and the locks
speak as loudly as words. I will also listen to its melody
to discover the extent to which it makes the Center a whole
object.

EFFICIENT CAUSE

The way in which a work of imaginative literature
comes into being may be dramatic or epical or lyrical, de-
pending on the author's established point of view. After
reading a novel or a play, I often ask my students, "What
if the author had chosen to bring his work into being in
some other form? Paradise Lost as a novel, Brothers
Karamazov as a lyric, or The Divine Comedy as a tragic
drama?" I also ask myself this question as I observe cur-
riculum. What if the group singing were just one-on-one?
What if the staffing were a monologue? What if the reports
in the files were dramatized? What if the whole setting of
the institution were just a dialogue between teacher and
student, with the student on one end of a log and the

teacher on the other? My question is, "How does this come
into being?" What does the manner in which the Center
comes into being also tell me about the world view or
mythology of the Center?

FORMAL CAUSE

In analyzing the formal cause of the work of imagina-
tive literature, I will be inquiring about the plot, char-
acter, and thought. How consistently has this charac-
terization come into being? How convincingly does the
characterization come into being? How consistently does
the thought emerge from the consciousness of the actor?
How convincingly does the thought emerge from the con-
sciousness of the actor? How convincingly does the character
fall and rise if he is a Judeo-Christian character, or rise and
fall if he is a Greek character, or fall and continue to fall if
he is a Modern character? Many a good modern story has been
ruined by Hollywood in attaching a happy ending to the pathetic
modern story. When I inquire into the curriculum in the
institution, again I will be inquiring into the character,
the thought, and the plot. Is the action's imitation
strictly wooden and conformistic, or is it spontaneous, and
autonomous, or is it an equilibrium between conformity and

autonomy that reaches to a theonomous depth? Is the action pathetic, or redemptive, or tragic? What part of the curriculum is an intrusion and a blur on the overall effect, and what part is so intimately related to all other parts that the removal of it would be the ruination of the whole?

The typology surfaces again and again in considering the efficient cause and the formal cause. As I have indicated before, the typology is an heuristic device. It should help discover perfections or imperfections (given the nature of the wholeness of the object: Greek or Judeo-Christian or Modern), and most certainly it should not be used as a doctrine by which to baptize works of curriculum. Curriculum may be institution-wide, year-long, and regionally-deep. It may be momentary and personal, or it may be eternal and universal. The purpose of the typology is to help see gestalts or patterns or "wholes" and further to investigate precisely what it is that holds things together as "wholes."

FINAL CAUSE

The analysis of the final cause in imaginative literature is a critique of feeling. The first thing I do when I finish a novel or a poem is to reflect on how I feel about it. The difficulty of this seemingly easy operation is particularly hard in a classroom. Most students respond to

the question, "How did you feel about the work?" with a commentary on their beliefs or thoughts. The more learned the reader is, the harder it is to get him to examine his feelings. Serious literature that is Modern and pathetic evokes pathos and despair; serious literature that is Greek and tragic evokes pity and fear; serious literature that is Judeo-Christian and redemptive evokes judgment and compassion. One is trying to get to the final cause of the Center, paradoxically, when one examines one's feelings.

The assessment of curriculum is often in terms of what is quantifiable and proven, but this itself is a Modern response. Often the quantifiable and the proven accompany a feeling of pathos about the knowledge explosion or a feeling of despair about the loss of certainty. Curriculum needs to be evaluated in terms of its evoking feelings that are Judeo-Christian or Greek as well as those that are only Modern.

In the third and fourth chapters I will look at the institution and its curriculum in terms of the four causes, using my typology in order to discover if the curriculum is precisely Greek or Judeo-Christian or Modern.

In the last chapter I will move from the institution back to the mainstream, trying to find what institution-alized special education has to say about the regular

classroom, and more important what my approach has to say about curriculum in general. I began by saying that curriculum criticism needs imagination and creativity. It should be clear that whatever the theological literary critical method has to say to curriculum criticism must be addressed to the student as well as to the teacher, for just as the artist and the reader must use both creativity and criticism, just so the curriculum maker as well as the curriculum user must use creativity and criticism. My conclusion then will raise some questions about the usefulness of the method of theological literary criticism to the understanding and the practice of curriculum. I will submit questions that I have raised about myth and morals in a reflective way to answers in the criticism and in the practice of curriculum.

CHAPTER TWO

FEELING THE CURRICULUM

The application of theological literary criticism to curriculum for communication problems in special education will require imagination and creativity as well as analysis and criticism. The Aristotelian method developed in the last chapter implied a literal reading of literature. As one reads a story as a whole made object, one encounters plot, character, thought, diction, melody, and point of view. These elements are unified by a feeling that simultaneously is produced by the elements and is able to "pull" these elements and the reader's transaction with them forward into existence. The critic works backward from his feelings and inductively forward into the work, to discover the formal cause, noting how well the artist has realized his plot, character, and thought; the efficient cause, sensing how well the artist has realized his point of view; and the material cause, seeing how well the artist has realized his diction and melody.

Supplementing this basic Aristotelian analysis, I have suggested that serious stories may be pathetic or redemptive

as well as tragic, that serious characters may be heterono-
mous or theonomous as well as autonomous, that the point of
view may be Modern or Judeo-Christian as well as Greek, and
that the feeling produced, or the final cause, may be pathos
and despair, or judgment and compassion, as well as pity and
fear.

In the first chapter I also indicated that I would use
this method in the investigation of material in curriculum.
It is not sufficient that my investigation be critical and
analytical, for having projected myself into the various
works in special education, I must recreate "the whole
story." The whole story is obviously written by more than
one author. The feeling that I get from reading the whole
story also tells me that there is not just one, but at
least three whole stories. Before I get into the main task
of this chapter, an analysis of the final, efficient, for-
mal, and material cause of these three stories, I feel
obliged to indicate where these three stories came from.

Selecting categories such as "mental retardation,"
"mainstreaming," "myths," "models," "morals," "competency-
based education," "open education," and "normalization,"
I have read articles from the American Journal of Mental
Deficiency, Journal of Exceptional Children, Journal of

Learning Disabilities, Focus on Exceptional Children, and
ERIC (Educational Resources Information Center). I have
read many of the basic introductory texts in special educa-
tion and in communication problems. I have read many of
the basic texts on curriculum with an eye to what they have
to say about special education. As I will indicate later,
I read many of the major texts of Freud, Skinner, and
Piaget. I have also looked through the special education
holdings in the libraries of the University of North Carolina
at Chapel Hill, University of North Carolina at Greensboro,
University of North Carolina at Charlotte, and as well the
library of the Center for Human Development. I have read
through the abstracts on special education in the Disserta-
tion Abstracts.

In addition to traditional "reading" I have "read"
many conferences sponsored by the Council for Exceptional
Children and the Association for Children with Learning
Disabilities, centers for curriculum material, and institu-
tions similar to the Center for Human Development. In
these settings I have viewed film, heard speakers, examined
new material and texts, exchanged ideas with others, and
talked or taught or sung with exceptional children.

Honesty compels me to make a series of admissions: (1) I have not read all of the material in curriculum in special education for language problems. (2) There is an infinite regress in my presuppositions. One presupposition presupposes another presupposition, and so on, ad infinitum. (3) My mind has never been blank. While reading, research, and experience from the past is subject to correction or to refutation, I cannot jump out of my skin, and, as a consequence, I bring this with me to whatever material I may be examining. However, to paraphrase Immanuel Kant, "experience without typologies is blind, typologies without experience is empty."

I submit that my coverage of the material in special education curriculum in communication problems has been representative and catholic. I do not think I am twisting the material to read it as a whole made object, or to have found three major "stories." The reader, at this point, is asked only to accept the fact that these three stories are real, imaginative, and convincing to me.

It will be the task of this chapter first to describe the feeling that these three stories have produced in me. Assuming that this common sense reaction is not peculiar only to myself, I will next give my reading of the formal,

material, and efficient causes that produced these feelings.
Each story has a point of view. Each story has a plot,
character, and thought. Each story has diction and melody.
I will focus on how consistent, realistic, and convincing
each element of the story is. Later, in Chapters Three and
Four, the three stories or models--Modern, Greek, and Judeo-
Christian--that I have recreated will be used as yardsticks
by which to measure the effectiveness of the story or
curriculum, in practice.

THE MODERN CURRICULUM: ITS FINAL, EFFICIENT, FORMAL, AND MATERIAL CAUSES

THE FINAL CAUSE

The feeling produced by the Modern curriculum is
pathos. In the modern world there are an infinite number
of facts. Education is the furious acquisition of these
facts by memorization. What are the hindrances that impede
this acquisition? Irritants like loud noises or disruptive
behavior, idiosyncrasies like penchants, egocentrisms, sub-
jectivism, and lack of attention and obedience; the knowl-
edge explosion that further fragments an already divided
body of knowledge; relativism that legitimates pluralism
of values; metaphysics and philosophy that do not analyze

language, but rather confuse the masses with questions of truth and meaning.

Man in the Modern curriculum, who is basically inno-cent and more similar to other men than not, is hindered by a definable, diagnosable, and curable foible, sickness, or lag. The cure is control. The feeling of innocence is accelerated, and obedience and compliance are reinforced when one acquiesces to the other, to the group, to the collective. Thus the Modern curriculum imparts a feeling of despair that is mitigated only as one relegates one's uniqueness to the crowd.

THE EFFICIENT CAUSE

One way in which the Modern curriculum might come into being is by way of Competence Based Teacher Education. The Competence Based Teacher Education process is systemic; that is, it is based on the systems approach. Problems are identified. Solutions are projected. Projections are bro-ken down into various tasks. Means for reaching the tasks are outlined. Behavioral objectives that fit into the out-line are developed. Evaluation that complies with the standards and conditions of the objectives is established, and confirmatory mechanisms are used to forward the program or feed back into the process if there is difficulty.

The Modern curriculum for communication problems might hypothetically come into being in the following manner. A child is diagnosed as having a communication problem. The teacher is observed while she works on the problem. Both clinical experience and simulation technology are used to develop concepts and skills within the teacher to master the problem. Since the setting itself might be in a training center, material that is produced in the process may also be reproduced in tapes, slides, or film. Criterion measures for success are standardized and spread throughout the country by the CBTE network. The curriculum is whatever is successful and can be packaged and simulated.

To what extent is CBTE successful in realizing the feeling described above? One objection to CBTE is that it has deserted a sound empirical research-oriented base. Even if this is true, this all the more adds to the feeling of pathos appropriate to the Modern curriculum. CBTE seems to be built on the premise that the problem with curriculum today is that of teacher incompetence. There is also the suggestion that unless there is control, the student is incompetent to learn. Again, by focusing on consortium arrangements between administrations, school boards, and professional associations, there is the suggestion that

leadership is incompetent. The power of CBTE is precisely
that it reinforces this feeling of pathos and despair.

THE FORMAL CAUSE: THOUGHT, CHARACTER, AND PLOT

One of the chief architects of the Modern curriculum
is B. F. Skinner. His Verbal Behavior, Science and Human
Behavior, The Technology of Teaching, and Walden II have
been seminal works for the Modern story.

THOUGHT: THOUGHT for Skinner is a kind of verbal be-
havior. Skinner wishes to avoid evoking any "mentalisms"
to explain verbal behavior. We name the data that we ex-
perience. We even give names to names, but thought is no
more complicated than that. Even though it would be in-
finitely complex, it would be possible to name the verbal
repertoire of our civilization. No magic such as innate
ideas, or abstractions, or eternal forms are required to
account for verbal behavior.

CHARACTER: THOUGHT reveals CHARACTER. Man's charac-
ter is formed by his and by his society's behavior. Rewards
and punishments lead to consequences, and if one could con-
trol all the contingencies of rewards and punishments, one
could control behavior. Character has a strong heterono-
mous nature to it; that is, the law of one's being, the
morality of action, comes from the law given by the other,
by society, and by the group.

PLOT: The PLOT in the Modern curriculum is a mechanical kind of action that closely imitates the action of the teacher or teacher surrogate. Since "behavior is a function of its consequences," action will more likely take place in the desired fashion (a) if little parts of the whole rather than the whole are expected, (b) if the slightest approximation of the action is rewarded, and (c) if the reward is immediate and intrinsic (like food or praise). The action can also be shaped by extinguishing undesired parts and reinforcing desired parts.

For Skinner, the function of DICTION (language) is to facilitate scientific truth. Language otherwise, as in literature, is rhetoric; that is, language entertains, amuses, and creates ambiguity by being expressed in literary figures such as metaphors, similes, and tropes. Literature amuses; science tells us the truth. The symbolic form does not tell the truth or even a kind of truth. In fact it is equivocal and gives us illusion.

The curriculum according to this story is easily fit within the CBTE framework. Language is a behavior that can be seen and heard and tested. Criteria as to its realization are easily set up. Skinner's work helps to realize the feeling of pathos appropriate to the Modern story.

On occasion, Skinner sounds Greek in his admiration of man
and his autonomy, but the tragic view is not accepted.
There is an ingratiating and self-denigrating tone in ref-
erence to man, and at other times there is a confidence
(that has no metaphysical foundation) in progress. This
idealism and despair is precisely Modern.

The Modern curriculum of Skinner, then, will use one
dimensional, positivistic, or behavioristic thought. This
will reveal a character whose moral qualities are heterono-
mous. This in turn will yield a plot that is pathetic.
Action will be a literal imitation of the teacher. There
is an innocence and naive copy theory of truth written into
the action that banishes all metaphysics, axiology, and
epistemology. All hope for meaning beyond appearance is
banished, and despair and pathos are firmly ensconced.

THE MATERIAL CAUSE: DICTION AND MELODY

DICTION: Operant Procedures in Remedial Speech and
Language Training by Sloane and MacAulay is an instance of
Modern curriculum that focuses on diction. Typically the
client's "repertoire" of behaviors is assessed by the teacher,
who carefully observes and meticulously records the client's
action to establish a "baseline." The goal that the teacher
wishes the student to achieve is predetermined, and the

student is rewarded whenever his behavior approximates that goal. As the client's behavior increasingly imitates the preestablished behavior, reinforcement is decreased if extrinisic motivating factors take hold. Conversely, inappropriate behavior is either ignored or punished. The theme running throughout the work is one of progress toward the desired goal and conformity to the predetermined action.

Operant conditioning processes work best when behavior that can be tested, seen, and heard is observed. No guesswork! A stutterer's "anxiety" and a psychotic's "traumas" are of less concern than visible, observable, present behavior. What is of concern is the uttered sound that can be charted in measurable space and measurable time. The underlying assumption is that all significant events can be reducible to location in simple space and simple time.

Operant conditioning is not ignorant of lesions or cleft palates or poor bone conduction. On the contrary, the operant conditioning trainer is primarily concerned with the physical body of the client and what it is capable of performing. Any ethereal behavior such as empathy or compassion or understanding or creativity is dismissed; behavior must be materially present. Only in this way can it be shaped. One of the basic assumptions is that speech (or language or thought) can be trained _in_.

The dominating image of operant conditioning is the conveyor belt. No matter that the client is an aphasic retarded child or a Harvard Ph.D. candidate; the goal-setting capacity is in the trainer's hands. The finished product is the basic concern. There is a kind of Neo-Calvinism here: God's blessings can be seen among those who have succeeded, and those who have not succeeded must not have God's blessing.

The feeling educed by Operant Procedures is amazement at precise and cleverly contrived successful "operations." There is a tidy neatness here. Wider applicability is rare. Ethical issues are dismissed. Categories of exceptionality are "reified." In this sense, the work reinforces the feeling of pathos. The model for the modern story begins with the human body. Like any animal's body, the human body is prepared for fight or flight. There is a homeostasis about the body which makes it unique and self-sufficient. The body like most animals' bodies can move and can be sentient, can learn, can adjust, and can communicate. In animals, the sentience of sounds or of sights or of smells or of feelings automatically prepares the animal for flight or fight. The limbic area in the human brain (fight or flight) is connected to the tactile, auditory, and visual nerves by

association nerves. Norman Geschwind in his article "Dis-
connexion Syndromes in Animals and Men" observes that the
human brain has not only association nerves connecting the
senses with the limbic region, but also associations of
associations. Geschwind is able to "speculate that this new
association of associations area now frees man from the domi-
nant pattern of sensory-limbic associations and permits cross-
modal association involving non-limbic modalities. It is
particularly the visual-auditory and the tactile auditory
associations which contribute the basis of the development
of speech in most humans."[3] This Modern rendering that
hypothesizes on the way in which language comes into being
and focuses mainly on the modalities of learning and cerebral
dominance has prompted a good deal of work in curriculum in
special education to focus on the various modalities of
learning. But Geschwind does not speculate on why language
develops or is acquired, or if there is an innate or eternal
or formal dimension to language. Geschwind reinforces
Sloane and MacAulay in presenting insights into diction from
a Modern point of view. Geschwind exemplifies the Modern

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[3]Norman Geschwind, "Disconnexion in Animals and Men,"
Brain, Part II (September, 1965), p. 641.

scientist who pushes further and further into the data,

erecting one hypothesis after the next, to account for the

physical. He does not find meaning, only an interesting

hypothesis. Speaking of the same problem in C. S. Pierce,

Jürgen Habermas in his Knowledge and Human Interests says,

regarding the rules of the process of inquiry:

> What speaks for their reality is primarily no more—
> although no less—than the basic belief that until now
> there has been a cumulative learning process and that
> this process would necessarily lead to complete knowledge
> of reality if it were continued long enough in methodical
> fashion as a process of inquiry. This belief underlies
> the postulate of hope for the realization of the empiri-
> cal conditions under which the process of inquiry can in
> fact be completed. But this does not answer the ques-
> tion, "What makes the facts usually to be, as inductive
> and hypothetical conclusions from true premises represent
> them to be?"[4]

Pierce's hope is like Geschwind's and Skinner's. It is a

hope that is based on faith. It assumes that if the scien-

tific process is maintained long enough, a complete knowl-

edge of reality will be revealed. This leveling out of

reality is the propaedeutic for modern man's despair and

pathos.

MELODY: The story in curriculum is not complete without

music. Juliette Alvin in her Music for the Handicapped

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[4]Jürgen Habermas, Knowledge and Human Interests, trans.
Jeremy J. Shapiro (Boston: Beacon Press, 1972), p. 118.

Child relates music both to the various exceptionalities in special education and to maturation and human growth. In terms of the subnormal's as well as the normal's maturation, music helps bring intellectual maturation in reading, discrimination, and memory; emotional maturation by giving identity through serenity and play; and social maturation by training discipline and respect. With slower music, simpler instruments, and clearer beat and tones, the mildly subnormal may be taught to read music, the trainable subnormal may be trained to have an imagination, and even the severely subnormal may be helped to verbalize.

Music, according to Alvin, may help the maladjusted child with his regression by helping him face society, bringing out hostility, sublimating illusions and compulsions, and above all by helping him work all the way through an experience. The autistic child is released from his imprisonment within himself. The athetoid palsied child is helped in exercising his dormant muscles with stirring music; the spastic palsied child is helped to work through his feelings of frustration and dependence with dulcet music. The blind child is helped to cope with space by being given an inner space and vision; the deaf child in watching marchers or objects in motion is able to learn something of vibration and meter.

In her analysis of musical ability, her focus on tech-
nical proficiency, and her assumptions about the meaning of
music, Alvin's work helps the Modern curriculum achieve a
pathetic feeling. Alvin differentiates between musical
sensitivity that is emotional (a feeling for music), intel-
lectual (a reading of words or notes), imaginative (feeling
and reading), physical (beat and rhythm), and sensuous
(tone). This analysis makes it possible to focus on the
quantitative parts of music. Alvin's focus on technical
proficiency reveals her concern for competent performance
and appropriate attention. She remarks that a subnormal
may expand his attention from fifteen seconds on up to
minutes and even hours. Although I do not suggest that
Alvin is a _prima_ _donna_, I do feel that she gives a high
priority to passive attentiveness. The meaning of music
for Alvin does not appear to transcend the performance of,
or at best, the history of music: There is no symbolic
form that is a whole created object capable of having
meaning. Metaphysically, this assists the Modern curriculum
to the position that meaning is only statemental or
propositional.

CONCLUSION: The Modern curriculum is clear and prac-
tical. It works. It avoids debates about reality and

metaphysical questions. Since the morality of the status

quo is legitimated, there are no problems of ethics either.

Most important , the feeling of meaninglessness, pathos,

and despair that this curriculum engenders is glossed over

by the rhetoric of success.

THE GREEK CURRICULUM: ITS FINAL, EFFICIENT, FORMAL, AND MATERIAL CAUSES

THE FINAL CAUSE

The feeling of the Greek curriculum is basically

tragic. There is the sheer fact of ignorance. Appearance

is confused with reality. Worse, the mass of men are not

only ignorant of this fact but as well they do not know

that they are ignorant of this fact. The few aristocrats

who do know that they are basically ignorant are aware of

an insatiable hunger for knowledge and an unending quest

for truth. Final truth and ultimate certainty must ever

remain beyond their grasp, while, ironically, fanatic cer-

tainty and final truth is precisely what the mass seeks.

The Greek curriculum uses reason as the ultimate yard-

stick. Knowledge can become abstract. An intellectual

monasticism of the mind is possible, and specialists seal

themselves away in hermetic isolation. In light of this

situation the aristocrat is pitiable if he compromises his vision of truth with the appearances of the world. On the other hand, the treadmill philosophy of truth, with truth as perfect and abstract and unrelated, inspires fear on the part of the novice. The aristocrat who fully accepts the enfeebling effect of the true pursuit of knowledge, as he is crushed by the fanatics of the world, is a tragic figure.

EFFICIENT CAUSE

One way for the Greek curriculum to come into being is in the milieu therapy as described by Bruno Bettleheim in his Home for the Heart. Milieu therapy implies that therapy for severely mentally ill must not be incidental, located only in a psychoanalysist's office, and taking place only one or two hours a week or a month. The whole milieu for therapy must be the psychoanalytic act on an institutional scale.

According to Bettleheim the milieu therapy concept may be seen in the institution's symbolism, self-understanding, and integrity. The institution's symbolism may be seen in its exterior appearance, its inner appearance, its space, and its appointments. The bathroom, symbolizing the anal and genital problems, and the table, representing the oral problems, must be appropriately arranged and decorated.

Sleeping areas must facilitate dreams; entrance halls must symbolize rites of passage; and teaching areas must symbolize Socratic midwifery.

Self-understanding is a psychoanalytic virtue which the director must possess in a paradigmatic way and which he must share with all of his apprentices. The teacher must understand that he can help no one unless he understands himself. The student must realize that regardless of how lost he may feel he is, he must, nonetheless, understand how lost he is. Whether in private session, or classroom, or counseling, the student, teacher, and director must always be prepared to grow in self-understanding.

Perhaps the most important aspect of milieu therapy is the institutional integrity that it fosters. The condescending attitude that institutions usually reveal to their patients is missing, and instead, all of the staff accepts the assumption that they too need therapy, self-understanding, and help from each other and even from their clients. Health is not an end product that is the aim of the institution, but rather the process describing its present quest for integration.

> Any mental institution must be an integrated whole as opposed to a random assembly of parts. Only an

integrated environment can serve as an image that fosters internalizing the need for, and desirability of, inner integration.[5]

The point of view of the Greek curriculum may now be compared with the point of view of the Modern curriculum. The latter is systemic and technological, the former is organic and symbolic. The CBTE view of curriculum is concerned with efficiency and success; the milieu therapy view of curriculum is concerned with empathy and self-understanding.

It must be asked, "To what extent does the milieu therapy curriculum realize the tragic feeling required of the Greek view?" Bettleheim is a Freudian and does not remove Freud's tragic overtones. Bettleheim also is aware of the hell in which most of his clients find themselves. He does not try to ignore or soft-pedal this hell. He also admits that cure sometimes takes years to achieve, and then only with partial success. Families sometimes compound the problem and interfere at the wrong time. Beneath the felicitous style of Bettleheim is the Greek thought about life, death, and meaning.

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[5]Bruno Bettleheim, Home for the Heart (New York: Bantam Books, 1975), p. 55.

<u>FORMAL</u> <u>CAUSE</u>:   <u>PLOT</u>, <u>CHARACTER</u>, <u>AND</u> <u>THOUGHT</u>

While many of my insights into art as well as psycho-
analysis have come from Freud's <u>Psychopathology</u> <u>of</u> <u>Everyday</u>
<u>Life</u>, <u>Wit</u> <u>and</u> <u>Its</u> <u>Relation</u> <u>to</u> <u>the</u> <u>Unconscious</u>, and <u>The</u> <u>In-</u>
<u>terpretation</u> <u>of</u> <u>Dreams</u>, my insights in this chapter come
from his <u>A</u> <u>General</u> <u>Introduction</u> <u>to</u> <u>Psychoanalysis</u>, <u>An</u> <u>Out-</u>
<u>line</u> <u>of</u> <u>Psycho-Analysis</u>, and <u>New</u> <u>Introductory</u> <u>Lectures</u> <u>on</u>
<u>Psychoanalysis</u>.

<u>PLOT</u>:   In order that the Greek curriculum evoke a feel-
ing of tragedy, there must be a proper mixture of determi-
nism and spontaneity.   This mixture is provided in a whole
made object: the dream.   Although the dream is the equiva-
lent of a slight psychotic seizure, and even though its
interpretation requires elaborate methodology and training,
its action is ineluctable.

The action within the dream is symbolic of the action
of the <u>id</u> (or instinctive drive) as it seeks to invade the
conscious realm of the <u>ego</u>.   The <u>id</u> may be the repressed
desire of the prior day, or it may be the archaic vestige
of instinctive drives, but in one way or another the secret
actor in the dream is precisely the submerged and repressed
self.   The repressing and submerging factor is the <u>super-ego</u>
(or the conscience of the parents, tribe, etc.).   The action
of the <u>id</u> moves from what it is to what it appears to be in

the dream. And what it is before this symbolic transforma-
tion is either a drive toward life--individually or collec-
tively--or a drive toward death.

In a sense the "dream-work" is an artistic capacity
that all people have. Forbidden objects can be transformed
into innocent symbols. Concepts can be translated to ob-
jects or relations seen on display in the dream. While the
dream chooses to materialize itself in visual images, thus
making error possible, the brain does not forget anything,
so that beyond the penumbra of the dream everything lies in
darkness, obscure but real. At times the compression, trans-
formation, and condensation that the _ego_ is willing to
undergo to prevent the forbidden wishes of the _id_ from sur-
facing makes the apparent meaning of the dream almost the
exact opposite of what is intended.

The work of the dream is like the work of the artist.
He must take determinism (the omniscient memory of the
brain, the instinctive drives, the commands of society, the
pleasure/pain principle) and give it a proper mix with
freedom (symbolism, irony, wit, the ego). It is not by
chance that Freud resorted to _Oedipus Rex_ as a seminal Greek
work in the West to explain this mixture, for in it the

mixture of sexual desire and communal repression is hidden
beneath the symbolism of the will of the fates and the quest
for knowledge.

The work of the therapist is to reverse the process of
symbolization in order to help the client reconstruct the
past on a true basis. By extension, the literary critic's
job is to pierce beneath the irony and symbolism of the
surface of the work of art and find its real meaning.

If Freud is to be taken literally, the curriculum
would only contain science and psychology, for these, he
said, alone tell us the truth. Art, like the dream, and
religion, and myth, and philosophy, all deal with illusion.
But teachers who have been analyzed and therefore teach a
nonrepressive curriculum, as Freud wished, would still have
to decide if scientific truth is truth either.

> At law, for practical reasons, guilt has to be de-
> clared also on circumstantial evidence. There is no
> such necessity here; but neither are we bound to re-
> frain from considering such evidence. It is a mistake
> to believe that a science consists in nothing but con-
> clusively proved propositions, and it is unjust to
> demand that it should. It is a demand only made by
> those who feel a craving for authority in some form and
> need to replace the religious catechism by something
> else, even if it be a scientific one. Science in its
> catechism has but few apodictic precepts; it consists
> mainly of statements which it has developed to varying
> degrees of probability. The capacity to be content

with these approximations to certainty and the ability to carry on constructive work despite the lack of final confirmation are actually a mark of the scientific habit of mind.[6]

Like Skinner, Freud's idea of truth is caught up in logical positivism, but unlike Skinner, Freud had a method of self-reflection or dream analysis that carried him to an ironic perspective. From here he saw the tragedy of life, and from here his plot takes on more and more of a Greek meaning.

CHARACTER: The moral struggle of character in the Greek curriculum will always be between the tyrannical demands of the super-ego and the unconscious desires of the id. Although the battle between freedom and determinism always results in tragedy, there is a measure of autonomy that is gained from the conflict. The heroic figure is the one who, led by the therapist, is able to reconstruct the reality of his past by turning the traumatic symbol back into statements of truth. By removing the repression of the super-ego, the ego is able to escape the irrational drives and become self-sufficient.

THOUGHT: Thought is the most vexing of the components of the Greek curriculum, for it represents man's highest

[6]Sigmund Freud, A General Introduction to Psychoanalysis, trans. Joan Riviere (Garden City, N. Y.: Garden City Publishing Co., Inc., 1943), pp. 46-47.

function of reasoning and his lowest function of rationali-
zation. Freud contends that man is polymorphously perverse,
that is, that he is totally sexual. Civilization teaches
him to focus his sexuality on his reproductive organs, and
in turn to control this by sublimation. Sublimation in-
cludes art, architecture, culture, and reason. Reason that
is guided by the therapist can pierce beneath this cloak of
sublimation; otherwise reason works furiously to legitimate
man's condition by rationalization.

In what way do plot, character, and thought in Greek
curriculum produce the final cause or the tragic view of
life? In a sense Freud was a product of his times: the
Victorian morality, the positivistic concept of scientific
truth, the idealist tradition of atheism. At times Freud
sounds quite Modern. His attack on religion has also
earned him the position of a heretic within the Judeo-
Christian tradition. But Freud's view of man is basically
tragic. Man is alienated from himself and from his fellow
man. One point of inconsistency between Freud and the
aristocrats within education is on the score of "thought."
Both assume that the plot of curriculum is self-discovery,
both assume that the character of curriculum is autonomous,

but while the established aristocrats deem reason in her

own realm supreme, Freud clearly points out how reason is

the prostitute for love and hate.

THE MATERIAL CAUSE: DICTION AND MELODY

DICTION: One example of the Greek curriculum is to be

seen in Doris: The Story of a Disfigured Deaf Girl by Aaron

Bodenheimer. Doris' eyebrows grow together, her eyes are of

different colors, she has mongoloid and albinoid features,

she emits a strange odor, has a cleft palate, is deaf and

disfigured. Instead of retreating, however, Doris pushes

herself upon people: staring, intruding, menacing. The

author endeavors to "face" and "turn toward" Doris. He

repeats her utterances as if it were he who was unintel-

ligible. He accepts gobbets of food from her as though she

were feeding him. "I am of the opinion that one is more

likely to be helpful to a child with Doris' affliction if

one accepts something from her, particularly something

edible, than if one offers the child something to eat; and

this is particularly true in the case of a deformed, not to

say repulsive, child."[7] This type of action is in striking

contrast to the ubiquitous "M & M" of operant conditioning.

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[7]Aaron Bodenheimer, Doris: The Story of a Disfigured
Deaf Girl (Detroit: Wayne State University Press, 1974),
p. 51.

His empathy with Doris leads him to imitate her, or to work with her, but also to try to come to some kind of self-interpretation so that he can be "with" her. Were Doris fully functioning, Bodenheimer would doubtless have used more free association, more interaction by way of language. But does one want an autistic and hysterical child to accept the hideous fate that has befallen her?

The author refrains from testing and measuring to know the client. He picks up clues from the girl as to her inner symbolic life through her painting and her drawing. The author is willing to put off closure so that "meaning" can emerge between them rather than something quantifiable and objective that will separate them. "I repeated exactly what I had perceived from various utterances of Doris, and I repeated it precisely as I have perceived it. What issued forth from me was just as unintelligible as what I had been able to perceive from Doris."[8]

Paradoxically, even though deaf, Doris is afraid of noise. She felt it and she felt defensive and shamed by its presence. "Thus, the tragedy of deafness lies in one's being exposed to sound and not to 'the absence of the world of sound.'"[9]

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[8]Ibid., p. 49.

[9]Ibid., p. 30.

Bodenheimer does not impose his value system on Doris.
He admits that her hysteria, weeping, and insolence in fact
are quite rational reactions to a world that has made her
deformed and disfigured. Doris slowly works out a stoic
relationship with the world--not by inner and warm rela-
tions, but by acceptance of reality and by the initiation
of speech.

> Briefly summarized, the tragedy of the situation
> can best be described as "turning toward" or "facing a
> person" (Zuwendung) which in and of itself is identical
> with direct relationship, with encounter, and for Doris,
> this had become identical with threat. The grade
> "good," which Doris gave the situation just described,
> therefore, means "good that I am removed from all
> relationship."[10]

The final result is not the magic bullet or the panacea
promised by operant conditioning. Rather it is an accept-
ance of the horrors and the misfortunes of one's existence.

MELODY: While there is a great deal of psychoanalytic
work that has been done in the area of music, I purposefully
avoid it to drive home the idea that the Greek position is
not limited to Freud or the psychoanalytical movement.
Although many of the toys, sandpaper letters, button
frames, and puzzles that Dr. Maria Montessori developed
more than fifty years ago are to be found in the Modern

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[10]Ibid., p. 59.

curriculum, the philosophy developed in, for example, her

Dr. Montessori's Own Handbook is poles apart both from the

Freudian and from the behavior modification philosophy

behind much Modern curriculum. Reading music and developing

morality were rational enterprises for Montessori. In them

the retarded were able to flourish and grow. There is a

refreshing objectivity and reality to the human spirit for

Montessori. Her vision was not quite so tragic and pessi-

mistic as was Freud's, but her stress on autonomy, achieved

after fulfilling the predetermined objects, was quite

strong. Nor should some of her pious utterances tempt us

to read her story as Judeo-Christian.

The material cause of the Greek curriculum involves

motor skills and symbolic gestures as well as word and song.

One pities the child who has been misused. (From her early

NEA addresses to her last books, Montessori argued that our

treatment of youth is monstrous.) One fears the conse-

quences of severe repression. The work Summerhill of A. S.

Neill has often been termed romantic, and there is that

element there, but he too is Greek. Montessori, Neill,

Freud, Bettleheim, and Bodenheimer all share a view that is

strongly humanistic, but in its feeling for tragedy is

basically Greek.

CONCLUSION: The Greek curriculum is based on the
tragic quest for truth. Self-knowledge does not always
produce happiness, and more than likely produces misery.
Perfections condemn. But the quest itself becomes the aim,
and the acceptance of tragedy purges feelings of pity and
fear.

THE JUDEO-CHRISTIAN CURRICULUM: ITS FINAL
EFFICIENT, FORMAL, AND MATERIAL CAUSES

THE FINAL CAUSE

The feeling of the Judeo-Christian curriculum is re-
latedness. Initially knowing is related to the eternal.
One captures and recaptures the archaic paradigms with en-
suing certainty. But knowing is also doing. The risk of
disobedience and the fall from certainty are preferred to
archaic pleasure. In the fall from the archaic status,
knowledge is exposed as ideology, truth is revealed as a
mask of power. In the fall from certainty, one is left in
solitude, and solitude is judgment upon one's mentality.

But there are seeds of redemption in solitude and in
suffering and in disobedience. Precisely and paradoxically,
as one tentatively creates knowledge, indeed creates self,

and God, and universe, simultaneously one also feels a com-
passionate sustenance not of one's own making. The passage
of events, so fragile and tentative, carries within itself
a nexus of the eternal and the ephemeral, order and freedom,
mentality and physicality. Mind creatively weeds excess
from myth and symbol. Judgment is matched by compassion.
Knowledge of self and of God and of the universe is redemp-
tive and relating.

THE EFFICIENT CAUSE

The context in which the Judeo-Christian curriculum
might come into existence would be the open school as de-
scribed in Reschooling Society: A Conceptual Model by
Macdonald, Wolfson, and Zaret. The focus may be as small
as an interest center or as wide as the community. Space
and time are not limited, however, to the quantifiable, but
must be open to transcendence. It must be facilitative of
probing and exploring, because the process, and not just
the product, is important. Both the lecture and the video-
tape recorder can become materializing agents for that
which is transcendent.

The aim of school, according to the model, is libera-
tion, diversity, and self-direction. To the extent that the
institution is an organism, evaluation is formative, that
is, it is process-oriented. The people within arrive at

meaning, arrive at unique and emergent goals. Insofar as they move to a new level of meaning, they themselves are the product for evaluation. To the extent that the institution is part of a larger world and is accountable to parents and students, it is as a total product open to a summative evaluation.

Curriculum in this sense is not a cut-and-dried matter. Knowledge is not a predetermined end that is the aim and goal of the process. Knowledge emerges *in* the process.

> Some small fraction of this processing and reorganization may be expressed in observable patterns of behavior as symbolic (cognitive) knowing. But this conscious, verifiable component has been described by Kubie as "only a weighted and fragmentary sample of the continuous stream of preconscious processing of data." Our model conceives of this preliminary processing as an initial, exploring facet in which the individual interacts freely and intuitively with all the exciting data of a rich environment.[11]

There is every effort to prevent premature closure, so that the richness of meaning can exude in the various cultural and personal directions.

The model, of course, is not reality. In terms of realizing the model, many "real" schools fall short by virtue of not really being "open." Curriculum is self-paced

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[11]James B. Macdonald, Bernice J. Wolfson, and Esther Zaret, A Conceptual Model (Washington, D. C.: Association for Supervision and Curriculum Development, 1973), pp. 10-11.

or "individualized," but this may mask a predetermined content and conclusion. Closure will be preferred to the anxiety-creating openness; archaic paradigms give more security than becoming historically unique. But as an ideal, the model suggests a convincing manner in which the Judeo-Christian curriculum might be brought into existence.

THE FORMAL CAUSE: PLOT, CHARACTER, AND THOUGHT

The writer whose material seemed to evoke the Judeo-Christian feeling is Jean Piaget. His works--The Moral Judgment of the Child, The Psychology of the Child, and Play, Dreams and Imitation in Childhood--yield some interesting insights into the formal cause of the Judeo-Christian curriculum.

PLOT: The whole made object for Piaget is a synthesis of literal, external behavior with symbolic, inner dreamwork. Entertaining hypotheses, making judgments, and perceiving the bits and pieces of the world in a whole made object is as true of the child as it is for the adult. In other words, there are cognitive as well as affective stages of development. The basic action in this process of development is the action of equilibrium. For example: Play is one dimension, imitation is the other; accomodating to the outside world is one dimension, assimilating the outside world to the inside world is an opposite dimension. A child

naturally seeks an equilibrium between these two opposites. The action of equilibrium is no less true for personal development than it is for moral or cognitive development. For Piaget, a child "equilibrates" games and rules, the inner and the outer, the real and the imaginary by a process of centering and decentering. If we can imagine this equilibrium and disequilibrium as the action of the plot, we can see that this fits into the open context of the Reschooling model.

CHARACTER: It is the vector in the forward action that is important. There is almost a "final cause" operating from within, moving one toward justice. Responses which are global and rhythmic and inner in youth become specific and reversible and outer in maturity. The child starts off as egocentric, and then becomes social, and then egalitarian. He begins as a sensory-motor organism and moves to a stage where language and thought are expressed, and then to a stage of conscious hypothesis formation. The dramatic part of Piaget's account is that in a sense the child is filing away schema and is checking out hypotheses almost from birth. There is an inner logic and an inner grammar and an inner morality that becomes externalized, valorized, and historicized. The way in which the action of equilibrium

comes into being, then, is internally related to the child and to others around him. Morality is internally related to thought, and thought is internally related to morality. "Logic is the morality of thought, morality is the logic of action."[12] Characterization in action naturally moves from a morality of heteronomy to a morality of autonomy.

THOUGHT: Although Piaget emphasizes self-creation and the inner act of judgment, there is nonetheless a reality to the material "schema" coming in from the outside world. There is the social approval of meaning. Representational thought is the equilibrium between symbolism, which is inner, and imitation, which is outer; and to say that it is representational is to say that there is something real in the connection between the inner and the outer. Truth and meaning then are of a social nature. The manner in which the act of equilibrium takes place and the material out of which it is made are as important as the action of equilibrium itself. But one must first be a self before one knows others. One must be concrete in thinking before one's thinking may become formal.

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[12]Jean Piaget, The Moral Judgment of the Child, trans. Marjorie Gabain (New York: The Free Press, 1965), p. 398.

The plot or story as Piaget sees it is neither as superficial or as behavioristic as the Modern sees it, nor as symbolic or as illusory as the Greek sees it. Piaget's emphasis on the social nature of reality perfectly realizes one aspect of the final cause of the Judeo-Christian curriculum mentioned above, namely, the process or passage of events. On the other hand, Piaget's morality of autonomy is not a morality of theonomy. In that sense he does not realize the Judeo-Christian curriculum.

THE MATERIAL CAUSE: DICTION AND MELODY

DICTION: The insights into diction by both Jon Eisenson in his Aphasia in Children and David McNeill in his The Acquisition of Language: The Study of Developmental Psycholinguistics not only fit into the Judeo-Christian curriculum but dovetail into each other and into the ideas of Piaget. For this reason, as I outline their ideas on diction, I will be backing into their ideas about the formal cause of the curriculum. I will risk a certain amount of repetition for the sake of making clear the rather abstract and complex idea that all three--Piaget, McNeill, and Eisenson--seem to share. Paula Menyuk in her The Acquisition and Development of Language raises a question that seems to dramatize the commonality of Piaget, McNeill, and Eisenson, or the

Judeo-Christian curriculum, and the difference between it

and the behaviorist's or the Modern position.

> At this stage of the research endeavors some ten-
> tative conclusions appear to be reasonable. The process
> of cognitive and linguistic functioning appear to be
> channeled separately, but to meet in particular task
> situations. Language acquisition and development is
> obviously dependent on sensory-motor processes, and if
> these processes are what is meant by cognition, then,
> clearly, language usage is dependent on cognition.
> These processes, however, also obviously underlie fur-
> ther cognitive development or "higher mental function."
> No conclusion can be drawn about whether language pro-
> vides the bins and structures for sorting and use of
> experience, or whether this sorting and use of experi-
> ence provide the bins and structures for language.
> Perhaps, put this way, it is basically an uninteresting
> question. A more interesting question might be what is
> the nature of the cognitive tasks which appear to be
> dependent on language.[13]

Menyuk's whole book raises this question about language.

As she sees it, the Modern curriculum seems to explain lan-

guage behavior, but cannot explain how it is that children

can invent new sentences, how people can lie, and even more

importantly, how people can generalize or abstract. The

Judeo-Christian curriculum, on the other hand, accounts for

these capacities, but has to hypothesize a "language ac-

quiring device" that cannot be tested, measured, or observed.

We will turn, then, first to McNeill to hear his ideas on

[13]Paula Menyuk, The Acquisition and Development of
Language (Englewood Cliff, N. J.: Prentice-Hall, Inc.,
1971), p. 15.

DICTION as it relates to the "language acquiring device,"
and then to Eisenson to see how this relates to therapy.

McNeill argues that phonation, grammar, syntax, and
semantics not only appear universally among men at fairly
fixed times, but as well that these capacities are shared by
other animals. Animals like parrots can produce almost all
the sounds that human beings can. In human beings, some
sounds are acquired always before other sounds; certain
parts of the tongue, mouth, and teeth are typically used
before other parts of the tongue, mouth, and teeth. With
regard to grammar--the arrangement of sentences--universally
declarative sentences appear before interrogatory sentences.
In the lowly cicada there is a chorus-type production of
sound that is grammatically similar to that of human beings.
Even though these sounds occur by scraping the abdomen
rather than by producing sounds in the mouth, they have a
kind of interrogation and declaration to them. With regard
to syntax--the arrangement within sentences--it seems that
plurals and embedded phrases appear at particular times
among all children everywhere. The same might be said about
birds. Some phrases that birds produce are embedded only at
certain points within other phrases. Some phrases appear on
numerous occasions, while others are part of each bird's

individuolect. Finally, semantics, or meaning, seems to be compressed into one word (holophrastic speech) when a child first speaks, and then at certain other times is compounded and modified. Similarly, wolves have a semantic which, including both growl and positioning of the ears, reveals five or so meanings: "stay away," "I am afraid," "I will fight you," etc. According to McNeill, what is uniquely human then is not that man has one but rather that he has all of these abilities: phonation, syntax, grammar, and semantics.

The "language acquiring device" (LAD) theorized by McNeill emerges from this discovery of the universality of language. The Modern curriculum argues that the child hears a word and then imitates it, literally, to produce meaning. McNeill takes a different view. He argues that language for the child is at first compressed into one word. This action is similar to Piaget's equilibrium. A given amount of material comes from the outside world. The LAD is almost like a computer (similar to Piaget's indices or file that warehouses away the schema) that determines the privilege of occurrence and makes strings of words (in grammatical and syntactical arrangements) available or not available, according to the pecking order.

> Language acquisition takes the form it does, perhaps,
> because differentiation and rearrangement are favored
> ways of learning any combinatorial system regardless
> of the degree of complication and abstraction.[14]

As the memory grows larger, the _oeuvre_ of the child develops.

Obviously, the more variety in the language that he hears,

the greater is the amount and combinations stored in the LAD

of the child. But the storage or understanding must be

contiguous with an overstructure, the productions of the

adult, for the language to move from babbling and cooing to

words and sentences. This is not produced, as the Modern

position argues, by echoing and modeling, but by expansion

and prompting.

> For a child to discover transformation (though not to
> discover the restrictions of transformations) a strange
> impersonal contiguity must be brought about. Expan-
> sions, prompting, and imitating provides this contiguity,
> but echoing and modeling do not. The contiguity is
> this: to observe a transformational relation not yet
> known, an underlying structure that comes only from the
> child must be made contiguous with a surface structure
> that comes only from an adult.[15]

The action, or the equilibrium if you will, that the child

produces is a new creation and at a new level, self-created,

which never existed before. He produces language.

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[14]David McNeill, The Acquisition of Language: The
Study of Developmental Psycholinguistics (New York: Harper
& Row, 1970), p. 48.

[15]Ibid., p. 111.

Both McNeill and Piaget seem to suggest, in answer to Menyuk's probe, that the mind provides the "structures and bins" for language. Both seem to suggest that language and cognitive tasks are interdependent. What my method highlights is the fact that if one is looking at the formal cause of the curriculum, then language is subordinate to thought, which in turn is subordinate to character. On the other hand, if one is looking at the material cause of the curriculum, then language or diction is considered in and of itself. For example, looked at from the perspective of the material cause, one might ask of curriculum for the retarded child: "What words does he say?" From the perspective of the formal cause, one might ask of curriculum for the retarded child: "Can he imitate? Can he assimilate? Does he have an LAD?"

Again, with regard to the material cause of the curriculum, Jon Eisenson seems to regard the reticular formation in the brain as the processing agent for language. This part of the brain is able to discriminate, sequence, categorize, select, and process. If the reticular formation is badly damaged, the human being is hardly a human any longer. If minor problems occur and are detected early, bypasses and alternatives can be worked out.

This physical account of the origin of language is related to the developmental stage at which the child finds himself, and is also related to the critical time within the developmental sequence. Additionally, Eisenson seems to presuppose a kind of "entelechy" which pulls the person along to what he should be. Eisenson's acceptance of the role of the spirit or of the mind within the speech process is to be seen in his role in group therapy for adult aphasics (in his film on aphasia) where he jokes with them about their committing improprieties and spoonerisms. If language were merely a matter of training, his teasing action would be monstrous. But in fact he is a humorous and concerned human who sees the interdependence of body and spirit.

Eisenson holds that there is a natural development of representational behavior which relates an inner symbolic world and an outer world of the senses. This development is within a sequence, and if the sequence does not materialize, drugs, operant conditioning, psychotherapy, perceptual training, or behavior modification are all, depending on the diagnosis, proper instruments for restoring the sequence.

> We also believe that the child acquires a form of inner language, a way of "talking to himself," without words, so that he can relate and transform his experiences

into a set of rudimentary visual symbols. In effect, we have suggested a program and procedures that reverse the normal acquisition of language that proceeds, presumably from sounds, words, spoken language and aural-oral symbolization to written language for literate persons. Our basic philosophic principle is that the establishment of a representational system and inner language as bases for symbolic behavior should not be delayed.[16]

Believing as he does that children are self-generating and that self-awareness and self-development are crucial problems, Eisenson is careful to fit the proper prescription with each diagnosis so that the developmental process will continue.

The aphasic child may need greater visual stimulation, the brain-damaged child may need to work on memory or on the melody of language, the hyperactive child may need adjunctive medical (drug) environmental control, the child who lacks sequencing may profit from interactive therapy with toys or puppets. The therapist must be sensitive to the fact that the aphasic or autistic child may be lost in his lostness, trapped within his own crippling structures. The good therapist will find the appropriate treatment for the problem, but he will respect the desires of the client. If the

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[16]Jon Eisenson, _Aphasia in Children_ (New York: Harper & Row, 1972), p. 146.

client feels freer in gesturing than in talking, the therapist will always remember the developmental sequence such that he will intervene only if the future self of the client is endangered.

In terms of realization of the Judeo-Christian curriculum, McNeill brings out the importance of the process and the very fragile passage of events for the emergence of language: contiguity that is expansion but not modeling, prompting but not echoing. But at times McNeill seems to take us into the archaic paradigms of the Greek view. On the other hand, Eisenson seems to relegate language acquisition to a physical organ of the body, but when it comes down to the question of therapy, his position is one of theonomy; he wants the inner language of the child to develop, but he will intervene (in an almost transmoral way) in order to assure the development of the future being within the child.

MELODY: The Judeo-Christian curriculum with regard to melody might be seen in Therapy in Music for Handicapped Children by Paul Nordoff and Clive Robbins. For Nordoff, music therapy, either as an individual or as a group form, is an autonomous art form. Basic to the therapeutic act is Nordoff's playing the piano and singing. His singing and

playing is self-initiated, but it also is in response to the child/group. The action is interaction. Insofar as the child/group commits itself to the music, music therapy is able to take place. The structure of self-expression or group-expression emerges within the context of the music. Each child, regardless of how handicapped, comes up with his own appropriation of the music.

Therapy involves rhythm, melody, and tone. The melody is "an entity existing in time--an expressive human experience occurring in time."[17] Its dissonance may touch one child, its harmony may provide the context for creativity for another. Therapy takes place in a friendly landscape, the nonconflicting territory that both therapist and child share. Once inside the child's consciousness, the therapy can be worked out by compositional and by improvisational techniques. "Many expressed their individuality or state of development in their relationship to a specific element of music."[18] This could be lyrically alone or dramatically as a group. "Dissonant, dramatic music engages psychotic children, communication begins by matching a child's inner

[17]Paul Nordoff and Clive Robbins, Therapy in Music for Handicapped Children (New York: St. Martin's Press, 1965), p. 31.

[18]Ibid., p. 34.

condition with music."[19] As the therapist works along at

creating the music and helping the child create music, he

picks up "unrealized sensitivities and character attributes

[that] also contribute to diagnosis."[20]

The aim of this encounter of therapist and child is not

a piece of technically perfect music; it is a moral, spiri-

tual, and physical wholeness. The child can see that the

music is moving through time, developing its own structure.

The child identifies with it and so is lifted out of his

own bizarre and perplexing behavior. In one sense the aim

is the performance itself, the aria, or the play. But in a

deeper sense it is the creation or recreation of a whole

made object with which one can identify.

> A certain musical structure, unpremeditated and unfor-
> seeable, evolves through the continuity of the sessions,
> a structure created by the path and the conduct of the
> child's progress. As he (the musician-therapist) leads
> and follows the child into new regions of self-expression,
> into new discoveries of freedom, his joy is in the
> child's joy, his fulfillment in the child's fulfillment.
> The relationship he has to the child's self-creating
> self through the creative effort of his music-making,
> gives his own musical nature--and with it the art of
> music--a new moral realization of the world.[21]

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[19]Ibid., p. 40.

[20]Ibid., p. 105.

[21]Ibid., p. 144.

As an accomplished musician, Nordoff went into some twenty-four institutions for the handicapped and made his approach to exceptional children through music's categories. This project yielded three conclusions: (1) A clinical methodology. Nordoff concluded that music therapy is capable of helping the autistic, the aphasic, the mongoloid, and the retarded. He believed that with the proper setting he could begin to play on the piano a tune or a rhythm that would correspond to the rhythm, the "beat," the "signature," within the child. (2) In his case work he began to develop his interpretation. His work not only moved into the performance of the children themselves, vocally and on simple instruments, but into a repertoire of plays and dramas. Nordoff took a tale from Grimm, for example, the story of a besom (broom) maker and turned it into the "Pif-Paf-Poltrie," a drama involving a dozen or so exceptional children. (3) Finally, he evolved a framework to assess the child-therapist relationship on a rating scale. He used musical rather than medical terms for the diagnostic procedure.

The scale assessed the musical freedom in terms of limitations or difficulties in rhythmic freedom:

1. Overdramatic or obsessive unstable rhythmic freedom.
2. Limitedness or clumsiness.

3. Compulsive beating, metronomic in nature.
4. Impulsive, uncoordinated, confused, or cross-rhythmed disordered beating.
5. Fearful beating, of an evasive or of an avoidance nature.
6. Forced beating demonstrative of sheer muscular strength.
7. Hyperactive, chaotic-creative type beating.

Nordoff developed a therapy modified to meet each child's particular difficulty. The child's response might be in the form of an "aria" of his own, or improvised singing, or greeting, or goodbye, or, as in the case of the aphasic, a rhythmic or a tonal response. Sometimes dissonance would produce harmony. Sometimes a Spanish or an African or a Balinesian song introduced a different mood or tempo. Sometimes there were words in response to singing the child's name; sometimes words were evoked in response to a particular musical idiom or scale or interval. Sometimes there were mood changes or modeling of the mood of the child by virtue of the mood established by the player.

This work realizes the Judeo-Christian final cause in the sense that it focuses on relatedness. There is a concern for each historical being to face the terrors of history. There is also a theonomous moral dimension. Most important , this is descriptive of the passage of Nordoff himself, from Olympian perfection to realistic accomplishment.

That is, he dares to take his musical accomplishments and share them with the retarded and the subnormal.

CONCLUSION: The Judeo-Christian curriculum is based on a fall from eternal perfections to a relatedness to the redemptive process in history. Intervention risks not only a change of outward behavior, but also a change in the inner self. Mistakes and errors evoke not tragedy but judgment; success evokes not pathos but compassion.

CONCLUSION OF CHAPTER TWO

An imaginative and creative theological literary critical method has enabled us to reason inductively into configurations or gestalts or numerous whole made objects and to recreate, by virtue of our heuristic typology, three models for curriculum in communication problems in special education: the Modern, the Greek, and the Judeo-Christian.

The Modern curriculum understandably is technically proficient, but because of its avoidance of questions of meaning evokes pathos. The manner in which the Modern curriculum might best come into existence is through behavior modification, behavioral objectives, or in general through performance or competency-based education.

The formal cause of this curriculum is the exact imitation of the design programmed by the educational technician. The practical implementation of this curriculum might be seen in Sloane and MacAulay's and in Juliette Alvin's treatment of the material cause of the curriculum or words and music. The pragmatic and systemic orientation of the Modern curriculum forces the practitioners to meet the yardstick of accountability and efficiency.

The Greek curriculum, because of its humanism and its perfectionism evokes a tragic overtone. The manner in which it might come into being is the milieu therapy of the total environment. The formal cause of the Greek curriculum might be compared to the symbolic action of dream work, for it relates the pressures of instincts to the demands of society in a symbolic or concealed way. In fact, the action of the curriculum might rather be compared with the action of the therapist who enables the repressed person to interpret the texts of his own dreams and thus find a realistic reconstruction of his past. The material of the curriculum may be science or art, but its function will be to bring self-understanding. The yardstick by which the curriculum is to be judged is not the successfulness or

efficiency with which self-understanding is achieved, but rather the unrepressed realism that sees self-understanding in a tragic world.

The Judeo-Christian curriculum because of its emphasis on the fall into history is not without suffering, but basically is redemptive in tone because it assumes a relatedness of mind and body, individual and society. The manner in which this might come into being is in the open school situation, where meaning and knowledge are not so much assumed as they are created. The formal cause is the action of equilibrium that balances self and society, imagination and thought, work and play. Since the process, and not the product, is holy, intervention is taken with fear and trembling. The material, whether word or song, is taken seriously as an avenue into the self. The yardstick by which the Judeo-Christian curriculum is to be judged is its creativity in balancing efficiency and self-knowledge.

The basis upon which the method here set forth operates is that a critique of feeling is possible. These feelings are global, massive, and profound. Careful discrimination and sharp analysis no more and no less than mythology, song, and art will reveal these feelings. Once the feelings are presented, however, the discovery of the formal, efficient,

and material causes that produced them is by way of induc-
tion. This method is one among many in investigating the
communication problems curriculum in special education.
Its virtue is in lifting up felt wholes that are models
containing mythical and moral as well as therapeutic and
educational implications. The test of this method, however,
will not be merely in surveying the literature in communica-
tion problems curriculum in special education, but as well
in its application and practice in observing a living
instance of that curriculum. With this in mind, I will turn
in the next chapter to an examination of the Center for
Human Development.

CHAPTER THREE

ON READING THE INSTITUTION

AS AN ARTISTIC WHOLE

In the first chapter we proposed a method of curriculum criticism that is modeled directly upon a method of theological literary criticism. This method enables the critic to posit a typology, locate a work within that typology, and then discover the formal, efficient, final, and material causes of that work. In the second chapter the typology was used to locate three different stories in special education curriculum. In each story the four causes were analyzed. The feeling evoked by the story was critiqued first, and then the formal, efficient, and material causes were explored. This then brings us to the point where we move from special education in theory to curriculum in special education in practice.

The selection of the Center for Human Development as a site for inquiry into special education curriculum was not by chance. I visited a center for the cerebral palsied, an open school with mainstreamed exceptional children, a center for the Trainable Mentally Retarded, and a pre-school setting

where there were students who were culturally different and
gifted. I also talked with several exceptional children and
their parents, with whom I could have worked on an individual
basis outside the school setting. The Center for Human De-
velopment was the most restrictive of these environments,
and the clientele was the most severely handicapped, so that
the curriculum would, logically, be quite different from
that of the public school. The Center also seemed to be
like the Modern type within my typology. This made it least
like my own position within the typology. These factors,
along with the very warm welcome my inquiry received,
prompted me to begin to "read the Center as an artistic
whole," because the more difficult case might make my method,
if it was successful, more convincing.

But, one might ask, should this "reading" be undertaken?
The institution ought to be "read" as an artistic whole be-
cause this will give us a pattern in which the curriculum
will make sense. Frequently the client sees only teacher or
therapist or examiner. Frequently the expert sees only one
dimension of the client or of the parent. Each person cul-
tivates his own garden. To put it negatively, those insti-
tutions that ought not be read as artistic wholes are
institutions that are not convincing, that are fragmented

and disoriented. It is a vicious circle, for ofttimes by imputing a brokenness to that which is whole, we help it to become fragmented; but by imputing a wholeness to that which is broken, we may help it to become whole.

Can this be done? Can one actually read a whole institution? May we not delude ourselves by "feeling" our way into the whole? Our feelings, if criticized appropriately, can be reliable in prehending institutions, groups, and people. What is at issue here is our common humanity. May we use our basic feelings in meeting the exigencies of life? I do not deny that our culture is complicated, or that expertise is required in technical and abstract issues (certainly this dissertation is a technical and abstract undertaking), but in facing the whole of life we must rely upon our own wholeness. Testimony is given to this fact daily when people choose a church, or decide on a college, or establish a friendship.

The method then will begin with a critique of feeling. It is one method among many within literary criticism; it has been widened by the typology; and it has been applied to written material (like that of Piaget or Skinner) that is not per se imaginative literature. To apply it to the curriculum within an institution is to carry it one step

further. But practice within an institution is to theory as the stage is to the written drama, so in a sense it is dramatically appropriate to use the method in "reading the whole institution" and the curriculum within it.

The method is basically heuristic. It assumes categories like Greek and Modern and Judeo-Christian and it posits certain terms like plot, character, thought, diction, melody, and spectacle (or point of view). Having made these assumptions, the work of the last chapter was to flesh out the way in which the terms may be related to curriculum in special education. For example, action in Skinner's story is literal imitation; in Freud's story action is dream-work; and in Piaget's story action is equilibrium between accomodation (or Skinner's imitation) and assimilation (or Freud's dream-work). In looking into the Center for Human Development, the first step of the method was to hypothesize that the Center was one type of institution and not another. In this case, my hypothesis was that this is a Modern institution with a Modern curriculum. The next step was the critique of feelings. The hypothesis and the critique then are the beginning of the inquiry into the curriculum's causes, for example, its "action." Is the action Freudian, or Piagetian, or, as we suspect, Skinnerian? The facts that

we elicit to demonstrate that our hypothesis is correct will
be followed by our reflection on what the facts symbolize.
Hopefully our response to an "artistic whole" will itself
be somewhat artistic.

CONTENT OUTLINE: First, I will discuss the nature of
the Center; next I will characterize the nature of my role
while I was interning there; and then I will reintroduce my
method in terms of its application to the Center. I will
describe the method, the nature of the data, and the analysis
of the material. Finally I will examine the four causes of
the Center. Inasmuch as I both observed and participated in
the music program, I will detail my findings in the area of
melody in a separate chapter. By so doing, I do not wish to
suggest that music is or should be anything other than an
integral part of the entire curriculum.

THE NATURE OF THE CENTER

The Center for Human Development is a county agency
that serves the mentally retarded. It is primarily a diag-
nostic center that assesses a wide variety of developmental
disabilities, makes referrals to other agencies, and serves
as a central registry for the disabled. Among its many

functions are short-term residential treatment; recreational and physical therapy; pre-school and school education; and psychological, speech and language, medical, and social services. It is open to all children in the county who are developmentally disabled.

The Center is located within a Black suburb that itself is surrounded by rather affluent white suburbs and is buffered from an industrial-business-restaurant strip by a rail line. The Center is also adjacent to a minor artery that is crenelated with various county agencies for social services, alcoholism, and mental health. Although it is not more than a block from a bus line, less than a mile either to the south or to the north (as the crow flies) from two of the major southeasterly arteries from the city, and only about four miles from the middle of the city, its rather cul-de-sac location makes it seem more remote than in fact it is.

The Center is located on a piney knoll that looks up through the woods to the county buildings, and down upon the houses, apartments, and buildings of the neighborhood. As one approaches the Center, it gives the appearance of a split-level church. It is about the size of a football field. The sides rise from four feet above the ground to a ridge that is twenty feet above the basement floor, but only

ten feet above the entry level. The modest brown and red brick is punctuated by glass doors and slit windows. The side walls in fact serve to contain a playground for each room so that there are some four classrooms-with-playgrounds on the top level and eight classrooms-with-playgrounds at the lower or "frog level." Across the hall from the classrooms on both levels are offices, examining rooms, and storage space. This egg-crate arrangement makes the classrooms seem bright and cheery and the offices seem cold and drab.

The building contains twelve classrooms (with observation stations between every two rooms), a library, a recreation room, an adult education room, a kitchen, a lounge, a parent-conference room, offices and examining rooms, and two large reception areas. The older section of the building has two lines of offices, of which the inner line opens onto both front and rear hallways. The back hallway overlooks the classrooms for the day school, and above the nursing stations of the ground floor are observation rooms with one-way mirror windows that permit anonymous observation by social case workers, teachers, visitors, and parents. While access to the classrooms is available at basement level by entry through the playlots, a series of closed doors on the entry level frustrate all but the most intrepid. One must

pass beyond receptionist, social case workers, the steno
carrels, hallways, and library to get to the newer section.
The newer section, in contrast to the labyrinthine nature of
the older section, is bare and impersonal with its hall of
an unbroken length of some 200 feet.

The older section of the building houses the adult
education class, and four day-school classes of pre-school
and school-age children. Each class might contain from five
to ten students on a given day. In the newer section, four
of the rooms are used as dormitories that sleep up to six
students, and they are open on a Monday-through-Friday
basis. There is a respite day-care room that serves up to
five students, and several classrooms serving the cerebral
palsied, the physically handicapped, and the blind; and
there is a parent-infant training program that serves up to
four students. One dormitory room is used as the diag-
nostic lab, and the recreation room houses "teen" and other
night groups, so that the total number of clients served in
one day might be better than a hundred.

The diagnostic lab alone, taking from five to ten
students a day on a double shift, is projected to handle
552 different clients during the 1975-76 year. These clients,
many of whom will be placed within the Center and many more

of whom will be referred to various agencies within the county, in all likelihood will return periodically; and, as various problems emerge within their families, their parents too will come to the Center for classes, discussions, and group meetings.

The building seems to fit almost indistinguishably into the landscape and into the "murderers row" of other county agencies, but the Center is an active focus for recreation, therapy, education, counselling, and guidance. Its fleet of busses and the cars of parents and teachers, as well as those of the Center's staff, fill the parking lot. For all its seeming remoteness, the Center touches many individuals, homes, and related institutions. It is not a front-row, but rather a low profile symbol of progress.

THE STAFF OF THE CENTER

The staff is supported by federal, state, and local funding, with a larger and larger percentage each year of its income coming from the county. The Center is under the supervision of a director and is divided into the Administrative Services, the Medical Services, and the Clinical Services. The Director is both the director of the Center

and is as well the director of the Medical Services. As the director of the medical services his staff includes nine nurses, five physical therapists, one occupational therapist, four recreation therapists, and several consultants. The Administrative Service Director has a record librarian, an accounting clerk, six secretaries, two cooks, four drivers, and a receptionist. The Clinical Services Director has six social case workers, three psychologists, four speech and hearing specialists, one audiologist, four educational diagnosticians, one volunteer coordinator, thirteen special educators, and forty-one aides. This puts the staff in the Center at a little over a hundred full-time people.

The three service directors are white, male, and middle-aged, but only two of the nine departmental heads are males, and most of these are in their twenties or thirties. There is a doctorate or two, but the academic preparation of most of the staff is at the master's level. Many of the teachers are young females. The turnover in comparison with that of the past appears to be minimal. Since part of the staff is on the night shift, the fifty or so members of the staff that were interviewed represent the core of the staff of the Center.

On the whole, the staff appears knowledgeable, friendly, attractive, concerned, and professional. They speak out of a science or a social science orientation. Most of them are able to articulate their findings, keep up in their reading and research, and record what they are doing.

THE NATURE OF MY ROLE AT THE CENTER

My role at the Center was of a threefold nature. One role was that of an observer who sat off to one side and took notes. Another role was that of a student who raised questions about everything from clients and tests to world views and morality. Still another role was that of a group song leader and a music therapist who entertained classes and worked with individuals. Officially I was designated an intern of the Center. I was allowed to visit classes and dormitories, interview therapists and teachers, observe tests and therapy, attend meetings and lectures.

As a note taker I attended eleven staffings, three language therapy sessions, two diagnostic tests in language, one test in physical therapy, one parent-infant session, several prescriptive teaching lab sessions, about fifty hours of classroom room activity (from the observation level),

one Service Director's meeting, one Admissions Committee
meeting, one recreational therapy session, a classroom in
adult education, several dormitory classes, the room of
respite care, one consultation, many hours in classrooms,
and one visiting speaker.

Occasionally people would ask me what I was doing.
Often I was engaged in conversation. When I explained my
inquiry, I was always given reservations, admonitions, and
approbations. Soon I overcame all shyness and became an
invisible presence. I started visiting in the late summer
of 1974 and concluded my work there in the early summer of
1975. By that time the receptionist, janitors, and security
guards identified me as one of the staff.

In the role of the question-asker, I spent about twenty
hours interviewing the staff. I spent four or more hours
with the members of the Language Disorders Staff singly or
together, many hours with the Director and the Director of
Clinical Services, and not a few hours chatting and gossiping
in the library with everyone who came through. I did my
reading and typing there, but it was not long before a con-
versation with someone on the staff would begin. In one way
or another, and at one time or another, my dissertation and
my proposal were discussed. I would then inquire about what
I had observed.

Finally, as a group song leader visiting each room once each week for half an hour, I spent altogether about forty hours with the three separate classrooms. I played songs that I knew, but occasionally I learned a song or two. I also spent a total of about ten hours with two clients in music therapy.

THE METHOD OF DATA COLLECTION

The theological literary critical method has been discussed in the first chapter, and its application to literature in curriculum has been detailed in the second chapter. This same method was used in examining the curriculum in the Center for Human Development. That is, I read the institution as a work of imagination, a "whole made object," noting the plot, character, thought, diction, melody, and point of view as I read. At the same time, as a critic, I first made a critique of my feeling to determine the final cause of the institution. Reasoning from that, I inductively analyzed the efficient, the formal, and the material cause.

In examining the plot I looked at the action of the teacher, the therapist, the diagnostician, the recreational therapist, and the music therapist, and the interaction between them and the client. The character of the actor was

revealed in the staff meetings where decisions about the action were made, and thought was revealed by statements made in dialogue and in response to my questionnaire. The self-questionnaire (Appendix I) submitted in the proposal provided a way of assessing action, thought, and character in terms of being Modern, Greek, or Judeo-Christian. In discussing my self-questionnaire at the Center, I was confronted with two problems: (1) When it was submitted to a respondent (it was argued), the respondent would feel he was being tested and was not being asked for his opinions. (2) The questions (it was further argued) needed to be more behavioral and less abstract. These problems were eased when I meshed my "hard" and abstract questions with those from a questionnaire in The Halfway House Movement: A Search for Sanity by Harold L. Rausch with Charlotte L. Rausch. The Rauschs' categories--Origins and Population, Staff, Physical Plant, Rules, Financial Arrangement, Work and Jobs, Therapy, Discharge, and Community Relations--were used with a few of their questions combined with a few of the questions from my self-questionnaire. Since the Rausch book is tracking the beginnings, structure, and future of the half-way house movement, I used their categories only suggestively, but inasmuch as the premise of normalization lies behind both

the Center and the half-way house, I felt justified in

blending their questionnaire with my own. This question-

naire (Appendix III) enabled me to sample the thought of the

staff at the Center.

A questionnaire in Patterns of Residential Care:

Sociological Studies in Institutions for Handicapped Children

by King, Raynes, and Tizard (Appendix II) was the model for

the questionnaire I used to sound out the thought, character,

and action of the classroom teachers. In these studies the

authors examined the child management practices in several

institutions to determine whether or not the structure of an

organization patterns the possible care given to the child.

> The aim of the study was four fold: first, to describe
> the manner in which children were brought up in these
> contrasting institutions; second, to describe the or-
> ganization of the establishments in which the children
> were cared for; third, to develop quantitative tech-
> niques for measuring aspects of the children's environ-
> ment; and fourth, to develop hypotheses which could
> subsequently be tested about factors which might account
> for any observed differences in the patterns of resi-
> dential care.[22]

The authors found that size of the institution or of

the staff did not account for differences in child manage-

ment, but they did discover that the continuity of the

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[22]King, Raynes, and Tizard, Patterns of Residential Care:
Sociological Studies in Institutions for Handicapped Children
(London: Routledge & Kegan Paul, 1971), p. 51.

staff, the diffusion of responsibilities, the social prox-
imity of the teacher or caretaker to the child, and unit
autonomy led to greater child-oriented and less institution-
oriented practices. Assuming the authors' conclusions re-
garding child management, I used their questionnaire with
the teachers at the Center to assess their thoughts on child-
oriented and institution-oriented practices.

In examining the material cause, or the diction and
melody, I used the Developmental Sentence Scoring Chart and
the Developmental Sentence Types Chart in Laura Lee's
Developmental Sentence Analysis in focusing on diction
(Appendix IV). Check lists from Musical Growth in the Ele-
mentary School by Bjormar Bergethon and Eunice Boardman
(Appendix V) and from Therapy in Music for Handicapped
Children by Paul Nordoff and Clive Robbins (Appendix VI)
were helpful in focusing on melody. The first of these
appendices will be explained later in the chapter, and the
others will be described in Chapter IV.

In terms of the categories worked out in Chapter II,
these instruments helped me to determine whether the action
was pathetic or tragic or redemptive, to determine whether
character was heteronomous or autonomous or theonomous, to
determine whether diction was related to action, to determine

whether melody was to be assessed in terms of medical cate-
gories, or to be used as a media for assessment, to deter-
mine whether the way in which the institution came into
being was Modern, or Greek, or Judeo-Christian.

Since these instruments (check lists, questionnaires,
rating scales and assessment sheets) are heuristic devices,
the findings which will be detailed below will not prove
anything. Conceivably one could use the Nordoff instrument
in an experimental fashion. For my purposes, the Nordoff
scale was used to inquire into the class, then into selected
children, then into their and my own interaction.

THE NATURE OF THE DATA

Even though I took the role of observer and questioner
and participant, in all three cases I would, immediately upon
leaving a given setting, write up my impressions. I would
begin with the symbol or the drama of the salient features
and then record the facts as they flowed from the symbol.
Sometimes the particular instrument would run counter to my
notes or my recollections, in which case I would weigh the
verdict of the instrument, but in most cases the instrument
would confirm my impressions. An hour's worth of observation

might yield two or three pages of typed notes. Each time I would try to balance my own dreams and aspirations with a strict factual report of what had happened. Even as I rounded off or "formed" my account, I allowed the way in which the institution rounds off or "forms" itself to work its way upon me.

The data so gathered, especially in the process of interpretation, lends itself to self-reflection. I can no more find the "end" of an institution when ignoring its self-interpretation than I can find the "end" of a story by merely reading the last pages of a book. An institution may have scriptures or record files, communion or cocktails, prayers or coffee-breaks, synods or staffings, heresies or gossips, and it is in these reliquiae and by these reliquiae that it interprets itself. Beyond the surface self-interpretation, utopian or ideological, is the concrete and symbolic self-interpretation which impinges upon the reader's self-interpretation that tells him who he is and is not and what the institution is and is not. At this point I must insist that I am talking about reality. To speak about "beginning with the symbol" and "rounding off my account" and "self-interpretation" would seem to move us from fact to opinion, from reality to subjectivity. What would seem to be required

is "quantitative techniques for measuring" and "hypotheses that could be tested." My reply is that while these may be requirements for the social sciences, the requirements for the humanities involve the human and the personal interpretations. I am not trying to solve the problem as to whether or not a sociological approach (only) is the approach of the Modern myth. I am only suggesting that the reality of the Center was revealed to me, and I am discussing the "real" and not an apparent or fictitious Center.

THE ANALYSIS OF THE MATERIAL

I have looked at my material from the point of view of the humanities. Like the critic of sculpture, I have walked around my object of investigation and recorded my kinesthetic impressions. Like the critic of painting, I have examined various "frame" devices, perspective, symmetry, and color. But basically I have limited myself to reading the institution as a theological literary critic. As a literary critic I have examined the curriculum within the institution in terms of plot, character, thought, diction, melody, and point of view. As a theological literary critic I have used the heuristic device of the Modern, Greek, and Judeo-Christian

typology to discover the formal, material, efficient, and final cause of the curriculum. My analysis then will begin with the final cause and move to the efficient and the formal causes. Inasmuch as the material cause involves both diction and melody, and inasmuch as my role shifted from observer to participant in my consideration of music, I will examine the component of melody in the next chapter, trusting that by so doing I will not be construed in any way to be suggesting that music is anything other than integral to the total curriculum.

THE FINAL CAUSE OF THE CURRICULUM AT
THE CENTER FOR HUMAN DEVELOPMENT

The aim of the curriculum at the Center is not, as is the case in milieu therapy, institutional health and self-knowledge; nor is it, as is the case in the "reschooling" model, participation, liberation, and pluralism. The aim is "normalization." General educational objectives for the day school at the Center for Human Development are explicitly stated:

1. Monitoring and data collection in each class.
2. Consultation with parents.
3. Interdisciplinary teaching.
4. Individual evaluation.

5. Tailored programs for each student.

6. Programs of quality equal to those offered in public education.

7. Education appropriate to special children's needs.

8. Coeducational experiences.

9. Consultation with other teachers or other agencies.

10. Data on the child's developmental state and rate.

11. Written lesson plans.

12. Follow-up after discharge.

These general objectives are focused, for example, in day education, as follows: gross motor skills, fine motor skills, social skills, self-help skills, cognitive skills, language skills, behavior shaping, family involvement, and involvement with ancillary staff.[23]

The aim of an institution or an institution's curriculum is one thing, however, and the effect that it produces is quite a different matter. One effect that it could produce on the beholder is the Judeo-Christian response of compassion and judgment. A language teacher tenderly wipes a child's nose; a special education teacher changes a child's soiled clothes; an aide chucks a blind child's dimple to make her smile in response to her name. These events evoke a feeling of compassion or relatedness. A teacher tapes up the hands of a rowdy boy. An aide makes a child sit up to attend. These events evoke a feeling of judgment.

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[23]Mimeographed material from The Center for Human Development, no date, pp. 1-2.

Another effect that the curriculum could produce is the Greek response of pity and fear. The child who is locked into a subnormal stage evokes pity. The sometimes ruthless potty training that strips the child of privacy arouses fear.

The response that seems the most appropriate is the Modern one of meaninglessness and despair. The data collection, at times neglected and at times an end in itself, is not an evil thing. Indeed, it has humane implications: No one should intervene unless what the child can and cannot do is firmly established. It is rather that this data neither creates new knowledge nor does it abate the feeling that knowledge is expanding and dividing meaninglessly. The interdisciplinary teaching usually means that two people from two disciplines work on the same child. (We will see more of this in considering the staffing.) It is as though the possibility of creating a common language and an integrated approach were hopeless. Written lesson plans are an excellent way for the teacher to prepare himself:

> There is something for the teacher to do before he confronts the pupil. It may be gathering materials, making a lesson plan, looking over test scores, reviewing one's lecture notes, or simply rehearsing in imagination how one will introduce a topic and what the pupil's response might be.[24]

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[24]Harry S. Broudy and John R. Palmer, Exemplars of Teaching Method (Chicago: Rand McNally & Company, 1970), pp. 9-10.

But "preinstruction" is rather meaningless if the curriculum

is aimed at removing nuisance factors. Tailor-made programs,

individual evaluation, and education appropriate to special

children's needs seem to betoken an emphasis on the unique

and the historic, but this becomes pathetic if the thrust of

moral training is in the service of heteronomy rather than

autonomy. It is not the absence of ideals, but precisely

the presence of them, that makes the Modern reading of the

Center so convincing.

The Modern reading of the Center is not a pleasant

assessment. In fact, like an assessment of literature, for

example, of Catcher in the Rye, it is a painful process, but

it is more humane to be honest than otherwise. The Modern

reading does not come about due to a holier-than-thou atti-

tude. The typology makes that response impossible. In

spite of other responses, the day-to-day, week-in, week-out

response was a feeling of identification with the action

that was precisely Modern. It is not subnormality that is

pathetic but the action used in the curriculum for the

subnormal.

THE EFFICIENT CAUSE OF THE CURRICULUM

OF THE CENTER FOR HUMAN DEVELOPMENT

In the Conceptual Model the open school is the manner
in which the curriculum comes into being. Process is empha-
sized. Material is matter that can facilitate transcendence.
Premature closure is avoided, and meaning is created in a
milieu of liberation, diversity, and self-discovery. At the
Center for Human Development, there are interest centers,
and there is a good deal of free play where a child can ride
a trike or push a ball, but this does not appear open in the
sense that it is there to facilitate exploring, or sensing,
or delving. Is it assumed that the retarded child's activity
is chaotic or random without much meaning to it? It is
assumed that each child has a limited repertoire of cliches,
and while it is hoped that he will be helped to expand and
grow out of them, his wandering around reenacting them ap-
pears to be regarded as harmless. If the behavior is a
nuisance, however, it is shaped "out."

I must confess that within the Center I was able to
muck about, fill in holes, and avoid premature closure. I
had the pleasure of creating knowledge. Many of the staff,
however, seemed burdened by record keeping and administra-
tion. Too, I am sure that many parents who feel guilty

about having retarded children relieve this feeling by

accusing the teachers and staff of incompetence. One must

have charts and records of progress to satisfy such irra-

tional demands. But this is one more way of saying that the

way in which the curriculm comes into being is Modern.

The Orthogenic School described by Bettleheim in Home

for the Heart comes into being through milieu therapy.

Everyone, not just the clients, is the subject of therapy.

Everyone works through his own past and seeks self-knowledge.

Everyone depends on dreams and symbols for insight and

knowledge. At the Center for Human Development there were

various in-service resources: lectures, films, meetings,

and attendance at conferences, seminars, and courses. But

these are more for professional than for personal growth.

The Director of Clinical Services pointed out to me

that every hour he gave to me to help me in my project meant

one less hour for his work. Although he assured me that my

work was the exception rather than the rule, his point was

clear, logical, and understandable, namely, that the aim of

the Center was service, not self-knowledge. It must be

added that he gave ungrudgingly of his time to help me work

out my questionnaire, to understand the ethics of confidenti-

ality, to bring my students into the Center, and to focus my

observation in a teaching-therapeutic role. This same issue
was debated in the Service Director's meeting.

The issue in the Service Director's meeting was whether
the Center had the time or the space to train outsiders or
whether it should focus its attention only upon service to
its clients. The Center's Directors argued that (1) anyone
who had come up the ladder of success had done so precisely
because he was able to train in such a setting, and (2) the
Center was not able to ignore the mandate regarding manpower
development by the state and federal governments. The reso-
lution to the problem was a typical Modern move: It was
turned over for consideration by a committee.

Before I conclude the discussion of the efficient cause
of the curriculum of the Center, I would like to note what
the Director revealed to me about how the Center came into
being. In the days after World War II, he said, it was not
unusual to hear about the "GARKS" or those "God-Awful-Retarded-
Kids." He recounted the heroism of a group of parents who
were willing to push for a center for the spastic children.
A swimming facility and a hospital were built, but it appears
that this was taken over by the neighboring hospital soon
after its completion. Once again, the parents were without
housing for their program. The first class for exceptional

children, the Director recalled, was in the basement of a downtown school (long since demolished), and again the heroic attempt was to get recognition of the need for educational programs for retarded children.

Perhaps the awkwardness of the present Center's accomodations can be explained, he added, by the design written into it: It was designed to be a residential location for the local retardates (who should no longer be shipped away to distant institutions) and a training center (where nurses, doctors, and psychologists would have easy access to the retarded children). The dormitory rooms were built with an observation room between each room: a feature, due to its uselessness, that brings discomfort to most teachers. The present emphasis is on more diagnostic and developmental treatment and less residential treatment.

The Center provides expertise for sheltered workshops, day care centers, kindergartens, local schools, and public health. As one person put it, the Center is like an octopus reaching out into all areas of the city. So, presently, one of the dormitory rooms houses a handicapped-cerebral palsied classroom, and another the deaf-blind for the public school system. The audiometrist goes to and tests at the EMR center. The speech therapist serves a local kindergarten.

The origin of the Center, then, is in part by way of fiat from the state, the county, and the federal funds that have come in response to the needs of the people, but also in part by way of the logic of the Modern myth where all questioning is put aside and progress is the only tale to tell. Perhaps the rhetoric of the Judeo-Christian myth is heard in bits and pieces here and there in the notion of service and self-sacrifice and in helping those who are not as strong as we are, and there is also the Greek tale of heroism as the director recounts it, but by and large, there is mainly the Modern notion of progress.

The notion of progress is seen best in the competency-based education manner of coming into existence. The manner is <u>systemic</u>, and all five components--training centers, protocol materials, training materials, performance-based criteria, and models--must be interrelated to be fully functioning.

MODEL: The model for the Center is not clear at present. There are across the country many Developmental Centers.[25] Some are more oriented toward medicine, others toward

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[25]See the George W. Brown, M.D., article, "The Diagnosis and Treatment of Children with Learning and Developmental Problems: A Community Service for Medical Group Practice," <u>Rehabilitation Literature</u>, Vol. 31, No. 8 (August, 1970), pp. 234-38, 243.

psychology, and still others toward education. The Director wished for the Center to become more medicine-oriented, whereas a sizeable majority of the educators wish for the model to become more psychological or educational in nature.

TRAINING CENTER: The debate about the Center being a training center has been mentioned above. Training not only involves professionals but paraprofessionals and parents as well. The Clinical Service Director envisages more and more community involvement.

TRAINING MATERIAL and PROTOCOL MATERIAL: A good bit of material has been used that has been developed by state agencies. Outside speakers appear on a semi-regular schedule. The state university teacher education programs regularly supply several interns in many different areas.

PERFORMANCE-BASED CRITERIA: There is a pragmatic and a utilitarian streak in all of us, or to put it the other way around, there is something typically American in measuring competence and performance by visible and testable yardsticks. Many of the staff have gone through performance-based programs, and many of the interns are working at the Center on this basis.

CONCLUSION: The way in which the curriculum comes into being is never untroubled. A young classroom teacher

struggles with her aides who are older than she and finds
that her behavior modification regime is sabotaged. A mem-
ber of one department attempts to modify the behavior of a
peer in another department. A battle over a secretary
brings a shower of interoffice memos. But these events
would take place if the curriculum came into existence in a
milieu context or in an open context. The system, con-
sciously or unconsciously, underlying the way in which the
curriculum comes into being, is competency-based, and its
very strength, and not its weakness or its failing, produces
the Modern effect of pathos and despair.

THE FORMAL CAUSE OF THE CURRICULUM AT
THE CENTER FOR HUMAN DEVELOPMENT

If the final cause of the curriculum is the feeling of
pathos, and the way in which the action that produces this
feeling comes into being is not by way of milieu therapy or
by way of the open classroom, but by way of quantifiable and
observable behavior, like competency-based education, what
precisely is the action itself? As I indicated in the first
chapter, the action or the plot is informed by character,
and character is informed by thought. Dramatically speaking,

the "ideas" of a hero in the story characterizes him for us, and this characterization dramatizes his action. I went on to say in the second chapter that in the competency-based setting, language is a repertoire of reactions, and it characterizes a hero who is basically heteronomous: that is, whose action basically is governed by conformity to the expectations of others. This action, then, is a behavior that is observable and measurable. In the milieu setting language is a symbolic rationalization of the preconscious wishes of the instincts, and it characterizes a hero who is basically autonomous: That is, in its dream-work the ego is able to work a compromise formation between the demands of the instincts. In the open setting language is born out of the contiguity between the society's language and the inner language acquiring device. Language here characterizes a hero who is basically theonomous: That is, his action is not only a sense of equilibrium between imitation and play, the outer and the inner, but moreover, it reveals a drive toward justice, and indeed toward transcendence. Our hypothesis is that the action at the Center is Modern. The action in or the formal cause of the curriculum at the Center for Human Development, then, will be analyzed first in terms of THOUGHT, and then CHARACTER, and finally ACTION.

THOUGHT

In my examination of thought I will use information that
I gained from three separate sources: the classroom teachers,
the speech therapists, and the staff. Inasmuch as the staff
consists of the supervisors of the teachers and the thera-
pists, I will start with the staff first.

QUESTIONNAIRE ADMINISTERED TO STAFF: My questionnaire
(Appendix III) evolved out of the self-questionnaire (Appen-
dix I) that I used in observing the Center for Human Develop-
ment. It has some thirty-one items in it, and I went over
each item (spending an average of three minutes on each
question) with each respondent, spending altogether an hour
and a half per respondent. I interviewed the Director of
the Center (who is also the Director of Medical Services),
the Director of Clinical Services, and the Director of
Administrative Services. Within the Clinical Services I
interviewed the heads of the departments of Communicative
Disorders, In-Service (or Diagnostic), Psychology, Social
Services, and Special Education. Within the Administrative
Services I interviewed its director and the Medical Record
Librarian. Finally, in the Medical Services I interviewed
its director, the Head of Nursing, and the Head of Recrea-
tional Therapy. (The Head of Physical Therapy was

hospitalized at the time of my interviewing.) There were
five men and six women. As I noted earlier, the three di-
rectors are all males; of the department heads, three are
male, six are female.

The method of the questionnaire was to start with non-
threatening and general questions about how the Center
started, what groups were served, how one entered the Center,
and what the present makeup of the clients in the Center was.
Then I focused my questions on the formal, the efficient,
the material, and the final causes of the institution.
The headings in the questionnaire were: Origins and Popu-
lation, Staff, Physical Plant, Rules, Finances, Division
of Labor, Treatment, and Ambiance, but within each heading
questions covered the formal, the material, the efficient,
and the final causes. In this way I found out how the staff
related the curriculum in communication problems in special
education to the wider institutional framework. (In my
tabulations, the slash (/) will indicate that, e.g., 2/9
means two of nine respondents answered affirmatively.)

STAFF: The Director (3/11), the Service Directors (4/11),
the Department Heads (3/11) make day-to-day decisions.
Facts (such as financing), issues (such as recent litigation
on special education), and principles (such as normalization)
determine policy decisions at the Center (7/11). Supervision

is interpreted to mean effectiveness (5/11) but also autonomy (4/11). Lack of available quality staff and staff turnover was a problem for some (7/11) but not for others (4/11). A probe into this last response revealed that the recruitment for the staff of the Center is limited to what is available on the state registry, and that the categories of the registry were based on the mental hospital model rather than on a developmental or diagnostic clinic. An opposite response was that the Center has a good staff and that such staff members that were lost left for professional reasons (such as advancement or return to school). What emerges for me in these responses is a picture of a staff that sees itself as bureaucratic, effective, and Modern. Thought symbolized the staff as a business or an association rather than a family or an organism.

PHYSICAL PLANT: The staff feels that the physical plant was purpose-built, but some feel that it needs to be changed (4/10), while others feel that it needed changes in its inception (5/10). The location of the plant was mandated by price of the property (the "urban-renewal-equals-Negro-removal" syndrome) that the city paid for it (7/10) and not the usual reason that citizen complaint requires that a center for the retarded must be out of sight (2/10). The

architecture of the plant suggests that of a church (1/10),
a factory (1/10), but basically a hospital (4/10) or a
school (4/10). I have already remarked about the inaccessi-
bility of the Center. The staff confirms this feeling. But
whereas I find the physical plant itself has a kind of unique-
ness and charm, the staff seems a little bit ill at ease in
its physical body. I am not sure whether this is a commen-
tary on the mausoleum look of much Modern architecture or
whether there is a Greek or Judeo-Christian questioning of
the surface of things. Symbolically the staff's thought
here suggests that its home is a "plant," a semi-effective
machine to work in.

RULES: Rules like wearing your best clothes when par-
ents visit and not eating with the children, rules that are
written and unwritten, are well known (9/10). Moral educa-
tion is provided in the curriculum (but by moral education
is meant compliance with behavior modification) (3/10); or
it emerges by chance (a teen-ager is told not to play with
himself in front of others; a young boy is told not to play
with a doll because that's for girls) (4/10); or it is neg-
lected (we should teach them not to steal) (3/10). Behavior
modification is accepted by consensus (7/10). Those who
took exception to this premise said they did so because they

felt that it was not always possible to put behavior modification into effect (2/10); or they said that it was just one technique among many (1/10). As to whether the regime in the classrooms is routine, regimented, depersonalizing, and produces social distance, half felt that the curriculum is child-oriented (that is, absence of routine, regimentation, depersonalization, and social distance), and the other half felt that curriculum was institution-oriented. Institution-oriented meant marching in line or wearing uniforms or being hosed down at bath time. Child-oriented meant open education. Transcendence of rules (in the Judeo-Christian position) or internalization of rules (in the Greek position) is a rarity in the curriculum; and while the Center is not a jail or an asylum, it nonetheless institutionalizes a heteronomous or Modern type of morality. Symbolically the staff's thought suggests that morality is of a management or domination nature.

FINANCES: Most of the staff realized that their funding, that is, their salaries, comes from county, state, and federal funds (8/11), but their understanding as to why this was so was not very clear. Some felt that they had to be accredited to receive funds (2/11), others felt that they were assessed as to their effectiveness (4/11), while still

others felt that they must meet certain guidelines to receive funds (4/11). The offer of a nearby college to diagnose children for fifty dollars had brought to the attention of the staff that its staffing (diagnosis and prescription) costs about $750 per client. A probe here revealed that some were not sure whether the high cost is due to inter-disciplinary expertise or to administration.

That the largest share of funding will shift from the state to the county in the near future is the Damocles sword of accountability which hangs above the heads of the staff--preeminently the directors at present, but I suspect the entire staff in the near future. The Modern assessment of worth in terms of dollars and cents is taken realistically by the staff, and its thought about finances symbolizes a productivity-oriented mind.

DIVISION OF LABOR: The model for the Center, particularly among those in its educational component, is the school (6/11) rather than the clinic (1/11); but there were some who felt that the Center was too unique to be considered to have been modeled upon something else, and hence preferred to say it grew like topsy (3/11). The trinity (administration, clinical, and medical services) evolved from the needs of clients (3/11), was mandated by the nature

of things (3/11), and was and still is changeable (3/10).
Rather than spending their time with the clients, or their
staff-supervisees, most of the staff spends its time with
administrative matters (8/11). Staffing (diagnosis and
prescription), which I will later discuss as "characterizing"
the staff, is an evaluative act (4/11) or is a learning ex-
perience (3/11), but is not a necessary and inevitable
conclusion (1/10). The thought of the staff on the division
of labor reveals two ambiguities: (1) Is the division of
labor along medical or educational lines? (2) Is the valued
labor functioning in one's area of competence or is it admin-
istration? These thoughts are symbolic of the problems that
confront Modern bureaucracy.

TREATMENT: Leadership is bureaucratic (9/11). This
idea should have corresponding consequences in the curriculum.
The evaluation of the curriculum (treatment) is quantifiable
(6/11), or, though hard to measure, clear to the trained
observer (4/11) or both (1/11), but certainly not confirmed
by intuition (0/11). The criteria used to select tests was
rarely reliability (2/11), or traditional use (1/11). The
criteria for selecting tests was that they apply to the
client's unique needs (4/11), or there was no criteria at
all (4/11). The world view reflected in curriculum was held

to be either humanistic (3/11), or scientific and pro-

gressive (6/11). A paradox within competency-based educa-

tion or performance-based education is that it focuses on

the observable and measurable, while at the same time it

deserts its empirical or research base. Is this paradox

also within the Center? The desire to get away from norm-

referenced tests and to get into criterion-based tests, in

light of the exceptionality of the clientele, is certainly

laudable. But the consequence of this must be the admission

of reliance upon the intuitive as well as the scientific and

admission of quasi-experimental rather than experimental

methods. The thought of the staff symbolizes the Modern

desire to appear scientific in treatment.

AMBIANCE: Art in the curriculum at the Center is not

legitimate and autonomous; art is reinforcing and ancillary

(9/11). Music for training movement is folksy, art work

decorates doors and hallways, film is shown on occasion, but

the symbolism of the milieu therapy institution and the in-

terest centers of the open school are missing. Art is clearly

subordinate to scientific or social scientific truths.

With regard to work, some sense progress in their work at

the institution (3/11). As one therapist put it, she had to

believe that each person had a plateau and that each client

will work toward that end and stay there, and then work up
again. Another staff member observed, however, that some
children who were mentally retarded "peaked" and then began
to drift backward. Work at the Center "is a living" (2/11),
or a matter of "dedication and purpose" (4/11). A probe
revealed two things: (1) that the staff to whom this dedi-
cation was attributed were the aides and occasionally the
teachers, and (2) that this section of the staff was, in
light of their training, probably making better salaries
than they could elsewhere, and that their longevity at the
Center could be interpreted either in terms of faithfulness
and dedication or in terms of self-interest. In terms of
the students who leave the Center (there had been only two
deaths over the last several years, and a few clients who
left and were never heard from again), the clients graduate
to the next program, for example, the E.M.R. Center or a
sheltered workshop (1/11), all clients leave under pleasant
conditions (1/11), the clients leave under a variety of
conditions (6/11). The thought of the staff symbolizes a
Modern mind limiting ambiance to the here and now.

QUESTIONNAIRE ADMINISTERED TO CLASSROOM TEACHERS (Appendix
II): This questionnaire was administered to three teachers
of pre-school classes. The composition of these classrooms

will be mentioned later. In the questionnaire I wanted to discover the teachers' attitude about their relation to the children on the one hand, and to the institution on the other. In questions regarding rigidity of routine, block treatment, depersonalization, and social distance, my scale allowed three ranks: 0 equals child-oriented, 2 equals institution-oriented, and 1 equals halfway between.

ROUTINE: With regard to doing things at the same time (eating, toileting, and napping) as well as using outside areas or seeing outside people, the teachers ranked their classes 5/10, 4/10, and 5/10. My own reaction to their routine was that it was rigorously adhered to, but it was not inflexible. Their thought about their routine seems realistic: Routine was midway between a child and an institution orientation.

BLOCK TREATMENT: With regard to waiting to wash, or drink juice, or for the next activity, or to leave, the teachers ranked their classes 7/10, 5/10, 4/10. Some of the teachers regarded the doctrines of behavior modification in an orthodox fashion, insisting that, for example, all children must utter speech before receiving juice. (In the religious setting this would be the prayers-before-cookies formula.) The highest rating (meaning the most institution-oriented

class) was also the class with the largest number of stu-
dents. Their thought about block treatment was diverse, but
again realistic.

DEPERSONALIZATION: The personalized school will tol-
erate photos displayed in personal lockers, private toys,
and plenty of free time and self-expression, and most cer-
tainly a clear focus on birthdays. The teachers rated them-
selves as 6/10, 4/10, 3/10. The greatest personalization
took place in the smallest room. Eccentricities as well as
deficits were equally recognized in all three rooms.
Thought about personalization was diverse.

SOCIAL DISTANCE: With regard to how the staff assists
children at toilet, in washing, in eating, and in play, or,
in short, how close they are to each other, was rated as
follows: 6/10, 6/10, 6/10. I have already mentioned the
rule forbidding eating with children. At the same time I
have seen the teachers gently change the children, sing
with them, use puppets with them, and wash them. From my
observations I would be inclined to lower this rating. The
teachers think of themselves as more child-oriented with
regard to personalization and routine, more institution-
oriented with regard to social distance and block treatment.

The rating 24/40, 19/40, 18/40 seems to agree with the rating that the staff accorded in its evaluation of the Center's rules. Both the staff and the teachers feel that the curriculum is not exclusively child-oriented nor exclusively institution-oriented, but somewhere in between.

The other part of the questionnaire administered to the teachers concerned the teacher-student-aide relations and the teacher-staff relations. With regard to the model behind teacher-student-aide relations, staff turnover, size of staff, relation of the senior staff with the children, and diffusion of role activities within the classroom, the classroom teachers rated their rooms 5/12, 3/12, 5/12 in the direction of closeness of the teachers to each other and jointly to the students. I found myself in the middle of one altercation, so I can testify that all was not sweetness and light, but even that quarrel was handled with discretion. On the whole there was a kind of camaraderie between and among the teachers, aides, and pupils. Their thought did not reveal a strictly business or a strictly family orientation.

With regard to freedom from inspection, decisions about staff, supply decisions, child-care decisions, and unit management, the ranking was 1/10, 3/10, and 5/10 in the

direction of autonomy. But all three rooms were overlooked by observation booths. In a sense, they were under constant surveillance. Additionally, since the back part of each room was virtually a hallway, none of them was free of parents, staff, or indeed other children observing their rooms. All of this fits, however, within the competency-based notion of observable performance. Again, since diagnosis and prescription were made by the staff, the curriculum in one sense was constructed at the onset and from the outside. Finally, decisions about staff, budget, and child care were not decisions made in isolation from the department head nor, for that matter, from the rest of the staff. The rather low ratings, above, in the direction of autonomy (1/10, 3/10, 5/10) seem realistic in that it reflects the greater autonomy of the older staff (1/10) and the greater insecurity of the newer staff (5/10). In an absolute sense, however, the rating seems unrealistic. One must wonder both about the staff (commenting on their autonomy) and about the teachers as to whether they bring to this question a mature autonomy or a tradition of conformity. Both teachers and students at the Center are more bound to the doctrines of behavior than they know. The thought of the classroom symbolized a camaraderie and communion in spite of bureaucracy and the Modern myth.

INTERVIEWS WITH THE SPEECH THERAPISTS: My interviews with the three speech therapists took place individually and once with them as a group, a departmental meeting as it were. My questions grew out of my observations of their therapy, which they so graciously allowed me to observe. All three read my proposal, and all three have a reasonably clear understanding of my typology, although each has his own response and interpretation of it. All three helped me to formulate the questionnaire that I subsequently used with the staff. For these reasons, I will limit my remarks to the questions that their practice evoked in me, trusting that this will shed further light on the THOUGHT of the staff. These were questions that I asked after having observed two of them teach.

TEACHER #1:

1. Why did you use the word "bath" and not accept the child's saying "wash"?

2. Why was L. not praised when he said that the light had "turned on"?

3. Was allowing B. to have the book your way of having a "time out"?

4. Do you believe in testing first, and then teaching, or vice-versa?

5. Is echolalia curable? Is it merely being a parrot or is it being something else?

6. Do not children have inflection before they develop language?

7. Can inflections, like language, be delayed in retarded children?

8. What is the relation between socialization and language acquisition?

9. What is the long-term effect of speech or language training? What is retained after the child leaves the Center?

10. What do you think of M & M's?

11. Does a child's being physically crippled have any effect on his language acquisition?

12. What is the efficacy of your one-on-one approach?

13. Does the teaching in the classroom reinforce your teaching/therapy?

14. Do you object to my pulling charts on your students?

15. Where did you go to college? To graduate school?

16. What has been your work experience since graduate school?

17. Would you object to my observing your students in the classroom by way of playing the guitar for them?

The teacher found most of her answers in the practice of

behavior modification but never allowed its doctrines (like

the M & M's) to obstruct her humanity.

TEACHER #2

1. Do you see much conflict between behavior modification and freedom?

2. What do you think is enough language to get by on?

3. What stock do you put in Peabody Picture Tests, IPTA, and Bender-Gestalt?

4. May a language-retarded child acquire phonemes in their typical order?

5. Are families realistic about their children's retardation?

6. Why should a child be trained at CHD if he is going to an early death?

7. Do you equate the mental with the psychological?

8. Do you think that the Center is basically diagnostic or therapeutic or educational?

9. To what extent may communication disorders be compartmentalized without their at the same time being reified?

10. How much language is acquired? How much is imitated?

11. Has working here changed your theory or your assumptions?

12. Is the morality engendered here conformity or autonomy? If conformity, may retarded children ever reach the stage of autonomy?

13. Do you feel that staffing procedures on Fridays is a formality or is there a dynamic to it for you?

14. Does institutionalizing a child tend to <u>reify</u> his problem?

15. What is your world view and how does it relate to my typology?

16. What do you think is the world view at the Center?

While this teacher was better able to field the theoretical questions, she avoided questions on myths and morals. Her practical experience was less available to her.

CONCLUSION ON THOUGHT IN THE CENTER'S CURRICULUM: The questions above obviate the notion that the speech teachers are thoughtless or naive. The "felt" autonomy of the classroom teachers rules out their being regarded as assembly line productions. The very fact that eleven of the top-ranked staff could take an hour and a half to answer an intern's questionnaire suggests that uniformity of thought is not mandated. Nevertheless, upon reflection, it is clear to me again and again that the THOUGHT is Modern and produces a feeling of pathos, meaninglessness and despair. Taken separately there is brilliance, tenderness, warmth, and relatedness that is efficient and observable. Together, as a whole object, the THOUGHT at the Center reveals a Modern characterization.

CHARACTER

Thought reveals character, and character reveals action. The service in the Center for Human Development that is so decisive for curriculum and that reveals character is "staffing." A client typically is "staffed" one week after his testing. During Monday through Thursday a given client is examined and tested by one of the "teams." This information is shared on the following Fridays at the staff meeting. I attended eleven of these meetings at an average of two

hours per meeting (although the meetings usually last about four hours with four to eight cases) and heard the diagnosis and prescription for thirty-three different clients. Inasmuch as there were three separate teams, it was not unusual for me to hear the reports of two or three different teams. After I left the meeting, I would fill in my self-questionnaire and write up about one or two pages per hours observed. As was the case with classroom observations, I would allow my mind to play over the symbolic and dramatic events and to round off the report accordingly.

DIAGNOSIS: The staffing typically involved a team of about ten people: the doctor, a nurse, the social "in-take" case worker, the psychologist, the speech therapist, the special education teacher, the audiologist, the educational diagnostician, the occupational or physical therapist, the recreational therapist, and a member of the diagnostic prescriptive teaching laboratory. First the social case worker would give a background report on the family, the client, and the reasons for the client's coming into the Center. Next, the doctor would give significant points from the case history, his resume of medical charts, and the findings from the physical examination. The preconception, post-conception, prenatal, and postnatal facts were scrutinized for clues as to the nature of the client's problem.

The psychologist then would report on tests such as the Stanford-Binet, the WISC, the Bayley Scales, and occasionally a TAT. The speech therapist would report on observations of the client's expressive and receptive language and would give the results of tests such as the Arizona or the Peabody Picture Vocabulary Test. The audiologist would report on bone conduction tests, indicating whether the client's hearing was normal or not. The occupational and/or the physical therapist would report on the client's perceptual motor skill and perhaps how well he had done on the Ayres' Southern California Test. If the child was a student in one of the classrooms, the special education classroom teacher would report on the performance of the child in her room. Finally a member of the Prescriptive Teaching Laboratory would report on observations made in the lab (where the client had been Monday through Thursday of the preceding week) in terms of the scores on the PAID or the ITPA or the WRAT. The Educational Diagnostician would function more or less as the timekeeper-moderator-secretary.

PRESCRIPTION: After five to ten minutes of the presentation of the findings and discussions about them, the team would spend an equal amount of time making suggestions and prescriptions (regardless as to whether or not the client or

his family would follow this advice), and these were re-
corded and submitted to the medical record librarian, who
typed them up and put them in the client's file and also
distributed them to the appropriate recipients.

A diagnosis might reveal that the child is severely re-
tarded, or mildly or educably retarded, or mentally retarded
but trainable, or not retarded at all. The diagnosis might
be Down's syndrome or learning disability or multiple brain
damage, or cerebral palsy, or normality, or even giftedness.
In a few rare cases there was no immediate consensus, but
usually there was tacit consent that each person, in his own
domain, was right to diagnose in the way he did and prescribe
in the way he did. Prescription and diagnosis then received
unanimous consent. Occasionally the Director would call
attention to incompatibilities or inconsistencies in the
prescriptions, and these usually were soon resolved. Occa-
sionally I had seen the client under consideration and would
silently agree or disagree with the decisions.

The prescription in some cases involved returning the
child to the Center for out-patient speech therapy or for
day school, or even for in-patient residency. Sometimes
the recommendation was that the client should receive
therapy at a given clinic, or should be in a self-contained

EMR room at a public school, or should be at the TMR center, or should go to a sheltered workshop. Some were prescribed to take drugs, others to attend an open school, or to receive vocational counseling.

The tone of the staffings shifted from week to week and from month to month. Some were sober: The painful truth that nothing will be done hangs in the air to depress all. The family refuses advice. At other times there was joking and badinage: A client clearly has bested the testor. The director throws out a new term like "diastosuamostomelia." The group reflects upon itself.

The thought was largely convergent. Each person revealed what was "remarkable" about the client. There was a didactic overtone inasmuch as each specialist was teaching every other specialist. The brilliant insights that were cross-departmental were at times resented as intrusions upon other's territory.

One case was aired that I felt revealed a religious problem. I made this feeling known to two members of the team involved, and they kindly considered that what I had to say was a likelihood, but then dismissed it. Diagnosis and prescription come out of experience and training, common sense and not a little bluff, but all too rarely out of a

generalist's sense of the wholeness of the client. In some few instances, diagnoses and prescriptions were provincial and territorial.

CONCLUSION: Thought is brought to bear upon the client. Judgments, all too infrequently moral or aesthetic, are made on these thoughts. In the staff meeting the diagnostician takes on a character specific to his specialty. He is reified. Character is heteronomous inasmuch as the will of the other is required to bring "one's existence" into being. There is occasionally the autonomous character who takes a Greek stance that is isolated and individuated. There is occasionally the theonomous character who takes the Judeo-Christian stance that is willful and fallen. Most characters are, with an admitted mixture of a bit of the Greek and of the Judeo-Christian within them, more precisely Modern characters who are other-directed and conformist.

ACTION

Thought reveals character, and character dramatizes action. Action, in literature, may be simple or complex; it may have a reversal or a discovery, or both. The imitation of an action was, for Aristotle, the soul of the play. Imitation, as discussed in Chapter Two, can be literal and outward, or it can be inner and dream-like. For Piaget,

literal imitation is an outward accommodation, while playful imitation is an inner assimilation, and real growth takes place when an equilibrium is reached between the two of them. In observing the action at the Center, I first wanted to know if it was imitable and second wanted to determine if it involved equilibrium or some other kind of imitation.

I observed the recreation therapist work on perceptual motor skills with the children. She had planned motion and movement games that emphasized body space and deemphasized competition. (There seems to be a hiatus between noncompetitive sports and record keeping: It is easier to chart the winners and losers.) In many of the competitive games she got down on the floor with the children and was a contestant. She participated in a three-legged race. She also played dominoes and directed a cerebral palsied child on a dolly to move himself in a figure eight pattern. In part the students (who, it must be admitted, are at a higher level of functioning than the day students) "played" with the action of the teacher, and in part they imitated her exactly. This action is similar to that of the open classroom.

I also observed the occupational therapist administer a Southern California Sensory Integration Test by J. Jean Ayres. This tested space visualization, figure-ground,

position in space, kinesthetics, manual form perception, and finger identification. As the child fitted pieces together, or discriminated between triangles and pears, or as he tried to follow the race track drawing in front of him by making his mark between the two borders, he imitated exactly what the teacher had modeled for him. The test's letters are in blocky print and cheerful colors. Some parts of the test are like games: Simon Says or hopscotch. In all cases, however, an exact imitation of the model is what is required.

The two Language Disorders teachers that I observed in speech therapy had both more than a couple of years' experience working with the retarded. Both had a few reservations about the application of, but not the theory behind, operant conditioning and behavior modification. Both allowed me to observe their work in private and in the classroom. Both sought to elicit from their students attention and response. Both asked the student to imitate and to model their language on their, the teacher's, language. Both used multiple-staged commands to determine the receptive language of the child. ("Pick up the key and give it to me!") One used verbal reinforcement while the other used token reinforcement. Both used the staff's diagnosis of the child's performance as a baseline upon which to build their program. Both worked to initiate or to improve the student's language.

The Language Disorders teachers established the child's
repertoire, and they attempted to train "in" additions to
that repertoire. They often recognized the difference be-
tween retardation of a physical nature and impoverishment of
a social nature. They made the steps in their lessons clear
and simple. They used reinforcement to consolidate on the
gains they made. The action, then, did not involve reversal
and discovery, but it was simple and uncomplicated, and
basically Modern.

The dream-like and symbolic action appropriate to the
Greek or Freudian technique (of Bodenheimer) and the equili-
brated action appropriate to the Judeo-Christian or Piagetian
technique (of Eisenson) was not unknown to these teachers,
and in some instances one or the other emerged in their cur-
riculum. But the action, or the prescription that they made,
might read like this:

> Have the student attend!
> Have the student imitate!
> Have the student imitate without a model present!

This prescription seems to rule out the Piagetian assumption
that the child, from infancy on, combines imitation with
play, assimilation with accommodation. What is ruled _in_ is
the Modern assumption that language can be trained _in_, and
that the model provides a simple kind of imitation. The

action is Modern, but regardless of whether it is Greek or Judeo-Christian or Modern, it is an action that the observer can "read" and with which he can identify.

CONCLUSION ON THE FORMAL CAUSE OF THE CURRICULUM

The THOUGHT as represented by the opinions of the staff is Modern. Whether it be bureaucratic leadership, or behavior modification morality, or progressive world view, or observable and quantifiable treatment, the opinion seems to drift toward the Modern reading. In turn, the CHARACTER of the staff is Modern. Many disciplines were represented in staffing, and most are from the sciences or the social sciences. What brings them together is not the total view of a generalist, but rather an institutional heteronomy or conformity. When one departs from what is "remarkable" about the patient in terms of one's own specialization and begins to use one's wisdom or common sense to talk about children or adults, one is at times accused of getting out of one's field. ACTION that is the result of THOUGHT and CHARACTER is also Modern. There is occasionally time for play and time for equilibrium, but in the action most often observed, the teacher usually had a simple action which the child was to imitate. This simple mimicry symbolized the Modern action.

THE MATERIAL CAUSE OF THE CURRICULUM AT

THE CENTER FOR HUMAN DEVELOPMENT

At the Center the material is based on developmentally
appropriate behaviors in gross motor, fine motor, social,
self-help, cognitive, and language areas. Given the diag-
nosis of a particular child and the skill or action that is
appropriate for his mental age, the teacher constructs be-
havioral objectives accordingly. If a child needs to insert
"a's" and "the's" into his sentences, then the material may
be sentences that he is to parrot that include "a's" and
"the's" or it may be sentences where the "a's" and the
"the's" are omitted so as to have the student fill them in.

In the Greek type institution, the material might be
selected to reinforce oral, anal, or genital problems, and
symbols from dining, deficating, and dreaming might be used.
In the Judeo-Christian type institution, the material might
be selected by the student because it displays presymbolic
patterning within the child, or it might be selected by the
teacher because it displays openness to transcendence.
Similarly, a video-tape recorder might be used for its dream-
like effect in the Greek institution, and it might be used
to play around and create meaning in the Judeo-Christian

institution. Food, as Bodenheimer pointed out, might be fed to the teacher by the child, or, as in the case of the Judeo-Christian setting, might be shared. The material in the Modern setting must be manipulable and age-appropriate. The requirements of heteronomy are such that stories and music and toys must have met some consensual approval. The video-tape recorder is used to monitor the children. Food is not to be shared by children and teachers.

Material in the Modern setting also is often confused with the formal cause of the curriculum. Words, for example, are a kind of behavior that have no meaning beyond themselves and consequently do not relate internally to play or dreams. They therefore become in and of themselves a kind of action, since thought or will or wit are not required for their operation.

At the Center the material was more of the Modern than of the Judeo-Christian or Greek variation. Goals were pre-established, words were "trained in," modeling and echoing were used to achieve the goals. I was not aware that the strong modalities discovered in assessment of the child were exploited, but such could have been the case. (That is, if a child were strong tactilely but weak visually, he would be made to feel rather than see the object he was learning to

describe.) Assimilation never received as much attention as

accommodation. On the whole, my impression was that the Mod-

ern approach to material was used.

My exploration of the material cause of the curriculum

and my interest in Piaget and McNeill and Menyuk did prompt

me to observe the spontaneous speech of two children using

the scoring system provided by Laura Lee in her Develop-

mental Sentence Analysis. Lee feels that:

> A language-delayed child seems to formulate a sentence
> slowly and to retrieve words one by one in contrast to
> a normal child, who appears to formulate a sentence as
> a unit and to say it quickly. The problem of word lat-
> ency may be closely related to slow-developing syntac-
> tic rules. The very effort required for word recall
> may interfere with the development of automatic sen-
> tence formation.[26]

Each type of word and each type of sentence and each type of

phrase the child utters is scored. If the child's score in

syntax and grammar lags behind his age, then the analysis is

used for planning future instruction.

The two students I observed uttered occasional spon-

taneous sentences while they were being tested by the

teachers. The developmental sentence analysis (Appendix IV

a and b) of their utterances reveals that they lag behind

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[26]Laura Lee, Developmental Sentence Analysis (Evanston:
Northwestern University Press, 1974), p. 8.

their age level. One is in the dormitory setting at CHD, and the other was considered to be functionally retarded by the speech therapist. Lee remarks about negation of verbs:

> A child who is retarded in cognitive development may be extremely situation-bound, that is, unable to think be-- yond the immediate sensory stimulation of his present environment. If a child has not yet developed the idea of object constancy, if he cannot think about anything that is not in sight, then negation has little semantic value. Nonexistence of a familiar object will not be noticed by so retarded a child.[27]

In both of these subjects only two negations were present ("I can't hardly hear" and "I ain doin no more"). What is clear at this point is that a harmless exercise such as an analysis of sentences takes one into the middle of the meta- physical issue: Is "object constancy" a behavior that is trained "in" or is it a "cognitive development" that, in the case of the retarded, has been postponed?

CONCLUSION REGARDING THE MATERIAL CAUSE OF THE CURRICULUM

The material cause of the curriculum for the Modern story may be considered to be independent of or it may be considered to be dependent upon the formal cause of the curriculum. If the action is echoing or modeling after the teacher (that is, literal imitation), and language is con- sidered a behavior unrelated to "mentalistic and invisible"

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[27]Ibid., p. 28.

activities, then, in a sense, action is only reaction, and dream, play, and cognition are ruled out, and in a sense the formal and material causes of the curriculum are one.

CONCLUSION ON THE CENTER

The Center for Human Development is committed to "normalization," that is, to the principle that the retarded no longer need to be permanently institutionalized or even compartmentalized, but that they can be trained to be or appear to be normal in certain functions and can fit into society in one way or another. That this concept may or may not be humane is not under consideration at this point, although I will remark on that issue later; what is at stake here is the way in which the Center goes about operating on this premise.

As I read the Center, I find it a convincing and a believable artistic whole. The final cause of pathos is a powerful feeling. Some of the Greek drama, some of Shakespeare, and much Modern literature leave this feeling. I have observed earlier that the feeling of pathos is "intended" by the artist and is evoked by an "heroic," albeit Modern, action. Other institutions that I have observed or served have left this feeling also.

The efficient and the material causes are both Modern. Competency-based education or training and accountability are presently in the saddle. This method of coming into being and the materials that are spawned are not open and not milieu-oriented. They reinforce the feeling of pathos.

The formal cause of the Center is, so far as the action in the curriculum is concerned, also Modern. It is a literal kind of imitation dependent upon behavior modification and operant conditioning. This action finds its way into schools today in the form of behavioral objectives. It has also been used with some success in penal institutions. There should be no surprise in its being used with the retarded. Action involving play and equilibrium is less simple and not as immediately successful.

While the Center as a whole, then, is convincingly Modern, it is clear that the curriculum, the staff, and the teachers have Greek and Judeo-Christian components within them. At times it seems that the Center is working at cross-purposes with itself. There are ambiguities and paradoxes that seem to be a burden. Perhaps its native wit will allow the Center to take this burden somewhat more ironically or less heavily.

So far I have been able to identify with the programs
at the Center and to project myself into them. This will be
clear in the next chapter. In leveling my criticism at the
Center, I trust that it will be received in the spirit in
which it is intended: namely as coming from one who loves
it and who has worked for its betterment.

CONCLUSION TO CHAPTER THREE

The method used at the Center for Human Development is
a method taken from the humanities. It is modeled after a
theological literary critical method. It is at home with
inquiry into myths and morals. It is not uncomfortable with
divergent thinking and value judgments. The method is unin-
telligible to and uncomfortable for the mind that finds
truth only in the natural and the social sciences. The
method is intelligible to and useful for the mind with a
modicum of training in the humanities.

The goal of this method is not only abstract generali-
zations but as well concrete self-knowledge. The larger
questions are: "What is the nature of curriculum in special
education?" "What are the mythical options in our culture
today?" "What relation do these myths have to morality?"

"What relation do both myths and morals have to curriculum in special education?" The method, however, is not run by a machine, but used by an inquirer who is a self-reflecting human being. The inquirer properly asks of himself: "What mythical world do I live in?" "What morality is engendered by this myth?" "What do I understand curriculum to be?" "What do I understand special education to be?" "What bearing do myths and morals have on curriculum in special education?"

Special education has been defined by Robert M. Smith and John T. Neisworth in their The Exceptional Child: A Functional Approach as follows:

> Special education is that profession concerned with the arrangement of educational variables leading to the pre-vention, reduction, or elimination of those conditions that produce significant defects in the academic, com-municative, locomotor, or adjustive functioning of children.[28]

For the authors, the definition serves to deemphasize defi-cits and deviations and to do away with labeling and to em-phasize the interaction between teacher, student, and the learning environment. The definition raises questions such as: Is teaching a profession? What is education? What is

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[28]Robert M. Smith and John T. Neisworth, The Exceptional Child: A Functional Approach (New York: McGraw Hill, Inc., 1975), p. 13.

functioning? Tentatively accepting it, however, the defini-
tion means that by, for example, giving me a pair of glasses
and by not labeling me as functionally blind, special educa-
tion has the job of facilitating interaction between me
(with my glasses on), my teacher, and my learning environ-
ment. This is also the process of "normalization":

> Normalization is the concept that the educational and
> therapeutic goal for exceptional individuals must be
> normal functioning and status, and that procedures em-
> ployed in attaining the goal must be as close to normal
> as feasible.[29]

Again, the authors' definition raises questions about nor-
mality and status, but again, accepting the definition ten-
tatively, the normalization of my education, for example,
would be my functioning in an environment where no stigma is
attached to wearing glasses.

These definitions may bring out the problems that the
method used at the Center seeks to address. What myth does
normalization presuppose? What type of morality does normal
functioning and status presuppose? Does the Modern myth
reinforce or contradict normalization? Does the heterono-
mous morality of Behavior Modification reinforce or contra-
dict normal functioning and status? As laudable as the

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[29]Ibid., p. 395.

gains may be that are accomplished by Behavior Modification,
nonlabeling, effective functioning, and normalization, ques-
tions still must be raised about the myths and the morality
implicit within them.

With the problems addressed by this inquiry being of
such a global nature, heuristic hypotheses are ruled in, and
testable hypotheses are clearly out of court. The typology
assumes certain things about reality, but it is one thing to
assume that the present day myth is the Modern myth or that
this myth can be used heuristically to discover the causes
of the curriculum at the Center for Human Development or
that, indeed, the Center's curriculum has a formal, final,
efficient, and material cause; and it is quite another to
test these assumptions.

What applies at the Center also obtains in the litera-
ture. The method admittedly operates on the basis of
eliciting one's feelings first, and then working back from
that to discoveries in other areas. This aesthetic approach
is not problematic in the humanities; what is required is a
thorough-going critique of feelings. In the social sciences
this move is to be deplored; objectivity is the object. My
feelings are peculiar to me; the method's being based on
pursuing one's feelings is not a personal crotchet or

idiosyncrasy. So whether one examines the literature or the case study, the method requires that one feel deeply and examine one's feelings.

Curiously this emphasis on feeling made the selection of the Center random. In a tightly structured experimental design one might randomly select one school out of thirty different schools, but one must have determined in advance that one was examining schools. The method might just as easily have worked on a classroom, a TMR center, an individual, or a pre-school setting, but, in fact, it was focused on the Center.

Assuming the correctness of my feeling that the Center had a Modern curriculum, I investigated the formal, efficient, and material causes of the curriculum. My original questionnaire was transformed by the new material given me, and by the new situations in which I found myself, and by the new people whom I met. Because my instruments were from the humanities and because they were growing rather than static, it must be admitted that their reliability as measuring instruments diminished. Because they originated out of my self-questionnaire, this meant that they carried my biases with them; and if I nodded in the process, my sleep all the more compounded the error. Additionally, being in

the equation myself, I was one of the confounding variables. On the other hand, the method is a reliable instrument for getting into a "whole made object" and passing judgments on its completeness or incompleteness.

With regard to validity, the method is not incompatible with the insights and instruments of other curriculum critics (see especially the essays "Curriculum Criticism" and "A Discipline of Curriculum Theory" in William Pinar's Curriculum Theorizing: The Reconceptualists). But it does not claim to investigate quantifiable evidence. Is the THOUGHT of the Center more pronounced and significant than the ACTION? Is there more or less camaraderie among the teachers than what I reported? Is the THOUGHT as present-oriented and is the CHARACTER as fragmented as I suggest? Would another inquirer using the same method find the same material and the same conclusions? An apocryphal story has it that a young literary critic came to Robert Frost, exclaiming that one critic read one of Frost's poems one way, and that another critic had read exactly the same poem an entirely different way. What, he inquired, was Frost to make of those two diametrically opposite readings? Frost's reply was "So much the better."

If one reads the final cause of the Center's curriculum as pathos and another reads it as tragic, so much the better. If one reads the staffing as a reification of specializations (and exceptionalities), and another reads the staffing as integrative, so much the better. If one reads the efficient cause as competency-based, and another reads it as milieu therapy-oriented, so much the better. If one reads the material cause as subordinate to the formal cause, and another reads the formal cause as subordinate to the material cause, so much the better. The validity of the method is vitiated only if one were not able to discover something about the causes themselves, or something about the myths and the morals related to these causes.

The analysis of the data that I have collected by means of my method has been reflective and not statistical. I have been passive and active and interactive. Material has been quantified and key-sorted. But, in line with Whitehead's maxim, my attempt has been to "Seek simplicity, and mistrust it." The method leaves the final juggling of the various instruments up to the inquirer. The method makes possible a clean drive into the causes of curriculum, but it also makes a serendipity in myths and morals possible.

The findings in my inquiry into the curriculum at the Center may be slow in making themselves felt in the construction of curriculum in special education. My gamble in the next chapter is that this is not the case. What is immediately clear to me is that the method reveals problems that Behavior Modification raises for morality. The method seems to suggest a broader problem: Does the Modern approach apply to normal people? Does the Judeo-Christian approach apply to subnormal people? Does the Modern myth deliver the goods of progress, or does it burden us with contradictions? Does the Judeo-Christian "fall into history" mean anything to, or in, education? These and other metaphysical questions will be addressed in the two subsequent chapters.

CHAPTER FOUR

HOW CAN WE KNOW THE DANCER FROM THE DANCE?

This chapter will focus on the music curriculum of three day school classes at the Center as they engage in singing and on two students as they encounter a student intern-curriculum critic-music therapist. It is not easy to explain how I moved from the role of the curriculum critic to that of the curriculum maker, but it was a natural emergent from the method thus far outlined. I will answer later how the method I have used can be used by other critics, and how they too would be carried by the logic of the method to a similar position. Suffice it to say at this point, I am now talking about how the curriculum looks to me as a critic and how it appears to me as a teacher. To explain this position, a brief recap is in order.

In Chapter One the theological literary critical method was explained. According to the Aristotelian tradition the literary object is a whole made object that makes an impact on the reader. Reading back from this impact, or "final cause," the reader is able to discover the causes of that

"wholeness," that is, the formal cause, or the plot, char-

acter, and thought; the efficient cause, or the point of

view; and the material cause, or the diction and melody.

When the Aristotelian method is considered hermeneutically,

that is, is interpreted in terms of present conditions, the

theological literary critic expands the final cause from

just one kind of feeling to several, from one kind of hero

to several, from one kind of character to several, and from

one kind of point of view to several. This method has much

in common with the method of T. S. Eliot and Robert Penn

Warren and Kenneth Burke, and is more precisely patterned

after the method of the Chicago theological Neo-Aristotelian

critics. It is one method among many in the field of lit-

erary criticism, and its practitioners have put it to use in

examining Faulkner and Hawthorne and Melville and Hemingway.

In Chapter Two the first gamble of this work was under-

taken: that is, that this method may be used in examining

literature in curriculum, in this instance, in the area of

communication problems curriculum in special education. It

would have been an easy task to focus on all the "how to do

it" texts dealing with communication problems, but this

procedure clearly would fly in the face of a method that

sets itself up to investigate formal and efficient and final

as well as material causes. The method, then, began by

making a comprehensive review of the literature and by

focusing on the feeling or the "final cause" produced by

this literature. From there the method pushed back to the

formal, efficient, and material causes. The pathetic feeling

was produced by a literalistic imitation of an action found

in behaviorism and was brought into being after the manner

of competency-based education. The material cause of this

curriculum was language and song on a literalistic level.

The tragic feeling was produced by a symbolic imitation of

an action found in psychoanalysis and was brought into being

after the manner of milieu therapy. The material cause of

this curriculum was language and song on a dream-like level.

Finally the redemptive feeling was produced by an action

that brought equilibrium between imitation and dream found

in structural psychology after the manner of open education.

The material cause of this curriculum was language and song

on an historical and a representational level.

In Chapter Three the second gamble of the work was

undertaken: that is, that this method not only is appli-

cable to the field of literature in curriculum, but that it

is also applicable to the curriculum in practice. It would
have been possible to have examined a school where special
education students are mainstreamed into the regular class-
room, or to have examined a self-contained class in a public
school for exceptional children. This might have focused
more on the manner and on the materials of the curriculum
and less on the formal cause of the curriculum. At the
Center the action of the teacher can reveal simultaneously
the action chosen to impinge on the exceptional student and
as well on the diagnostic and the prescriptive act upon
which this teaching is built.

In my judgment, the gamble in Chapters Two and Three
paid off. In Chapter Two the whole spectrum of literature
was covered--from the most theoretical to the most practical.
Freud, Skinner, and Piaget, as I argued, not only represent
three distinct and important categories of thought relevant
to special education, but indeed have created or at least
recreated these categories. To deal with them has amounted
to dealing with the formal cause of the curriculum in special
education. The three world views that they reveal are of
course typological and do not, as I have insisted all along,
cover the world view of the primitive nor of the Eastern

modes of thought. But the surest way to misunderstand the Eastern and the primitive mind is to fail to come down where one _is_ in the Western world. The survey of the four causes of the curriculum spawned by the schools of Piaget and Skinner and Freud, then, I submit, is representative, though by no means absolutely exhaustive.

It is risky to feel one's way into literature; it is even riskier to feel one's way into institutions. In Chapter Three the investigation moved from theory to practice, and in Chapter Three the investigation moved within applied curriculum from feeling to form, from the thought and the character of the staff to the action of the staff. If one were from a county or an accrediting agency assessing the accountability of the Center, this gamble would be a strange and perhaps unacceptable procedure to follow. Conversely, my aim was not to measure the efficiency of the curriculum, for the yardstick that measures curriculum in that way itself is one of the counters within the Modern game. Rather, I have attempted to find the connection between the world view of the curriculum and the morality that it engenders. The reading I have given the Center must be judged in terms of its drama, its concreteness, and its ability to convince readers as diverse as exceptional children, parents of

exceptional children, teachers of exceptional children, and curriculum critics. It is time to stop apologizing for feelings in matters of the mind and to start critiquing rather than dismissing those feelings. My feeling as I reacted to the Center was one of pathos and despair.

Having reviewed the literature and having "read" the Center, there was one more risk before me. Having felt despair and pathos about the curriculum at the Center, dare I ask to create and apply a different curriculum there? Again, my feelings led me first to ask if I could "teach" the classes, and then to ask if I could "teach" the students on an individual basis. The first feeling was not based on an assumption that I was a better teacher than those I observed. On the contrary, I found the teachers to be competent, intelligent, and attractive. Nor was it that I should chip in and pay my way, although I must admit that, as a conscientious student and teacher, there must have been some preconscious feelings of the Protestant work ethic variety that disposed me in this direction. Rather it was a feeling of complementarity. The more I saw the method and the morality and the mythology under which the teachers operated, the more I felt impelled to testify to a different

method and morality and mythology. The hospitality of the Center was such that I was encouraged to experiment from my set of convictions and presuppositions, all of us, of course, recognizing that the aim of all of us was for the good (however that may be conceived) of the students.

The second feeling, that is, the feeling that I should ask whether I could teach the students on an individual basis, was not based on the feeling that "after all, there are those who fall between the cracks" and that I should help those unfortunates who needed special attention above and beyond what was given by the classroom situation. On the contrary, one of the two children with whom I was to work was already receiving outside help, and both of them had physical and/or recreational therapy additional to their classroom curriculum. Strange as it may seem, it sometimes appears that some children receive too much attention. Nor was it my feeling that these two children were enigmas to their classroom teachers and that by dili-gence I could crack the code and explain them to their teacher. I must admit to an element of the "mad scientist" in my make-up, or to put a decent face on it, "constructive curiosity." I have learned, however, pretty much to

straight jacket this feeling when I am away from home. It
again was the notion of complementarity. There seemed to me
to be a straight line from Piaget's equilibrium to Eisenson's
establishing representational thought to McNeill's conti-
guity of child and adult to Nordoff's music therapy to the
problems of these children and that that line of thought was
quite different from the one underlying the curriculum in
the classroom at the Center. Again I was allowed to proceed.
The two children with whom I worked came from two of the
three classrooms where I played my guitar. First I will
describe these classrooms, my role in the classrooms, and
my method of data collection. Then I will analyze the cur-
riculum in music both for the classes and for the individual
students. Finally I will conclude with some remarks about
my practice at the Center.

THE NATURE OF THE CLASSROOM

The teachers indicated that there were between them in
their three rooms ten, seven, and nine children for a total
of twenty-six children. Most of the children were pre-
kindergarten age, but some were seven, eight, or nine years
old. Six of these children were not ambulant. Three had

poor vision and two were blind. Four had hearing problems, but none were deaf. Six could feed themselves normally, fourteen fed themselves with a spoon only, seven needed help, and one had to be fed. Twelve children wet themselves about once every hour, and six were incontinent maybe once a day. Five soiled themselves without warning, and seven made a mistake every day or so. Three had minor seizures, but none had grand mal seizures. About a third had no intelligible speech, another third used only a few words or phrases. Six had an I.Q. of from 0-25, fifteen had an I.Q. of from 25-50, and five had above 50 but below 70 I.Q. To put this another way, about one fourth of the children would be labeled educable mentally retarded, and about a fourth of the children would be labeled severely mentally retarded, while about a half of them would be labeled as trainable mentally retarded children.

Each room had one teacher and two or more aides. Each room had record players or music of one sort or another. One room had a majority of nonambulant children, so that their songs were always sung around the table. The other classes had small styrofoam seats that the children put out for themselves. Each room had music at one or more points

during the day, and their record collection had class or personal records of folk songs, pop tunes, and records made especially for exceptional children.

THE NATURE OF MY ROLE IN THE CLASSROOMS

All three teachers consented to my playing for their classes, and most seemed to enjoy it themselves. In most cases the time of my arrival was already scheduled so that I would occasionally wait until the conclusion of an activity, but in most cases I was asked to play at once, even at times interrupting a scheduled activity. I would sit at the table or in a chair and first allow the children to handle the instrument, and to strum it if they liked. Sometimes I had a fixed agenda, and other times I would play a song and then the teachers, and occasionally the children, would suggest songs that I knew or would teach me songs with which I was not familiar. I played some forty-five times to the three classrooms or about fifteen times in each room (though on some occasions two or more rooms would join together). Each session lasted about thirty minutes. We sang a total of at least thirty-three different songs. Some stressed socialization, creative dance, counting,

memory, body motions, and fine motor actions. Some of the favorite songs were sung each meeting, whereas some songs were used only once. Sometimes the teachers and the aides were quite active in singing and in modeling for the children, and at other times they sat back and listened. Thus my role varied from class to class. For some classes I was a teacher. For some I was an entertainer. For some classes I was a facilitator. For some classes I was a therapist. While I always considered myself a participant-observer, my role as an observer often appeared subordinate to my role as an actor.

METHOD OF DATA COLLECTION

Musical Growth in the Elementary School by Bjornar Bergethon and Eunice Boardman was not designed for the assessment of the retarded child, but it provides a chart for six areas of musical activities: listening, singing, playing, moving, creating, and reading. Further, as Appendix V reveals, these activities are correlated with skills and with concepts (melody, rhythm, harmony, form, and expression). It was a simple matter, after a class, to put the initials of each child in the appropriate block. Even the most

basic skill, listening, was never checked for all members of

the class, and other skills like playing instruments and

moving dramatically and creating spontaneous sounds or tunes

were typical of only a few. Few could actually sing, and

none of them could read music, but the check sheet served

to remind me of how many were in the class, how many seemed

to be listening, and how many participated in dance and

drama more than to indicate growth of the individual child.

The chart that Paul Nordoff suggests in Therapy in

Music for Handicapped Children by Paul Nordoff and Clive

Robbins is divided into four parts (Appendix VI). The first

part may be checked if the individual child has rhythmic

freedom, that is, if he appears to have musical intelligence.

The second part is divided into eight categories by which

the limited "beat" of each child is assessed:

1. Unstable
2. Over-dramatic or over-excited
3. Clumsiness
4. Compulsive-metronomic
5. Disordered: impulsive, uncoordinated, conflict of tempi, cross rhythms
6. Evasive or avoidance
7. Forced-muscular strength
8. Chaotic-creative

The third part of Nordoff's chart may be checked if there is

a response to the therapist's playing. The last part of the

chart may be checked if the response is related to the player as well as to what is played (how can we know the dancer from the dance?). If there is a response to singing or to a specific musical idiom, or to a mood, then this may be indicated. This check sheet was used to check the appropriate category in part two after each music session. If patterns emerged after several sessions, my curriculum was tailored accordingly. Neither of these two sheets proved anything, but they did serve to keep my observations pointed, to force me to accept the realities of the situation, and to facilitate reflection on curriculum.

Although it is impossible to be objective about the curriculum that I devised and practiced, I will attempt to analyze it in the same way that I analyzed the curriculum prepared by the staff. One complicating factor is that the work I did in the classrooms was inserted into the existing curriculum. The teachers and the students adjusted to me and I to them. The other complicating factor is the difficulty of self-criticism. Allen Tate in an essay titled "Narcissus as Narcissus" criticizes his own poem for some twenty pages and concludes:

> One can no more find the quality of one's own verse
> than one can find its value, and to try to find either
> is like looking into a glass for the effect that one's
> face has upon other persons.[30]

At the risk of being narcissistic, however, and casting

aside Tate's admonition, I will essay a criticism of my own

curriculum.

THE FINAL CAUSE OF THE CLASSROOM MUSIC CURRICULUM

Two events symbolize the feeling that was evoked by the

curriculum. The first took place when I had visited with

the class only two or three times. For this session I had

picked out several pictures and pasted them on a flip chart

that was about three feet by two feet in size. Each side

had a picture illustrating the verse that I would be singing.

The newness of my visiting the class had worn off, and the

students were beginning to imitate my actions. One child

began to throw things and subsequently had his hands taped.

Another child stood up and wet himself. Still another came

and sat in my lap. Nonetheless, I sang my illustrated song,

"Sometimes."

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[30]Allen Tate, The Man of Letters in the Modern World
(New York: Meridian Books, 1955), p. 345.

The melody of "Sometimes" is like a folk song, although the song itself is of a recent vintage.

Sometimes, you know, flowers in the snow.
Somewhere, anywhere, you can see them grow.
If you want to see, just come along with me.
There's no need to hurry, worry, what's the hurry
Sometimes, sometimes is now.

Sometimes, in your mind, music seems to sound.
Some sound, any sound, goin' 'round and 'round.
Sounds are in the air and music's everywhere
Listen to the children singing, bells are ringing
Sometimes, sometimes is now.

Sometimes, in the wind, you can feel the sea.
Sometimes, any time, blowing fast and free.
Now's the time to choose, and there's no time to lose,
Sometimes, sometimes is now.

The song is simply phrased and easy to sing. The chords are simple and easy to play. As I moved further into the song, I also moved further into myself. Words and music became indistinguishable. One of the teachers turned my flip chart so that there was a simple harmony between music and picture. The children were silent. Many looked at the pictures and listened. The aides shifted quietly in their places but applauded when I had finished.

A Modern reading of this event would suggest that the words of the music are about children rather than to them, that there is an irresponsible leave-taking from reality suggested in the song which is diametrically opposite of

what retarded children should hear. This pathetic action imitated here is an exercise in meaninglessness because it departs from the reality situation of the children and congratulates the self on its clever dexterity.

A Greek reading of this event would focus on the quest for self-understanding. The objection would be that the setting is too utopian with flowers blooming all the time, children singing with the bells, and a trip to the beach thrown in for good measure. The act of questioning and asking is not strong enough to be taken seriously.

My reading of this event, however, was more precisely Judeo-Christian. I did not presuppose that the children would understand the meaning of the song. I did assume that the subverbal symbol of picture and song would register with a few. I believe that when the singer becomes one with the song (or the dancer with the dance) he communicates not just the song but also himself. My basic feeling after it was over was judgment. I was judged, not because I had sung a song over their heads, but just the reverse: I had sung a song that projected me into them and them into me. Can the teacher identify with the student or the student with the teacher? The Judeo-Christian position assumes this is not only possible but necessary.

The second event occurred much later and in another classroom. The teacher and the staff were called into the teacher's room for an emergency meeting. The teacher said to "take care of my hoodlums for me." At first I was frightened. What if the small blind girl had a seizure? The girl who had left her chair and now moved dumbly toward me, what if she made a break for the door--what would I do about the rest of them? I felt as though I might faint. As a last resort I began to sing.

I cast aside all restraint. I belted out the songs the way I had always wanted to before, but was too timid to do so. I even showed off a bit. I looked them straight in the eye, as I would my own children, and demanded that they not only hear, but understand. No longer beseechingly, but proudly and honestly. I sensed that they understood. The older girl returned to her seat, and the blind child fell off to sleep. I sang lustily for twenty minutes. Favorites: love songs, traveling songs, religious songs. They seemed to join in the singing. They did clap and hum as they usually do. A visitor at the curtain above on the observation balcony looked down incredulously. I reflected that teaching is a matter of willing. I reflected that there is

no dimension of retardation that any of these children have
that is alien to me, for I have somewhere and at some time
felt halt, or blind, or maimed, or clumsy, or shy, or dumb,
or retarded. Whether the staff was having a spat or just
enjoying my labor or there was an emergency, I do not know.
All I know was that the twenty minutes was too short.

The Greek interpretation of this event would be that
the tragedy of life is mitigated by the recognition of the
fact that suffering is common to all. The Modern view
might take this interlude as another instance of my solip-
sism. My own feeling was one of judgment and compassion.
There grew up out of the context a saving grace not of my
own making. I felt that I had fallen from the security of
the eternal paradigms and had confronted the terrors of
existence. But I was saved, not by my own doing, but by
the teacher who entrusted me with her hoodlums, by the child
who did not bolt and run, by the sweet soul who was lulled
to sleep, and by my own inner resources that were unknown
to me. The final cause was judgment and compassion.

THE EFFICIENT CAUSE

OF THE CLASSROOM MUSIC CURRICULUM

What is it that is required to bring these feelings of judgment and compassion into existence? Could the manner in which the curriculum is presented have produced these feelings? It is doubtful whether these feelings would have been produced if the teacher played perfectly and did not tolerate intrusions or inattention. It is also doubtful that these feelings would have been produced if it were required that the learning and the growth emerging from the classroom be quantifiable and measurable.

The manner in which the curriculum came into being was not a dramatization of the competency-based model, nor was it an instance of the milieu therapy model. Behavior was not managed or shaped. Self-knowledge both of students and of teacher was subordinated to the action of the will. There was a dream-like quality of the song in the first classroom, and the second classroom started off like a nightmare, but there was no predetermined or foreordained necessity driving us on. The manner of the coming-into-existence of the classroom was one of process and emergence,

"a vague adumbration of enriching relationships yet unestablished but beckoning."[31]

In all of the songs that were sung, there was an interaction that was basic. In some cases I would sing the various stanzas, and the class picked up the burden. In other cases the words were dramatized by everyone. In still other cases the teachers or aides would start a song unfamiliar to me and would sing it or teach it to me. In some classes the entire time would be spent without any group singing. That is, the guitar itself would serve as an interest center. Some children would strum the strings, others would pound the box, and still others would try to sing to accompany whatever song I was making. If there were a preconception--"Now the music teacher will pick up the guitar, hold it in a certain way, play certain notes on it, and accompany it with his singing"--that preconception quickly vanished. Was the interaction of such a nature that, like open education, it engendered liberation, participation, and pluralism? More often than not, this was the dominating model behind the curriculum. A teacher is

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[31]Philip H. Phenix, "Transcendence and the Curriculum," Curriculum Theorizing: The Reconceptualists, ed. William Pinar (Berkeley, California: McCutchan Publishing Corporation, 1975), p. 332.

liberated by virtue of the singing, freeing her of the burden of constantly having to constrain the children. A child whose "beat" is avoidance takes the guitar and strums rhythmically. The motion of each child--however clumsy or delicate--is accepted in the group song.

THE FORMAL CAUSE
OF THE CLASSROOM MUSIC CURRICULUM

What type of action, or character, or thought is required to bring the feelings of judgment and compassion into being? I will look first at the THOUGHT expressed in the songs. It must be stressed that the content type of song meant a great deal to the teachers and aides. The difficulty that content presented was determining whether the students were reacting to the songs or to the teachers as they sang the songs. Secondly, I will look at CHARACTER in the songs, both in word and in deed. Does the song foster conformity or autonomy or theonomy? Finally, I will look at the ACTION involved in songs, both on the part of the teachers and on the part of the students.

THOUGHT

A song, like a poem, is not to be reduced to its paraphrasable content. A didactic song teaches a lesson, is

content-oriented, and its thought is clear. A mimetic song
imitates an action. Thought in a mimetic song is subordi-
nate to character and character to action. We often like
songs whose action and character are not immediately clear
but whose thought, by being subordinate to the song's
mimesis, is imitable and not preacherish. Two such songs
were used in the classroom.

One song was not new, and almost all of the teachers
and aides sang along when it was played; the other was not
well known, but it was requested on occasion, and its melody
and some of the words were committed to memory. The first
song was "Raindrops":

> Raindrops keep fallin' on my head, and just like the
>   guy whose feet are too big for his bed,
> Nothin' seems to fit.
> Those raindrops are fallin' on my head.
> They keep fallin', so I just did me some talkin' to the
>   sun
> And I said I didn't like the way he got things done.
> Sleepin' on the job.
> Those raindrops are fallin' on my head.
> They keep fallin'.
> But there's one thing I know,
> The blues they sent to meet me won't defeat me.
> It won't be long till happiness steps up to greet me.
> Raindrops keep fallin' on my head, but that doesn't
>   mean my eyes will soon be turnin' red.
> Cryin's not for me 'cause
> I'm never gonna stop the rain by complainin',
> Because I'm free nothin's worrin' me.

Upon first analysis one could give this a Greek reading.
After all, this is man's struggle against nature and deter-
minism. A stiff upper lip keeps the speaker from crying,
and he affirms that he is free. Another reading is Judeo-
Christian. The character knows he is yet to face all suf-
fering; the blues are sent to defeat him. This character
vows that nothing will worry him. As I sing this song, I
project myself as a character who is free, but free, as
Frost would say, "moving easy in harness." A Judeo-
Christian awareness of limitation and createdness.

The second song that focuses explicitly on thought is
"Magic Penny":

> Love is something if you give it away, give it away,
>   give it away, give it away.
> Love is something if you give it away,
> You end up having more.
> It's just like a magic penny,
> Hold it tight and you won't have any.
> Lend it, spend it, and you'll have so many,
> They'll roll all over the floor, for
> Love is something if you give it away, give it away,
>   give it away,
> Love is something if you give it away,
> You'll end up having more.

On first blush this seems to be Modern. Giving everything
away and assuming that more will come back to take its
place is pathetic. The magic penny, but not the meaning of
money, is precisely what the retarded needs to be disabused

of. Love sounds like a giveaway that turns the person who loves into an object: a doormat. This is a saccharine kind of piety that might be good discipline for the strong, but a demeaning trick to teach the weak.

A different reading suggests that the drama of the song places the turning point on the proleptic word "for." As one projects oneself into the song, it is the magic penny that is in one's mind's eye. Paradoxically one stops thinking about love and is envisaging the pennies all over the floor. But, at precisely that point, one sees that these imaginary pennies are in fact symbolic of love. As I sing this song, I see myself as giving all I have to those around me, but simultaneously I end up having more. Sacrifice is not meant to be giving up my being or diminishing my self, but rather sharing in the grace that emerges within and among us.

Using Alvin's assessment, I might be perceived as having some musical sensitivity but perhaps less musical ability. I need prompts for some of the songs, my variation of chords is limited, and there are occasional errors and dischords. In Nordoff's assessment I sense that I might appear to have musical freedom, and some instability in the direction of the overdramatic and the muscular when left to

myself, and a little clumsiness and shyness when I am with those I do not know. Hence, THOUGHT in the curriculum reveals CHARACTER that is free but unstable, loving but clumsy. However, THOUGHT is much too complicated for a curriculum at this level and stands as a judgment against it.

CHARACTER

THOUGHT reveals CHARACTER. CHARACTER may be heteronomous; that is, one's character is subjected or bound to an alien or outside norm or law; or autonomous, that is, one's character is able to provide its own norms or law; or theonomous, that is, one's character is bound to an outside norm or law that is identical with the norms or the law of the self. In heteronomous songs, action may be in conformity with the demands of the society, or in conformity with the demands of the body. In autonomous songs, action is more than legalistic and involves some choice and decision-making. Finally, in theonomous songs, action interrelates the self and the other.

If it is recalled that a child with an I.Q. of 50 who is five years old has, accordingly, a mental age of a two-and-a-half-year old, it is clear that most of these children are at a premoral stage. Some are becoming obedient and even egalitarian in their actions, but most are simply too young, mentally, to obey. It is easy to see why

behavior modification that appears to make children obedient therefore is so popular, regardless of the cost it may exact. This is the context in which songs were sung and in which I as the teacher was the actor with THOUGHT and CHARACTER that I hoped would be contiguous with the student's thoughts and character.

A premoral type of song is the whimsical song by Tom Paxton, "I Love to Swim in My Water":

    I love to swim in my water, swim, swim, swimmy, I swim.
    I love to swim in my water, swim, swim, swimmy, I swim.
    Swim, swim, swim; swim, swim, swim; swim, swim, swim;
        swim, swim, swimmy, I swim.

It is easy to become ironic or tickled by this very simple song, but like a lullaby it has a soporific effect on the child. "Play with my friends," "Eat my food," and "Take my nap" are alternate verses that can be substituted for "Swim in my water." This song usually has a calming effect on the students who are compulsive, have cross-rhythms, and who are hyperactive.

At the heteronomous level there is a song that has made the rounds in special education but with which I was unfamiliar: "The Wheels on the Bus." This song reverses the stigma attached to bussing.

    The wheels on the bus go round and round,
    Round and round, round and round.
    The wheels on the bus go round and round, all through
        the town.

The word "wheel" is the cue to spin one's closed fists round and round each other. In the verse "The driver on the bus says, 'Step on back,'" the word "driver" is a cue to point the thumb back over one's shoulder. In the verse "The wipers on the bus go swoosh, swoosh, swoosh," the word "wipers" is a cue to make a wiper-like motion with both hands. Additional verses include "The money on the bus goes jingle, jangle, jingle," "The people on the bus get up and down," and "The doors on the bus go open and shut." Recalling again that these are six or seven year olds with gross and fine motor abilities that are sometimes at a two or three year old level, it can be seen that morality and motor activity are one; that the teacher is teaching movement, song, and obedience.

A song that suggests autonomy is "Train is A-Comin'." The song has a bit of the blues and the spirituals in it, plus the whole ethos surrounding the train in our society. The song suggests more than just doing one's duty. Each person can be different and perform a different function.

Train is a-comin', oh yes! Train is a-comin', oh yes!
Train is a-comin', train is a-comin', train is a-comin',
   oh yes.

Each person in the group then is designated or volunteers to be the engineer, the driver, the ticket-taker, the coal

car, the fireman, and so on. This is a song into which I
can project myself as an autonomous decision-making char-
acter. To some the train is a symbol of bureaucracy, for
others it is a symbol of the machine, but to myself and to
the aides and teachers, it is a symbol of the past, indi-
vidualism, cooperation, and mechanization. To the students
the song means taking turns, items in a series, and re-
ceiving an imaginary designation. "Jim is the engineer,
oh yes!"

I have already referred to "Raindrops" and "Somewhere"
as songs that evoke powerful feelings. I will go on to say
that these two songs are theonomous. "Raindrops" (requiring
ten different chords, and for me a tour de force) when
played with the right rhythm and beat calls no attention to
itself, but rather to its action. The action reveals a
stage of morality that transcends both a morality of con-
formity and a morality of autonomy. We have already said
that these children are functionally hardly more than two
year olds. Are these songs theonomous for me, but not for
the students? My opinion is that as I sing songs which
express thought, and thought in turn characterizes me, and
my character dramatizes an action, that this action is
available to all who empathize with it. If it is believed
that everything one does must be trained "in" and if it

is believed that one cannot transcend oneself, then "empathizing" with this action will be difficult. Moreover, if learning is always felt to be sheer mimicry (behavior modification) or sheer dream-work (psychoanalysis), then one cannot "empathize" with the action. But if learning is allowed to be an equilibrium between imitation and play, then it is possible for an action not yet in a child's repertoire to have some suasion on him. It is in this belief that I sing these theonomous songs.

The place where the premoral level is revealed is where the hedonist in everyone comes out, the sheer love of life, irresponsible pleasure. The level of autonomy is more of a challenge.

> Momma's taking me to the zoo tomorrow, zoo tomorrow,
>   zoo tomorrow.
> Momma's taking me to the zoo tomorrow,
> We're gonna stay all day.
> We're goin' to the zoo, zoo, zoo,
> How 'bout you, you, you?
> You come too, too, too,
> We're goin' to the zoo, zoo, zoo.

This song, like "Old Macdonald," requires that each child name or point to an animal and then name or point to its color or a distinguishing characteristic.

> Great big lion with a long yellow mane,
> Great big lion with a long yellow mane,
> Great big lion with a long yellow mane
> And we're gonna see it at the zoo.

Only about one child in four can actually point to, much less name, an animal; and only about one in eight can point to its color. Even when the aide or the teacher makes the decision, the song still contains an element of suspense and accountability. I as a character in this song identify with this level of morality. My assumption is that only as I project myself into these levels of morality can the student project himself into me.

ACTION

THOUGHT characterizes the actor, and CHARACTER dramatizes the ACTION. While there are a number of action songs ("The Wheels on the Bus") in use at the Center, there were three that I introduced which included one variation created by the speech therapist and myself.

Two of these songs are on the heteronomous level: "Put Your Finger in the Air" and "Let Everyone Do Like This."

        Put your finger in the air, and in the air
        Put your finger in the air, and in the air
        Put your finger in the air and hold it there a year
        Put your finger in the air, and in the air.

Like most action songs this requires that the singer be able spontaneously to rime the part of the body with a length of time: "On your chin and don't you grin," "On your nose and hold it till it grows," "On your ear and

don't you disappear." But it also requires the student to
imitate the action. In some cases, this entails crossing
the midline, that is, touching the right ear with the left
hand (a type of therapy for those with problems of dominance).

The Pete Seeger song, "Let Everyone Do Like This," is
often used with children, and the "this" is a sneeze or a
whistle or a motion.

> Let everyone do like this, ____, ____, (clap, clap or
>   whistle, whistle)
> Let everyone do like this, ____, ____,
> Come on and join into the game,
> You'll find that it's always the same, ____, ____.

In observing the speech therapist's attempts to get a child
to imitate sounds such as "m" or "s" or "t," it occurred to
me that these sounds could be used in the song: "Let every-
one do like this, mm, mm, / Let everyone do like this, mm,
mm." So, she used behavior modification to train in a
sound, and I used play therapy to bring it out. (This was
but one instance of the principle of complementarity.)

Two other songs that require autonomous decision-
making are renditions of play party dance songs.

> I looked for Suzie, and I couldn't find her.
> I looked for Suzie, and I couldn't find her.
> I looked for Suzie, and I couldn't find her,
> Way down yonder in the pawpaw patch.
> Picking up pawpaws, puttin' 'em in a basket.
> Picking up pawpaws, puttin' 'em in a basket.
> Picking up pawpaws, puttin' 'em in a basket.
> Way down yonder in the pawpaw patch.

In this song the singer can dramatize the idea of looking
for and not being able to find Suzie (or whoever the desig-
nated person is) by pausing long enough for the child to
take in the enactment of the search. In the second part
everyone is required to imitate the action of picking up
imaginary pawpaws and putting them into imaginary baskets.

The second autonomous level song is "Skip to My Lou":

Gone again, Skip to my Lou.
Gone again, Skip to my Lou.
Gone again, Skip to my Lou.
Skip to my Lou, my darling.

Suzie's in the middle, shoo! shoo! shoo!
Suzie's in the middle, shoo! shoo! shoo!
Suzie's in the middle, shoo! shoo! shoo!
Skip to my Lou, my darling.

There is something in this song for everyone. The girl
whose beat is one of avoidance suddenly comes into the
middle of the ring on her crutches and "cuts a wing." The
clumsy child suddenly is imitating his parents' latest
dance steps. The overdramatic child finds a place where
this talent is accepted. Even the hyperactive child is
not fast enough to get ahead of the singers. In both of
the songs, everyone participates. Each child is free to
reveal his idiosyncrasies. The culture of every child is
bodily presented to the group.

In many of these actions I would perform myself. In others the teachers would get into the middle and model for the children. In some cases a student would initiate a song by approximating a word or gesture, and the group would follow spontaneously. Some actions would be woodenly literalistic, while others would be surrealistically dream-like. Seeing a child who cannot refrain from boxing his neighbor's ear whenever the opportunity presents itself suddenly and gracefully merely touching the dancer he is to follow gives one a feeling of warmth and compassion. One's presuppositions about the coordination and the animal verve of the retarded are abruptly dashed.

The thought, character, and action that I dramatized in the three classrooms was both simple and complex. The reversals that I introduced into singing, such as "Looked for Suzie" or "Train Is A-Comin'," gave the music perhaps less of a reinforcement and more of an autonomous nature. My relation to the students was at times didactic, and on occasion intellectual, but by effort and by grace, it was one of love. I soon learned how to discipline as well as to love, so that my action was accepted by the children as different from but of the same kind as that of the teachers.

THE MATERIAL CAUSE

OF THE CLASSROOM MUSIC CURRICULUM

The material cause of the music, insofar as it was music, involved harmony, melody, rhythm, expression, and form. Insofar as it was sound, the material cause of the music involved phonation, grammar, syntax, and semantics. I will look into these components to suggest how they re-inforce the action or the formal cause of the curriculum.

PHONATION AND RHYTHM

If we look at "Let Everyone Do Like This," it can be seen that the meter is tetrameter that contains one iambic foot (- '), two anapestic feet (- - '), and one spondaic foot (' ').

```
        1        2        3          4
   -    '/-   -  '/-   -    '  /    '        '
   Let everyone do like this, clap, clap
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It has already been suggested that in place of the tradi-tional "clap, clap," the speech therapist inserted a sound or phoneme that she wanted the children to produce. What differentiates music from phonation is the action that is imitated. Here the action is four beats to the line with a variation between one iamb, two anapests, and one spondee. Those children whose beat is mixed tempi or cross-rhythmed

may find this hard to do, whereas sometimes the clumsy or the reticent do it instantly. The metronomic find it too irregular, and the muscular pit their strength against its flow. Most of us do not realize that English is filled with iambics until we work with those who lack rhythm and intonation. The material of the song, hopefully, is the propaedeutic of diction.

GRAMMAR AND EXPRESSION

The song "I Looked for Suzie" can be altered to "Where, Oh Where, Oh Where Is Suzie?" This simple change is hardly noticeable, but the differentiation between the descriptive and the interrogatory sentences poses the problem of expression, or noting the same within the different. Thus the differentiation of sentence structures is required when one sings "Let Everyone Do Like This" (imperative), or "Where, Oh Where, Oh Where Is Suzie?" (interrogatory), "Train Is A-Comin'" (declarative). Again, there is all the difference in the world between "the wiper goes" and the "wheels go," but these distinctions, if drawn out slowly enough, are reinforced in various songs. In one case it was not as remarkable that a child used a given word in a song as it was that he pluralized it when he said "marshmellows."

SYNTAX AND FORM

Within the sentence structure there are morphological distinctions such as inflection and embedding that emerge naturally within the child's acquisition of language. The simple song "The Farmer's in the Dell" works on an embedding process. (Each additional phrase is inserted between the first phrase and the last phrase: "Hi ho the derry oh, the farmer in the dell.") Is this embedding process of the adult sufficiently contiguous to the inner syntax of the retarded child to elicit syntax now or at a later age? A child in one of the rooms who was basically aphasic listened to the embedding in the song "A Frog He Would a Wooing Go, Um Hmm, Um Hmm." The next day when he uttered the word "frog," it was applauded for, hithertofore, he echoed only a few cliches that could not be considered language. The question is not "How do we train a child to imitate this, that or the other word?" but "When a child utters a word, how do we find and help facilitate the form in which the particular word is embedded?"

SEMANTICS AND HARMONY

Do children understand metaphors like "magic pennies" or personifications like "talking to the sun"? According

to Ernst Cassirer in his Language and Myth and Claude Lévi-Strauss in his Totemism, the metaphorical approach to reality is not a sign of childishness but rather an index of intellectual sophistication. They argue that meaning at its core is figurative and ironic. While I want to avoid the "idiot savant" fallacy of the romantics that retarded children are like primitives or vice-versa, I do wish to suggest that the language of poetry and the language of music, rather than being complicated and abstract, may be more indigenous to the exceptional child's mind in his struggle with semantics.

In the analysis of the material of the curriculum, I have only skimmed the surface. The checklist of Nordoff could be used to determine the appropriateness of the material in a given song for the diagnosis of a given child. The concepts of Bergethon and Boardman could be used to draw up further sets of songs to complement concepts of grammar, phonation, syntax, and semantics. My selection of material came from my memory and my tradition, from fellow guitar players, and from the Center itself. A recent visit to the public school's T.M.R. center where I played for a class convinced me that there is a reservoir of songs there that are not used by the Center, and vice-versa. What is

important for my method is that the material first of all be an autonomous or theonomous area of material (that is, that music not be subordinate to some other discipline), and secondly that it be subordinate to the formal cause of the curriculum. Material must match the strongest modalities of the exceptional learner, but more importantly it must help materialize the action to be imitated.

CONCLUSIONS ABOUT THE GROUP SINGING AT THE CENTER

My relation to the Center has been a series of pleasant discoveries: first that it existed, that it was open to visitors, that it accepted student interns, that it permitted access to records and files, and that it accepted research and experimentation. I have discussed my dissertation with the Director of the Center, the Director of the Clinical Services, the Head of the Special Education Department, and the teachers in the classrooms. Their response to my proposal varied from guarded suspicion to warm welcome, but all of them have welcomed my visiting and then my working-singing therapy in the classroom. They knew that I was observing the possible relation of morals and mythology to curriculum. They realized that my teaching music meant not only another chance to observe the classroom, but as well to teach, in my own way, myths and morals.

In singing songs and expecting responses from students at the Center, I attempted to imitate an action that is Judeo-Christian, one that exacts an element of mimicry from the child but which also permits a dream-like play with the action. The child is encouraged to accommodate and to assimilate. The action that I have imitated has variously been one of heteronomy or other-directed, autonomy or inner-directed, and theonomy or equilibrium of self and others. The mental age of the children being at one to three is such that a morality of the first level, or preconventional morality only, may be expected. But in fact these children are six, seven, and eight years old. Do we expect a pre-conventional morality because the retarded act like one year olds, or do children with year-old mentality nonetheless have a yearning to be challenged by a higher level morality? My practice made that challenge without demanding fulfillment of my expectations--"a belief-ful realism."

This action on my part on many occasions, such as in the room I was asked to handle and on numerous other occasions in public T.M.R. classes, revealed behavior that requires further inquiry. Why do children so challenged behave on a higher level of functioning? How much

assimilation can the retarded undertake? When does raw

experience (in sheer number of years) tend, if not chal-

lenged by imagination, to turn upon and stullify itself?

I have self-consciously tried to do three things in

the classrooms: to act out rhythms, intonations, and in-

flections; to facilitate enjoyment, expression, visual

discrimination, and auditory discrimination; and to imi-

tate motor skills, social skills, cognitive skills, and

moral skills. All of these actions constitute my Judeo-

Christian action. In terms of my own world view I am not

committed to answer the question: "Well, were you success-

ful? Did the children grow?" This it seems to me is a

question that presupposes progress. One might also ask

me, "Did you notice the tragic difference between you and

the students, between your expectations and their accom-

plishments?" One might also ask, "Did you impose your

will? Did you and the students meet each other as fallen

and unique beings?" The initial statement about the final

cause of this curriculum presupposes that I try to answer

the last question. My answer is "Yes!" Here a classroom,

there a teacher, here a soiled child, there a free spirit.

All of us met in historical existence and were real to

one another.

Strangely, my oblique method of observation has made certain questions that I never knew before take on a new color and hue. "What is the theory of learning presupposed in this classroom?" "How are the teachers evaluated?" "How is the curriculum evaluated?" "Who, in the bureau-cracy, are the pace-setters, the change agents, the opinion formers?" "What do members of this institution make of the contradictory myths in operation here?" "What do they make of moral education?" "Under what conditions do myths shape events, and how and in what way do they do so?" These questions obviously indicate that I have been challenged to reflect on myself and on my method as well as on the Center and on its curriculum.

INDIVIDUAL THERAPY IN MUSIC AT THE CENTER: THE CASE STUDIES OF WILL AND LOVELL

THE NATURE OF THE STUDENT: WILL

In the Center's report, Will is diagnosed as from mildly to severely retarded. His birth was normal, and his learning to walk was age-appropriate; his talking and his toilet training were not. One of the psychologists at the

Center adjudged him to have an I.Q. of about 23 at the age of five. His gross motor skills were put at the level of a two year old. He is now six years old and says only a few words. My guess is that he is phenylketonuric, but this has not been confirmed.

His family situation has been unstable, and his mother and father are now separated. There is an older child who occasionally returns to live with the father. The wife and husband have made bitter accusations about each other. The child, perhaps as a result (or as the cause) of the family situation, is receiving mental health care. The wife is sure that Will is retarded but tortures herself about it and holds the Center to blame for his retardation.

Will is described in the report as biting, spitting, and hyperventilating. There is also nystagmus present.

Will is on a behavior modification and a physical therapy program as well as being in the day school. Listerine was prescribed for his biting and ammonia for his spitting and hyperventilation. He is also on Stelazine, which is reported to have slowed him down a bit and permitted him to articulate somewhat.

DATA: I saw Will on sixteen different occasions over a period of a year. Most of these occasions were with group singing when I was observing his behavior without making specific notes of his activity in particular. The other four occasions were thirty to sixty minutes in length, and they were in private "music therapy" with Will. On all of these four occasions, according to my Bergethon and Boardman checksheet, Will evidenced the skills of listening and playing an instrument. His behavior also indicated that on most of these occasions he listened to melody, rhythm, harmony, form (phrases that are similar but also different from each other), and expression (distinguished instrumental sound from vocal sound). At no time did he sing or create sounds or motions, or read music. When he played on the instruments--my guitar, the drum, or the cymbals--he evidenced some understanding of melody and rhythm. On one occasion he marched around the room in rhythm, moved his body to reflect form (same and yet different movements), and he twice evidenced expression (spontaneous movement to express qualities of music). The facts seem to indicate that while Will is unable or unwilling to sing (or to read), he can both listen to and make music.

On the Nordoff checksheet Will seemed to be neuro-
logically overexcited twice, metronomically compulsive
twice, impulsively disordered twice, chaotic-creative twice,
and on almost every occasion he demonstrated emotionally
forced muscular beating. On two occasions he also seemed
to model his mood after mine (rather than on the mood of
the music). Will did not like dissonances in my playing.
The music did seem to activate in him an urge to speak. I
would diagnose Will as musically unstable.

THE FINAL CAUSE OF THE MUSIC CURRICULUM FOR WILL

The feeling that emerged in the curriculum for Will is
pity and fear. There seems to be a split between the body
and the spirit of Will. The music seemed to touch his body
but not his spirit. His outward behavior changed somewhat,
but his spirit rarely seemed liberated. His muscular
strength seemed at times as though it would overwhelm him.

THE EFFICIENT CAUSE OF THE MUSIC CURRICULUM FOR WILL

Will's behavior seemed to model the setting for the
curriculum. If he was not on the coffee table (we met in a
conference room), he was into my guitar case. If he was
not trying to pull the strings loose from the guitar, he
was doing a bowel movement under the sofa. On one occasion

his hand shot up and flicked my glasses from my face. Will
lowered his pants on another occasion, and on still another
he tried to bite me. If I gave him an instrument to play,
he usually put it in his mouth and bit it so hard I was
afraid he would break his teeth. But by the last session
his behavior had changed. At one point I risked his
tearing the strings loose on my guitar just so that he
could understand that his _being_ was more important to me
than the cost of strings. At another point he went into
my briefcase, but to my surprise, as I restrained myself,
he brought out a pair of cymbals and began to play in
accompaniment with me.

Will's body was part of the setting. His occasional
assaults and hugs revealed that he laughed (like a normal
child) when he was tickled, and he remained absolutely
motionless when his back was rubbed. Once he stuck his
big toe up in my face as if to say: "See if you can play
with that." I took the joke seriously and played my
guitar with his toe. This toe-playing of the guitar be-
came a regular ritual. The manner in which the curriculum
came into being evoked pity, because it is a pity that
Will is his own worst enemy. It is fearful how his

behavior seems to dominate over every attempt, on my part at least, to set up an open situation. It did make me feel that perhaps a play therapy on the scale of Axline's in _Dibs_ _in_ _Search_ _of_ _Self_ would be appropriate.

THE FORMAL CAUSE OF THE CURRICULUM IN MUSIC FOR WILL

THOUGHT: Will was exposed to the group songs in his classroom. Of all the songs that I selected or that came out spontaneously in singing, the one whose thought was most significant was "Aunt Rhody."

> Go tell Aunt Rhody, Go tell Aunt Rhody, Go tell Aunt
>   Rhody
> Her old gray goose is dead.
> One she was saving, one she was saving, one she was
>   saving
> To make a feather bed.
> Died in the millpond, died in the millpond, died in
>   the millpond
> Standing on her head.
> Goslings are weeping, goslings are weeping, goslings
>   are weeping,
> 'Cause their mammy's dead.

Like most nursery rhyme-lullabies there is a bit of the macabre in this one, but it was not until I was singing it to Will that I realized I was bringing up the subject of his mother, of weeping, and of death. Will's response to this was distance and avoidance. Perhaps I only imagined this avoidance in Will.

CHARACTER: Two theonomous songs, for me, "I Can't Help But Wonder Where I'm Bound" and "My Lady's a High Flyin' Bird," one a wanderer's song and the other a love song, characterized me; but the songs that characterized Will were "Little Sir Echo" and "Oh, Dear, What Can the Matter Be, Will Is So Long at the Fair?" The first is an echo song, and if Will were an echoic type child, it would be a cruelty joke; but in fact the song was in good taste, because Will's echoing would not seem to be a bad thing for him to do. The second song is about a boy who promises to bring a bunch of blue ribbons to tie up the singer's (a girl's) "bonny brown hair." Curiously, Will elicited a mothering role in me, and the songs reflected that.

ACTION: My intention was to help Will reach an equilibrium between play and imitation. We had the songs that were used in class ("Skip to My Lou" and "Pawpaw Patch"), but these were not particularly interesting to Will. On the other hand, "Mi Caballo," a South American song that is about riding a horse across the plains of Argentina, inspired Will to spit in rhythm to accompany me. If Will does not have a huge sense of humor, I do not know what one is. Will's action generally was bizarre yet dreamlike. It seemed to be Greek to me.

THE MATERIAL CAUSE OF THE MUSIC CURRICULUM FOR WILL

Most of the time in the sessions was spent working with Will's behavior. This at times was musical. He played the bells, the cymbals, and the drums in rhythm occasionally. He also uttered several words that I had never heard in the group: "ready-to-go," "open," "Papa," and "I go now." I have also mentioned how Will's body became the curriculum. Phonation perhaps played a bigger role in the curriculum than did grammar, syntax, or semantics. Will's muscular beat was capitalized on only once or twice. It appeared that he would begin to dance using this beat to accompany my music.

CONCLUSION

In spite of the fact that Will seemed to reach an equilibrium in his humor, in his dance, and in his phonation, my reaction to the curriculum is that regardless of how I put it out for him, it became a Greek type curriculum in the process. My expectation is that he will be locked in the physical compulsions he now suffers and that he needs a strong-willed therapist who will be with him to face an absurd and cruel world. If we put this mythically, we might say that despite my attempts to relate as a fallen

creature to Will, I must have become as remorseless as

fate in our interaction. Will's own knowledge seemed to

work him ill. His own knowledge was his worst enemy. I

became an inimical piece of machinery. Thus, the more I

tried to put my authority behind the possibility of free-

dom, the more it seemed that I became more rigid, certain,

and unrelated to Will.

THE NATURE OF THE STUDENT: LOVELL

In the Center's record Lovell was diagnosed as having

the language of a one year old, social maturity on the

Vineland scale at 26-40 months and gross motor skills at

48 to 52 months when he was five and a half. At 73 months

he scored at twelve months on the Cattell Scales. His

mother had rubella during her pregnancy, and he was born

with a 7 Apgar. An early diagnosis indicated cytomegalic

inclusion disease, and later he was diagnosed as being

blind with chorioretinitis due to toxoplasmosis. Lovell

is blind and considered to be severely retarded. He is

now six and a half.

Lovell's family situation has been unstable. The

parents are separated. The mother, whose education is at

the ninth grade level, has not known how to interpret the

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medical diagnosis of her child. The father is living in
another state. The grandmother, of foreign extraction,
lives with the mother and child. According to the social
case worker, there is an older sibling who interposes him-
self between Lovell and his mother.

The child will sit and keen back and forth, sometimes
repeating a ritualistic gesture that involves repeating
phrases that are compressed (but at times decipherable),
clapping his hands together, making an atonic gesture over
his right shoulder, and drooling. The behavior modifica-
tion program of the Center is teaching him to stop moving
his head, to learn to sit up, to listen, and to say words.

DATA: Lovell was seen over a period of a year.
Twelve times he was observed in class with the group
singing, at about half an hour each time, and for an hour
each time he was seen on five separate occasions indi-
vidually. My introduction to Lovell was in a group ses-
sion when, right in the middle of a song, Lovell, who had
been silent up till that time, suddenly sang, in perfect
tune and enunciation, "Frère Jacques." (The grandmother
of foreign extraction only explains where the song came
from.) When this happened, I stopped (as one might stop

to hear a child say "cow" while the group was singing "Old

MacDonald"). However, nothing came of this gesture.

Lovell's singing seemed to be taken for granted and ignored

in the classroom.

Lovell filled two thirds of the Bergethon and Boardman

checklist. Since Lovell is blind, it is obvious that he

cannot read music. In terms of listening, Lovell not only

demonstrated the skill of hearing, but as well the con-

cepts of hearing melody, rhythm, harmony, form, and expres-

sion at almost every private encounter. Not only did he

manifest the skill of singing (sounds and in some cases

words) on pitch, but as well he demonstrated the abilities

of humming melodies, rhythms, or beats with accuracy (to a

tenth of a second), humming notes in harmony with an accom-

panying melody, humming form by making phrases, and singing

expressively by using the appropriate tone (for example, a

slight lifting of the voice in the third syllable of

"hallelujah"). Lovell played a handbell to accompany him-

self while he was humming or singing with my guitar play-

ing. He particularly disdained noisemakers, cymbals, tone

blocks, the triangle, rhythm sticks, and the drums. What

he liked and played the most was my guitar. With one hand

he would pluck individual strings or strum chords that I
formed on the frets. He showed mastery of concepts of
melody by carefully plucking one string and then the one
above it and then the next; of rhythm by establishing a
beat both with the guitar and with the handbell; of har-
mony by strumming all the way across a chord when he dis-
covered that I was forming it for him on the frets; of
form by playing phrases that were the same and yet differ-
ent in his strumming; and of expression by playing, some-
times simultaneously, the handbell and the guitar. I
never noticed any syncopation or beat and off-beat with
the two instruments, but there was a tempo that he used
differently for both. Lovell revealed an ability to move
with the music by the skill of dramatizing songs in dance
and by the concept of rhythm in his tapping and clapping,
of form in moving his body to reflect same and yet differ-
ent postures, and of expression by spontaneous movement to
express qualities of the music. In the category of crea-
tivity, Lovell created many arias for himself. These were
largely spontaneous, but sometimes were in response to a
song that I was singing. It is clear that according to
the Bergethon and Boardman list (Appendix V) Lovell is at

or beyond the first grade level. He clearly displays what
Alvin would call musical sensitivity as well as musical
ability. This assessment was confirmed when his teacher
agreed that what Lovell needed was an autoharp and that
she would try to secure one for him.

On the Nordoff checklist Lovell was assessed on three
occasions to have complete rhythmic freedom or musical in-
telligence. On one or more occasions he displayed either
instability or overexcitement or metronomic beating or con-
fused tempo or evasive beating or chaotic-creative beating,
and at our last session he revealed a muscular strength
type of forced beating. The therapy of Nordoff, suggested
in the third category on the check sheet, occurred on all
of the occasions we worked together. In the fourth cate-
gory at every session he responded to his name, to musical
idioms, and to moods in music. The Nordoff check sheet
answered the question that was suggested when Lovell first
sang "Frere Jacques" in the classroom: namely, "Is this
child merely a parrot or an echoic who happens to be able
to imitate exactly a song or a word from someone else?"
The answer to this question from this check sheet (Appen-
dix VI), and the Bergethon and Boardman check sheet

(Appendix V) is an unqualified "No." He may be retarded socially and even cognitively, but he is not parroting and unquestionably he has musical intelligence.

THE FINAL CAUSE OF THE MUSIC CURRICULUM FOR LOVELL

The feeling evoked by this curriculum was compassion and judgment. Although Lovell would let me pick him up and put him in my lap, he did not identify with me as a mother or father or teacher substitute as Will did. Similarly, while I was as fascinated by Lovell as he was by the guitar, I always had a feeling of some distance from him. The compassion engendered by the curriculum was the feeling that grew out of the process between us and that became as significant as either one of us was individually. I was perhaps more often silent with Lovell than I am with most people. It was the second private meeting before I spoke aloud, suggesting that we take turns with the guitar. For his part, Lovell did a few things with me that he never did do with the class. We became historic and unique people to each other.

The feeling of judgment was most vivid to me on the last meeting that we had. Lovell used words he had never used before, like "singing." He demonstrated a kind of

muscular strength he had not revealed before. He had a
clicking in his throat like the susurrus of death. At one
point he danced like a dervish, round and round without
getting dizzy or falling to the floor (Is this character-
istic of the blind?). Looking back at this last session,
I feel that he accepted our final separation much more
heroically than I. But there was a finality there that
stood in judgment upon both of us.

EFFICIENT CAUSE OF THE MUSIC CURRICULUM FOR LOVELL

The manner in which the curriculum came into being
was most definitely open. Since he was blind, Lovell had
to be carried or led everywhere we went, but soon he knew
when to push the door or when to move out of the way of the
chair. The guitar of course was one interest center, but
the open floor and the other instruments were also. One
of Lovell's first words was "hello" in response to my
striking the triangle (sounding like the phone, I presume).
There were two occasions that symbolized this discovery
aspect of the classroom: once with music, using his name
(as suggested by Nordoff), and once when I tried to show
him how to finger certain frets to produce chords.

In the first instance I used every song that he had heard in class and inserted his name: "Lovell, row the boat ashore," "My name is Lovell," "Where is Lovell," and so on. As we continued to make music, with my playing the guitar and his humming along and ringing the handbell, he suddenly began to count to ten. Since I had never heard Lovell utter a sound in class, it seemed to me that he was doing so now because of the use of his name plus the unrestricted nature of the music.

On the second occasion, I was trying to find a way in which Lovell could sit in my lap and with his right hand, with which he usually strummed or plucked the strings, press down the strings to form chords, and with his left hand strum the strings. (This would be much more simply done on an autoharp.) There was some frustration and he was unable to press down the strings, but as he strummed with his left hand, he began singing "hallelujah." After this, there were other songs that he sang, in fits and starts, with phonemes missing here and there, but they were unmistakably songs with words in them.

My reflection on this serendipity was that this may relate to some kind of dominance of the right part of his

brain, accounting for why he can _sing_ words and numbers
but rarely _say_ them. It also may be that this side of
the brain can bypass the damage that may be done to the
reticular formation or to whatever organism it is that
processes Lovell's words. The most noticeably "retarded"
features of Lovell are his drooling, his ritual gesture,
and his "word salad" that seems to accelerate his words
beyond their normal speed. Both the drooling and the
ritual gesture could be the kind of tics that develop
among the blind, but it is not my intention to prove that
Lovell is or is not of normal intelligence. What is clear
to me is that when an open situation was provided for
Lovell, his "retarded" behavior abated, and his ability to
speak, albeit through music, accelerated.

FORMAL CAUSE OF THE MUSIC CURRICULUM FOR LOVELL

THOUGHT: One of the songs that I will sing upon the
slightest provocation is "I Can't Help But Wonder Where
I'm Bound." One of its verses is:

> It's a long and dusty road, it's a hard and heavy load,
> And the folks you meet are not always too kind.
> Some are bad and some are good, and some have done the
> best they could,
> And some have tried to ease my troublin' mind.
>
> CHORUS:
> And I can't help but wonder where I'm bound, where I'm
> bound.
> I can't help but wonder where I'm bound.

This is a modern pilgrimage song, and as I sing it, I do wonder where I am bound. All the more do I wonder where Lovell is bound. To some place where his musical intelligence will be developed, or to more and more behavior modification where he will be trained to appear normal? This thought of judgment is no stronger than the thought of compassion in another song that is a love song but is also a song that ordinarily would not be sung to children. Lovell, who does not like dissonance or off-beat chords, nonetheless listened to this and played in accompaniment with it:

> I can think of younger days when living for my life
>   was everything a man could want to do,
> I could never see tomorrow,
> But I was never told about the sorrow,
> And
>
> CHORUS:
> How can you mend a broken heart,
> How can you stop the rain from falling down?
> How can you stop the sun from shining,
> What makes the world go round?
> How can you mend this broken man?
> How can a loser ever win?
> Please help me mend my broken heart,
> And let me live again.

The implication of this rather dulcet and dolorous song is that a broken heart can be mended and a loser can have a friend. In spite of our rather objective relation to each other, Lovell and I could feel compassion for each other.

<u>CHARACTER</u>: The heteronomous dimension of character came out in songs like "The King of France":

> The King of France,
> With forty thousand men,
> Marched up a hill
> And then marched down again.

This has a martial beat to it, and I use it often to regiment or to organize children. Lovell, however, had no use for it.

The autonomous dimension of the curriculum often came out in music with no words at all. I would strum chords from the lascivious side of the blues and spirituals, such as "C. C. Rider," and from the songs of lassitude like "Death Ain't You Got No Shame," and these evoked individualistic and unique responses from Lovell. Songs such as those printed above and the riding song, "Mi Caballo," seemed to combine the order and the form of the outside world and the spirit and the authenticity of the inner world. Music gave a theonomous character to the interaction of the two of us as we overcame the natural law of reticence and united in singing.

<u>ACTION</u>: Our chief action was interaction. For my part there was a dream-like drift into songs of fate and reverie. There was also a pragmatic concern for producing

sound in Lovell. These two seemed to find an equilibrium in our pact to "take turns." I would play the best I could and he could sing or hum along or not, but then I would faithfully relinquish the guitar to Lovell to let him do as he pleased. I am sure that were someone to come in on our sessions and find this blind child strumming to a bearded man, they would declare that one of us was autistic and the other was a solipsist, but such is the fatal sorites of the logic of modernity. In one of the most action-packed songs, "Mi Caballo," Lovell burst out laughing as only a normal child could. This laughter is even more unaccountable than his singing words. It is a kind of action that presupposes a double vision.

MATERIAL CAUSE OF THE MUSIC CURRICULUM FOR LOVELL

With the problem of Lovell's speech flow, his articulation, and his sequencing, I might have selected the material for the remediation of these problems. I used the songs mentioned above and all of the songs used in the classrooms. But since the action that determined the material was often in Lovell's hands, the material of the curriculum was from his memory, or it was dance, or it was merely feeling the sides and the back of the guitar.

There was little talking between us, but a great deal of sound. The meaning that emerged in patterns from our sound was in some cases intended and in some cases "just happened."

CONCLUSION

There are two problems that I would like to face with regard to Lovell: the "idiot savant" problem and the problem of territoriality. Alvin is correct when she says that we often overestimate the musical skills of the retarded because we are so surprised to find them there at all. Although the Center avoids labeling children, it is assumed there that Lovell is retarded. While I am not sure exactly what his social or intellectual level is, I do think he approaches musical normality. I do not think he is a "mute inglorious Milton." I would be happy to be surprised on that score. Perhaps with training and teaching Lovell could develop language and could overcome the handicap of blindness. Even this is beyond my ken. What I can say is that Lovell is a unique and fallen creature. This fact may mystify his teachers. Until the teachers can experience some demystification, until they can change their categories of interpretation, Lovell can only expect neglect of whatever talents in music he may possess.

This aside into the teachers also takes us into the question of territoriality. How much of what child belongs to you, and how much of what child belongs to me? This question did not bother me so long as I worked with Lovell and assumed that his recreational therapy teacher and his classroom teacher and I had the same goal in mind for him. But when Lovell began to set his own goals, it occurred to me that he and I might be working at cross-purposes with a behavior modification program that had only preconceived goals for him. Worse, he and I might be putting Lovell himself into a contradictory position. This raises a host of questions about the aims of any institution, but I must settle for this answer at this point: It is better (at the risk of my playing God) for a student to gain knowledge and be removed from the Garden of Eden than for him to live in dreaming innocence. If his fall from Eden is self-initiated (and not planned by me or anyone else), he will be able to face the hard knocks that come. This durability was certainly testified to in Lovell's acceptance of our separation.

CONCLUSION FOR CHAPTER FOUR

I began this chapter with a review of my method and indicated that its logical exfoliation not only was in the use of melody as well as diction in the material cause of the curriculum, but also that there is a natural emergent in the fact of my having put the method into practice myself. I so considered both the group work and the individual work I did with the children.

My method as I applied it to the groups in the nature of the case was limited by the setting. I have argued that the Modern myth seems to be characteristic of the Center and that the Judeo-Christian myth characteristic of my own approach. This orientation naturally affects the moral and educational events that come about. How much so is hard to see or measure. Contradictions between myths certainly blur the picture. My conclusion is that I did exert my will upon the students (and upon the teachers and the aides), and the price I had to pay to do so was to take on a protective coloration that blended into the landscape of behavior modification. I felt that the global aims of liberation, participation, and pluralism were tentatively reached in some cases with fallen, unique, historical

beings, including myself. Sometimes these aims were not reached.

My conclusion with my work with one student, Will, was that despite the fact that I was free to move in my own style, the curriculum seemed to come out as Greek in the interaction between Will and myself. On the other hand, in my work with Lovell I found it possible to be in an open situation and to discover both my and Lovell's potential in a fallen and historical interaction. But the unanticipated consequences of our labors, I feared, might make it difficult for Lovell.

The observation of my own curriculum was possible because of the principle of complementarity. The privilege of having absolute certainty was lost, but in its place there grew the feeling that while I found, in my observations, that there were myths and moralities operating at the Center with which I was not in accord, there was nonetheless, in a professional sense, room enough for me, as a visiting teacher, to work and share in the labor of therapy.

I am sure that just as my working with Blacks at a predominantly Black institution has influenced my views on many areas of education, just so working at the Center has

influenced my views of those who work with the severely

handicapped child. Perhaps, then, the truth about curric-

ulum for the exceptional child in the regular classroom

lies somewhere between the two of us. Perhaps the truth

lies somewhere between the open setting and the competency-

based setting, somewhere between exact imitation and equi-

librium, somewhere between language as behavior and lan-

guage as a form. We all must take our positions and speak

the truth, but then we must be willing to become involved

and put our declarations into practice.

> Labor is blossoming or dancing where
> The body is not bruised to pleasure soul,
> Nor beauty born out of its own despair,
> Nor blear-eyed wisdom out of midnight oil.
> O chestnut tree, great rooted blossomer,
> Are you the leaf, the blossom or the bole?
> O body swayed to music, O brightening glance,
> How can we know the dancer from the dance?
>
> (from W. B. Yeats, "Among School Children")

CHAPTER FIVE

THE MOVEMENT OF AESTHETIC ENJOYMENT

DIALOGUE ON CURRICULUM

Three theorists are discussing curriculum. MOD (or
Modern), GRE (or Greek), and JUD (or Judeo-Christian) are
the speakers. Let us listen to what they have to say:

MOD: If our subject is special education, or language
acquisition, or music therapy, we must first specify the ob-
jective that the student is to master. I do not set forth
the term "objective" as something external and ominous.
Rather, an objective can be suggested by the student or by
the teacher; it can come from society at large or from
specialists in philosophy or English or sociology. Too, the
psychologist who can tell us something about the way we learn
things can contribute to the selection of our objectives.

GRE: Before I would consult a psychologist, I would
want to know whether he understands the power of suspense,
of identification with a powerful dramatic image in its
reversal and discovery. Because, the objectives for us to
acquire must not just imitate the actions of the ordinary
man. The mass of people cannot tell us anything about

virtue or morality, but the action of our heroes can.
These have been revealed to us in imaginative literature.
It is the most natural thing in the world for the learner to
acquire morality or language or music in imitation of the
greats that he identifies with as he reads.

JUD: I would agree with GRE that the simple and the
literal actions of objectives in education are abstract and
that they omit the moral depth and complexity of heroic fig-
ures. But I would add that there is more than just one
kind of heroic type with whom we identify. There are those
who are tragic, those who are redemptive, and those who are
pathetic. Additionally, I would argue that literal imita-
tion must be balanced by spontaneity, for there is as much
that needs to "come out" of the learner as needs to "go in."
Thus, to focus our talk about curriculum, the acquisition
of music or of language or of morality is facilitated by
responding to the expansion, prompting, and imitation of an
external objective, but acquisition is also bringing out
what is, in part, within.

MOD: I would agree that when you read literature you
may discover that life in the past for people was tragic,
or redemptive; but the aim of modern education is the re in-
forcement of progress.

GRE: No, the real drama of education gets interesting when the fortune of the student changes--either for the better or for the worse.

MOD: But the division of knowledge into separate categories prevents this. Why need a student's fortune get worse? Each specialist is able to work in his area, and by working in harmony we all can come to the highest synthesis of knowledge.

JUD: I would almost say the opposite, that when a scholar begins to feel proprietary about his area of specialization, it is time for him to be humbled by doing some outside reading. Does knowledge insure goodness?

MOD: We are here to talk about curriculum and morality and special education, and yet we are talking about fragmented scholarship. I return to my first statement that we must determine our objectives before we can begin the educational process. We have confused two distinct things. First there is the objective in education, and secondly there is the way in which the learner is able to find the right material to reach that objective. Thus, to focus on music, or language, we want to see the learner acquire attitudes or skills or ability within his discipline. We must select the right kind of learning experiences that will be

"imitable" for him. We must know what yardstick it is that we are using to measure his success in these experiences. My own happens to be that these experiences must give the student a chance to put into practice the behavior implied in the objective; but, additionally, he must gain some satisfaction for his labors; and finally he must be able to discover or realize more than just one kind of outcome. Thus in learning music, the learner must, if he has the objective of learning a tune, have a chance to sing the tune; he must gain some satisfaction from it; but if he chooses to sing it on the playground, this will be as acceptable as his singing it in the music class.

GRE: Your yardstick is pragmatic and hard to challenge. Do you differentiate between a convincing impossibility and an unconvincing possibility? A student must be challenged by what he can imagine as well as by what he can do. Teaching is an art and must be artistically done. If the student does not have the slightest idea what he is doing, but he feels that there is a dramatic movement to it, he may be just as well off as the student who knows exactly what he is doing, but has not entertained possibility or risk.

JUD: I would like to go back to what MOD had to say about the learning experience. It seems clear that the

learning experience is not limited to words. Words are so often identified with the material of education that it is difficult to think otherwise. Perhaps if I put GRE's concept in my own way, does the learner have something so objective as a tune? Maybe for the retarded child it is just the tone or the rhythm. This rhythm may be in his "beat" which is a long way from the objective tune he is supposed to learn. I do not question that there may be several possible outcomes, nor do I question that some satisfaction must be gained, but I do think that putting "it" into obvious or external practice sometimes is impossible. I am thinking of cerebral palsied children whom I have heard sing. Their impossibility was more convincing than an unconvincing possibility. The children sang and, as it were, left spaces between various components of the melody. You feel that if you played a recording of their singing at a fast speed, it would sound perfectly natural, but if it were slowed down, there would be great faults and fissures in the melody. As it stands, it was a dramatic whole even though it was technically imperfect.

MOD: I would like to push back to the big picture, if I may, for I feel that it is important to put the educational objective in its setting. I think we would agree

that learning experiences need some continuity wherein one day leads to the following, and one year leads to the next; but I think we also need some sequence so that the learner can go deeper and deeper into the same material. The integrating principle that ties vertical and horizontal together is either chronological, or psychological, or logical. The music that we teach may move from the earliest times to medieval to romantic to modern music. Or we may move, as Juliette Alvin did, through the developmental sequence of the child toward greater depths of psychological maturity. Or we may move from what is logically simple, to what is logically more complex, to what is logically profound. We may move from gross sensory motor skills to perception to fine sensory motor skills in working with a retarded child.

GRE: Looking at the curriculum is like looking at a verse in an epic: It is beautiful, but it is not the whole story. Or to reverse the analogy, I agree with you that we must think about the organization of the learning experiences, but I see this organization as one big drama. The author or teacher can speak through his characters, or he can speak directly through his own persona. I think that the lecture method has taken quite a beating from modern critics, but I think what is needed is not fewer lectures

but rather more dramatic lectures in the classroom. There

should be a beginning, and an end--a complication and a

reversal as in drama--in the organization of the day-to-day

curriculum. I gather that JUD felt himself to be a dramatic

actor when he sang with the group of children. So I think

that the classroom can be organized around the mimesis of

the teacher, and the teacher must abide by dramatic princi-

ples to get the attention of the class. Everything must

emerge naturally from the flow of events.

JUD: I would push the dramatic principles just a

little bit further. I would like to propose that the whole

curriculum could be set up on dramatic principles, sug-

gesting that within this dramatic category there are three

distinct types: the Greek, the Judeo-Christian, and the

Modern. It is the formal element of curriculum that needs

reconstruction, not just the substance or content. I be-

lieve that this dramatic organizing principle, rather than

logic, or chronology, or psychology, as MOD suggests, can

apply, if taken symbolically, to a whole host of questions

ranging from the most discrete concern for development of

sequencing in the exceptional child to the issues concerning

moral education, supervision, theories of learning, and

institutional organization. This symbolic approach is not

to be taken literally, but it is to be taken dialectically

moving from the Modern thesis, to the Greek antithesis, to

the Judeo-Christian synthesis. Whitehead called attention

to a similar dialectic in his essay on "The Rhythmic Claims

of Freedom and Discipline" in his The Aims of Education:

> No part of education has more to gain from atten-
> tion to the rhythmic law of growth than has moral and
> religious education. Whatever be the right way to
> formulate religious truths, it is death to religion to
> insist on a premature stage of precision. The vitality
> of religion is shown by the way in which the Religious
> Spirit has survived the ideals of religious education.[32]

Religion and morality will not get into the curriculum by

preachments and imperatives. It must be discovered within

the form of the curriculum. I would like to give just one

illustration. Morality, as you know, can be as simple as

telling a boy not to play with a doll and as complex as

asking yourself the question, "What am I doing?" or "Who am

I?" Moral issues always go back to meta-morals, or the

source of legitimation of morals. My Greek-Judeo-Christian-

Modern typology will allow a free and open discussion of

these moral issues, as well as imitable actions that rein-

force them in the student. One begins to see how the drama

seen from one person's point of view is entirely different

---

[32]Alfred North Whitehead, The Aims of Education (New
York: Mentor Books, 1953), p. 50.

from the drama as seen from another person's point of view. One also begins to see that "my story" is similar to and yet different from "your story."

MOD: We were talking about the organization or, in your terms, the efficient cause of the curriculum, but now it sounds like we have moved to the evaluation of the curriculum. My own opinion is that the evaluation of the curriculum can be rather objective and scientific. Suppose that we have an objective that we want the school or the classroom to reach. We can use a variety of instruments, tests, and questionnaires to gather data. This data must be sampled in an objective way so as to get the best measure of time and content. The test, or whatever instrument we are using, must be reliable, that is, it must have some internal consistency in its collection of data; and it must be valid, that is, it must be able to find out what it is we are after, so as to be able to collect that and not some other data. At this point we then can look at our data, draw up an hypothesis to explain it, and gather more data to see if our hypothesis is confirmed. All of this is what I call evaluation. The purpose of evaluation is to see if we have achieved the objectives we initially proposed.

GRE: If nine experts from nine disciplines have given one child nine different tests, who do you suppose has learned the most? Seriously, I think that the evaluation or the final cause of curriculum should not be what one, as an outsider, can test, but rather the feeling the learner has as he progresses in imitating an action. Are there any reversals? Is there any discovery? Does he begin to take his role in the drama of life?

JUD: I would agree with you that evaluation has to be the feeling that the learner has, but you must remember that if all parts of the educational system are internally related, this means the evaluation must be done by the learner, by the teacher, and by the administrator of the institution as a whole. While you look upon this drama as mainly heroic, eliciting only feelings appropriate to the tragic sense of life, I look at drama as also being redemptive, eliciting other feelings appropriate to the redemptive sense of life. But I would agree with you that the evaluation has to be internal rather than external and objective. Whimsically, we might suggest that to find the I.Q. of a child, divide the number of dimensions to his life that are mysterious and unfathomable by the number that are quantifiable.

MOD: The two of you like to get away from the cold hard facts, but what you do not realize is that in your concern for feelings you have abandoned your initial concern for moral education. For example, to hark back to the question about the organization of education and of the curriculum, the curriculum should have a taxonomy of learning objectives that includes everything from the culture to the self. It is important for the learner to learn something about intellectual and moral values, and my taxonomy includes harmony and tolerance.

GRE: But you see, you have given your case away when you suggest that tolerance and harmony are to be considered as material in the organization. It is one thing to value and to put values into the organization of the curriculum, and it is another to have them as the object or aim of the curriculum.

JUD: Again, I would have to agree, and disagree. My conclusion is that MOD builds a kind of morality into his curriculum that yields heteronomous morality, that is, the morality of compliance and conformity. I think GRE's curriculum yields a morality of autonomy, or self-directed morality. My own curriculum enables the student to deal with morality both in terms of day-to-day issues, but as

well in terms of transcendent ones, both in terms of a steady state culture and in terms of cultural growth or collapse. This is theonomous, because the principles of morality are given by the very ground of one's being. This kind of morality allows one to judge the institution as well as the individual, because it does not receive its values from the institution.

MOD: But you do me wrong. I have not the slightest objection to teaching world views. My principle is best illustrated by returning to the issue of special education. Certainly in your aim you want to have each learner approximate the norm. You cannot allow the retarded to decide what is best for himself, because in the nature of the case he is already deficient. Rather, you diagnose his situation and evaluate what you think his learning environment should be, and then you set up the sequence of objectives you wish for him to pursue.

GRE: Diagnosis and prescription are all very well in the area of health, but the patient not only has to believe in their magic, but as well he must take his medicine. You see, you presuppose that normality is something real. You presuppose that I.Q. is something real. You imply that the retarded is less than real, that music and drama are less

than real. Your drawing up an hypothesis on the basis of data is very well and good if you know the nature of reality. But if you have not established what reality is, then your hypothesis is null and void. What kind of reality is it that imputes nonexistence to the retarded or to the humanities?

JUD: I think your point is well taken. If we presuppose that students are vacuous entities in simple location in space and time, we will not have gotten into the subject very deeply. On the other hand, I think if a typology of the nature of the one I am suggesting goes into the diagnosis, then diagnosis is not only possible but necessary. The maximum amount of scientific understanding matched with the maximum amount of self-reflection is what is required in working with general or with special education.

I suppose it is my job to wrap up what we have said. We have all looked at the formal, the material, the efficient, and the final causes of the curriculum. We have looked at these topics from our own world view and have engaged in but little dialogue or interpenetration of each other's world view. I think we have barely scratched the surface of curriculum criticism in terms of myths and morals and models, but I think we have tried to project ourselves into the enterprise. Having done what men could, we now suffer what men must.

- FINIS -

This chapter will conclude our inquiry by summarizing what has been said and by pointing to the wider implications this method has for curriculum criticism. The imaginary dialogue above is one way of so pointing and should alert the reader to the suggestive rather than prescriptive nature of this chapter. Hopefully the dialogue foreshadows the remarks to come.

REVIEW OF THE FIRST CHAPTER

The preface and the first chapter proposed a method of curriculum criticism. The model there was taken from the humanities. It could have come from the natural or the social sciences as have so many models for curriculum criticism, but at this point in history the humanities have much to say to curriculum criticism. The proposed model relied heavily on the literary critical method of Aristotle. The Aristotelian method enables one to get within a given form and reason inductively as to its causes. Value judgments are then made internally within the form rather than being imposed from without. This capacity to analyze forms and to render value judgments is not limited to, but is typical of, methods within the humanities.

The method used is Aristotelian, but it has been deepened by adding metaphysical options to Aristotle's Greek world view: the Judeo-Christian world view and the Modern world view. Aristotle's term "spectacle" or point of view is used, but additional to a Greek point of view is a Modern point of view or a Judeo-Christian point of view in the work of imagination. While Aristotle's term "plot" is used, a plot may be a Greek tragic plot or a Judeo-Christian redemptive plot or a Modern pathetic turn of events. Aristotle's term "hero" is retained, but the hero may be of an autonomous (or Greek), heteronomous (or Modern), or theonomous (or Judeo-Christian) character. Aristotle's term "catharsis" or final cause is used to suggest the feeling evoked by the work of literature that includes pity and fear, or pathos and despair, or judgment and compassion. It could be argued that Aristotle's method is limited only to his age. It could be argued that his terms and indeed his metaphysical point of view cannot be expanded. It could be argued that his analysis would be drastically changed under such modifications. I submit that Aristotle foreshadowed such a deepening and such an expansion of his terms and that, so deepened and expanded, his method is viable in analyzing and enjoying literature of more than one age.

Myths and morals have forever been within the art form. A contemporary orthodoxy insists that myth and morals must be outside of and above art. God absolutely transcends the natural world. Righteousness is not visible to the sinful eye. While this view has a wide hearing among church people, it is the Greek story merely recast in Judeo-Christian terminology. Another orthodoxy insists that myths, morals, and art are absolutely unrelated to each other. Myth is a primitive type of thinking, morality is absolutely relative to every culture, and art is for art's sake. This view has a wide hearing among the educated, but it is the Modern story: a myth without knowing that it is a myth.

Analogously, myths and morals also have forever been within the curriculum form. One orthodoxy today insists that myths and morals must be outside of and above education. Religion is absolutely separate from education. Abstraction and not integrity is the goal of schooling. Another orthodoxy insists that myths and morals are unrelated to education. Religion is a vestigial part of past cultures, morality is compliance with norms, and education is an armature of the state. Again we meet variations of the Greek and Modern stories.

However, myths and morals are within the curriculum
and intimately related to it. They provide the image and
the action revealed in the curriculum. Similarly art has a
mythical and a moral dimension that has given it a depth and
an impact down through the ages. It is assumed then that
cultural forms contain myths and morals and that Aristotle's
Greek view is no more but no less serious than the Modern
and the Judeo-Christian view.

Granted that art forms (and curriculum forms) contain
myths and morals, it might be objected that it is hardly
fair to use Aristotle's method in examining other than the
dramatic form, and that it is limiting to focus on one art
form only rather than on music, painting, and sculpture, as
well as on drama. In answer to the first objection, it
must be said that Aristotle himself moved into epic and
lyric as well as drama, and that the use of his concept
spectacle (or point of view) suggests that drama is only
one point of view among many. The second objection is met
by admitting that it is a matter of economy that limits our
coverage to imaginative literature. Theoretically one
might just as easily have focused on the art form of dance
or of music as upon that of literature.

REVIEW OF THE SECOND CHAPTER

In the second chapter the theological literary criti-
cal method was used in the curriculum field in special edu-
cation, treating each work, as it were, as a work of ima-
ginative literature. The typology of Greek, Judeo-Christian,
and Modern was used as an heuristic device to discover the
final, formal, efficient, and material causes of the three
mythologies or stories in curriculum in special education.
The first, or Modern, story is focused on the phenotypic,
or the outward behavior, that can be diagnosed and managed.
Language then is a behavior that may reveal thought, and
thought is a consequence and not a cause of language. The
second, or Greek, story is focused on an inner understanding
that is discerned by empathy. Language as a symbol may
reveal the inner split within the self, and language as
propositional statements may scientifically tell us the
truth. The third, or the Judeo-Christian, story is focused
on the will that balances the outward behavior and the
inner understanding and moves historically into the social
nature of reality. Thought operates prior to and facili-
tates the acquisition of language. For the Modern story,
music serves as an adjunct to the scientific categoriza-
tion of exceptionalities in special education. In the

Judeo-Christian story, music itself may become the curriculum and serve as a diagnostic tool by which the exceptionality is understood.

The typology is an heuristic hypothesis inasmuch as it helps us move into a cultural form (like curriculum) to discover its various causes. The "discovering" properties of the typology might be seen best by contrasting it with an hypothesis of another sort. We might hypothesize that special education is concerned with deficits or deviations from the norm. This hypothesis might then help us to interpret the classic works "in" the special education lore. Such an hypothesis would limit us to the material and steer us away from the formal cause of curriculum.

REVIEW OF THE THIRD CHAPTER

The third chapter moved from the literature on special education to an instance of special education in practice. It was here that I became more personally involved. The reason for this move was twofold. First, I wanted to use the critical methodology in the classroom and in the institution to see whether it might facilitate critical observation. My conclusion is that it did. Second, if it did

facilitate observation, would it additionally enable the observer to use the typology heuristically to discover the causes of the curriculum? Again, my conclusion is that it did. Both of these reasons are founded on the premise that a method that purports to deal with mythology and morals must be willing to get into "felt" reality, because it is just here at the "concrete" level that supposed presuppositionless observations have often been attempted and it is here that the typology might aid in elucidating such hidden presuppositions.

Practice in special education was readily observable at the Center, but as well at the city's center for the Trainable Mentally Retarded and again in a mainstreaming situation at an open school. While I could just as easily have worked at a site where the students were less severely handicapped, I felt that I, as a relative newcomer, should work at the Center for two reasons: First, inasmuch as the Center is not part of the public school system, it might provide a perspective that is new and different upon special education in the public school; and second, inasmuch as the children are more severely handicapped at the Center, they would present problems that are not currently faced in the public schools but due to current legislation soon must be.

My self-questionnaire made it possible for me to move freely from observation to observation at the Center with some confidence, such that I was soon gaining objective information. Further, it made it possible to take in the mythical feeling so often bypassed in more analytical instruments. I was forced to feel my way into the Center and to reflect upon my feelings. I was able to engage people in conversation about their world views. Just as I had been able to field-test my self-questionnaire among my students and to tighten it up, just so I was able to field-test my proposal and my self-questionnaire among the staff of the Center and tighten them up.

FINAL CAUSE AND THE EFFICIENT CAUSE

The final cause, or the feeling, toward which the whole institution moved, was not easy to objectify for myself and to critique. The way I felt about the Center kept intruding. My reading of the final cause was that the Center evoked a Modern feeling. From here it was my task to reason into the other causes of the Center. The efficient cause was Modern or like the manner in which competency-based education comes into being. (With pressure upon the Center to be accountable, this latter observation should be well-received.)

FORMAL CAUSE: THOUGHT

In pushing into the formal cause, I expanded my self-questionnaire by consolidating its theological literary critical insights with those of the materials I had read in music, therapy, and sociology. It was at this juncture that theological literary criticism became for me existentially an instance of curriculum criticism. The THOUGHT of the staff revealed that the efficient cause of the Center for them was public support, bureaucratic administration, and efficient supervision. The material cause of the Center for the staff was a flexible division of labor that ambivalently hovered between a medical model and an educational model. (Despite the fact that the physical plant seems somewhat congested and inappropriate in design, it is used at a high level of efficiency.) The THOUGHT of the staff also revealed that the formal cause of the Center was an action that was saturated by behavior modification. The final cause for the staff was a feeling of progress and hope.

As the THOUGHTS of the staff, the special education teachers, and the speech therapists were compared, a few contradictions were noted. Behavior modification and the morality that it entails was accepted by consensus, but the fact that this is a morality of heteronomy was not so

frequently understood. Again, while the staff and teachers felt that the treatment of the children was neither as inhumane as that of the "total institution" nor as humane as that of an open institution, it was clear that the humanizing dimension of the curriculum, like art and music, took on only a reinforcing rather than an autonomous role.

FORMAL CAUSE: CHARACTER

The CHARACTER of the staff was revealed in staffing. While the act of diagnosis and prescription on the part of each member was efficient, the disciplines that the various staff members represented seemed reified, and interdisciplinary action seemed to be discouraged. It also seemed that this reification of one's specialty reified the category of exceptionality. Although labeling was resisted, the doctrines of behavior modification seemed to have the effect of reification of categories of exceptionality. In the drama of the Center a staff member is chided for not restricting remarks to what was remarkable. Another staff member tells me that it would take hours to explain what his tests do. A diagnosis of "retarded" or "brain damaged" or "retarded with emotional overlay" allows staffing to make progress while an anomaly frustrates the schedule of

proceedings. This "reification" is part of the Modern metaphysic that does not see reality as social but rather as individuated, distinct, and material.

FORMAL CAUSE: ACTION

The ACTION of the staff did not involve elaborate complication and discovery but rather the simple formula of establishing the baseline, programming imitable actions, and reversing the treatment only occasionally when the activity seemed self-initiating. The material cause of the curriculum was itself the formal cause, inasmuch as the behavior and not some inner functioning (like the subconscious or equilibrium) was the formal concern.

If I were to repeat the same inquiry at the Center, there are a few things I might have done differently. I might have more systematically observed from the balcony and worked up a matrix or a grid of action and interaction between student and teacher. I might have entered the classroom and sat in a corner and observed the action at a close range. Instead of focusing on only several sessions by the therapists, I might have focused on only one child as one therapist worked with it over a long period of time, thus giving some longitudinality to my findings. I might

also have administered a questionnaire to all of the staff at one time so as to get a picture of their nature and makeup, and, after completing my observation, rerun the same questionnaire to see what changes might have shaped my perceptions.

I do not know whether these changes would have shed more light on the basic findings. To my own satisfaction, I discovered that the Center could be convincingly read as a Modern institution with a Modern curriculum. As I probed the various causes, I found the morality that was revealed and reinforced was that of conformity. The limitation of this method may be that it is not scientifically precise. It is a method that endeavors to deal with the contradictions of an organic whole.[33] For better or for worse, with all its contradictions, the Center is a convincing whole made object that revealed its own mythology and its own morality.

In investigating the Center, I made several assumptions that I have already mentioned: first, that imaginative literature can be criticized by a theological literary criticism that is built on Aristotle's method; second, that this

[33]Similar approaches to the "contradictions" in schools are elaborated by Huebner, Macdonald and Mann in particular in Schools in Search of Meaning, ed., James B. Macdonald and Esther Zaret (Washington, D. C.: Association for Supervision and Curriculum Development, 1975).

theological literary criticism may be used to investigate
curriculum, and in this instance, curriculum in special
education; third, that this method may also be used to in-
vestigate curriculum as it is practiced and created. The
outrageousness of this procedure would be matched if one,
for example, were to use the theological choreographical
criticism outlined by Gerardus van der Leeuw in his Sacred
and Profane Beauty: The Holy in Art and applied it to the
written curriculum in recreation, and then to curriculum in
recreation in the open school. As outrageous as my proce-
dure may seem, it permits the critic to get at the object:
morality as it is housed and embodied in a fulfilled experi-
ence and not merely as it is taught and didactically dis-
played.

REVIEW OF THE FOURTH CHAPTER

In the fourth chapter I moved from the role of the
observer to the role of the participant. I had already de-
clared in my prospectus that my position was Judeo-Christian.
This implied a number of things: that I felt that the pre-
ferred imitable action should be an equilibrium between the
playful dream and the mimicked representation; that the

morality implicit within this action should be theonomous; that the setting for this action should be open; and that the material for this action should grow out of the setting rather than being predetermined by the teacher; and finally that the action incumbent upon the teacher is a fall into history, a becoming a unique and a discrete being. This set of assumptions made it inevitable that I, or anyone else from this perspective, should undertake an active role in the institution after having observed its curriculum. It was not sufficient merely to observe what was taking place.

In my observation/therapy I felt that I encountered a number of teachers and students in the group situation in an open, theonomous, and unique way. To confirm that this indeed did happen, I might have interviewed the teachers, or I might have taken a video-tape recording of my activity. The exception that proves the rule was the case of Will, who bodily resisted my curriculum and who interacted with me in such a way that my curriculum became more Greek than Judeo-Christian. However, in the case of Lovell curriculum was realized in the sense that Lovell introduced much of the material and provided a dimension of mutuality in the action or formal cause of the curriculum. Again, I have no

formal proof of our becoming historically unique to each other. I might have interviewed the teachers of Lovell to record their testimony to this relationship, though they could not by so doing prove it either.

One of my findings raised a question about retardation. May a child be severely retarded cognitively or socially and yet be artistically or musically normal or above normal? That is to say, is there within the Modern myth an acceptance of the fact that one may be amphibious with regard to the land of normality and the waters of retardation? Another finding raised the issue of what I called complementarity (the opposite of territoriality). Is there a mode of operation where one may enter the territory of a person or an institution that is distinctly morally and mythologically different and still survive and operate? My experience seemed to tell me that despite the differences of very important assumptions, not just trivial distinctions, the therapists and the teachers at the Center could work with me and I with them.

The principle of complementarity is simply this. Each person in the equation becomes the artist of his actualization only insofar as he both becomes a discrete and unique occasion and at the same time remains a part of reality

which is social. My note on the scale or my color on the canvas may clash or harmonize with the note or the color of those representing the institution (or other world views or behavior modification). The painting or the melody as a whole may yet be unintelligible to both of us, but we must take the risk that we both are creating beauty.

Before I suggest how my method might be used by other curriculum critics, I will conclude this review of the previous chapters with two tentative answers to two questions: Who am I? and What is real? In answer to the first question, I submit that the process described in this inquiry tells both me and the reader more about the real me than would a set of substantive statements. I have ventured into conferences and libraries and classrooms that I never knew existed. I learned from Skinner a great deal about why the educational process that I find myself in today is as it is. I relearned from Freud a great deal about how I feel about myself. I had much confirmed about children and learning and play and reality by Piaget that I had previously intuited. I learned a great deal about diagnosis and prescription, about behavior modification, and about special education at the Center. I also learned a great deal about people: how they like to talk about their work, how they

like to be asked to think, how they like to be challenged.
In my interaction with the classes I learned a lot more
about preschool classroom teaching and management, and a
great deal more about how to help children sing, and how to
help the teachers pass the dreary hours, and how paraprofes-
sionals and professionals regard each other. With the two
case studies I found out something about my own abilities
as a teacher, therapist, and diagnostician, and about the
relation of music and morals and myth. I also learned
about the role of the advocate, the social concerns of or-
ganizations like the NARC and the NCACLD and the CEC that
have changed the shape of special education through lobbying
and voting.

The process that I am describing involved me as an
actor in a Judeo-Christian story. There is a fall and
judgment; there is a redemption and compassion. I am one
actor among many. I feel that I helped "divided, inau-
thentic beings participate in developing the pedagogy of
their liberation."[34]

The answer to the second question as to the nature of
reality has to be seen in relation to what I have just said:

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[34]Paulo Freire, The Pedagogy of the Oppressed (New York:
The Seabury Press, 1974), p. 33.

I am a part of a Judeo-Christian story. In part this is only the way I see reality, and in part I see reality this way because this is the way it is. My reading, my schooling, my family, my church, my society, my experience has led me to believe that this is reality, but also that there are other people, as real as I, who live, however, in another world than I: some Modern, some Greek (and I must hasten to add, some Buddhist, some primitive). The difference between us has immense bearing on ways of knowing and ways of valuing.

In terms of valuing, there are personal and moral and social values. Art to me is a very real component of the curriculum, and anyone deprived of it in my opinion is diminished thereby. Conformity and autonomy and theonomy are worlds apart. The differences of opinion about the notions of progress, of redemption, and of the cycles in history are real differences. All of these issues are involved in curriculum, and my way of dealing with them is by way of my theological literary curriculum criticism. By the same token, ways of knowing are varied: Do we think before we perceive? Is knowledge trained in? Do we intuit the future? Do we remember the past? My typology is my way of coming to grips with epistemological questions that are in the middle of education. I will give one example of this.

My belief is that we know in "wholes." We do know art and we do know moral values and we do know our wills, but our way of knowing these dimensions is by way of aesthetic projection and creation. I submit that the method provides reasonable types or alternatives that stay the mind as it confronts a myriad of details and facts. In the process of knowing, we take in the facts, we take in the whole, and we project it as a whole. One way to project is abstractly, but another way is by way of story-concretely. Thus my way of knowing the Center was not simply by way of a passive recipient who went in with a tabula raza. Rather it was by way of aesthetic feeling and prehension and creation. I open-mindedly approached the Center with my typology. As I projected the whole of the Center into the Modern story, I began to know it. I would submit that my knowledge of the Center is real, not apparent or imaginary. My knowledge is not exhaustive or final, and so there will be others who know it also, but differently than I. But my knowledge is no more but no less real than theirs.

As a professional educator the implications of the answers to these two questions (Who am I? and What is real?) are immense. The method in curriculum criticism has helped me to identify myself as an actor in a larger drama. I am

an actor and not just a spectator. This in turn leads me
to project a drama or a world that witnesses to liberation
and uniqueness in face of manipulation or conformity en-
gendered by other world views. By the same token, I hold
that use of the method will help the critic project himself
into education and curriculum, to know the whole of it, and
to reinforce and/or build his values accordingly.

APPLICATION OF THE METHOD

Let us suppose that the method outlined above were to
be applied to another area of curriculum, for example, to
the development of body movement, or dance in open educa-
tion. The various steps that applied to communication
problems in special education should also apply to body
movement in open education. Reflection would lead to a
survey of the literature, the survey would lead to a focus
on an institutional manifestation of open education, and
this focus would eventuate in criticism and possibly
practice.

REFLECTION

The first step of reflection would involve reflection
on the humanities, reflection on a method used to criticize

the humanities, and reflection on the theology or philosophy by which one can be critical of the method. For example, I have indicated in the first chapter that serious imaginative literature has moved me in a very profound way. I said that common sense has told me that <u>Oedipus</u> and <u>Hamlet</u> and <u>The</u> <u>Sound</u> <u>and</u> <u>the</u> <u>Fury</u> were serious and imaginative works of literature. My reaction to and my recreation of them was a critical and a creative thing done on an unsophisticated level. It might be that another critic, however, might be versed in music or dance, architecture or film. Additionally, I am prepared to argue that even a grandmother who did not attend a day of school in her life but who had reflected on the folk sayings and accumulated wisdom of her elders would be in the same position that I was in as I reflected on imaginative literature.

Beyond the unsophisticated beginning of reflection, however, one must move into the realm of criticism. I am ready to submit my Aristotelian criticism for those without any criticism or criticism training, but I am equally ready to admit that Aristotelian criticism is only one among many. Aristotelian criticism has supplied basic terms like plot, character, thought, diction, melody, and spectacle; but there are other formal critics and other

formal terms. Aristotelian criticism has supplied modes of investigation into the formal, final, material, and efficient causes of literature; but there are other modes of investigation. What is required is a formal method of criticism that does not reduce the work in the area of the humanities to a social science or a natural science dimension.

This requirement of "formal" criticism that one should look for and be critical of forms is not limited to literature:

> In a word, form is not found exclusively in objects labeled works of art. Wherever perception has not been blunted and perverted, there is an inevitable tendency to arrange events and objects with reference to the demands of complete and unified perception. Art in its specific sense enacts more deliberately and fully the conditions that effect this unity. Form may then be defined as the operation of forces that carry the experience of an event, object, scene, and situation to its own integral fulfillment. The connection of form with substance is thus inherent, and not imposed from without. It marks the matter of an experience that is carried to a consummation.[35]

Nor is it limited only to the Western world. What is required is a method of criticism that does not rule out metaphysical questions. A method of criticism that permits discussions about technical matters only is itself already a value judgment based on certain assumptions about reality.

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[35]John Dewey, Art As Experience (New York: Capricorn Books, 1958), p. 137.

Reflection on works of art leads to reflection on world views, or what has been called mythology or stories. One such typology includes the Greek, the Modern, and the Judeo-Christian stories. These three stories do not include Buddhist or primitive mythology, and there may be viable options in the Western world not included in this typology. The argument is that the typology above does include the real options.

When the real options are thus typologized, value judgments are possible. When several possible decisions are real (not a choice of good versus bad, but one good among several), then the act of decision-making becomes more decisive precisely because it is more tentative, inexact, less dogmatic, and global. The typology that is furnished by Heinrich Wölfflin in his _Principles_ _of_ _Art_ _History_ of "baroque" and "classic" is an example of a typology in another area of the humanities that looks at the formal properties of art, and also leaves the door open to metaphysical discussion. It is possible with Wölfflin's typology to start with a humanistic or Greek world view and move to classic painting and to a preference for the tactile and linear clarity of Michaelangelo, but it is equally possible to start from a Reformation theology and move to a

baroque painting and to a preference for the painterly and visual depth of Rembrandt. Wölfflin declares that this method may be equally successful with Nordic and with Japanese art.[36]

SURVEY OF THE LITERATURE

Assuming that the critic has (in our example of body movement or dance in open education) reflected on the art form--dance--and has developed a critical method, and has reflected on the theological alternatives that this critical method reveals, then one is in a position to look at the literature in open education. In terms of the typology used in this thesis, one might read A. S. Neill and Dewey and Whitehead as the Greek, Modern, and Judeo-Christian theorists of the open school movement. There might be practitioners like Barth or Kohl and there might be theorists of dance or body movement in open education that also would fit into the typology. In the approach to the literature, one would read widely and trust one's feelings as one categorized the various writers. The gestalt that emerged in part would be one's own doing, but also in part would be determined by the reality situation in the culture today.

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[36]Heinrich Wölfflin, Principles of Art History (New York: Dover Publications, Inc., 1915), p. viii.

Just as the conclusions about the formal, final, efficient, and material causes in the literature gave some handles for the observation at the Center, just so the concepts of the critic's chosen area would provide handles for him. Primitive rhythms, ballet, and drama, competitive sports, body movement, and body language could be related to the wider issues in open education.

One of the fruits of the survey of the literature would be the categories for a self-questionnaire (like Appendix I). This self-questionnaire could aid one in reflecting on one's own practice, to examine further literature, and to observe dance in open education. The questionnaires that emerged in the inquiry (Appendices II-VI) all came out of the initial self-questionnaire, but were related to the insights of the writers categorized by the questionnaire. Similarly new questionnaires or instruments might emerge in the process here.

OBSERVATION

At this point, with this very definite orientation within the humanities, the curriculum critic would move into the system or the school and "read" it according to his preconceptions. A critic so armed with his questionnaire(s) could observe the gait of the crossing guard, the

stance of the janitor, the movement of the culinary worker,
the rhythms of the teachers, the flow of the student traf-
fic, as well as the dance or body movement within a spe-
cific classroom. But beyond and before these particulars,
there would emerge the "whole made object."

> The understanding of Logic is the enjoyment of the
> abstracted details as permitting that abstract unity.
> As the enjoyment develops, the revelation is the unity
> of the construct. We are facing a possibility for the
> universe, namely how the abstract in its own nature
> harbours that approach to concretion. Logic starts
> with primitive ideas, and puts them together.
>
> The movement of aesthetic enjoyment is in the op-
> posite direction. We are overwhelmed by the beauty of
> the building, by the delight of the picture, by the
> exquisite balance of the sentence. The whole precedes
> the details.[37]

In Aristotle's terminology, the aesthetic enjoyment
is the final cause. This is a "feeling first" approach
(largely suspect among learned circles) that allows the
humanities to enter into curriculum observations.[38] By the
same token, however, there is a logic of the arts that
permits "the enjoyment of the abstracted details."

[37]Alfred North Whitehead, Modes of Thought (New York:
MacMillan Company, 1965), p. 85.

[38] This point is underscored in William Pinar's "Sanity,
Madness, and the School," Curriculum Theorizing: The Re-
conceptualists (Berkeley, California: McCutchan Publishing
Corporation, 1975), pp. 359-383.

It goes without saying that one's categorial scheme harbours one's predelictions. The subordination of the material to the formal cause in Aristotelian criticism is a bias against the Modern subordination of thought to language. One must be open-minded and make one's categories wide enough to take in all of reality, but one must be unafraid to say what one thinks reality is (in my case, I assume that a child can think before he speaks). So it may be that a critic of the open school may subordinate space to time, or harmony to contrast. A willingness to "say what one thinks is real and let the chips fall where they may" pays off in the long run.

PRACTICE

At this point how one enters into the school or into the institution is crucial. There will have to be some bafflement on the part of those accustomed to observations based on social science lore. One's categories will be strange and new, but paradoxically also time-honored and traditional. One's presuppositions, for example, may be Greek, whereas the institution that one observes may be Judeo-Christian. This may mean friction or at least confusion. Data collection may be intuitive. Hypotheses will be heuristic rather than apodictic.

By now the hypothetical critic of dance in the open
school may have visited several classes, examined the move-
ment in the halls, and eaten lunch with several teachers.
He may have become confused with the numerous aides, par-
ents, and helpers who work with individuals in the various
groupings. He may have taken on the chore of being a
driver for the group as they go to observe the firehouse or
the printing press. In my case the logic of the Judeo-
Christian position is such that one falls from the safety
of the eternal paradigms and enters into history: acting,
unique, and fallen. The theological position of the hypo-
thetical critic, however, may be otherwise. He may or may
not try his hand.

In my own case, deeper reflection led to deeper in-
volvement in a mood of complementarity. As I worked with
the group and then with the two students, I inevitably
brought my story and the morality and the mythology that is
part of it into the equation. And, in my own terms, I en-
countered several teachers, several groups, and several
students in historical existence. We interacted. I was
transformed. I believe they were also. But again, the
logic of one's theology may not lead one to take this kind
of step. One may observe the situation, find the curriculum

a convincing whole made object, and point out what parts need to be added and what parts need to be left out. Or he might find it unconvincing and then suggest how it might become an integral whole if this story or that story became more existentially paradigmatic for the curriculum.

CONCLUSION: THE THREE DRAMAS IN EDUCATION

There are three dramas in education. Each drama has something to say in terms of the humanities, the social sciences, and the natural sciences.

In the Modern drama the factory is the metaphor. In it the natural sciences are the minions of progress. Technology is in the hands of the bureaucrats. The basic tenet of science, namely systematic doubt, is universalized. In the Modern drama when the social sciences are focused on Black Studies, there is no problem with the racial issue, and the assumption is that the ideas and facts from Black Studies can be amalgamated or tacked on to the curriculum. The Black problem, after all, is just a matter of education. The retrenchment in resegregation is an enigma for this drama. Picturing as it does Modern man as basically innocent, it overlooks the evils and injustices of the world.

The study of religion, similarly, is the study of the
melting pot, the common faith. The Modern drama presup-
poses some detached and uncommitted viewpoint from which
the religions of man can be studied. History is a study of
what happened. Finally, with regard to the humanities,
there is no patience with symbolic form, with the concrete-
ness and the particularity of art. For the Modern story,
art serves the purpose of ideology, or propaganda, or commu-
nication. At best it may be a vehicle for refinement.
Poetics is reduced to a grammar of correctness.

Education in the Modern story takes on the function of
slotting out individuals according to their usefulness to
the state. Grading and testing and tracking give education
an overtone of the assembly line. Because Modern man
thinks of himself as innocent and young, youth and their
training are deemed all important. Adolescence, which is
rebellion, is bracketed out; infancy, which is a time for
great cognitive activity, is deemed trainable and passive.
Old age and death are concealed.

In the Greek drama the marketplace is the metaphor.
The sciences are ironically viewed as an instrument of de-
terminism and fatalism. Science is often considered a
Pygmalion that has grown out of hand. The dilemmas of

science are almost a comfort. The social sciences are also
regarded as fatalistically serving to enslave man, to legi-
timate social engineering. Religion is seen as a discipline
to be demythologized, and ethics and morals a study of
principles that will bring autonomy. History is an under-
standing of the cycle of events. Language and the humani-
ties are the center of the curriculum, for they are the
traditional liberal arts that distinguish the aristocrat or
the elite from the masses. Knowledge may fail to change
reality, but it can at least mitigate the suffering which
will befall one. Ironically, then, there is a disjunction
between the knowledge in the natural and social sciences
and the knowledge in the humanities. Poetics will be the
understanding of the tragic dimension of life.

In this drama the compelling image is that of the wise
man. Middle age may have had its pilgrimages and its voy-
ages and its splendors, but age has its knowledge. The
tragic flaw, the excessive pride, finally is seen for what
it is. In a way, then, education leads one (the elite) out
of this world to see and contemplate the eternal forms.

In the Judeo-Christian drama the home is the metaphor.
Science is acknowledged to be built upon a religious insight
into the nature of time and space. There is no eternal

cycle of the Greeks nor the absolute skepticism of unique-
ness of the Buddhists. Science is possible because chance
is not absolute; science is questionable because uniqueness
is unpredictable. Since reality is basically social, social
sciences are also possible. In this drama Black Studies
might be an integral part of the curriculum to remind man
that although justice is possible, he is capable of great
evil; and that although the Blacks have been victimized, no
one is innocent. History is the imaginative recreation of
past and present. Religion, being so unique and different
from culture to culture, will be celebrated. The humani-
ties may be used to project or body forth both religion
and morals. For this drama, the humanities are both ex-
pressive of deep feeling, but as well communicative of
symbolic truth. Poetics will be the method for getting at
this truth.

The Judeo-Christian drama seeks a balance between the
demands of the state and the potential of the individual.
Education is a vocation or a calling. This means that mid-
dle age is as significant as both childhood and old age in
the quest for knowledge. "What have I done with my life?" is
as significant a question as "Who am I?" and "What is
reality?" Education is the synthesis of the feelings of

youth with the wisdom of the elders, but it is also the enabling of the will to move into history.

These three dramas or stories are sometimes pure and sometimes mixed within the curriculum. It is not my effort to disparage one story or to elevate one at the expense of the other. While it can be seen that I identify with the Judeo-Christian story, it is not my intention to proselytize for it. Rather, it is my intention to suggest that judgment be leveled not upon curriculum that reveals only one story or another, but upon curriculum that imperfectly realizes the story within it.

THE IMPLICATIONS OF THE MODEL FOR EDUCATORS

In terms of world views, there are myths many and gods many. The educator has in the typology a method whereby he can get at serious world views without being entangled by denominationalism and proselytism. Moreover, issues discussed at an abstract level are often confusing and overlapping. The pictures or stories painted above may oversimplify and falsify the facts, but they parallel the findings of scholars in theology, mythology, philosophy, and in the history of religions. Educators suffer on the

one hand from having to avoid religious issues altogether
(and then they come in through the back door), or accepting
one world view as value free (the Modern view). In exa-
mining literature, theories, and abstractions, then, this
method enables one to feel one's way into the material, dis-
cover the basic image or action, push back into the manner
in which this action is dramatized, and finally, analyze
the material related to the larger world view.

Another implication for the method is in the study of
institutionalized curriculum. In preparation for study of
teaching, Mosher and Purpel point out that analysis of
"critical incidents" and "recurrent patterns" is important
in clinical supervision.[39] I would suggest that an under-
standing of the climax (or critical incident) within the
drama and an awareness of the recurrent patterns within the
novel and the epic would provide first an awareness of the
three serious stories, and then a possible clue as to self-
reflection for those in teacher training and clinical super-
vision. "Are the recurrent patterns in my teaching," the
student-teacher might ask himself, "more typically Greek,

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[39]Ralph L. Mosher and David E. Purpel, Supervision:
The Reluctant Profession (Boston: Houghton Mifflin Com-
pany, 1972), pp. 97-98.

or Judeo-Christian, or Modern? Am I trying to be well-
liked or a prophet or a gadfly?"

In turn, as the educator faces the institution, he
might use the typology to feel his way into the situation,
to pinpoint the action dramatized in the teaching, and to
conceptualize for himself the manner in which the action
comes into being, and finally to isolate the materializing
dimension of the curriculum.

In both looking at the literature and at the institu-
tion, the educator hypothesizes that the literature or the
institution is Greek, or Modern, or Judeo-Christian. This
may be on first reading or even scanning the story, but
beyond this point the hypothesis becomes heuristic; that
is, it enables him to discover the formal, material, and
efficient causes of the story. By a reverse process, the
educator who creates curriculum may find himself entering
the creative endeavor focusing on the manner in which his
story comes into being, or by focusing on the material, or
on the action. Reflection will enable the curriculum cre-
ator, as it does the artist, to know that he cannot play
favorites and paint the good guys as perfect and the bad
guys as hellions. He will know that he must let the spirit
move within him and come out as it must. However, by the

same token, he will know that one kind of world requires a

setting and a host of characters and even a god of such and

such a nature, while another kind of world will require

another kind of setting and another host of characters and

perhaps no god. He will select the material to fit the

world view and not vice versa.

In using the mimetic view of art and in applying the

method of literary criticism to curriculum criticism, we

are suggesting that curriculum be created that has as its

basis not a didactic, but rather a mimetic dimension.

This thrust is in line with the insight of Paulo Freire in

his Pedagogy of the Oppressed:

> A careful analysis of the teacher-student rela-
> tionship at any level, inside or outside the school,
> reveals its fundamentally narrative character. This
> relationship involves a narrating subject (the teacher)
> and patient, listening objects (the students). The
> contents, whether values or empirical dimensions of
> reality, tend in the process of being narrated to be-
> come lifeless and petrified. Education is suffering
> from narration sickness.[40]

The typology suggested here makes it possible for both

teacher and student to move out of narration and into the

world of action.

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[40]Freire, op. cit., p. 57.

A CONCLUDING UNSCIENTIFIC POSTSCRIPT:

CULINARY PEDAGOGY

A beloved aunt in the family has the saying while she is cooking that "If you put in enough good things, it is bound to be good." Wine, of course, is necessary for coq au vin, but the cook would do well to distinguish between red wine and sauterne. Oregano is good, but enough oregano for pizza may be too much for Quiche Lorraine and disasterous for broccoli. Thousand Island dressing does not require a thousand condiments nor does marble cake require marble. The saying holds good, however, if the setting is the aunt's kitchen with the aunt's pantry and with the aunt in it both to taste as well as to cook. The aunt, in short, is both final and formal cause of the "good thing."

The saying, with that qualification, holds true for education. The Modern chef has at his disposal compulsory education, Normalization/Standardization, and management. What he needs to accept is that his product is as metaphysically real (or as moral or as religious) as that of the Greek and Judeo-Christian chef but that the taste of his product is basically pathetic. More condiments will not remove the taste of Limburger; what is required is the

development of the taste for that flavor. What the Modern chef must accept is that no matter how interchangeable are the parts--including chefs--the final cause is the taste, which he himself must try.

The Greek chef and the Judeo-Christian chef have been driven from the kitchen, perhaps by the heat, and they have additional problems.

The Greek chef has antiquity on his side but needs to adjust to the new setting: refrigerators and electric ranges. He also has to reflect on his elitism lest the fast food companies rob him of his clientele. Whom does he wish to fill? On the other hand, the rationality and the reflectiveness, the irony and the double vision of the Greek must serve as a paradigm for culinary professionalism. Microwaves and deep freezers do not make a chef a professional, but the ability to reflect on principles of cooking can. While the Greek chef makes high scores by the recipe, he must learn to be inventive and trust his feelings. The Greek chef has served us well in telling us how pathetic is the Modern stew.

The Judeo-Christian chef insists that his kitchen be neither a factory nor a marketplace but a part of his house. In the case of his stepchild Marxism, however, he has

driven him from the kitchen, promising pie in the sky when

he dies, by and by. The Judeo-Christian chef has picked up

every condiment--such as Women's Lib, death and dying,

Black Studies--but he has not accepted materials for his

stew unless they were appropriately labeled and he has neg-

lected his action--that of equilibrium. Too often his

taste, which should be refined through suffering, becomes

a predeliction for the soap-operish.

The maxim "putting in enough good things" will give us

better education if each of us learns to share the kitchen

with each other and to cook his own specialty. Time may be

such that the Modern chef completely dominates the scene,

consigning the Greek and the Judeo-Christian chefs to wash

dishes or at best to cut the onions. That does not prevent

them from making their menus and doing their own cooking

when the Modern chef is away.

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APPENDIX I

SELF-QUESTIONNAIRE

OBSERVER_____DATE_____CITY_____STATE___

SCHOOL_____GRADE___CLASSROOMS_____TIME:___TO_____

1. _____ Am I observing from the point of view of the
(1) Humanities (2) Natural Sci. (3) Social Sci.?
2. _____ Is the curriculum built out of (5) experience
(6) verbal material (7) visual material?
3. _____ Is the curriculum (9) an organic unity (10) scis-
sors and paste (11) convincing?
4. _____ Is the unity of the curriculum given by the action
of the (13) teacher (14) student (15) interaction?
5. _____ Is the main actor characterized by (17) intelligence
(18) normality (19) relatedness?
6. _____ Is the action characterized by decisions (21) made
before or after class (22) during (23) not made?
7. _____ Is the moral dimension of the action (25) autonomy
(26) heteronomy (27) theonomy?
8. _____ Does the action symbolize (29) alienation of the
mind from the body (30) creation out of chaos
(31) freedom as understood necessity?

9. _____ Is the curriculum built by (33) an outside specialist
(34) the teacher (35) with the students?
10. _____ Is the manner in which the curriculum unfolds (L1)
epical (L2) dramatic (L3) lyrical?
11. _____ Are the spacial and the temporal dimensions within
the curriculum (L5) limited to the classroom
(L6) reveal the entire school year (L7) reveal a
transcendent dimension?
12. _____ Is the transcendent dimension (L9) cyclical
(L10) linear (L11) progressive?

13. _____ Is the material of the class contributed mainly by
(B1) the teacher (B2) the student (B3) interaction?
14. _____ Is the material out of which the curriculum is made
(a) spacial (b) temporal (c) verbal?
15. _____ If answer to 14 is (a), is space felt as (B5)
classic (B6) Baroque (B7) modern?
16. _____ If answer to 14 is (b), is time felt as (B9)
cyclical (B10) progressive (B11) redemptive?

17. _____ If answer to 14 is (c), is the verbal material (B13) discursive (B14) musical (B15) symbolic?

18. _____ If answer to 17 is (B13), are questions asked in class (B17) cognitive and convergent (B18) divergent (B19) evaluative?

19. _____ If answer to 17 is (B14), is the musical material (B21) classical (B22) romantic (B23) modern?

20. _____ If answer to 17 is (B15), is the material symbolic of (B25) alienation (B26) chaos and creation (B27) tragedy?

21. _____ Is the evaluation of the curriculum in terms of (B29) ideas emerging from feelings (B30) ideas superimposed upon feelings (B31) reality without regard either to ideas or to feelings?

22. _____ Is the aim of the class a change in (a) behavior (b) feelings (c) ideas?

23. _____ If answer to 22 is (a), is the student's behavior judged in terms of its (B33) realization of ideals (B34) conformity with norms (B35) integration of behavior?

24. _____ If answer to 22 is (b), is the feeling of the student characterized by (R1) docility and passivity (R2) compassion and judgment (R3) pity and fear?

25. _____ If answer to 22 is (c), is the grading of ideas in terms of (R5) answers memorized (R6) perfections realized (B7) relevance of ideas?

26. _____ Is the teacher generally prehended as being (R9) didactic (R10) heuristic (R11) philetic?

FORMAL CAUSE: What is it that makes the curriculum what it is?

EFFICIENT CAUSE: How is it that the curriculum comes into being?

MATERIAL CAUSE: Out of what is the curriculum made?

FINAL CAUSE: To what end is the curriculum aimed?

APPENDIX II

CLASSROOM TEACHER QUESTIONNAIRE

This questionnaire will be strictly confidential. Insights from it will help me with my dissertation: "Myths, Morals, and Models: Implications for Special Education." Thanks for your help.

1. How many children are presently enrolled in your class? ___.
2. Of these, how many are ambulant? ___.
3. The I.Q. of these children would be 0-25 (how many?) ___, 25-50 ___, 50- ___.
4. How many would feed themselves with knife & fork ___, spoon ___, need help ___, has to be fed ___.
5. With regard to sight, how many are blind ___, poor sight ___, normal ___.
6. With regard to hearing, how many are deaf ___, poor hearing ___, normal ___.
7. With regard to wetting, how many wet weekly ___, daily ___, hourly ___.
8. With regard to soiling, how many soil weekly ___, daily ___, hourly ___.
9. With regard to seizures, how many have severe ones ___, mild ___, none ___.

___ 1. The children get here at the same time (a) all, yes (b) yes, except on certain days (c) All, no (d) other.
___ 2. Do children nap at the same time? (a) all, yes (b) yes, except on certain occasions (c) All, no (d) other.
___ 3. When may they use the outside area (a) none, or specific ones (b) under supervision (c) any time (d) other.
___ 4. When may family visit class? (a) certain days (b) any day but at set times (c) any time (d) other.
___ 5. Children routinely toileted? (a) none/some once only (b) some more than once (c) all once or more (d) other.
___ 6. Do children all wait for juice (a) none wait (b) some wait (c) all wait.
___ 7. Do children wait as a group for washing (a) all (b) some (c) none wait, all occupied elsewhere.

8. Do children sit waiting for next activity (a) some
(b) all (c) none.

9. How organized are they when they go outside (a) in
a line (b) all at once, but separately (c) a few at
a time.

10. Do they wait as a group before leaving (a) all
(b) some (c) none (d) other.

11. Language of children (a) number who use sentences ___
(b) use isolated words ___ (c) number who do not use
intelligible speech ___.

12. How many have toys or games or books of their own
at school? ___.

13. How many have pictures or photos in the classroom
displayed? ___.

14. How much time is there for free play? (a) 1/2 hour
(b) hour (c) more than 1 hour.

15. How are birthdays celebrated? (a) presents (b) no
presents but some notice (c) no recognition but
joint parties.

16. Opportunities for self-expression (a) none (b) some
for all (c) much for each.

17. How assisted at toilet (a) one staff for each child
(b) mixed (c) conveyor belt?

18. Children's access to other areas (a) yes, no re-
strictions (b) to some areas (c) specific areas under
supervision.

19. Do staff members sit and watch t.v. or listen to
music with the children (a) someone usually
(b) someone sometimes (c) sporadically.

20. Do staff members eat with children (a) all (b) some
stand and eat or don't eat (c) stand and supervise.

21. Assistance at washing (a) one on one (b) mixed
(c) conveyor belt.

22. Do you think work would be more effective if you had
(a) larger staff (b) fewer children (c) better
trained staff (d) other.

23. Staff members (a) worked here less than a year ___
(b) a year ___ (c) more ___.

24. Is your room regarded as (a) a family (b) a corpora-
tion (c) a factory.

25. Most of your time is spent (a) social and physical
care of children (b) supervision of staff (c) admin-
istration and other duties (d) other.

____26. Do you spend your time with the children mostly
(a) observing (b) talking (c) listening (d) other.

____27. Do you and your staff (a) do more or less the same
thing (b) have different jobs but are interchange-
able (c) absolutely different jobs.

____28. Do you feel your class is (a) inspected often (b)
supervised but not inspected (c) largely left alone.

____29. With regard to child care decisions, do you (a) make
them with your staff or with your supervisor
(b) have them provided for you by the CHD (c) have
sole responsibility for them.

____30. Are supplies (a) mainly purchased by your budget
(b) by consultation (c) outside.

____31. Do you (a) select your staff (b) recommend candi-
dates (c) receive staff.

____32. In your class (a) is it managed by you (b) managed
in consultation with others (c) managed by the
outside.

APPENDIX III

STAFF QUESTIONNAIRE

ORIGINS AND POPULATION

1. Who originated CHD and for what purpose?

2. What particular groups are served (diagnostically)?

3. Who are present residents and how did they get here?

   a. School
   b. Residence
   c. Adult ed.
   d. Other

4. How does one get in? To be diagnosed? For therapy?

STAFF

1. Who is responsible for day-to-day administrative decisions?

2. Who is responsible for making policy decisions? Facts? Principles? Issues?

3. Is supervision basically (a) to promote effectiveness (b) to insure autonomy of supervisee (c) to protect the right of the client (d) Other?

4. Is availability of quality staff or is staff turnover a problem?

PHYSICAL PLANT

1. Was CHD purpose built? Are any changes needed?

2. Was the location mandated by neighbors' complaints, accessibility, price?

3. Is the architecture suggestive of school, church, or factory?

4. How satisfactory is the total facility-space, buildings, etc.?

RULES

1. Are there written rules or if not are there unwritten rules?

2. Is morality or moral education provided in the curriculum, emerges by chance, neglected, neglected on purpose.

3. Is behavior modification as a technique accepted by consensus, accepted but questioned, there is no consensus, not necessarily used.

4. On a spectrum between institution oriented and child oriented, how would CHD fit on a five-point scale with regard to (a) rigidity of routine (b) regimentation (lining up, waiting) (c) Depersonalization (privacy, private property, clothes, etc.) (d) Social distance (rapport of student-teacher in, e.g. eating)?

FINANCES

1. What is the principle source of funds?

2. What conditions must be met to receive this?

3. What is the cost per person (diagnosis, day school, respite, residency)?

DIVISION OF LABOR

1. Is CHD modeled after a hospital-clinic, educational institution, a business corporation, grew like Topsey, other?

2. Is the division of services in the nature of things, evolved according to needs, might be changed if facts warranted it, theoretically is inappropriate but can't be changed, can be changed?

3. Do you spend most of your time with clients, with the staff, with administration matters like paper-work or raising funds?

4. Is the Friday staffing and the conclusions reached there a necessary and inevitable conclusion; a learning experience; an evaluative interpretation that always has to go beyond the facts; all, none?

TREATMENT

1. Are the tests administered selected by a criteria of reliability, always have been used here, used elsewhere, no set criteria?

2. If there is any world view reflected in the treatment, curriculum, would you say it is Judeo-Christian, Greek (humanism), or modern (scientific and progressive but not necessarily humanism)?

3. Is the leadership here bureaucratic, charismatic (unique individuals with unique but not necessarily ideosyncratic solutions), or traditional (big family or clan type leadership)?

4. Is evaluation and/or should evaluation be something that is quantifiable; hard to measure, but should be clear to the trained observer; is never measurable but intuitively confirmed?

AMBIANCE

1. Is the community attitude toward CHD stereotypic, bitter, resentful, admiring, neutral, unknown?

2. Is art, music, recreation, dance, film ancillary to; reinforcing; or legitimate within its own realm in CHD?

3. Do students who leave here leave under sad or pleasant circumstances (successfully return to family, community; die; released to full-time institutionalization; return; get lost in the community; graduate to next program)?

4. Is the world view of the staff generally "it's a living"; or here with dedication and purpose; melancholy about basic treatment; sense some progress in most clients?

APPENDIX IV: DICTION SCORING CHART

CHART A   MLU: 4.66   DSS is 124/18 = 6.88

NAME: M. S.   CA: 7

DSS: 6.88

	Indef. Pro.	Pers. Pro.	Main Verb	Sec. Verb	Neg.	Conj.	Inter. Rev.	What Q	Sent. Point	Total
1. I fixed it.	1	1	2						1	5
2. Umm, I'll be seventeen.		1	4						1	6
3. I don't know.		1	4						1	6
4. I know dot was coming up.	1	1	1	2		8			1	14
5. That boy looks upside down.			1						1	2
6. What about dis one might...	3		6					7	0	16
7. What is dat?	1		1					2	1	5
8. This a same thing.	1								0	1
9. Why you ain't do dat one?	3	1	4					2	0	10
10. I'm tired of doin dis.	1	1	2	8					1	13
11. Excuse me.		1	1						1	3
12. I almost broke my neck.		2	1						1	4
13. How much I got to go?		1	1					2	0	4
14. Get in my helicopeter & I'm off		2	3			3			1	9
15. Here I come, get in the car.		1	2						1	4
16. Climb back in.			1						1	2
17. What? I can't hardly hear.		1	4		4			2	1	12
18. I ain doin no more.	3	1	2	1	1				0	8
										124

CHART B

MLU: 5.66
CA: 7

NAME: B.   DSS: 6.33

DSS is 58/9 = 6.33

	Indef Pro.	Pers. Pro.	Main Verb	Sec. Verb	Neg.	Conj.	Inter. Rev.	What Q	Sent. Point	Total
1. Led me do a thing		1	1	1					1	4
2. I know how to go in like that	1	1	1	1		8			1	13
3. Here one of these right.	4								0	4
4. Mommy is drink coffee			1						1	2
5. What you read in book?		1	1					2	1	5
6. I have leaned two: that and that and that.	4	1	7			2			0	14
7. Two, I show you.	3	2	1						1	7
8. Mommy is come on the tele.			3						1	4
9. Right here is my closet.	1	1	1						1	4
										57

APPENDIX V: CLASSROOM MUSIC CHECK SHEET

NAME: C.A.   DATE: ROOM: NO. IN ROOM:

	LISTENING	SINGING	PLAYING	MOVING	CREATING	READING
SKILL	Hears	Pitch	Instruments	Dramatize	Melodies and movements	Associates notes and music
CONCEPTS Melody	Up, down, same	Singing patterns	Up/down on instrument	Outline level with hand movement	Spontaneous songs/ chants	Numbers equals patterns
Rhythm	Length, beat pattern	Accuracy	Percussion-beat	Tap, clap, march, run	Create response	Line notation
Harmony	Multiple sounds	Sing with accompani-ment	Play simple melody, then multi-ple sound			
Form	Phrases as same/ different	Sing by phrase	Associate same/dif-ferent with instrument	Body moves to reflect same/dif-ferent		
Expres-sion	Distinguish instrument & vocal	Appropri-ate tone	Instruments with differ-ent quality	Spontaneous move to ex-press quali-ties of music		

APPENDIX VI

INDIVIDUAL THERAPY CHECK SHEET

NAME: CA: DATE: ROOM: NO. IN ROOM:

___ 1. COMPLETE RHYTHMIC FREEDOM (music intelligence)

DIFFICULTIES OR LIMITATIONS IN CHILD
    2. Unstable rhythmic freedom
___   a. Psychological-overdramatic, disorganized
___   b. Neurological-obsessive-overexcited
___ 3. Limited rhythmic freedom-clumsiness
___ 4. Compulsive beating-metronomic
    5. Disordered beating
___   a. Impulsive-excited and exhausted
___   b. Paralytic-tempo-uncoordinated
___   c. Compulsive-confused-conflict of tempi
___ 6. Evasive beating-fear-avoidance
___ 7. Emotional-forced beating-muscular strength
___ 8. Chaotic-creative beating-hyperactive

MODIFIED THERAPY
___ 9. Guitar playing-likes dissonances
   10. Responds by singing
___   a. self-expressive-arias, improvises
___   b. coresponsive greetings, goodbyes
___   c. tonal-rhythmic responses by children without
           speech. Activated urge for speech

RESPONSE RELATED TO THE PLAYER
___11. Responses to singing-sing child's name
___12. Responses to specific musical idiom-scale form-
       intervallic-musical idiom
___13. Responses to mood or changes of mood in music.
       Modeling of mood.

APPENDIX VII

TYPOLOGY IN LITERARY CRITICISM: THE THREE STORIES
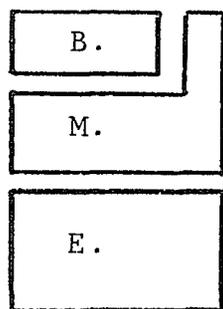
1. The Modern story

    B. Beginning

    M. Middle

    E. End

2. The Judeo-Christian story

    B. Beginning
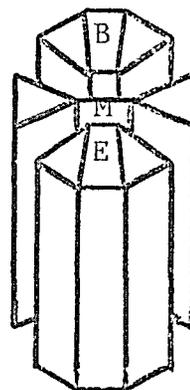
    M. Middle

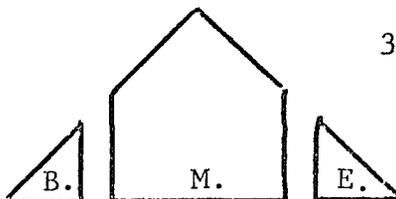   E. End
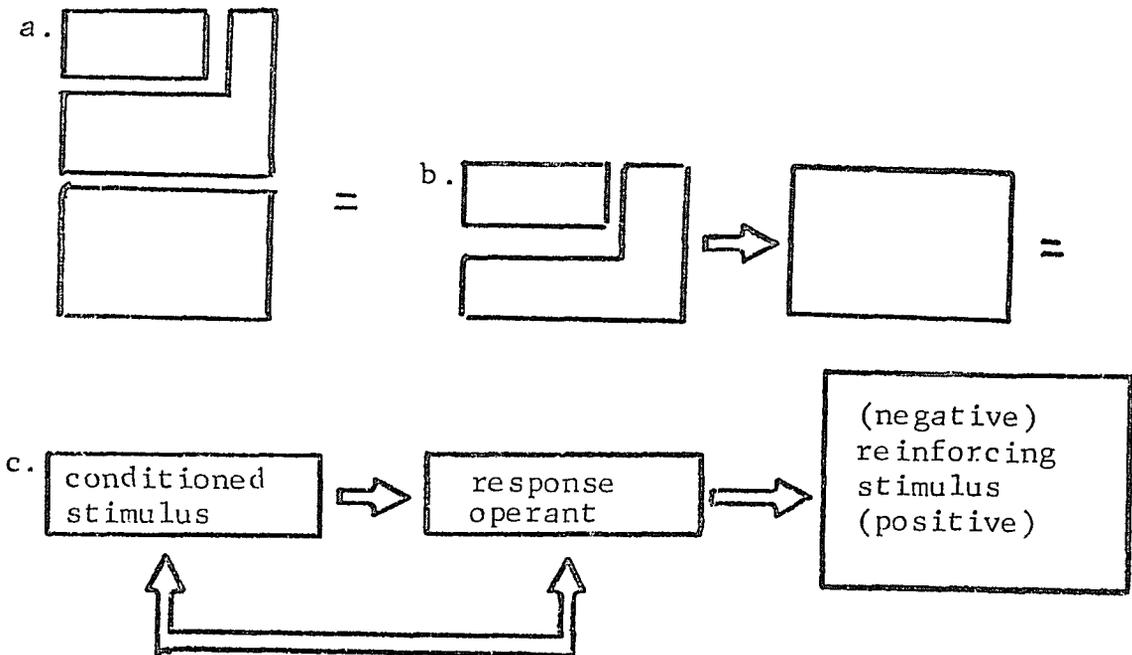

3. The Greek story

    B. Beginning

    M. Middle

    E. End

APPENDIX VIII

SCHEMATIC APPLICATION OF THE TYPOLOGY TO CURRICULUM
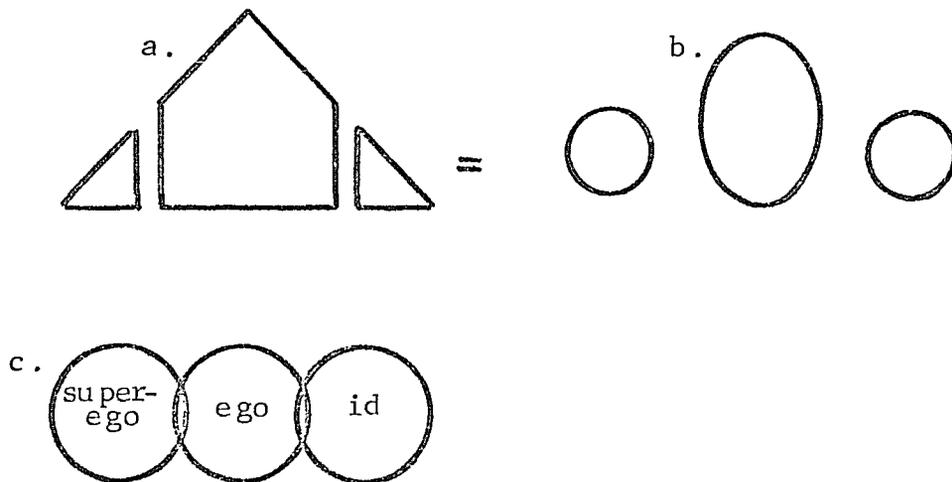
DIAGRAM 1:   THE MODERN STORY SEEN IN SKINNER

à. The Modern pathetic story.

b. Model approximation of the Skinnerian schema.

c. Skinnerian schema: Behavior is a function of its

consequences. These may be punishing and aversive or

rewarding and reinforcing. Behavior can be seen and

counted or measured.

DIAGRAM 2: THE GREEK STORY SEEN IN FREUD

a.

b.

=

c.

super-
ego   ego   id

a. The Greek tragic story.

b. Model approximation of the Freudian schema.

c. Freudian schema: The dream work of the ego makes
    the desires and drives of the id acceptable to the
    demands of the conscience or super-ego.

DIAGRAM 3: THE JUDEO-CHRISTIAN STORY SEEN IN PIAGET

a.

b.

=

=

c. Accommodation   Imitation

Equilibrium
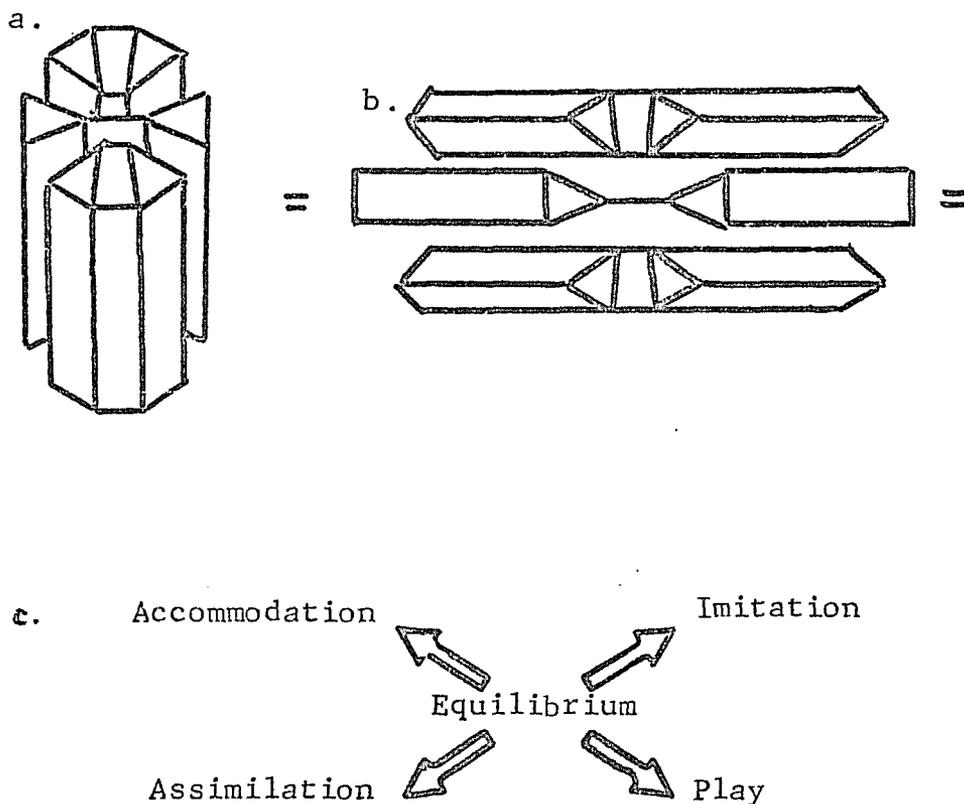
Assimilation   Play

a. The Judeo-Christian redemptive story.

b. Model approximation of the Piagetian schema.

c. Piagetian schema: Thought develops into preconcepts
   and formal operations by equilibration of accommodation
   and assimilation. Accommodation becomes imitation and
   reproductive imagination, and assimilation becomes
   creative imagination and symbolic play. Intelligence
   is the interactive equilibrium.

APPENDIX IX

TYPOLOGY IN CURRICULUM: THE THREE STORIES
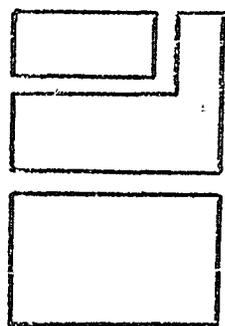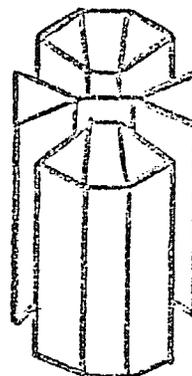
1. THE MODERN STORY

   ACTION: IMITATION
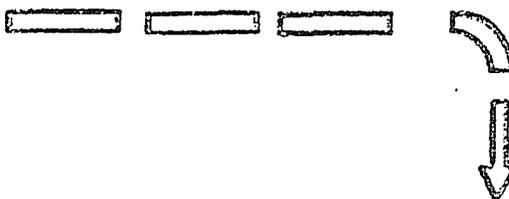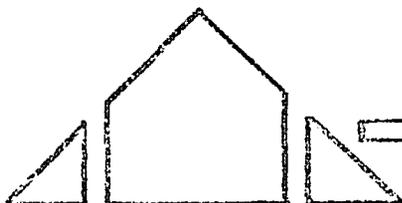
IMITATION (ACCOMMODATION)

2. THE JUDEO-CHRISTIAN STORY

   ACTION: EQUILIBRIUM OF
            ACCOMMODATION
            AND ASSIMILATION

SYMBOLIC PLAY (ASSIMILATION)

3. THE GREEK STORY

   ACTION: SYMBOLIC
            PLAY

APPENDIX X

SUMMARY OUTLINE OF THE APPLICATION

OF THE TYPOLOGY

T Y P O L O G Y

CURRICULUM	GREEK	JUDEO-CHRISTIAN	MODERN
Plot	Dream Work	Equilibrium	Imitation
Character	Autonomous	Theonomous	Heteronomous
Thought	Rationalization	Reason/Behavior	Behavior
Diction	Symbolic	LAD	Rhetoric
Melody	Sense	Sound/Sense	Sound
Spectacle	Milieu	Open	CBTE
Catharsis	Pity/Fear	Judgment/Compassion	Pathos/Despair