A SEARCH FOR AN APPROACH TO

DEVELOP A LANGUAGE FOR

CURRICULUM THEORIZING

By

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Introduction

This study is a story of my life working as an artist,
teacher, and later as a public school administrator. This
story is more than just about my lived experiences; indeed,
it is about how language has been used in my life to form my
reality. It is important to know that this story is based
on truth as I perceive and interpret understanding of the
process of life. It is a story of my experiences with
visual and written language reflected through works of art,
literature, and written text. It is a story that, in the
telling, will enable one to seek a spirit greater than
oneself in order to extend the mind into a realm not
accessible by conventional processes of wisdom. As such,
one may better understand their place in curriculum
theorizing by reflecting on past experiences; not to
reinterpret tradition so much as to create a contemporary

expression for the language of curriculum theorizing.

My sojourn parallels Ernest Hemingway's character,
Thomas Hudson, in his renowned Book, <u>Islands in the Stream</u>.
During World War II, "Tommy," portrayed by Hemingway as an
artist, becomes involved in illegally transporting Jews
between Cuba and Key West, Florida. On one particular trip
the "deal goes sour" and Tommy is shot and fatally wounded.
Finally, at the very end of his life, Tommy spends a few
brief moments remembering each "island" of experience that
gave meaning and understanding to his life (Hemingway,
1937). At first glance Tommy's portrait seems to speak of
meaning and understanding that would allow Tommy an ascetic
escape from earthly power and knowledge to another "truer"
realm. However, it would be naive of me to generalize
Hemingway's work or Tommy's life in these terms. Hemingway,
in his last works, invented a new non-ascetic escalator
directed toward self-realization. Hemingway's final
question could well have been: How can I find out who I am
beyond all the previously concieved notions of rationality?

Hermeneutic Phenomenology: A Search

for Truth

In this study, my life's work will be reflected in
small "islands" as occasional pauses of lived experience.
Reflected in each "island" of my life's story will be a

search for understanding through the texts of art and curriculum theory. One work that stood out in my search for a source of understanding was Paul Ricoeur's book <u>From Text to Action</u> (1991). In his book, Ricoeur (p. 127) portrays hermeneutic phenomenology as a means to analyze the value-orientations that permeate written text and personal experiences. The hermeneutic phenomenological approach provides a means of analysis of both language and experience. In Chapter II, I will discuss, from my perspective, the concept of hermeneutic phenomenology. I believe that hermeneutic phenemenology, with its commitment to textual analysis, may provide an approach for analyzing and developing a langauge for curriculum theorizing.

Hemeneutics has a long history actually beginning with the work of Aristotle when he used the term *Peri Hermenia* in the title of one of his writings (Smith, 1991). Even in the early days of Alexandria language and its interpretation was a matter of scholarly endeavor (Smith, 1991). Why has hermeneutics prevailed as an approach to interpret visual and written text for hundreds of years? Primarily because human beings understand that conventional tools of analysis will not serve to interpret beyond a shallow or superficial level. Hermeneutics challenges the assumptions of controlled analysis based on systematic, linear, and rational methods associated with 18th Century Logic (Smith,

1991). I offer the following story as a sketch of human experience.

Since an early age in life I have been very interested in hand-made pottery and clay forms. In the beginning, I strived to produce very symmetrical pieces formed after the pottery of the Greeks. The works of Greek pottery seemed very beautiful to me, however, I felt out of touch with the Greek forms when I worked with clay. My pottery teacher, at the time, encouraged me to strive for perfection in producing shapes that were functional. After some time I felt my work was little more than a cheap reproduction. As I studied and critiqued my work, I discovered that I really was not in touch with the clay. I really didn't know very much about the substance, glaze chemicals, or how fire worked its magic in a kiln. I became distraught and seriously thought of abandoning the entire process of pottery production.

My pottery teacher, upon discovering how distraught I was over the process, told me about a Korean potter who worked several miles outside of town. She encouraged me to visit this "foreign" potter and visit with him about my concerns in working with clay. I rode my bicycle several miles into the foothills of the Appalachian mountains, where we lived at that time, and located the potter. As I neared his studio I noticed literally hundreds of pots lining the walkways and drive. Inside the potter's home were pots covering nearly every available spare foot of space. The potter graciously invited me to his studio where he created his work.

We talked for just a few minutes and he asked me to help him work. We spent the rest of the day making clay from slurry, preparing it so that he could use it on his potter's wheel. I was invited back the next afternoon to help him work. On that day, we spent our time cleaning the studio and preparing glazes from raw materials. Each day I was asked to return to work. At the end of the week I had not seen the Korean potter make even one single pot.

It was customary for me to go fishing each week with my father. Early on Saturday morning we placed our "jon" boat in the swamp, we lived in Alabama, and began to paddle toward the main river. My father asked me about my experience at the Korean potter's home. I told him that we did not make any pots, just worked

for hours on end preparing to make pots. My father
informed me that now I was beginning to learn to make
pottery. I sat in our boat perplexed over my father's
statement.

The next week I returned to the potter's studio.
He asked me to watch him work for awhile. The Korean
threw several very beautiful, perfectly shaped jars,
and set them outside in the shade of a tree to dry. We
returned to the studio and he picked up a small board,
a hack saw blade, and a large "corn knife." We went
back outside to the place where the pots were drying.
He picked up the first jar and began to rhythmically
paddle the surface with the small board. Then he
scraped the surface of the jar with the hack saw blade
and cut several areas of the surface with the "corn
knife." At first, I sat astounded that he would
actually hit his beautiful jar with a board. Later, I
was almost in shock as he scraped the surface of the
jar. However, when he sat the piece back among the
other jars that were drying I was mystified at the new
"character" his re-formed jar now held. In fact, it
alone stood far and away in beauty from his other
pieces. I asked him to explain what he had done. He
replied, "you have taken part in the process, no
explanation is needed."

To interpret this visual story as lived experience requires

a different sort of interpretation which "controlled

scientific analysis" will not provide. As a result of that

single experience my work and life has changed focusing on

the spontaneous experiences of life as process. A different

means of understanding is necessary. One such means is

hermeneutic phenemenology with its commitment to textual and

visual analysis to critique the inherent creativity of

language and lived experience as it is used to uncover truth

and create human understanding. The essence of hermeneutic

phenomenology is a search for truth.

The search for truth has always intrigued scholars and

others. Truth is interwoven into our daily lives through

our language. How we interpret our language "both enlightens and constrains" our self-understanding (Smith, 1991). In other words to be truthful means to engage in interpretation of an author's or artist's original intentions (Smith, 1991). This quote by Eleanor Roosevelt will help to illustrate the meaning derived by interpretation and our search for truth; "We must do those things which we cannot do." This quote enables us to realize that although truth is construed as a paradox it is the nature of human beings to make sense of the world in which we live. Our lived experiences emerge from life as an expression both written and visual. Dilthey, the philosopher, stated that one of the "most elevated forms of human experience" is written text (Smith, 1991). In the 1950's we learned from Pablo Picasso and later from Husserl that humans do not interpret visual or written texts "in general" rather they seek deeper understanding of reality. As the artist Leonardo Da Vinci stated, "truth is so excellent that if it but praises small things they become noble." Our search then is to find those windows into the self that seek to solve the ontological and epistemological questions associated with truth.

Is life itself and our search for truth grounded in a conversation about our experiences? Are we seeking a relationship among ourselves and our environment? What is the nature of human experience and how do we find

understanding and meaningfulness? The "practice of being" itself is the essence of hermeneutical phenomenology. How we disclose ourselves and our relations with each other is central to the nature of being "human" according to Martin Heidegger (Smith, 1991). To understand human experience is to interpret the mysteries of life. The mysterious need not be frightening, indeed it should challenge the quest for understanding of life. According to Albert Einstein "the most beautiful experience we can have is the mysterious." Ah, but the mysteries of human experiences are usually well hidden by our language. However, revealed in the paradox is a deeper meaning creating understanding by reflecting on our past experiences.

A Search for Self Through Visual

Language: The Dada Connection

As a young college art student I traveled to the Chicago Art Institute. There I encountered the works of the masters. In one particular gallery of the institute I viewed a form of art work known as Dadaism. The work of the Dada period greatly influenced my perception of art. A brief overview of the Dada movement will provide a basis for explaining my extreme interest in Dadaism and its relationship to curriculum theorizing.

In April, 1916, a small group of artists and literary writers sought to find an approach that dispelled language

as it had been understood before World War I (Erickson,

1984). The war had been viewed by many artists, writers,

and philosophers as absurd, irreverent and meaningless.

Dada, a rather prankish word that means *hobbyhorse* was

picked by artists to reject every accepted moral, social and

aesthetic code (Sanouillet, 1979). The essence of Dada art

was about decreating and killing the spirit of conventional

language as it had been used to define art and literature

before the war.

Previously, before the war, art had been habitually

perceived as realistic representations of everyday life.

Dada became a performance after the war that attacked the

superficial representation of life as portrayed through

Cartesian Logic (Erickson, 1984). Dada artists took art

beyond the known visual representations of ordinary events

and art became written text (Erickson, 1984). In a sense,

Dada may have given birth to post-modern thought which

prevails in many fields today. The "seed" of Dada that gave

life to post-modern thought was created by isolating

language that existed in a "known cosmos." Dada artists

considered life a flow of events without logic or order.

Man Ray, an American artist, believed that even cameras

could lie when used as a tool to manipulate and control the

known. Dada artists sought to live life, however confusing,

dislocating, and fragmenting as a dance rather than a

"mimetic interpretation (Erickson, 1984, p. 83)." Perhaps

the following statement by contemporary artist and singer
Michael Jackson illustrates the essence of post-modern
thought conceived by Dada artists.

The Dance

Consciousness expresses itself through creation.
This world we live in is the dance of creation.
Dancers come and go in the twinkling of an eye but
the dance lives on. On many occasions when I am
dancing, I have felt touched by something sacred.
In those moments, I felt my spirit soar and become
one with everything that exists.

I become the stars and moon. I become the lover
and the beloved. I become the victor and the
vanquished. I become the Master and the Slave. I
become the singer and the song. I become the Known
and the Knower. I keep on dancing then it is the
eternal dance of creation. The Creator and the
Creation merge into one wholeness of joy. I keep
on dancing . . . and dancing . . . and dancing, until
there is only the dance.

After reading the statement by Michael Jackson one may
better hear the voices in the performance of song, dance,
and creation. Such is the nature of Dada art to hear the
voices of lived experience revealed in life's performances.
The artists and writers of the Dada period did not attempt
to bring meaning to conventional language, they successfully
attempted to disorient and find new language for discourse.

Through their work, Dada contributed to Western Culture
by seeking to free the self from conventional science and
tradition (Erickson, 1984). This quote by Michel Foucault
(1969) illustrates the confining language and rules of
observation associated with Newtonian Science: "This is a
bird . . . to speak and convey meaning. . ., means . . . the

bird has already flown (p. 68)." Hermeneutically, Foucault's statement is accentuated and clarified by Andre Breton. According to Erickson (1984), Breton, a literary writer working in the spirit of Dada, wrote in *Litterture'*, "Dada, only recognizing instinct, condemns explanations a *priori* (p. 103)." Instinct, interpreted in the spirit of Dada, defied the anarchy and barbaric amorality of World War I. Juxtaposing the views of Dadaists and Dadasophers were other European artists and writers who called for a return to functional structure in society. In 1929, a mere thirteen years after the birth of Dada, the artists, writers, and actors of the German *Bauhaus* would bring scientific structure back to language with their most commonly known theme "form follows function."

For many years I studied with several artists who worked in the vein of the Bauhaus tradition. These artists had an excellent understanding of design. Their creative ideas were only limited by the structure of the material in which they worked. The artists of the Bauhaus contributed greatly to Western culture by encouraging people to become environmentally aware. Other contributions included their intense concern for carefully designed furniture, jewelry, ceramics, and architecture. In a sense, the Bauhaus represents a philosophy that probed the epistemological question of what science and art ought to be. Possibly we

might seek reference to life experience grounded in the fine arts field.

Today, few scholars working in the curriculum field realize the massive change that occurred in the art and literature world as a result of Dadaism. Even fewer scholars realize that Dada was a catalyst of the twentieth century for artists, literary writers, and philosophers to reject conventional scientific methods of rational discourse (Eagleton, 1983). The Dada artists, along with others, created an intellectual climate, although somewhat unrecognized today, that shattered the nihilism of those cynical in-activists who portray learning and knowing based on a pattern of sequentially learned events. Conceptually, rhetorically, and thematically their sophisticated works challenged the ethics of discourse.

The Language of Contemporary Educational

Practices: A Very Powerful Voice

for Creating Reality

My life is a story of the self-realization
of the unconscious. Everything in the unconscious
seeks outward manifestation, and the personality
too desires to evolve out of its unconscious
conditions and to experience itself as a whole.
I cannot employ the language of science to trace
this process of growth in myself, for I cannot
experience myself as a scientific problem.

C.G. Jung, 1965

These ideas by Carl Jung provide the catalyst for a discussion on language and how it effects our lived experiences. Since the beginning of recorded time we have attempted to communicate with one another, in part, through written and visual symbols. The paintings produced by Paleolithic cave dwellers found at Trois Freres' in the Pyrenees Mountains of Spain and France allude to the essential need for humanity to communicate (Gardner, 1970). The cave paintings of hands stenciled in red and superimposed over yellow bison vividly expresses humankind's personal search for those things and values which are meaningful to them. Just as the cave dwellers of the Paleolithic period attempted to communicate their values; contemporary artists have used the visual image as the language or source of communication. The medium carries the message; like a reader of written text, the main themes of any art work must be deciphered by the observer before understanding occurs (Knobler, 1971) Therefore, meaning is mediated by the works of art. In many ways, the message arrived at by the artist upon completion of the art work may or may not be understood by the viewer. Most artists create their work in a reactionary and/or proactive manner seeking to better understand themselves and the world in which they live.

This study is an attempt to better understand my world which encompasses an adventure across three decades of art,

education, and more recently curriculum theory. The study is not an attempt to make sense of the traditional language used to preserve the spirit of existing themes in curriculum theory; it is a search for an approach to develop a language for curriculum theorizing and to understand the language in use.

It is an endeavor at discarding accepted ideas in favor of developing new relations to both reality and knowledge. To accomplish this endeavor I will engage onomastics to conduct textual analysis of themes in current educational practices. Onomastics is the study of the origins and forms of language used in a specialized field. Language, studied in an onomastical manner, enables us the opportunity to search for new meaning based on prior experiences succinct to language. As such, mankind has been held responsible, almost in a pathological sense, to be absolutely precise with words. The obsession by mankind to be explicit and comprehensible has created the drive for precision in our language. However, this obsession poses very serious connotations, contentions, and considerations about the spontaneity of life itself.

Has language formed us as individuals? If so, what orders or organizes the structure of language? In the 1950's, language was studied using methods of scientific analysis. Swiss linguist Ferdinand de Saussure brought a radically different approach to the study of language

(Martusewicz, 1992). Saussure extended the study of language to a structural model commonly known as *semiotics*. Saussure divided language into two areas; *langue*, a system of rules in language, and *parole*, the functional voice of such systems (Reynolds, 1989). According to Martusewicz (1992), Saussure took semiotics a step further and added a "tridimensional pattern (p. 133);" the study of language as a system of dissimilar intercourse among symbols, establishing the origination of meaning between the composition of language. According to Sturrock (Sturrock in Reynolds, 1989) language thus studied enables us to understand the basic premise that commands language in practice.

Paul Ricoeur, the philosopher, has furthered the study of *semiotics* (Reynolds, 1989) in broad terms and structural linguistics in specific terms. Ricoeur's work lead him to determine that language is multidimensional in a dialectical method. Written text may be investigated in a dialectical method to help one gain a deeper understanding of the opposing and contradictory ideas contained within language. As such, language may be viewed as a "self-sufficient system of inner relationships" instead of being treated as a convention of life (Ricoeur in Reynolds, 1986, p 33.) Language considered under the conditions of semiotics "boxed in" the possibilities of discourse and prevented the

extension of meaning. In these terms language moves away from structural semiotics to that of semantics.

This move to semantics allows us to approach language in an open manner. Ricouer (1991) advocates that language can obtain new meaning produced by "semantic shock (p.173)." Semantic shock is an approach to instill metaphor as the key to written language discourse. Thus, written language subjected to semantic shock reveals that certain phrases are complex, circumlocutory, and value-laden. Language as discourse may be studied in a hermeneutical approach to better understand the effects of semantic shock. As such, hermeneutics concerns the rules required for the interpretation of the written documents of our culture (Ricoeur, 1991). Ricoeur's work in analyzing language as discourse had led him to support the notion that written language is value-laden (Ricoeur, 1991). Curriculum theorists working in a phenomenological manner tend to fundamentally question written language. For they understand that written language is both a subconscious and conscious effort to directly control value theories and judgments. In other words, to communicate value theories and judgements one must create a dialogical basis as a means for understanding (Ricouer, 1991).

In Chapter IV, I will discuss one of the basic premises of this study; that value-laden language provides the universal means for shaping curriculum reality. As Eisner

(1992) states, "language is constitutive of experience; it is not simply descriptive, and the way in which the world is parsed has significant value consequences for matters of educational practice (p. 303)." This statement by Eisner supports the notion that our curriculum ideologies are formed by the values we hold evident and by the language used to form our reality. Hermeneutic phenomenology will be utilized as a means to critique and seek deeper meaning of the terms "paradigm shift and transformation" as applied by advocates of Outcome Based Education (OBE). For educators and others working in public schools the language of OBE is a very powerful force for creating reality. The terms "paradigm shift" and "transformation" are fixed by advocates of OBE to create the values for educators of what OBE means.

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The Price of Life Seems Cheap Placed

Beside Our Work: The Search For

Understanding Continues

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Our world as formed by our perceptions, transcribed in our language, creates our reality. To understand our perceptions we must seek an understanding of the foundation for our ideas and beliefs. This understanding may be sought by using hermeneutic phenomenology to critically analyze existing curriculum thought. Without critiquing existing forms of curriculum thought it would be a fruitless endeavor to add additional rhetoric (Dobson and Dobson, 1987).

Are our experiences actually "transformed" by our
language? According to David Smith (1991) we are formed by
our language which we learn from birth. I would argue that
language appears to transform our experience, but such an
idea contradicts the nature of life itself. I believe that
language may somehow limit our understanding of experience,
however, it does not in itself limit our experiences. In
fact there may not be in written or spoken language a means
to adequately express the fullness of our experiences.
Then, given the limitations of language, we seek other means
to understand our experiences which concur uninterrupted
with each lived moment. The artist Georgia O'Keefe said, "I
found I could say things with color and shapes that I
couldn't say in other ways . . . things I had no words for."
From O'Keefe's statement it would be simple and probably
naive to expand our notions that experience continues and
our attempt is to structure understanding "together within a
language of understanding (Smith, 1990)." According to
Gadamer (Cited in Smith, 1990), language serves many
purposes with its primary focus to bring to-gether
understanding reflected in human experience. However
limiting, language remains a mystery grounded in paradox and
as Gadamer states, "within everything said there is
something unsaid." Our search should be to develop an
approach to seek sensitive forms of language that enables

humans to "illuminate" experience. In our search we must lose ourselves in order to find ourselves.

Hermeneutic inquiry will take us beyond the Kantian ideas that language is grounded in "control and prediction (Smith, 1990)." The metaphors associated with Quantum Physics and Dada Art has enabled us to look at new horizons which denounce the dogmatic ideas that "truth is truth once and for all (Smith, 1990)." Truth embedded in "Newtonian Science" limits our ability to understand human experience. As such, to develop a sensitive language for understanding human experience means that we must seek dialogue that probes at the hidden agendas in order to elucidate new meaning.

There are no "absolutes" seems to protrude through the vast amount of discourse about our experiences. In a universe that changes in less than a millionth of a microsecond it has become inconceivable to believe that we as humans can reduce life to absolutes. Where then is order? Does order exist? If order does not exist as we thought how do we create a more sensitive language for curriculum theorizing? These questions provide us with the foundation to begin a discussion about rationality or actually a lack of rationality in our world. As a young girl states in the book The Devil's Arithmetic:

"Who asked you to get married?
Who asked you to be buried alive?
You know that no one forced you!
You took this madness upon yourself"

The above statement clearly portrays a world of lived
experience that is characterized through dialogical
conversation rather than through "clinical analysis."
Hermeneutical phenomenology is concerned with a quest for
truth characterized by a dialogical sharing of experiences
through language. Finding a language ripe with
possibilities for discourse is the ultimate challenge for
scholars working in this vein.

Our world as formed by our perceptions, transcribed in
our language, creates our realities To understand our
perceptions we must seek an understanding of the foundation
for our ideas and beliefs. This understanding may be sought
by using hermeneutic phenomenology to critically analyze
existing thoughts about the lived experiences of young
children, parents, teachers and others associated with
educational endeavors. To engender a discourse of hope for
human beings is the purpose of bringing meaning through the
mediation of written text to our lived experience.

CHAPTER II

HERMENEUTIC PHENOMENOLOGY: THE

SEARCH FOR SELF

Introduction

According to Max Van Manen, (1990) phenomenology is the study of the lifeworld of human beings (p. 9). Phenomenology is reflective in that it provides a deeper understanding of our daily lived experiences. The education of humans, being and becoming, translated in curriculum theory is at the very heart of phenomenology. It is our innate desire to study beyond what we already know about ourselves and find a science that provides us with the means to such a search.

A science that provides us with the means to search for new meaning in our human lives starts off by referring back to our lived experiences (Macdonald, 1988). Phenomenology, grounded in human science, opposes other sciences because it attempts to grasp insights into the way we come to experience the world (Van Manen, 1990). As Parker Palmer (1987) states, "the way we come to know has powerful implications for the way we live (p. 16)." Many children

and teachers working in our public schools are based in a curriculum which does little to build new human experiences. A curriculum viewed under such stifling conditions remains a discourse of despair rather than a discourse of hope (Giroux, 1988). If a way of knowing provides us with a way of living, as Palmer suggests, then, let us seek a human science that provides us with a curriculum grounded in a discourse of hope.

Recently, in a study I conducted on research of "effective schools" (Simmons & Resnick, 1993; Melvin, 1991; Brookover, 1982) certain aspects of measurable criteria provided the means of establishing phenomena that may be duplicated in hopes that other, less fortunate schools, may come to also be called "effective." A science of inquiry that is based in duplication and predictive methodologies has not proven to have any long term effects on curriculum or pedagogy. One only need to read the recent work of Jonothan Kozol (1991), to gain meaningful insight into ineffective school reform packages which have had no impact on the lives and environments of many urban children and teachers. A succinct and quite different means of re-search or inquiry must be made available to public school administrators and teachers if curriculum theorizing is to provide a language sensitive to the needs of children and teachers as human beings. Phenomenological inquiry is astutely interested in the world of human beings and how we

become more aware and sensitive by seeking out a world of lived experiences (Van Manen, 1990).

Husserl describes the sense of lived experiences as "the world that is already there (Van Manen, 1990, p. 182; Husserl, 1970)." How do we make known what is already there? We must conduct inquiry into lived experiences through phenomenology to understand not only the essence of recollected lived experiences, but also to learn about the aggregation of experiences from a historical perspective. The study of the essences of lived experiences is deeper than merely a description and deeper than finding the "hidden meaning" of the experience. A description of a lived experience usually is done through observation or some method, such as autobiography, that takes us outside the experience. As such, being outside the lived experience only allows the researcher to talk about the experience. Talking about or describing the experience is not the experience (Zukav, 1980). One of the problems associated with talking about or describing lived experiences is that our use of language is very limiting, as has been discussed earlier, exacerbating the sense of murkiness in an already clouded process.

Many conservative research methodologies are implicit forcing experiences to fit into the boundaries of a language of a given field. Phenomenology is explicit rather than implicit because it attempts to articulate the meaning of

lived experience through the written language of text (Van

Manen, 1990). The true meaning of phenomenology as explicit

is revealed whenever a reader of text is also involved in

writing the text as an autobiographical process (Grumet,

1992). It is the interaction that occurs between the text

and the individual that makes phenomenology explicit as

dialogical process. Many painters work in an

autobiographical manner as they bring the significance of

time, place, and spatial meaning to their work. Painters

working in an autobiographical manner are seeking a

reflexive consciousness of themselves in relationship to

others and their work. As such, they are not working in a

narcissistic manner, but rather reconstructing their past in

order to develop new life experiences (Pinar, 1988). For

instance the following story will sketch a picture of human

experience gained from working in an autobiographical

process.

> When I was an undergraduate in the early 1970's
> occasionally a professional artist, well known as a
> successful name, came to visit our college art
> department. Particularly, I remember one "visiting
> artist" who painted scenes of ships on the ocean. It
> took this artist an entire day to paint the ocean
> scene. At the end of the day the artist covered the
> ocean scene with white paint. The next morning we
> returned to the studio to see our visiting artist paint
> another ocean scene with ships. He painted this new
> scene over the top of his painting he had completed the
> day before. Most of the teachers and art students
> stood around bewildered by what he was doing. In the
> afternoon the artist took a palette knife and began to
> scrape through the outer painting to get to the
> painting he had completed the day before. At the end

of the day the artist had completed a new painting
produced from the two paintings on one canvas.

To more fully understand the explicit meaning of this

artist's work, or text, in an autobiographical manner, we

could employ phenomenological inquiry. As Van Manen (1990,

p. 12) states, "phenomenology has as its ultimate aim the

fulfillment of our human nature to become, more fully, who

we are as human beings." The preceding statement by Van

Manen leads us to this perspective derived from the work of

Dilthey (Pinar, 1988):

> Thus the effort to understand ourselves involves
> the capture of spirit, which expresses itself in,
> and lives through, monuments of intellectual and
> artistic creation, as well as ordinary forms of
> public life. The visible, tangible legacy of the
> past--texts, paintings, legal codes, recorded
> customs--had been thereby posited as *Ausserungen*
> --externalizations of the Spirit, sentient leftovers
> of Spirit's self-estrangement, documents of its
> expressive powers; and the true object of
> understanding was perceived as standing behind them,
> never exhausted by them, always fuller and richer than
> any of its expressions (P. 13).

We may now turn to the philosophy of hermeneutics and its

impact on text, use of language, and lived experience.

The essential question for human beings is, "how do we

come to know in such a manner that it gives us meaning in

our lives?" The search for meaning and the elementary

capacity for this search is experienced in the process of

hermeneutical inquiry (Macdonald, 1988). Such a search must

be conducted in a manner so that we are not eliminated from

the picture. The search should take what is commonly known

and re-create the known so that we come to better understand
ourselves beyond our own self-imposed limitations (Zukav,
1980). Most of our self-imposed limitations are a result of
language derived from the "classical sciences" of linear,
systematic, and logical combinations that embrace language
in control and prediction (Smith, 1991). To shake loose
such dogmatic notions we must employ an agency that creates
language which is sensitive, compatible, and compelling to
re-vitalize understanding of one's own lifeworld
experiences. Human beings may better understand themselves
by seeking a dialogue with written and visual discourse.
Hermeneutics is the agency by which humans may better
understand themselves (Ricouer, 1971).

Hermeneutics is a philosophy of "interpretation" that
is concerned with texts (Carson, 1992). The language in
text frequently both contains and restrains us from
experiencing life in more meaningful ways. A text has
something to say that can be interpreted with hermeneutics.
Hermeneutics, working as an agency, deals with the deeper
meanings concealed in text so that we come to know our
experience and experience our knowing. Hermeneutics is not
just simply a methodology of exegesis and philology, rather
it constitutes a philosophy of interpreting text to create
new realities (Idhe, 1971, and Ricouer, 1991). To
understand a text means to seek a perspective beyond the
hidden meaning presupposed of the creator. As such, we must

seek to establish a dialogue between the text, reader, and viewer.

To graft hermeneutics onto phenomenology is the event of interpretation as dialogue (Ricouer, 1976, p. 92). Hermeneutics has grafted itself onto phenomenology as a means to investigate the intentional sense of noetic acts (Ricouer, 1991, p. 14). Hermeneutics and phenomenology grafted together seeks the relationship between the intellectual sense of the interpretation and the reflexive nature of phenomenology (Ricouer, 1991). As such, hermeneutic phenomenology is a circular process representing itself in an arc involved in a dialogical conversation between language and experience (Idhe, 1971). This "circular process" directly, in an irrational respect, applies to my own life. Since I was an adolescent I have studied and produced stoneware and porcelain pottery. Most of my work is made or thrown on the potter's wheel. In 1975, I attended a national symposium on clay works at Norte Dame University. One of the potters, who worked in a traditional sense of primarily making bowls, teacups, and other "pots," spoke at length about his ideas of working with clay. This studio-potter, as we are often called, spoke of the work as a circular process in which the potter must understand the process, but not plan in such a manner as to kill the spontaneity needed to produce creative, vibrant, and alive work. As he stated, "to go into the

studio with a plan to produce thirty teacups is a disaster."
Rather, like a dance, we go into the studio with some ideas
in mind, however, we must always remember to dance with the
clay. To just mold and form a presupposed "pot" does little
if anything for us to understand our lives as human beings.
We must go beyond the naive and shallow approach to
producing just "functional" work and seek the irrational
activity of working with such fine elements as clay, fire,
and water. As a potter, I felt that working in a circular
process represented acts of creative irrational performance
that greatly exceeded the "closed-system" theories of Greek
"classical balance" and symmetry.

Hermeneutic phenomenology seeks to interpret in text a
proposed world in which human beings could inhabit and in
which they could extend their possibilities for creating
reality (Ricouer, 1991). For it is the essential need of
all human beings to understand their own world in order to
communicate and enjoy the lives of other human beings. For
without knowing about those suppositions with which we
already live our voices would not be heard. Life would
remain mundane and muted. Studying curriculum theory from a
hermeneutical phenomenological perspective returns the
original difficulties of life itself to the inventive,
serious, and playful acts of working with each other and
young children. It returns curriculum theorizing to the
need and possibility of true conversation (Jardine, 1992).

Hermeneutical phenomenology is a search or re-search for greater understanding that motivates us historically and satisfies us in the present. As such, hermeneutical phenomenology is a form of curriculum theorizing that potentially is the creation of reality (Macdonald, 1988). The creation of reality occurs as an irrational act in which the curriculum scholar becomes grounded in a dialogue between texts and lived experiences (Macdonald, 1988, p. 105). The process of understanding lived experiences is not a rational process and can not be regulated to an outcome of problem solving as often is advocated by those individuals working in prediction sciences (Macdonald, 1988). The process of hermeneutics or "interpretation theory" is a search into the texts of artifacts, the natural world, or human action (Macdonald, 1988).

A study of the history of the natural and human sciences must precede any research into the epistomological and ontological questions associated with lived experiences and interpretation of texts. As Ricouer (1991) states, "I belong to history before I belong to myself (p. 72). Furthermore, Ricouer states, "we must live through historical stages in order to understand the historical present (Cited in Pinar, 1988, p. 146)." Ricouer's statement portrays the role historical reflection plays as a means to form our judgements of experience considered in written documents, monuments, and artistic endeavors.

Hermeneutics has been debated as to whether it serves as a
methodology or as a philosophical motion into our lived
experiences that are concerned with contributing to our
present by mediating through interpretation of our
historical past (Ricouer, 1991). What is hermeneutical
philosophy and how does it help us come to better understand
ourselves? Hermeneutics has often been called the science
of interpretation (Carson, 1992). This is a very broad
generalization that covers a great deal of ground, however,
without really saying much. To reduce hermeneutics to a
"science" lends itself to the idea of a sequential process
of analysis. As such, analysis seems to belong to the
process of describing the parts of something. According to
Van Manen (1990) to theorize about our business of pedagogy
means to hermeneutically seek the reflective and
interpretive meanings found in the spontaneous experience of
human beings in a holistic manner (p. 55).

I find that a reflective and interpretive theory justly
washes away any connection to the redundant ideas associated
with a methodical and technical approach of inquiry based on
predictable conclusions. Such a notion of an analytical
approach toward inquiry, grounded in methodology, serves to
tell us what we already know about ourselves (Jardine,
1991). Most certainly a technical science of tautology
ensures a non-ascetic approach toward curriculum theorizing
that will keep the field limited and in its place once and

for all. When did hermeneutics begin and is hermeneutical
phenomenology a philosophy or methodology? These questions
provide a point of departure as we seek those ontologies
which have come to us from a historical perspective.

The History of Hermeneutics
and Phenomenology

The following portrait of the history of hermeneutic
phenomenology is very abbreviated. It is my intention to
portray, however, to the reader the great importance history
has performed in creating our post-modern perspectives of
understanding human experience and its relationship to
curriculum theorizing. I especially want to take this
opportunity to recognize the efforts of Max Van Manen and
David Smith for the massive and detailed work they have
contributed to the history of hermeneutic phenomenology.

Hermeneutics has had a very long history dating back to
the Greek Mythological god, Hermes. It was Hermes
responsibility to relay messages from Zeus to other gods and
to human beings (Van Manen, 1990). The Greeks formed their
early ideas about interpretative philosophy from the
communication activities and prophetic power associated with
Hermes (Smith, 1991). The ability of human beings to sense
that understanding of the self evolved from the early
philosophical concepts through the work of Aristotle, who
titled one of his essays *Peri Hermenia*. In his work we find

that a sense of clarifying the confusion of life events
perpetuated an ontology of being in the world. Aristotle
was able to develop the art of interpretation by studying
the parts of a literary work. Primarily, Aristotle focused
on the usage and forms of language and the effects metaphor
played on human beings understanding lived experience
(Rickman, 1976). The philosophy of hermeneutics grew
further with the establishment of a school of interpretation
in ancient Alexandria (Smith, 1991).

The Alexandrian scholars were interested in devising a
system to interpret the linguistic usage of language. Such
a system was used to interpret the works of Homer,
Aristarch, and Hipparch's famous work the _Phenomena_.
Hipparch, Aristarch, and Zenodot were interested in a
hermeneutic that provided a significant process of
interpreting the principles associated with written language
and analogies (Rickman, 1976). The influence of
interpretation theory on scholarly endeavors periodically
emerged through the centuries. It was, however, not until
the 18th, 19th, and 20th centuries that hermeneutic
philosophy became a major force as a process of
understanding the experiences of humans be-ing in the world.
One of the early scholars to greatly influence hermeneutics
was Fredrick Schleiermacher whom I want to discuss at length
as I complete the hermeneutic "arc" created by Paul Ricouer
and explicitly delineated by William Reynolds in his book,

Reading Curriculum Theory: The Development of a New
Hermeneutic (1989).

The Hermeneutics of Dilthey:
The "Lifeworld"

Now, I want to turn to the work of the philosopher
Wilhem Dilthey. In the 20th century, the fruits of
Dilthey's accomplishments revealed, for curriculum scholars,
that understanding is a methodology which is conceived in
the process of human life (Smith, 1991). Before the work of
Dilthey, the science of understanding was greatly criticized
by those individuals working in the natural sciences. In
response to the criticism, Dilthey worked to employ
hermeneutics as a methodology that would be held as
respectable as the methodologies of research used in the
natural sciences (Ricouer, 1991). Even today, in the post-
modern era, the war continues between scholars working in
the positivistic mode and those working within qualitative
methodologies. For many curriculum scholars, however, a
technical approach toward research only tells us what we
already know about ourselves. Furthermore, a technical
approach, derived from the behavioral sciences, generally
fails to educe a means to seek those ontological and
epistomological questions associated with understanding
human experience through social, visual, and written texts.

Dilthey was a pioneer in postulating that human
experience may be better understood through written
communications (Smith, 1991). In his famous article, The
Development of Hermeneutics, Dilthey believed that how we
come to know and understand ourselves is a process of
interpreting the (human) self through our written documents
(Ricouer, 1991). He developed a "hermeneutic formula" as a
methodology to interpret the external signs staged in
written language (Van Manen, 1990). Dilthey's formula
theorized that the lived experiences of human beings is the
locus of science. Further, he believed that lived
experiences are understood as the expressions of objectivity
contained in a relationship of interpreting texts or
artifacts. Dilthey expanded his formula with the notion
that understanding human experience is not limited to a
cognitive reaction, rather, understanding occurs when "life
understands itself (Ricouer, 1991, p. 180)." From the work
of Dilthey we began to see glimmers of what was known as an
interpretation philosophy of the "lifeworld."

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Edmund Husserl: Hermeneutics as a

Rhetorical Activity

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The sense of lifeworld was a concept not new to
Dilthey, but was primarily the work of Edmund Husserl.
Husserl postulated that an "edietic reduction" of the
lifeworld sought a different kind of meaning educed from the

essences of life itself (Aoki, 1988, p. 402). Husserl moved

hermeneutic phenomenology beyond the work of Dilthey to

include a sense of interpretation not limited only to

written language, but to also include social life. In his

famous pronouncement, <u>Zu Den Sachen</u> (*to the things*

themselves), Husserl encourages us to "return to what truly

matters," the understanding of the lifeworld (Aoki, 1988, p.

402).

Husserl's phenomenology was an act that did not

"create" meaning of the lifeworld, rather it attempted to

find what was already there (Ricouer, 1991). Husserl

contended that phenomenology as a conscious action could be

utilized to uncover what was already present in the self

(Van Manen, 1990). Such a conscious action is adjudicated

by interpreting human experience through a mediative

process. This mediative process of interpretation is not

conducted in a "general" way, but as a "rhetorical" activity

coupled with self, other, and the world (Smith, 1991, pp.

191-192).

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Heidegger's Hermeneutics: Beyond

a Methodology

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Husserl's student, Martin Heidegger, augmented his

mentor's ideal of meditative thinking and challenged the

dominant paradigm of research based in deterministic theory

concretely held by scholars in the natural sciences

(Macdonald, 1988). Heidegger successfully impacted the field by constituting phenomenology as an ontological process modus operanti concerned with humans being in the world. Heidegger continually asked the question, "what is the nature of Being in the world (Van Manen, 1990, p. 184). Heidegger's phenomenological search for responses to that particular ontological question disclosed that hermeneutic philosophy is explicitly concerned with the nature of being and Human Be-ing (Smith, 1991). He coupled hermeneutics with phenomenology because he felt that interpreting language was directly connected to understanding lived experience (Smith, 1988).

For Heidegger, phenomenology alone would not epitomize understanding of the human experience because understanding other's experiences was not enough to help humans confront their own experiences and possibilities for being in the world (Van Manen, 1990). He believed that we come to know or understand our possibilities through hermeneutics or interpretation theory applied to text (Van Manen, 1990). However, Heidegger firmly held his position that human beings cannot step outside themselves, therefore, hermeneutic phenomenology moved beyond a methodology (Smith, 1991). As I read through the texts of Husserl and Heidegger I frequently acquired clues that indicated that these individuals fiercely rejected any connection to the natural sciences base of inquiry that utilized a deterministic

approach grounded in prediction research methodologies. As
such, Heidegger's contribution to the theory of hermeneutic
phenomenology was his belief that humans come to know
themselves through a means of "attunement" (Pinar, 1988).
Attunement is concerned with understanding ourselves as a
reflexive "being-in-the-world."

<p style="text-align:center">Hans-Georg Gadamer: A Hermeneutics
of Continuity</p>

Heidegger's student, Hans-Georg Gadamer, proposed that
technical methodologies have little to do with human beings
seeking to better understand themselves (Jardine, 1992).
Gadamer evinced the tenet that hermeneutic theory is charged
as an ontological interpretation seeking an understanding
derived from text (Macdonald, 1988). Although Gadamer does
not postulate a specific formula for interpreting text he
does become closely aligned with Ricouer's ideas concerning
the "matter of text" (Ricouer, 1991). Gadamer supports
Ricouer's notion that "naive reading" reveals little of the
world. Gadamer, however, returns interpretative theory to
the conception of Husserl; that meditation of text is a
conscious application of self to the meaning of text (Van
Manen, 1990). The idea of text brings a question to mind;
must human beings possess a text of human experience related
to a historical past? In other words, is interpretation
entangled with a dialogue of tradition embedded in our past

experiences? Gadamer proposed the supposition that we belong to the text we read by bringing our experiences to the reading of the text (Van Manen, 1990).

Gadamer's hermeneutics is grounded in a perception of continuity rather than conclusions (Smith, 1991). Conclusions are related to deterministic research and portrays a sense of "out there." As humans being we are not "out there" as we cannot step outside of ourselves to observe our experience. To attempt to be "out there" burns the bridge between the structure of language and its explicit relationship to the lifeworld. Since the dominant paradigm regulated within the natural sciences has burned the bridge between experience and the self, I postulate; like Gadamer, Maxine Greene, and Thomas Sergiovanni; that we fuse the gap by seeking horizons at the end of our boundaries that reach beyond the known. To fuse such horizons beyond the known will encounter what Gadamer believed is a hermeneutic that is dialogically engaged between self, text, and the structure of language (Smith, 1991). The action of fusion is a creative attempt to bond our historical past with experiences that form realities in a living stream.

Our "Being" in a living stream relates us to the eternal question that has plagued philosophers and scholars since the work of Plato and Aristotle, "what do we really mean by the word "Being" (Heidegger, 1962, p. 305)." The

word "Being" resists an absolute definition. The word "Being" has been subjected to the scrutinizing laws of Cartesian Logic only to have it evaporate away before our ancestors' eyes. I believe that the word "Being" is related to an ontology of human existence. Our endeavors are how we come to know of "being" is accomplished through hermeneutic phenomenology. According to Paul Ricouer (Ricouer in Macdonald, 1988) to understand the ontology of "being" we must concentrate on restoring meaning in our own lives (p. 106). Restoring meaning in our lives relies on hermeneutical interpretation making explicit an ontological understanding of human experience through various texts (Ricouer, 1991).

<div align="center">Paul Ricouer: "Out Front"

Interpretation Theory</div>

The hermeneutics of Ricouer expands the theory of interpretation beyond the written text to include social, visual, action, and reflective texts (Ricouer, 1991). Ricouer moves hermeneutics beyond ontology to an epistemological search for meaning by constructing a hermeneutical circle (Macdonald, 1988). Ricouer calls this circle the "hermeneutical arc" (Ricouer, 1991, p. 121). Reynolds (1989) utilizes the hermeneutical arc to understand his understanding of curriculum theory. The hermeneutical arc is a process that embraces a reader of curriculum text

in three succinct phases. According to Reynolds (1989) the
first phase which some scholars of curriculum theory amass
is "an initial reaction in descriptive and critical terms"
or otherwise known as naive reading (p. 52)."

According to Reynolds, the next phase of reading text
entails an "explanation of curriculum texts" using Ricouer's
methods of structural literary analysis. Briefly,
structural literary analysis is a form of explanation.
Explanation as a methodology of reading text is derived from
structuralism. Therefore, explanation falls short of
helping us to fully understand ourselves because
structuralism is a methodology, not a philosophy. To gain a
better understanding of the sense of "Being" let us turn to
Reynolds' ideas on the third and most elusive phase of
reading curriculum texts.

Reynolds (1989) postulates that in reading various
texts of curriculum theory he encountered a reflexive
comprehension of the possible worlds that individual texts
opened up to him (p. 53). This explicit phase of the
hermeneutical arc helps us to understand language contained
in a text and how such language provides a context for
understanding who we are in the world. As Klemm (Klemm in
Reynolds, 1989) states, "I can be the one I really am (p.
53)." As I read through the various texts of hermeneutic
phenomenology I too came to a better understanding of who I
am in relationship to curriculum theory. To complete my

"arc" or circle I would like to re-turn to the work of Fredrick Schleiermacher from whom I derive my sense of hermeneutic phenomenology. I credit most of the following work to Wilhem Dilthey, who completed what is probably the most comprehensive biography of Schleiermacher ever written (Blackwell, 1982).

Schleiermacher: The Hermeneutic Circle

Fredrick Schleiermacher was reared by parents whose families shared a history of service to the German Calvinist Church. His father, a minister, frequently moved the family to maintain their livelihood in the church. As a result, young Schleiermacher encountered a haphazard approach toward schooling. "Fritz" as his mother called him, developed a strong interest in French and Latin languages (Blackwell, 1982). Schleiermacher's early interest in language provided a catalyst for his development of interpretation theory.

As a result of frequently moving around during his childhood, Schleiermacher became a loner and solitary thinker. He periodically challenged his teachers and others in authority about the nature of life itself. Schleiermacher was admonished for challenging traditional thought. During his adolescent years he turned away from other people and sought knowledge from reflecting on inner experiences (Blackwell, 1982, p. 17). This glimpse into his character at a young age reveals how he later came to

develop one of the premises of his hermeneutic; that interpretation is creative action reflecting inner (self) experiences. Schleiermacher's aloofness followed him throughout his young life into adulthood.

In 1789, he went to study theology at the University of Halle, Germany (Blackwell, 1982). At the age of 21, Schleiermacher took a break from the university and moved to the small rural town of Drossen. Here he wrote his treatise, _On Human Freedom_. Schleiermacher had studied with Kant at Halle and is credited with understanding Kant's doctrines on freedom probably better than anyone (Blackwell, 1982). However, in his work _On Human Freedom_ we begin to see Schleiermacher challenge the rules associated with determinism theory. As a result of his "critical" views expressed on determinism he nearly failed to pass the theological examinations necessary to become ordained as a minister (Blackwell, 1982). Even in this early period of his life we see a young man who was seeking an ontology of understanding human experience beyond a deterministic perspective. Schleiermacher turned to art and poetry of the period (Romantic) to search for a theoretical argument that would free the human condition from something more than objects and events (Blackwell, 1988, p. 24).

Schleiermacher considered the process by which individual human beings create works of art and poetry as the focus of what separated the human sciences from the

physical sciences. Schleiermacher was concerned with developing a theory of hermeneutics that went beyond studying mere reflections of outer life. Rather, he was interested in how human experience directly relates to inner (self) reality. Schleiermacher postulated that unless inner experience is interpreted and related in the conscious, human beings can not become aware of their own individuality. Furthermore, understanding can not be limited to just understanding one's lived experience, but understanding must occur as a process of mediating language confined in literary text (Rickman, 1976).

According to Dilthey (Dilthey in Rickman, 1976), Schleiermacher originally based his theory of hermeneutics on two premises: Interpretation of language used in literary text and; interpretation of historical experience (p. 255). However, these early premises limited his ability to tie language and historical experience together in such a manner to create a new form of interpretation beyond deterministic logic and analysis. It was not enough to understand human experience through language in a historical sense. Schleiermacher believed that comprehension failed to deal with the actions of life itself in the present moment. Accepting this limitation encouraged Schleiermacher to develop a philological hermeneutic that both "went behind the rules of analysis" to conceiving an interpretation divested in a dialogical conversation between reader and

literary text (Rickman, 1976). As most philosophers since Schleiermacher have also perpetuated a philosophy of interpretation built on the supposition that it is dialogue that not only recreates historical experience, but also creates a context of lived experience in the present. The premise of interpretation theory as a creative action coupled with Schleiermacher's premises on language and historical experience provided him with the tools necessary to develop his philosophy of hermeneutics.

Schleiermacher's hermeneutical circle is theoretically drafted on three major themes. First, interpretation is a creative action. Second, written language is the key to understanding human experience. Third, the process of interpretation theory deals with the interaction of part and whole. The three major themes advocated by Schleiermacher combined to form the so-called "hermeneutical circle" (Smith, 1991). These three premises have been largely debated each with conjectures taken by various perspectives within the field.

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Schleiermacher: Hermeneutics

as Creative Action

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Is interpretation a creative action as perpetuated by Schleiermacher? According to Ricouer (1991) there are various levels of interpretation. At first, some curriculum scholars tend to read texts of curriculum theory in a

"naive" manner (p. 12). This naive manner reading text
seems to be creative, however, it is futile to attempt to
read intention into the "hidden meanings" of others works.
For instance , over the years I have viewed works of art in
various galleries and museums. It is interesting to hear
the comments of many art patrons as they view the works of
artists. Invariably at some point some patron will make
comments such as, "I don't know why, but I really like
that," or "isn't that cute." On very rare occasions I have
heard comments such as, "I wonder what the artist meant by
that," or "that artist must have a hidden meaning." This
way of viewing art, not knowing why someone likes a
particular work of art, or looking for the cute, or seeking
a hidden message, is a shallow and naive way of
participating in the visual arts. Most artists usually are
not trying to explain to the general public what their
interests may be. Rather, the artist is seeking meaning in
his/her own life. For us, a deeper level of interpretation
of texts and lived experiences occurs when we look "in
front" of the work rather, than for the hidden messages
(Ricouer, 1991, p. 88). Let us not bore ourselves with
trying to analyze the author's intent. The work, if
creative, will stir deep within us new insights that will
enhance and add to our lives. If interpretation is
creative, it seeks to make explicit an ontological
understanding of oneself (Ricouer, 1991).

It is appropriate to return to the epistemological question of whether interpretation is creative or not. In some ways interpretation appears to be creative in that we could "read between the lines" or "read into the text." We could seek to interpret the author's intentions, however, to do so limits our understanding of written, visual texts and lived experiences. Interpretation actually is an event (Ricouer, 1976). To make other's foreign experiences not only known to us, but, to fuse new horizons opens a form of life in which human beings gain a new capacity for understanding and knowing oneself (Ricouer, 1976, p. 94). As stated earlier, Parker Palmer (1987) believes, "the way we come to know has powerful implications for the way we live (p. 16)." Hermeneutics or interpretation theory is indeed a creative act which enables us to lose ourselves in texts and lived experiences in order to find ourselves. Hermeneutics becomes creative not as a sequential, linear methodology, but rather as "clustered affair" that explodes spontaneously in a chaotic brilliance that deals with the terrains of life itself (Smith, 1991, and Jardine, 1992). The way we come to know is through our interpretation of lived experiences shared through the langauge of written and visual texts. Dilthey saw hermeneutics as the process by which we come to know something of mental life through the external signs that reveal inner life (Ricouer, 1991).

Schleiermacher: Textual Inquiry

The second premise of Schleiermacher theory on the hermeneutical circle deals with the interpretation of written and visual text to gain better understanding of human experience (Smith, 1991). Several ideas may be formed around the following premises: First, the text becomes the vehicle for mediation between creator, reader, and viewer; secondly, that human beings express their self-understanding through language; thirdly, that our ability to understand ourselves is limited by our language, therefore we must stretch our ordinary use of language in order to find ways to understand and interpret our experiences.

William Reynolds (1989), expresses that hermeneutics provides a search for understanding through written text. Further, Reynolds states that a journey to understand curriculum theory is laden with many detours. His personal journey through curriculum theory consisted of a movement through what he terms, "initial reading and naive understanding of text through critical reading or explanation to comprehension and new self-understanding through texts (p. 1)." To begin our search for understanding of curriculum theory let us take a closer look at "initial reading and naive understanding." Throughout our endeavors as college students we invest literally thousands of hours reading required texts and materials for

courses. As I reflect on those experiences I think of the many hours I spent in line at the college bookstore not only purchasing textbooks, but, selling them back, usually at a penitence of their initial cost. The books I sold back were those texts that I never really extended beyond a level of "initial reading and naive understanding." In fact, in buying used textbooks it is interesting to note that the colored-highlighters used by students often only go to the second or third chapter of a book. This tells me that the reader either never found much interest in the textbook, or that the author failed to elicit any real spark of interest and understanding for the reader. In any case, returning unread or partially read textbooks is big business in college bookstores.

Over the years I have collected many books. According to my wife, each time we move I have a ton of worthless books, especially since packing and unpacking them requires a tremendous amount of effort. As I have often told her, however, I know those books and have read them many times. Interestingly I never start at the front of a text and continue to the back anymore. In fact, I am more likely to read various sections of the book. Each section, each time read allows me to bring new meaning to my life. Almost twenty years ago my wife gave me a book by Carl Jung as a present. At the time she gave me the book it was literally impossible for me to read and gain any meaning or

understanding of the book. Very small passages of the book spoke to me, however, in a manner that enhanced my daily experiences. Over the past twenty years that one book, among, many has enabled me to understand William Reynolds thoughts on reading a text through "critical reading or explanation to a comprehension and new self-understanding through texts."

An ontological question that seems to continually arise about reading texts or viewing works of art is that many people seem to really "want to know or learn once and for all" what the artist or author means. In fact, many of us have felt that if we could just learn the material in the textbook we could complete our work in some surreptitious manner. Recently, a professor in one of my graduate classes assigned us to read a rather large number of books concerning quantum physics and its relationship to curriculum theorizing. The professor informed us, "not to read the texts to just learn the material, rather to try and gain an understanding." In addition to the assigned texts, the professor suggested we read the articles he gave us each week our class met. Many of my classmates grumbled about the vast ocean of reading we were trying to wade through. I never felt swamped with all the reading. I felt that several of my classmates, not to speak of them disrespectfully, were not getting beyond the naive reading level of interpretation. To illustrate my point I will use

food, since I love to eat, as an analogy to compare ways of knowing, or reading texts if you will. At a MacDonalds, food is prepared, sold, and consumed quickly. If I close my eyes I can taste a MacDonalds Cheeseburger because I have consumed them many times. I really prefer to eat in a nice restaurant with full service. For one, the atmosphere is much better, the conversation more relaxed, and certainly the quality of food is superior. I really enjoy one of those specialty restaurants like a Mexican restaurant operated by Mexicans. My family and I usually spend a couple of hours "at dinner" in such an establishment. We savour the food, relishing in the delicacies of the many different foods. At times like these, "eating out becomes an event." Reading a text is very much the same for me, I no longer try and gobble huge amounts of reading material just to get through the texts. For one, I get indigestion, quickly forget what I have read, and hope I don't really have to discuss anything I have read in such a manner.

To use William Reynolds (1989) phrase, "to read text through a critical reading or explanation to a comprehension and new self understanding," will help illustrate a major problem we are facing in many of our public schools (p. 1). Today, the problem is that many school reformers believe our children should read critically and be able to explain what they have read. As I stated earlier, explanation has inherent problems because it is grounded in the field of

deterministic sciences. As we know those sciences really only tell us what we already know about ourselves. What is missing at this level of reading text is that we simply are not seeking through the language of reading texts to find different ways of understanding ourselves. Without mediating experience through the assistance of language our voices remain "mute, obscure, and shut up in contradictions (Idhe, 1971)."

As mentioned early, hermeneutical phenomenology is a philosophy the provides us with the opportunity to hear ourselves, recollect our experiences, and restore meaning in our lives (Idhe, 1971). To hear ourselves means to turn to the language persistent to a given field. Each language belonging to a specific field has its own voices, its own structure, and dialect (Idhe, 1971, p. 147). Dilthey was one of the first philosophers in the 20th Century to advocate that written language is probably our most elevated form of human expression (Smith, 1991). Interpretation brings to light the meanings of written and visual texts. As such, the interpretation of text launches a new self-understanding (Idhe, 1971).

Schleiermacher: Hermeneutics Beyond
Slicing the Pie

Does the process of interpretation theory deal with the interaction of part and whole? In the early days of science

endeavors humankind was the center of the universe. Humans
believed that all functions of the universe were provided by
a great entity for the benefit of mankind. Aristotle's
teaching constituted the supposition of a philosophy as man
as the supreme ruler of earth (Trusty, 1991). The tools of
analysis for the period consisted of logic, common sense,
and observation. Aristotle left the human race an
impression of the world as a balanced and proportionate
order that has profoundly effected almost all sciences,
including the field of curriculum, until today (Doll, 1993).

In 1590, Galileo believed that the world was created so
that every moment was exact and preordained by a
supernatural entity. Galileo provided a mathematical system
that supported his notion of absolute truths (Trusty, 1991).

In 1620, Descartes furthered the work of Aristotle and
Galileo by developing a systematic process for hypothesizing
the operations of the universe through mathematics.
Descartes became the first scientist to explain the solar
system in mechanical terms based on the concept of
causality. For Descartes, mechanical terms meant that the
world was viewed as a closed-system made up of individual
parts interrelated that worked in harmony to produce an
ordered universe (Trusty, 1991).

The French Philosopher, Von Wright postulated that a
closed-system was static in design (Ricouer, 1991). As
such, in a world viewed as a closed system, human beings are

considered a part among many other parts. The perspective
of the world viewed as a closed system allowed scientists to
stop, put in motion, observe, draw conclusions, and form
predictions. Von Wright noted, however, that to start the
motion, scientists must intervene in the natural process of
life (Ricouer, 1991). In other words, control became the
dominant tool of this paradigm.

In the 1680's, Newton added to the work of Descartes by
postulating the idea that the universe was set in motion
like a big watchspring. According to Trusty (1991), Newton
viewed the world as closed-system and he believed reality
could be explained in terms of causality, reduction,
precision, and predictability (p. 23). Newton used the
tools of mathematics--geometry, algebra, and calculus for
developing his theories to explain the world as a closed
system.

The ideas of "Classical Science" perpetuated by
Aristotle, Galileo, Descartes, and Newton persisted until
the end of the 19th Century. The work derived from the
"Human Sciences" exploded at the end of the 19th Century as
we began to deeply understand the dogmatic arguments of the
"Classical Sciences" produced preformed conclusions about
what is good for human beings (Carson, 1992). Cartesian
Logic or systematically controlled analysis was the dominant
paradigm until hermeneutics contested that supposition
(Smith, 1991). Hermeneutics contested "Classical Science"

because there existed a need by human beings to educe
understanding of the human experience (Jardine, 1992). The
ideas of theoretical explanation made us realize that we
truly did not understand the human experience.

Can we interpret works simply by working in isolation?
This question provides the catalyst for a deeper discussion
on the act of interpretation. I firmly believe that we do
not live isolated and alone. To do so desensitizes our
understanding of ourselves and others. Actually,
interpretation is an "open process" that constantly is in a
state of flux in which no one perspective can give meaning
or conclude (Ricouer, 1991). The philosopher Gadamer
maintained that the interpretation (hermeneutics) of
phenomena could only be revealed through a "Socratic"
dialogical engagement between question and events. Gadamer
endorsed the idea that people must establish a conversation
between themselves and written text seeking through dialogue
new environments for understanding. As Gadamer so
eloquently stated, "within everything said there is
something unsaid (Smith, 1991, pp. 192-194)."

These ideas on dialogue suggest that interpretation
theory and curriculum theory are really a search for
understanding mediated through a dialogue with the theory
(Macdonald, 1988). Without a specific interpretation of
written and visual texts, and lived experiences, a theory of
discourse remains only that, a discourse and not yet a

theory of the text (Ricouer, 1976). As we attempt to give life a voice we seek both understanding and explanation through interpretation (Jardine, 1992).

When we seek new meaning from text or lived experience the dialogue should seek to understand rather than explain. Explanation, a naive perspective, finds its theoretical roots in the forms of quantitative analysis commonly connected to the natural sciences. To explain phenomena means some individuals will develop a hypothesis, conduct observations, gather data to be empirically provable, and form conclusions. These conclusions support existing laws, theories, deductions, and verifications (Ricouer, 1976, p. 72). On the other hand, understanding constitutes a sense of wholeness, rather than pieces of the puzzle (Jardine, 1992). A sense of wholeness directly involves the endeavors of human experience with visual and written texts. In other words the whole person as a human be-ing in the world is the foundation of hermeneutic theory (Smith, 1991).

CHAPTER III

CURRICULUM THEORIZING: THE

DADA CONNECTION

Introduction

An original is a creation motivated by
desire.
An reproduction of an original is motivated by
necessity.
The original is the result of an automatic
mental process, the reproduction, of a mechanical
process.
In other words: Inspiration then
information; each validates the other.
All other considerations are beyond the scope of
these statements.
It is marvelous that we are the only species that
creates gratuitous forms.
To create is divine, to reproduce is
human.

Man Ray, New York Dada
(Baldwin, 1988, pp. 323-324)

In order to better understand my place within

curriculum theorizing I have re-turned to my roots which are

embedded in the fine arts. In 1977, Edgar Albin, retired

professor emeritus and chair of the fine arts department at

Southwest Missouri State University, spoke at our

commencement exercises. The thesis of his speech centered

around the political fever of national support for the fine

arts and what the future may hold for the arts in the next

25 years. Albin closed his speech with the following

statement: "Art theory precedes all other theories for it is the act of creation upon which humanity finds it future." Curriculum theory has drastically changed over the past twenty five years. Although curriculum theory has undergone a reconceptualization, I would argue that many of the ideologies as postulated by contemporary curriculum scholars are closely related to a very unique era in art known as Dada. In Dada, I find not only resemblances to recent movements in curriculum theory, but I also hear the voices of Dada speaking about similar problems that Dewayne Heubner wrote of in his 1966 article, Curricular Language and Classroom Meanings. Huebner (1966) adamantly argued that many of the problems facing classroom teachers could not be dealt with because educators were harnessed with language that is too limited to accomplish such change. The problems associated with a limited language ultimately continues to haunt contemporary teachers.

Primarily the problem with existing curriculum language is that it severely limits our ability to develop meaningful relationships that are central to teachers, students, and others working in schools. According to Heubner (1966), the language of pedagogy is so limited, "it is like a log in the eye (p. 9)." Many of the problems associated with language can be traced to the structure of Newtonian Science. The language used by many curriculum scholars is grounded in observation, explanation, and predicting future practices in

our classrooms. As such, to break from a Newtonian tradition of limiting curriculum we must confront our realities directly (Huebner, 1966). To confront those realities associated with contemporary curriculum language I re-turn to the anti-art of Dada.

The Dada era occurred at the beginning of the 20th Century and became a statement by some artists, poets, and writers to attack the paradoxes of the act of creation caustically limited by Newtonian Science, Western European Philosophy, and 19th Century traditions of art. Today, the field of art is vast and challenging as a result of Dada. Curriculum scholars, however, are just recently finding curriculum perspectives that are language sensitive and responsive to human beings. According to Eisner (1992), "language is constitutive of experience; it is not simply descriptive, and the way the world is parsed has significant value consequences for matters of educational practice (pp. 302-305)." To illustrate the paradox of contemporary curriculum language; Russell Dobson at Oklahoma State University stated in one of my classes in curriculum studies, "you are a fool if you don't plan, but you are a bigger fool if you think you can." Dobson's statement makes explicit the most basic problem in curriculum theory today, curriculum scholars are forced to contradict themselves in order to deal with the complications, nuances, and ambiguities of be-ing human in the world. The artists and

poets of Dada met the same paradoxical problems of language confined in the concepts of a systematically arranged order. The purpose of Dada was a revolt from a known reality to a new reality (Hugnet, 1968). As such, Dadaists played with the laws of chance and reality (Hugnet, 1968). Their sense of play, however, was an outlandish display of repulsive acts used to challenge existing language. The language created by Dadaism became an event that was both prophetic and rebellious (Fallico, 1962).

The Dadaists rebelliously attacked several issues in several major cities of Europe and America. The issues centered around: the language used to form art and poetry was limiting and could not reveal the inner-self of humans being in the world; the industrial machines of "modernism" were destroying the lives of human beings; the social and political inequities occurring in middle class Europe; and the nature of closed-system theory that "straitjacketed" and controlled human beings (Caws, 1970, and Rubin, 1968). As a result of the Dadaists relentless attacks on these issues several new texts were created by the end, or death, of Dada. First, the act of creation is process oriented rather than product oriented. Secondly, a certain segment of the Dadaists attached themselves to the political and social theories of Marx (Caws, 1970). Third, Dada artists and poets such as Marcel Duchamp, Jean Arp, and Francis Picabia embraced the theory of quantum science discovered by Max

Planck and Albert Einstein to revolt against closed-system

theory and Newtonian Science (Grossman, 1971). As Arp

(Grossman, 1971) stated:

> Dada aimed to destroy the reasonable depictions of
> man and recover the natural and unreasonable order.
> Dada wanted to replace the logical nonsense of men
> today by the illogically senseless (p. xiii).

I believe that contemporary curriculum discourses are

reflected in the aforementioned texts of Dada. It is my

intent to re-cover from various texts of Dada such confusion

to denounce the controlling language of current educational

practices and re-turn curriculum language to the mysterious,

chance riddled, and paradoxical events that enables us to

conceive a creative, caring, critical pedagogy that is

responsive to humans understanding themselves.

New York Dada: The Conception

Although Dada was born in Zurich in 1916, two major

events caused the conception of Dada: First, the social and

political control of the European ruling classes over the

working classes led to World War I. Secondly, the arrival

of modern industrial machines at the turn of the 20th

Century (Caws, 1970). The effects of the War caused two of

Europe's major artists, Francis Picabia and Marcel Duchamp,

to flee to New York (Richter, 1965). Both artists severely

attacked the effects of modern industrial machines on the

quality of life. There is a difference between mechanical

and industrial properties of the machine. According to
Lyotard (Lyotard in Erickson, 1984), "the industrial is the
inhuman side of the mechanical (p. 107)." Duchamp, however,
denounced all machines because they are based on closed-
system theory with the sole purpose of producing consumable
goods (Erickson, 1984).

Upon Duchamp's arrival in New York in 1915, he was
asked to speak on the condition of art in America. After
careful review Duchamp replied, "it is probable that the
20th century is to be still more abstract, more cold, and
more scientific [than 19th Century Art] (Tashjian, 1975, p.
49). In any condition, Duchamp held a great amount of
animosity and apathy for the Western tradition of Art
(Tashjian, 1975). Duchamp and Picabia joined forces with
the American artist Man Ray to attack the world of Cartesian
Logic associated with modern art (Hugnet, 1968).

Picabia revolted against the modern industrial machine
because of the nonaesthetic quality of objects produced in
factories. For Picabia, the working conditions of those
people employed in factories was more revolting than the
manufacturing of sterile objects. Picabia was sickened by
the destruction of the human spirit contained in a mundane,
repetitive, and isolated environment. As a result, he
graphically attacked the entrenchment of "modern" man by
exhibiting objects which challenged the modern industrial
machine (Hugnet in Barr, 1968).

In an exhibit held in New York, Picabia displayed
Portrait of an American Girl in the State of Nudity
(Grossman, 1971). Picabia's work of art, executed in Dada,
portrayed a young woman incarcerated as a spark plug. There
is no relationship visually to any human figure. The spirit
of female life-body is trapped in a spark plug symbolizing
the dehumanizing effects of the American social and
political machine enshrined as culture. The connection of
Picabia's piece strikes at the very heart of feminist texts
in contemporary curriculum theorizing. According to
Noddings (1992), the symbolic, economic, biological, and
historical oppression of the female gender has been treated
superficially, "leaving the basic evil intact" (p. 673).
The Dada connection is a metaphor of females encased in a
spark plug as a gender disembodied in a culture blind to the
gender. Such explicit vision not only points out the
oppression, but it also enlists the power of the politics of
the female body. As Eagleton states (1983), "the discourse
of the body is not a matter of Lawrentian ganglions and
suave loins of darkness, but a *politics* of the body, a
rediscovery of its sociability through an awareness of the
forces which control and subordinate it (p. 215)." Thoughts
such as aforementioned lead us to better understand our
gender, race, and class as lived experience. My search,
however, has just recently begun and I seek other explicit
endeavors from the texts of Dada.

Another work of art created after 1916, titled *The Dada Movement*, seems to haunt the soul of Picabia. The surface of the piece is covered with electric wires, masonry block depicting a yardstick, a clock wired to a Dada Movement device coupled with a time-clock bell suggests that humans in their move to modernize the world were de-creating the value of life itself. An eerie feeling that the whole piece could blow up in the face of the viewer prevails. In fact, in the same exhibit, one moving monstrous manufactured toy nearly decapitated Man Ray (Hugnet, 1968). In a sense, Picabia created art in reflexion to the detrimental effects industrial machines subjugated onto human beings.

The recent recall of some toys and other manufactured items has become big business for safety advocacy groups and insurance companies. Just recently we are beginning to see 'air bags" placed in automobiles to curtail injuries and deaths. The cost of saving lives has become more costly than preventing injury to human beings. Insurance companies through the agency of lobbying have pressured state and national governments to mandate laws that place greater responsibility on manufacturers to produce safe goods. "Mandates," however, still fall considerably short of protecting human lives. Such malicious carelessness by manufacturers toward human life was portrayed by Picabia, however it was Duchamp and Man Ray who assailed factory life and it's dehumanizing effects on people (Tashjian, 1975).

Duchamp and Man Ray's move from traditional artist-painter was an evolution experienced as an "anti-artist" transformed as "artist-engineer" producing works of art from ready-made objects (Rubin, 1968). According to Rubin, (1968), these ready-made art objects were illusionistic statements against the subliming of the human condition alienated from life itself (p. 27). Both Duchamp and Man Ray believed that humans were subjectively humiliated as a result of being metamorphosed as technological extrusions. Duchamp began to exhibit objects that nihilistically struck at the core of 19th Century traditional art. In one particular exhibit Duchamp entered a porcelain urinal signed R. Mutt. The judges not knowing that Duchamp entered the piece rejected the entry. Duchamp challenged the judges and eventually informed them that he was R. Mutt. The judges upon hearing that it was actually Duchamp who entered the porcelain urinal changed their decision and allowed the object to be exhibited. Duchamp declared that the European controlling bourgeois was alive in American art (Hugnet, 1968). Beyond the superficial fact that the judges acted in an unethical manner, they also completely failed to understand the statement of purpose "in-front" of the entry by Duchamp.

Dada revolted from a known reality to a new reality in order to change the "Romantic" structure and language of art. Prior to Dada, works of art were owned by galleries or

the wealthy. Furthermore, paintings, prints, and other graphic works of art were "hung" or displayed on walls. Sculptures were found in gardens or museums. Duchamp and Man Ray took art off the walls and out of the garden (Hugnet, 1968). Duchamp and later other individuals associated with Dada de-structured poetry from written text contained in a book and transformed poetry to a horizon without a vanishing point. The Dada connection metaphorically alludes to paradig-manic transformations in which curriculum contained in the "big book" is modernism embellished as a theory pulled inside out. In traditional education settings curriculum has been limited to the content of subject; the organization of how knowledge is presented; instructional patterns; and how students and teachers are assessed to ensure learner outcomes have been met (Sirotnik, 1991). Beyond such traditional limitations curriculum theorists may see imperatives in the nihilism that Man Ray and others shattered in their work as Dada; a turn to nothing.

Man Ray, the American of the Dada group, turned to photography to penetrate the strata covering the spirit of life itself. His photography, however, was produced without a camera. Man Ray's work, called "Rayographs," was a response to traditional photographs depicting everyday life in unrealistic settings (Hugnet, 1968). Man Ray in his search for a means to un-cover the ontology of human

existence distrusted the simple explanations of man's existence reduced by means of a plain photograph which grasped everything but held nothing (Ricouer, 1976, and Grossman, 1971). His "Rayographs" created reality by disturbing and re-arranging existing reality. Although Man Ray's work spoke out against the industrial machine; it also changed the entire field of photography today. No longer is photography limited to portrait snap shots that simply describe the known. Contemporary photography, beyond the commercial boundaries, seeks to not only grasp life itself as reference, but it re-directs our attention to the horizons where humans confront their primitive self(s). Man Ray's work on exposing the primitive self would gain momentum with the addition of African dance and music to European Dada in 1917.

Man Ray exhibited a piece titled *Danger-Dancer* in a Dada show in New York City. The piece portrays the fluid movement of a ballerina juxtaposing against the meshing of gears in a transmission (Grossman, 1971). Man Ray produced other works of art as vulgar statements against "modern" people depicted as human machines. According to Hugnet (1951), Man Ray employed common objects, "doorbells, reflectors, and lamps to create a world of reflections and conjunctions in which the known creates the unknown (p. 139)." Throughout Man Ray's work we see beyond his

intentions and also feel implications for curriculum
theorizing.

The implications for curriculum theorists are grounded
in Picabia, Man Ray, and Duchamp's works as a challenge to a
traditional curriculum bound in the structure and symbols of
language that function in a utilitarian manner (Grossman,
1971). The Dada connection is archived in Alfred
Stieglitz's 1912 magazine *Camera Work.* Stieglitz featured
unusual photographs, non-traditional art, and articles
containing arguments on philosophical issues. Benjamin De
Casseres, a disciple of Nietzsche, wrote an article
Modernity and Decadence which was published by Stieglitz.
De Casseres attacked the suppositions of "Newtonian Science"
in which the world is viewed as logical and rational. De
Casseres wrote (De Casseres in Grossman, 1971):

> In poetry, physics, practical life there is
> nothing . . . that is any longer moored to a
> certainty, nothing that is forbidden, nothing
> that cannot be stood on its head and glorified.
> The indefinite, the uncertain, the paradoxical,
> is the scarlet paradise of intellectual intoxication.
> Anarchy? No. It is the triumph of discrimination,
> the beatification of paradox, the sanctification
> of man by man (p. 38).

Thoughts such as those advocated by De Casseres and the New
York Dadaists provides us with the opportunity to challenge
the dominant paradigm in current educational practices and
look beyond the horizons toward various texts, language, and
powerful metaphors desperately needed to evoke curriculum
theorizing that is sensitive to pedagogy. It is ironic that

artists more than seventy years ago also faced similar problems which curriculum scholars face today. Both Duchamp and Man Ray migrated to Europe as Dada was gaining momentum as its purposes were directed toward the freedom of the mind, lived experience, and language from the social control of logic instilled by the bourgeois (Caws, 1970).

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Zurich Dada: The Birth of

Post-Modern Thought

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Although Dada was conceived in New York it actually was born in Zurich in 1916 (Hugnet, 1968). In Zurich Dada we see several of the texts of New York filter into works of art and poetry that exasperated the public beyond any sense of reason. Many artists, poets, and writers left Germany and France and fled to Zurich as a result of the War. The arrival conglomerated a chemistry among those individuals which spoke of great hatred and contempt for the ruling bourgeois. Hugo Ball, a German, and his mistress Emmy Hennings started a literary nightclub which they called the *Caberet Voltaire* (Hugnet, 1968). The intent of Ball and Hennings was to provide an environment where artists, poets, and intellectuals could meet and discuss oppositions to the War and its effects on art and poetry. Ball's supposition began, however, when he was a student at the University of Munich between 1906 and 1910, At the University he wrote his dissertation , *A Polemical Treatise in Defence of*

Nietzsche. Ball maintained throughout his life that art, literature, and science should cast off the apparitions of the modern machine and the bourgeois that controlled it. According to Grossman (1971), Ball believed Nietzsche's ideas focused on the human race turning to a new order of thought alienating intelligent discourse clearly distorted in the "dark, mysterious, instinctual forces of the unconscious (p. 57)." The development of psychoanalysis of the self accentuated as process fractured the performance of Dada in Cologne in 1918.

Besides Ball and Hennings, other participants in Zurich Dada included; Tristian Tzara, Jean Arp, Marcel Janco, and Richard Huelsenbeck to name a few. Huelsenbeck, also a German, became a major player in the development of Dada in Berlin shortly after he left Zurich where Dada as a political text exploded with the influence of Marxist theory. An interesting note, is that Ball and Huelsenbeck rented the *Caberet Voltaire* located at No. 1, Speigelgasse. Adjacent to the *Caberet Voltaire* was No. 12, Speigelgasse, where Lenin, Radek, and Zinoviev, were planning a revolution of the working classes against the ruling class of Russia (Richter, 1965).

A much different theme was exploited by Huelsenbeck in Zurich. His interests were attached to the instinctual and primitive sounds associated with Central African and African-American music (Grossman, 1971). Performances

created by Huelsenbeck and others attacked the sensibilities of the public. In one performance chairs were stacked up with a poster announcing a word (Hugnet, 1968). A kettle drum beat and keys jangled similar to the beat of Primitive African rhythm (Grossman, 1971). Contemporary African-American music and theater can trace much of its performance roots to Zurich Dada. Themes such as the 1990's "Rap Music" and "Ontological Theater" produced off Broadway are residual of Zurich Dada (Kott, 1984).

Another text which was conceived in New York and flourished in Zurich Dada was an aversion against the laws of reason and logic. The writer James Joyce, who lived in Zurich at the start of Dada frequented the meeting places of the Dadaists (Grossman, 1971). Although Joyce was never considered a member of Zurich Dada, his work was tremendously influenced by the Dadaists. In many of Joyce's novels we see his characters challenge the illogical sense of war and its effects on humanity. The perspective of the world distorted as an illogical place in which human beings try to find some sense of rationality motivated Joyce to seek the assistance of Carl Jung. Jung during the time of Zurich Dada led the *International Psychoanalytic Movement* based in Zurich. The psychoanalysis of the self seeped into almost all approaches Dadaist took in their performances of art and poetry. Other influences of Dada can be traced to Ernest Hemmingway's, <u>Islands in the Stream</u>, and E.E.

Cummings play, Him. In each of these works we find that individual artists and writers were evacuatized in a world at war. As the War drew to a close many of the Dadaists returned to their mother countries. With them they took the various texts that would continue to grow in disgust against the social, and political control of the "modern" world. I will delineate those texts each within their significance of time, place, and event in contemporary curriculum theory.

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Berlin Dada: Anti-Art as Social

and Political Agency

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Huelsenbeck returned from Zurich in 1917 to war-torn Berlin (Grossman, 1971). In 1918, the armistice brought an end to World War I. The people of Berlin were hungry, poorly dressed, depressed, and covertly resistant to the existing government. Huelsenbeck sensing the people's need for a political change saw the forthcoming influence of Marxist theory on the city (Hughnet, 1951). Berlin was ripe for Huelsenbeck, a noted communist, to develop Dada grounded in politics and propaganda (Rubin, 1968).

One of the major artists of Berlin Dada was George Grosz. He returned from the war and was sent to an asylum for the insane and shell shocked. According to Grossman (1971), while Grosz was in the asylum he observed many cruel and absurd actions (pp. 67-68). Grosz saw from his cell window a factory that produced artificial arms and legs for

military amputees. What was so unusual was that prizes were awarded to amputees who could best use their artificial limb(s). For Grosz, this absurd action by fellow Germans led him to contribute a political text against the oppression of the state government. In a 1920 exhibition held in Berlin, Grosz exhibited a sculpture that hung from the ceiling depicting a German officer with the head of a pig (Hugnet, 1968). This piece as well as Grosz's other graphic selections carried his great contempt for the tryannical forces that created the destruction of the war on the German people.

The voices of Berlin Dada can be heard echoing in the work of contemporary curriculum scholars working as Marxists, neo-Marxists, and critical theorists. Although each of these positions are different a central question seems to run concurrent: How is knowledge reproduced by educators to best serve the needs of the social classes (Schubert, 1993)? Foremost, let us consider the critical theorists perspective as it is more eclectic toward Berlin Dada than the Marxists and neo-Marxists. The critical theorists are critical of the manner in which cultural reproduction of social and political values should be the primary mission of the schools (Eisner, 1992). Curriculum should become a critical voice when unfair social, political, and economic practices are reproduced through the schools (Giroux, 1988). Eagleton (1983) adds to the notion

of critical theory that human beings have traditionally been deprived of their inalienable right to make decisions regarding political and social organization of programs that constitute the interests of common people. Apple (1988) fuels the criticism of political control on the curriculum by denouncing the textbook industry. To alleviate the oppression caused by the aforementioned discrepancies the critical theorists have developed a specific language and various methodologies. Key terms such as "hegemonic forces," "valorize," and "emancipation" alert us that culture as lived process has been constricted and promulgated in our schools (Eisner, 1992). The problem of debilitation is compounded when the controlling bureaucracy isolates the strands that hold together the bonds of the social classes (Taylor, 1990). To alleviate such debilitation the critical theorist and Berlin Dadaist share a milieu facilitated through dialogic conversation.

The Berlin Dadaists sought action through the medium of art. They shattered, however, the concept of traditional art as something "pretty" and turned art toward the illumination of the critical conditions of oppression. The mustering of comprehensibility through illumination was cast in the disemboweling of values salinized within the language of discourse. Such discourse may also be found at the communion table of the critical theorists. The Berlin Dadaists, however, metaphorically burned the table of

communion in order to annihilate the influence of communication through the medium. The Berlin Dadaists cast a bile-yellow haze over the revolutionary road that led to the freedom of the human spirit. Contrary to the impasto idiot-ology enroached by the Berlin Dadaists we find a rather subdued position taken by the critical theorists. The perspective shared by many of the critical theorists sublimely refuses to impeach the doctrines of the forces that they proclaim oppresses them. There is no paradi-magic discourse of action when the tinkering of a closed-system is confronted from only within an existing political system.

From these reflective suppositions we gain insight into the similarities and conflicting contradictions of the Berlin Dadaists and curriculum scholars working as critical theorists. The critical theorists, distinctly not communists, adhere to a solution of oppression by empowering the social classes to rebel from the bureaucracy of governments (Spring, 1985). Whereas the Berlin Dadaists proclaimed that a complete revolution from the oppression of the ruling class must occur if human beings could ever hope to take control of their own lives. In any event, several of the Dadaists attached themselves to the critical theories of Marxism and Berlin became the significant place whereby art was a political text (Caws, 1970).

Hanover Dada: The Energizing

of Misunderstanding

>   And now begins the fire of musical saturation.
> Organs backstage sing and say: "Futt, Futt." The
> Sewing machine rattles along in the lead. A man in
> the wings says: "Bah." Another suddenly enters and
> says: "I'm stupid." (All rights reserved). . . .
> "A stream of ice cold water runs down the back of
> the man in one wing and into a pot. In accompaniment
> he sings c-sharp d, d-sharp e-flat, the whole
> proletarian song. Under the pot a gas flame has been
> lit to boil the water and a melody of violins shimmers
> pure and virgin tender. A veil spreads breadths. The
> center cooks up a deep dark flame. A soft rustling.
> Long sighs violins swell and expire.

>   Kurt Schwitters, Hanover Dada
>   (1951, p. 64)

As we read through the aforementioned statement by Kurt

Schwitters we begin to explicitly feel the energy of Hanover

Dada. The registering of energy transformed performance and

rejected the dilettantish views suppressed by the political

text of Berlin Dada. Essential to Hanvover Dada was Kurt

Schwitters, for he independently challenged the

controversial nature of traditional 19th century art.

Schwitters brought to Dada the notion that creative acts are

a peeling process revealing the physic of the inner-self

(Schwitters, 1951). Schwitters believed that the inner-self

is revealed through the forming process of materials

(medium) in which there is not a preordained plan

conceptualized by the artist (Schwitters, 1951). Essential

to Schwitters work was a lack of supreme purpose or a

projected outcome as he felt that art is a premordial act

employing nonsense as its agent. Schwitters admonishment of
art as a means to produce an object belies my own belief
that curriculum begins outside a vacuum whereby children
dig, search, explore, and discover themselves through their
experiences . For curriculum, like the process of art,
should be a process encouraging a creative, caring, and
critical-thinking pedagogy.

Curriculum considered as an energized state of
confusion may be stated in the verb tense as *currere.*
Currere depicted by Pinar and Grumet is grounded in events
in which individuals may seek meaning in their lives through
autobiographical interpretation of lived experiences
(Schubert, 1986). According to Pinar and Grumet (1976):

> It is our expectation that *currere* will help students
> to recover their own intentionality and find there the
> energy for their academic work as well the links that
> connect it to the concerns and events of their
> daily experience (p. 123).

Based on Pinar and Grumet's statement I envision an
anonymous curriculum that allows us to lose ourselves in
order to find ourselves. An anonymous curriculum may be
metaphorically connected to Dada through the work of Hans
Arp, a very close friend and associate of Schwitters.
According to Erickson (1984), "Arp envisioned an art that
would link men with "the life of light and darkness, with
real life, the collectivity (p. 112)." Art cast in this
continuant signifies that individuals lose themselves as a
preoccupation of the process. As such, the fabric of

control and self-conscious is forfeited loosening the
individual to find themselves through their personal
experiences (Erickson, 1984). Artists and curriculum
scholars should be unfettered by a discourse of action that
occurs as an intentional destiny into unknown terrain.

Schwitters intentional destiny into an unknown terrain
occurred through what he termed *Merz*. The term *Merz* came
from the middle syllable of "Kom-*merz*-iel," a word that
Schwitters found on a scrap of paper he later used in one of
his pieces. In 1920, Schwitters wrote an essay on *Merz* in
which he declared (Grossman, 1971), "the medium is as
unimportant as I myself. Essential is only the forming (p.
88)." Schwitters statement does not reveal his sojourn pre-
planned to meet at a pre-designated location in time, space,
or place. Rather, Schwitters text unfolded bumps, washouts,
and detours not located on his map. As Russell Dobson,
Professor, Oklahoma State University, recently stated, "the
map is not the terrain."

In the past, before the reconceptualization,
traditional curriculum was separated from the natural flow
of the educational process. Curriculum remained a "big
book" filled with mapped out lesson plans that sequentially
led to specific places, but failed to enable teachers to
understand the unmapped terrain of daily life in schools. I
call traditional curriculum *Uncus*; curriculum caught and
thrown into the livewell, to remain once and for all, until

its head is cut off and it is gutted, never to be released as the mainstream of education. *Uncus* is the antithesis of a living curriculum; static, unresponding to the natural world. *Uncus* curriculum must be discarded along a drifting roadway so that scholars may begin anew each day in a search to develop a language for curriculum theorizing.

Schwitters discarded the transverse ideas and concrete language of 19th century art to search for art that combined love and nature as a subjective paradise, "indefinable and without purpose (Schwitters, 1951, pp. 58-59)." He combined sounds, recitations of poetry, whistling, and singing with lines and colors to spontaneously form "nailed paintings" or collages (Barr, 1968). From the streets he picked up discarded objects such as buttons, thread, stamps, pieces of cloth, and other items. Schwitters, utilizing these discarded objects in his constructed collages, created a search for new language that helped him to better understand the unmapped realities of life (Baldwin, 1988).

In the hermeneutical sense of the circular process, Schwitters re-turned to the language of poetry and more specifically metaphor. He found, as other scholars have discovered, that the language of the poet invites us, metaphorically, to see new ways of being in the world (Ricouer, 1991). The search for metaphorical and poetic language was considered the theme central to all the texts

of Dada. Most certainty, language is the cardinal motif for curriculum scholars today.

The work of Kurt Schwitters, and the artists and poets of Zurich, Berlin, and New York Dada gave birth to new forms of communication and understanding for creative people today. Contemporary movements in art such as abstract expressionism, pop art, surrealism, realism, op, and superphotorealism have moved beyond the art of "modern technology". Although twentieth century artists have been exposed to new materials and tools these elements alone have not provided the energy necessary for the reconceptualization of art to occur (Gardner, 1970). It has been the endeavor of human beings to seek language for expression and understanding that moves beyond the artificial irresistibility of modern technology. Today, artists and others are immersed in the process of life in tune with the natural elements of our environments. One such artist working in the Dadaistic spirit is Jean Tinguely, New York artist, whom created *Homage to New York, 1960* (Croix, 1970). Tinguely's work is process oriented in that his pieces often self-destruct returning art to process as the end-product is destroyed. For most individuals participating in art, Tinguely's work seems antithetical to traditional paintings and other works which are hung, displayed, and sold at exhibits in galleries. Tinguely and many other non-traditional artists, however, see life as a

paradox caught between the absurdity of the known and the unknown. Tinguely accentuated paradox by stating, "the only stable thing is movement (Tansey, 1970, p. 733)." Tinguely's statement explicitly moves us beyond models of reality saturated in the mathematical equations of explaining the world. For contemporary artists the artificial works of art cast as product-based dehumanizes the values of life. Curriculum scholars seeking processes that are responsive to human beings may look beyond the work of Dada art to other aesthetic values for curriculum theorizing.

A few people in this country think of curriculum theorizing as a creative expression of life itself. Moreover, they understand that aesthetic values enables them to distinquish between technically mundane models of curriculum and a curriculum that is responsive to the lives of human beings. These creative curriculum scholars see their work related to the aesthetic nature of the artist, writer, musician or poet (Leach, 1940). As such, these individuals, often working alone, seek new avenues and powerful metaphors that will encourage human expression in the field.

Curriculum is a living thing and constantly in flux. Our endeavors as curriculum scholars should be to seek curriculum that is responsive to life itself. The temptation for many curriculum scholars is to stand back

with the paralysis of frustration in the face of mandates,
policies, and redundant mediocrity. We cannot afford,
however, to wait until the pendulum swings again toward a
curriculum that enlists a creative spirit of aesthetic
values. If curriculum is to have any vitality scholars must
better understand the language of contemporary educational
practices based in technically and systematically managed
mediums. Let us shift our perspective to our historical
past in order to better understand the metaphorical
processes of curriculum theorizing.

CHAPTER IV

UNCUS CURRICULUM: THE LANGUAGE

OF CONTAINMENT

Introduction

Recently I was asked to serve on a Task Force
(committee) to assess the course syllabi for various
departments at the university. The committee was
comprised of professors from different departments, a
representative from the State Department of Education,
representatives from public schools, and graduate and
undergraduate students. According to the <u>Outcomes
Assessment Pilot Project Summary</u>, our committee was
charged with the responsibility: "To identify Student
Outcomes in Core Courses, Knowledge Base, and Learner
Outcomes".

On the surface our task seemed relatively simple in
nature. As the committee met to review the various syllabi,
however, it became very evident that some special problems
concerning definitions were materializing. The language
used in the assessment process was vague and difficult for
members of the committee to understand.

After nearly three hours of intense discussion and definition proposals, the committee seemed to come to concensus on some of the definitions of terms at issue. For example, descriptive of three of the thirty-five "outcomes" or criteria consisted of terms such as, "interaction patterns," "characteristics of effective teachers," and "sequenced learning activities and experiences." The term, "sequenced learning activities and experiences" was defined by the committee as "understanding developmental needs." This definition seemed easy to understand, but out of curiosity I researched the professional literature to ascertain how other scholars have defined "sequenced activities and experiences." One description of the concept was given by Bloom (1971):

> The curriculum and textbook makers attempt
> to organize learning tasks by subjects or
> fields of content and then arrange the
> learning tasks in a *sequential* or logical
> order (p. 15).

The definition of sequencing outlined in the passage by Bloom suggests that learning activities occur in some form of a logical order. Another definition was eluded to by Brookover (1982) in his discussion of the concept of "sequencing" being very simple for classroom teachers when he states that:

> One of the keys to creating effective schools is
> to . . . arrange objectives in a *sequence* from the
> easiest to the most difficult (p. 142).

Brookover seems to infer that learning activities progress from simple tasks to more complex assignments. As a classroom teacher I find this definition of sequencing easy to understand and simple to implement.

A mere six years later, however, Kindsvatter, Wilen, and Ishler (1988) advocated that sequencing learning activities and experiences is much more complex than earlier definitions and recommended educators should begin by looking at a "design plan":

> Designing a logical *sequence* of instruction involves an analysis of the content to be taught, whether it be representative of the cognitive, affective, or pyschomotor domains (p. 73).

Upon reading the aforementioned statement I am led to consider the notion that "sequencing" is based in various domains and implications are that classroom teachers should possess a clearer understanding of those domains before "planning and implementation" of sequencing should occur.

I inquired into the definitions of the cognitive, affective, and pyschomotor domains and found associated terms such as; "nondiscursive communication," "application, analysis, synthesis," and "valuing, receiving, and characterization" (Lorder, Pierce, 1990, p. 52)." I found the definitions associated with the domains difficult to understand. Implementation of these concepts seemed far and away from actual practice in classrooms. As a result, I researched the literature further and uncovered a definition

for "sequencing learning activities and experiences" that is

grounded in objective-driven curriculum.

According to Nelson (1990), the task of sequencing

seems simple and unobscured, one which educators may

implement:

> Creating a series of instructional steps that move
> from simple to complex to teach each skill or
> concept generated by task analysis. The first step
> of a *sequence* is a skill or concept that the learner
> has already mastered (p. 55).

I discussed Nelson's statement with several local public

school teachers and they felt that Nelson's definition is

fine if the teacher understands the term "task analysis" and

is also utilizing "mastery learning" methods. Several of

the teachers seemed uncomfortable, however, with the concept

of "task analysis" being the driving force behind the

sequencing of learning activities and experiences.

To gain further insight into this growing, emergent

challenge, I turned to other noted authorities on the

subject of instructional design. Gagne, Briggs, and Wager

(1992), define the problem of sequencing as more complex

than a simple interpretation of moving from simple

(prerequisite) skills to complex (target) skills. They go

on to say that:

> Another sequencing principle is one of *sequencing*
> objectives in increasing order by the degree
> of meaning in what is being taught (p. 165)

Gagne, Briggs, and Wager further suggest that sequencing may

be connected to Anderson's "cognitive learning theory" and

Reigeluth and Stein's "elaboration theory of instruction"
(p. 165). In order to understand these proposed theories
and concepts, educators would need to spend an inordinate
amount of time researching the subject of "sequencing
learning activities and experiences." In any event, I
gained a deeper understanding of the problems our assessment
task force faced in determining if course syllabi did or did
not meet required "outcomes".

I turn to onomastics to gain a better understanding of
the existing language used by many public school educators.
Terms, studied in an onomastical manner, such as "objective,
vertical integration, sequence, subject matter, units, and
organization" reveal their roots in the field of scientific
management. Language grounded in the field of scientific
management seems to be functional and insensitive to
curriculum in practice.

How did the functional language of curriculum in
practice come to be? To begin to understand, I believe we
should turn to the period of curriculum just prior to the
1900's, commonly known as the period of "social efficiency."

The Social Efficiency Quorum:

Educators"Learn to Make Do"

In 1892, Joseph Mayer Rice completed his studies in
German universities. Shortly thereafter, Rice returned to
the United States to set up his medical practice. Rice

became disgruntled with his medical practice and abandoned it to pursue a career in education. His first educational endeavor was a tour to conduct a survey of public schools. Rice found working conditions for teachers and students appalling (Kliebard, 1991). The results of the tour and survey were published as a series of articles in Rice's (1893) book the *Forum* (Schubert, 1986).

The most appalling condition that Rice found consisted of a lack of standards. Rice discovered that grading practices did not meet with different levels of academic skills. Further, he found that pedagogy differed vastly from school to school. According to Rice the primary assignment of most teachers was to control students through "mental discipline". In an isolated sense both teachers and students were removed from the world outside of school. Teachers, with little understanding of children as human beings, spent a great amount of their time drilling students over subject matter that had very little direct relevance to the adult world. Rice deducted from his observations, that even as dismal as the conditions of many schools appeared, a few schools seemed to be doing a better job than others. Primarily, Rice concluded that the "better" schools were more effective in presenting subject matter to their students (Kliebard, 1991). He felt that the problem(s) of "poor" and "inefficient schools" could be fixed by duplicating models of "efficient schools." Today, the

vestige of the social efficiency movement can still be seen in many reform movements.

Rice continued his campaign to reform education well into the twentieth century. His campaign entailed the study of scientific management and he is credited with introducing the concept into educational practices (Kliebard, 1992). Rice enlisted the aid of efficiency experts from industry and business sectors to develop administratively managed schools that could be operated smoothly and efficiently (Kliebard, 1991). According to Spring (1990):

> A new elite emerged in the late nineteenth century composed of public school administrators, efficiency experts, professional managers, and social scientists who were captivated by the vision of a scientifically managed society (p. 225).

The concept of "scientific management" was promoted by Fredrick Winslow Taylor (Kliebard, 1991; Apple & Beyer, 1988). Many educators turned toward Taylor's ideas concerning the "efficient" manufacture of raw materials into goods; effectively produced by workers who were managed by supervisors. Some educators saw children as "raw material"; and teachers as "workers"; who were supervised by "managers" [administrators] (Orlosky & Smith, 1978). The ideas of Taylor's scientific management concepts accelerated quickly with leaders from business, industry, and education. Rice followed suit and sought Taylorism as the reform movement that would cure the ills of education.

In 1912, Rice published a book titled *Scientific Management in Education.* According to Kliebard (1991):

> Educational reform, Rice argued, revolved around a clear articulation of definite goals (pp. 24-5) and on finding the techniques of measurement that would reveal whether those results have been realized (p. 24).

As a result of Rice's work, the field of education, influenced by Taylorism, gravitated toward the contemporary practices of "tests and measurements and pedagogical management" (Eisner, 1972). Rice and others sought a means to hold schools accountable for the rigorous demands of defined goals and standards (Schubert, 1986). Today this call for accountability is still being heard across our nation. Another noted scholar who incorporated "efficiency" techniques of scientific management into the curriculum was Franklin Bobbitt. In 1920, Bobbitt, as a curriculum consultant, joined ranks with Superintendent Wirt of the Gary, Indiana schools.

Scientific Management: "Modern"
Education Becomes a Machine

In the Gary project, Bobbitt and Wirt consolidated several small school districts into one large district. The intent of the consolidation was to create a modern school that could be operated within the guidelines of "efficiency" derived from Taylor's scientific management theories (Tanner & Tanner, 1990). The Gary project was developed by Bobbitt

on the four principles of scientific management. According
to Steven and Wood (1987) these principles are outlined as
follows:

1. The first principle of scientific management is
    to use all the plant all the available time.
2. The second principle . . . is to reduce the number
    of workers to a minimum by keeping each at the
    maximum of his working efficiency.
3. The third principle . . . is to eliminate waste
    [time loss to illness, i.e.,].
4. The fourth principle . . . is: Work up the
    material into that finished product for which it is
    best adapted: Educate the individual according
    to his capabilities (pp. 189-196).

These principles of scientific management, advocated by

Bobbitt, provided the basis for his 1918 book titled The

Curriculum (Schubert, 1986). As a result of the Gary

Project and Bobbitt's work the influence of scientific

management spread throughout many public schools. Many

scholars and educators, however, vehemently disagreed with

the inhumane concepts of scientific management.

Margaret Haley (1924), a Chicago elementary principal,

adamantly fought the metaphor of public schools modeled

after factories based in scientific management. Haley

stated, "the public schools do not train a man to be a part

of the machine" (pp. 18-19). Haley's feelings are reflected

in the work of New York Dada. Artists such as Duchamp,

Picabia, and Man Ray viciously attacked the concept of

modern man as an industrial machine. They believed the

industrial machine of the "modern age" would deny people of

the spectrum of humanistic qualities that mankind shares one

with another. Even today, we find that the over zealous

attempts of some educators who are unduly influenced by

business leaders and mandates from political interest

groups, are having a debilitating effect on our schools.

For example, Leo Denlea, Jr., Chairman of the Board and

Chief Executive Officer, Farmers Group [Insurance], Inc.,

(1993) states:

> Overcoming inertia to get education back on track
> has become what many in business today see as the
> social issue of the 90's . . . Numerous solutions are
> being proposed . . . that would provide better
> conditions for teachers . . . for more support from the
> government and private sectors to help develop new,
> more effective ways to teach and to train in life
> skills. . . (p. 4).

Statements such as Denlea's would lead us to believe that

school reform is simply a matter of applying "more effective

ways to teach." The solution to responsive, caring, and

humane schools, however, is not simply reduced to finding

more effective teaching methods.

A part of the problem with school reform lies with the

lack of funding for public education. Of course, zealots

for school reform have consistently reverberated the cry

that more funding is not the answer to school reform

(Kolberg, 1993). A scrutinizing view of the working

conditions for teachers and students in many public schools

reveals inhumane environments and gross inequities for

funding schools (Kozol, 1992). The problems associated with

inequities dates back to the period of "social efficiency"

advocated by Bobbitt, Rice, and others. According to Kozol (1992),

> The basic formula for education finance is described as a "foundation program." First introduced in the early 1920's, . . the State will then provide sufficient funds to lift the poorer districts to a level ("the foundation") roughly equal to that of the richest district (pp. 208-210).

Despite such efforts as the "foundation program" equity for funding schools has not occurred and still remains a major problem. Haley (1924) indicated a that smoke screen of disparity exists:

> Boards of education . . . are not disposed to enter into or address themselves persistently to so difficult a problem as securing the necessary revenue to run the schools. The lack of money gives the excuse for the organization of the schools on a mechanical basis [scientific management] (p. 18-19).

In any event, the lack of funding then, as now, remains primary to the problem of quality education. And yes, as Haley states, the solutions of school reform grounded in scientific management promoted by outside sources has only served to impede the process of education. The contemporary "cult of efficiency and excellence" is echoed in the industrial machines of Bobbitt and Rice (Reynolds, 1992). Particularly it was Bobbitt who technically grounded the concept of scientific management by analyzing learning activities and developing the results into behavioral objectives (Schubert, 1986). Bobbitt's emphasis on behavioral objectives, assessment, and accountability greatly influenced his student Ralph Tyler (Goodlad, 1992).

Educational Behaviorism: New

Paint Won't Hide

The Structure

In 1949, Tyler's work entitled, <u>Basic Principles of</u>
<u>Curriculum and Instruction</u>, provided a catalyst used by
curriculum scholars to organize the "curriculum development
movement (Oliver, 1977)." Tyler's strategy employed an
"end-means" assessment model for curriculum development. An
ends-mean strategy is the result of establishing "learner
outcomes" or ends as the result of organizing ojectives that
most likely would assist the teacher and student in
obtaining those ends (McNeil, 1985). Hilda Taba and Popham
were pioneers in the "curriculum development movement."
They used various models of curriculum development that
enlisted a "systems" strategy based on the Tyler "Rationale"
to expand the "curriculum development movement" (Goodlad and
Zhixin, 1992). According to Peterson and Walber (1979), the
foundation model for "curriculum development" that
primarily guided the majority of curriculum reforms has been
based on Tyler's undertaking and entails four essential
steps for effective [curriculum] planning as follows:

    1.   Specify objectives
    2.   Select learning activities
    3.   Organize learning activities
    4.   Specify evaluation procedures (p. 233).

These four basic steps have provided the premise for nearly
all reform movements since 1949. The four steps of

"curriculum development" were coupled with two other scientific management strategies commonly referred to as "duplication," or "success emulation," and "management by objectives" (Lewis, 1985, and Davies, 1973).

Shortly after Tyler published his work in 1949, many educators assumed that schools should model their curriculum after his ideas. The task was to find a means to ensure that Tyler's ideas would be embraced and implemented by the majority of educators. Therefore, with this task in mind, Taba, Popham, Schwab, and others gravitated toward the work of Peter Drucker (Walker, 1992; Lincoln, 1992; and Davies, 1985).

In 1954, Drucker established a system whereby industry and business leaders could effectively hold managers accountable for the outcomes of employees work in terms of quality and on-site performance (Davies, 1985). The basic premise of Drucker's strategy of "management by objectives" was for each employee to understand fully the central description and responsibilities of their job.

Today, the early ideas of Drucker are evident in almost all forms of administrative supervision of school personnel and curriculum. We see the concept of "management by objectives" reflected in contemporary reform models such as competency-based, and performance-based education (Schubert, 1986). Unfortunately, these aforementioned models have not radically reformed education and have frequently impeded

school improvement ventures (Spring, 1985). Contemporary

educational practices remain embedded in Drucker's concept.

The claim of "success emulation", however, has severely

speeded up the mediocrity of the decaying academic and

interpersonal relationships in our schools. An assiduous

reflection on the "success emulation" theory will reveal

part of the roots of the mediocrity issue. According to

Lewis (1985), the theory of "success emulation" is based on

Drucker's work:

> The basis of this theory is the view that either
> a person or an organization can obtain success or
> *excellence* by studying the products, principles,
> and practices of successful organizations . . . and
> then adopting those practices appropriate (pp. xiv-xv).

The "success emulation theory is manifest in the "Effective

Schools Research" movement of the 1980's.

Proponents of the "effective schools research" propose

a set of "characteristics" established in "Modules",

claiming that, if implemented correctly, they will vastly

improve teacher and student performance. Further, the

claims suggest that the "Modules" program or recipe may be

used in almost any school district with noticeable

improvements if used correctly. Vendors of the "effective

schools movement", however, have included a disclaimer

according to Brookover (1982):

> A school staff which decides to use this program
> must be aware of several of its features. Failure
> to take note of these features will reduce the
> effectiveness of the program and the chances of

> increased achievement . . . using the program does
> not guarantee success. The program must be
> implemented completely and correctly if maximum
> results are to be achieved (p. 8).

The promise of "school improvement" or "effectiveness"

results are usually seen quickly. As in any marketing

strategy whereby results "magically" appear, it has been

evident that such marketing schemes are usually short-term

and do not impact results over a long period of time. There

are several reasons for the imminent limitations of the

"effective schools research." According to Wayson (1988)

some of the criticism of the "effective schools research"

surrounds issues such as (partial list):

1. The Effective Schools formula is too simplistic; it
   undermines school personnel, students, and
   communities to make real improvements., . . . The
   complex nature of human beings cannot be reduced to
   simple formula.
2. The research base of the Effective Schools Model is
   not as solid as claimed., . . . In fact, the
   research is spotty and claims of success and
   miracle cures have not been sustantiated.
3. The Effective Schools movement has been
   overpromoted with the promise of quick results.
4. The Effective Schools program has been tried mostly
   in elementary schools in large cities with a large
   number of disadvantaged students.
5. The educational outcomes of Effective Schools are
   too narrow. By focusing primarily on improving
   standardized achievement test scores, the
   curriculum is restricted and teachers' creativity
   and initiative are diminished. Instruction becomes
   inflexible; curriculum materials are unexciting.
   Sometimes the drive to improve scores results in
   punitive practices with children (pp. 168-169).

Even at best, these most evident flaws in the

characteristics of the Effective Schools model are

superficial. The undeniable problems are much deeper and

may be found concurrent in almost all of the reform and school improvements since the inception of strategies such as scientific management and "management by objectives".

Foremost, the underlying problem is that educators who have attempted school reforms and restructuring abstractions are technically grounded in closed-system theory. While there have been cries of "paradigm shifts" and "transformation" by proponents of reform movements, a single fact stands out; many schools are still portrayed as an industrial machine with the narrow focus of un-naturally training the work force (Giroux, 1992). As such, school reform and restructuring has simply become a matter of tinkering with or replacing the broken parts of the machine. Un-natural antics such as those proposed by traditional "school reformers," and more recently by the Outcomes-Based Education movement, have merely served to muddy the waters. Hidden beneath the muddy waters are the dehumanizing effects on students and school personnel ground-up by the "machine of efficiency". Images of schools bound in the language of industrial machines and scientific management speaks of the work of Dada Artist, Man Ray. I reflect back to his piece titled *Danger-Dancer*; where we both feel and see the fluid movement of a ballerina juxtaposed against the meshing of gears in a transmission. The image is dismal casting a discourse of despair. But more explicitly, the imagery of

the Dadaists reminds us that human beings in schools must
not be reduced to the assorted parts of a machine.

Outcomes Based Education: The
Same Machine; Just New Parts

The most imminent and immediate danger for human beings
in public schools lies disguised within the machine of
Outcomes-Based Education (OBE). Contained within the
machine is the traditional and artificial language that
continues to statically maintain the controlling status quo
of the "cult of social efficiency." A diligent search into
the Outcomes Based Education movement will provide deeper
understanding concretely held in the language and motives of
the OBE movement. After such a search, two questions and
comments come to mind. What is Outcomes Based Education and
how did it evolve as a reform movement?

Primarily, Spady (1993) believes the OBE movement has
gained momentum because "schools are under pressure to do
something dramatically different (p. 66)." He indicates
that over time the language and terms of OBE have come to
mean, "anything that moves is called an outcome" (Brandt,
1993, p. 68). Spady feels that the terms associated with
reform movements become distorted whenever politicians try
to force accountability procedures onto school personnel
(Brandt, 1993, p. 68). In spite of these recent comments,
however, Spady and his organization, the High Success

Network (HSN), are essentially responsible for the language

of OBE (Towers, 1992). In any event, Spady (1991) states

there are three things that he can guarantee about the term

Outcomes Based Education:

1. The real meaning of the term Outcome-Based is far
   different from the way most people think of it;
2. The term itself, along with the rapidly growing
   movement that surrounds it, has evolved
   dramatically in the last several years and;
3. The authentic meaning of the term has tremendous
   implications for the complete transformation of
   our educational system (p. 1).

A review of Spady's statements may explicitly reveal the

true nature of the implications and authentic meaning of the

term, Outcomes Based Education.

According to Spady (1988), OBE is a means of

"organizing for results, basing what we do instructionally

on the outcomes we want to achieve (4-10)." This definition

seems simple to understand, however, the first part of the

term, "organizing for results," is indeed not what most

people think in terms of changing the concept of current

educational practice. Generally, it is accepted that OBE is

based on two traditional concepts related to systematically

controlled instruction and assessment. The first concept is

"competency based education" and the other is "mastery

learning" (Towers, 1992, p. 7).

Competency based education is rooted in the concept of

organizing instruction through "management by objectives."

According to Davies (1973), traditionally, organization has

been viewed as a means of arranging resources so as to accomplish a set of given objectives (p. 9). Spady's recent statement about the foundations of OBE is reflected in Davies earlier statement concerning "competency based instruction." As a teacher recently said at a meeting, "I've heard this before. The ideas are the same the words just change" (Reynolds, 1993). Indeed, organizing for results, as advocated by Spady, is old hat and as such does not indicate any specific changes in organization. Yet, Spady, Marshall, and the HSN (1991) claim that "our educational system needs a new operating paradigm . . . and a growing consensus of . . . political leaders supports this notion" (p. 670).

Political mandates and referendums have been passed in many states requiring education to undergo reformation. For example, the Minnesota State Department of Education has mandated that its public schools address educational reform by implementing OBE (Towers, 1992). Additionally, we find school reform mandated with the recent passage of HB1017 in Oklahoma. One would be led to believe that school reform is a simple enterprise for school personnel to execute if it is legislated by politicians. Contrary to this belief is the overarching concept that drives theoretical and paradigmatic change or shifts. According to Kuhn (1970), "the transfer of allegiance from paradigm to paradigm is a conversion that

cannot be forced (p. 151)." The problem extends beyond forced mandates for school reform purposes.

Existing curriculum reality is hooked by the lack of metamorphosis. The static condition of current curriculum reality occurs because, [curriculum] "models which are intended to be approximations of curriculum reality; become reality" (Dobson & Dobson, 1993). As such, current curriculum reality and its controlling paradigm has not shifted. According to Brown (1991), "as yet, nothing has come along with enough "punch" to cause the [education] system to shift to a higher order--to cause a paradigm shift" (p. 3).

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The Basic Tenet of Reform: Whose

Knowledge and Language is

of the Most Worth?

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The second part of Spady's (1991) statement, "basing what we do instructionally on the outcomes we want to achieve," is intriguing and generates a lot of misunderstanding. The word "outcomes" has come to mean an almost infinite language of its own. For instance, Spady (1991) declares there are a vast array of outcomes such as; "exit, program, course, and unit" (p. 5). Further, Spady and the HSN (1990) delineate two other types of outcomes; "outcomes as consequences, and outcomes as determiners." And the HSN (1992) declares there are "enabling outcomes"

(p. 14). As we begin to see, the language of "outcomes" is complex and requires practicing educators and others to adopt a powerful language that creates curriculum reality. Even if practicing educators and others could learn the existing language of "outcomes", however, new terms seem to rise, almost "paradig-magically", overnight. An interesting note is that Spady (1991) relates to educators the indiscrepancies contained in language; "Remember: NOT ALL OUTCOMES ARE CREATED EQUAL" (p. 3).

Spady's statement reminds one of Herbert Spencer's statement in 1861, "what knowledge is of most worth?" (Unruh & Unruh, 1984, p. 144). Spencer's question, while valid in its own day, currently must stand overshadowed by the political and controlling power sustained in the language of "OUTCOMES." A more appropriate question might be "whose knowledge and language is of the most worth?"

Individual school districts and States have also wrestled with the language of "outcomes" as they attempt to implement the various models of OBE. At the Fall Meeting of the Oklahoma Education Association (1992), the Oklahoma Action Network (OAN) made a presentation on Outcomes Based Education. The OAN literature reflects Spady's terms of "outcomes" and adds; "major outcomes domains, course/level outcomes, culminating outcomes, and prerequisite outcomes (pp. 3-4)." The Oklahoma Department of Education (ODE) has also joined many other states on the bandwagon of Outcomes

Based Education. In the ODE publication, <u>Results in Class</u> (Garrett, 1992), terms are listed such as "learner outcomes, exit outcomes, rubic, paradigm, portfolio, and authentic assessment (partial list) (pp. 4-7)." Not only are the many different "outcomes" and other related terms difficult to understand, educators must grapple with different "models" of Outcomes Based Education.

Indeed as Spady stated earlier, "the term [outcomes] itself . . . has evolved rather dramatically in the last several years. Further Spady (1991) states: "The terms Outcomes Based Education are easy to explain, but they are not easy to translate into our current [education] systems . . . (p. 1)." Spady and the HSN have made several models of OBE available to school districts to compensate for the various difficulties in translating OBE to meet reform demands. According to Spady and Marshall (1991), there are three distinct models of OBE; traditional, transitional, and transformational (p.67-72). Of course, the preferred "model," promoted by Spady and the HSN, is the "tansformational model (Brandt, 1993)." Marketing schemes, such as the one used by the HSN, cause some educators to become suspect of new programs that come along every so many years. Research into each new "program, model, menu, or movement" seems to reveal that nothing significantly educational has changed in the past four decades.

On a larger scale, hermeneutically understood, is the issue of new school reform paradigms and Spady's (1991) third statement, "the authentic meaning of the term has tremendous implications for the complete transformation of our educational system (p. 1)." Each new reform package, loaded with curricular systems and models, promises to resolve the problems of education. Proponents of each new reform package promise a new theory or paradigm. Each proponent claims that their theory or paradigm is simpler and more effective than existing models (Kuhn, 1970). Furthermore, proponents of a new paradigm claim that the new paradigm will solve the problems that led to the crisis (Kuhn, 1970). Trying to solve the old paradigmatic problems of education, however, with a new paradigm is a contradiction, because each new paradigm will create its own unique set of problems.

Many educators are led to believe that each new reform package will transform curriculum reality. As stated earlier, according to Dobson & Dobson (1993), "models which are intended to be approximations of curriculum reality; become reality (p. 2)." At face value, a "new reality" may be said to be formed by reforms like OBE. OBE like, competency-based education, however, may be fated to just be another silver-bullet (King & Evans, 1991). In part, OBE's fate is due to the lack of agreement by scholars and others as to what it proclaims to be. In fact, many scholars and

practitioners indicate that OBE has been viewed as a "wolf in sheep's clothing," disguised as legislated control of the curriculum for accountability purposes (Reynolds, 1993; Akin, 1992; Parnell, 1993; King and Evans, 1991). Sarason (1990) believes that part of the problem with the failure of school reforms has to do with cosmetic changes rather than fundamental changes within the structure and nature of education (p. 5).

Almost all "new and innovative reform programs" are built around the existing paradigm of curriculum planning developed by Rice, Bobbitt, Taylor, and Tyler (Darling-Hammond, Synder, 1992). Advocates of each new movement, however, herald that their particular innovation is different from traditional Tylerian perspectives. For example, advertisements by the High Success Network (1990) indicate that their models suggest that at least five various paradigm shifts must occur if current educational practices are to undergo transformation. Unfortunately, the existing tools of curriculum planning used by OBE advocates both contains and maintains the current language and the field from changing paradigms.

The Uncus Curriculum Paradigm:

The Transformational Wheels

of Reform Rhetoric

Keep Spinning

Spady and the HSN (1990) resoundingly exclaim that the

paradigm directing education reform has shifted:

> And if you and your colleagues haven't read Chester
> Finn's article "The Biggest Reform of All" . . . then
> do so forthwith . . . it summarize(s) the theoretical
> groundwork about paradigms first developed by Thomas
> Kuhn, it also provides a compelling analysis of OBE as
> being THE paradigm of reform that is now shaping the
> educational policy dialogue throughout the U.S., . . .
> (p. 29).

Has there been a paradigm transformation in Uncus Curriculum

reality? Is OBE the paradigm that is currently shaping

education policy or is it transparent rhetoric? A year

later after Spady made his statement Bell and Elmquist

(1991) state:

> In 1983, Terrill H. Bell, U.S. Secretary of Education,
> helped us launch the school reform movement by adopting
> the National Commission on Excellence in Education
> which released the report A Nation at Risk. Since
> then, this nation's schools have made some
> improvements, but they also have failed to carry out
> many of the reports recommendations. The educational
> reform movement has been spinning its wheels (p. vii).

The statement by Bell and Elmquist juxtaposes Spady's

statement on the success of the reform movement. Undeniably

there has been a flourishing of rhetoric along with some

cosmetic improvements over the past four decades. But the

public continues to accuse public schools of not properly

educating its students and school personnel receive the blame (Clandinin and Connelly, 1992). Another place of "blame" focused upon by the public and politicians is to attack the curriculum. Unfortunately, the public and politicians rarely understand, however, that some of the problems associated with school reform may be traced through the language of curriculum. School reformers have become mired down in the muck of rhetoric surrounding topics such as, "instructional strategies, subject matter, inputs vs. outputs, and assessment procedures," instead of dealing with deteriorating social conditions (Spring, 1985). The next unnatural stage of deplorement and resulting assault on educators is a bureaucratic drive to develop efficient and productive schools (Madaus & Kellaghan, 1992). Special interest groups, such as "education consultants and textbook companies", armed with the "bad news" of school conditions developed "fix it" packages of school reform (Skeel & Hagen, 1971).

My own personal experience with "fix it" reform packages first occurred during the 1980's, when I took a position as a school administrator. The district in which I was employed was deeply immersed in school reform. Our district was considered wealthy when compared to other districts of equal size. The board of education and superintendent collectively worked to heave our district upon the bandwagon of "school improvement". During the

first weeks of my employment I was required to take a group

of veteran teachers out-of-state for one week of training on

"effective teaching" methodology. All expenses for the

training session were paid by the district. During our

training we received instruction in the proper methodologies

to prepare and execute a "lesson effectively". Over a

period of several years, the mission of our board of

education was to train all teachers in this methodology.

Over a very short period of time I saw noticeable

"quick" changes in effectiveness. The "effectiveness" of

almost any program is measured by results reflected on end-

of-the-year student achievement tests. As a result of this

action to improve test scores [education] I began to notice

the surfacing of two detrimental attributes that also became

a concern in many other school districts. First,

administrators, teachers, and students were held accountable

for producing better student test results each year. In

some districts, school personnel feared that their jobs were

"on the line" if student test scores decreased or did not

improve dramatically. The result of this artificially

induced "fear" caused some educators to search out less than

honorable "quick-fix" methodologies that would ensure

results.

The language and rhetoric of school reform models

became filled with terms such as; "back-to-the basics,

teaching to the test, and curriculum alignment" (Spring.

1985, p. 84). These terms, and others like them, created a new curriculum reality for our school personnel. We, as many other educators, coordinated our instructional strategies to the curriculum. The curriculum in our school district was technically grounded in "core competencies and key skills". Unfortunately, at that time, the committees who wrote those essential skills consisted primarily of people not serving as scholars or practicing public school educators. Although, the immediate problem with "curriculum alignment" was not with those who wrote the programs, rather it was a problem that teachers and other school personnel were "deskilled" by the process (Apple, 1988).

McNeil (1985) defines the methodology of curriculum alignment as:

1. Essential skills to be taught are defined and lists of skills are distributed to teachers.
2. Test items for the essential skills are developed. The test items match the textbooks.
3. Instruction is focused on essential skills (p. 182).

Our teachers and administrators armed with this arsenal of information were informed that we should now be able to guarantee improvement in student achievement scores. As time as shown, however, and made explicit by Bell and Elmquists' statement, "reform has been spinning its wheels". The overarching problem for educators beyond being socialized and "dumbed down" by the cosmetic effects of curriculum alignments and other programs is the language

guiding the existing paradigm of Uncus Curriculum. Not only has it formed our reality, but it also facilitated the failure of school reform. Our most recent reform assault comes from Spady and the High Success Network in the form of Outcomes Based Education.

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The Uncus Manifestation: The End

of the Curricular Continuum

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The following statement, cited earlier by Spady, "OBE [is] . . . THE paradigm of reform," suggests that curriculum under the auspices of OBE has undergone a paradigm shift. According to Kuhn (1970):

> A paradigm governs, in the first instance, not a subject matter but rather a group of practitioners. Any study of paradigm-directed or of paradigm-shattering research must begin by locating the responsible group or groups (p. 180).

For the purposes of this essay, the subject is Outcomes Based Education and the responsible groups are William Spady, the High Success Network, and government officials involved in mandating OBE. Spady and these individuals would have us believe that their model(s) of school reform are embraced and shared by the community of educational scholars and practitioners. As Kuhn states (1970):

> A paradigm is what the members of a scientific community share, and, conversely, a scientific community consists of men who share a paradigm (p. 176).

Evidence uncovered in a search to discover whether or not educational scholars and practitioners share the OBE model(s) of reform explicitly helps us to begin to understand that the dominant curricular paradigm in public schools has not shifted.

Foremost, of the primary reasons there has not been a paradigm shift is the awareness that most scholars, practicing educators, as well as the general public do not understand the various definitions and models of Outcomes Based Education (Sarason, 1990, Brown, 1991). Therefore, the majority of scholars and practitioners within the community of education have not embraced it as a paradigm let alone implemented it (King and Evans; 1991, Fullan; 1993; Peterson and Knapp, 1993). Those few individuals who do claim to understand the language and intent of OBE surely must realize it is not anything new. OBE is technically grounded in competency-based education, performance-based education, mastery learning, objectives, instructional and learning methodologies, assessment and scientific management (Ricken, 1990; Giroux, 1990; Towers, 1992). As a result of this hermeneutic phenomenological search into the Outcomes Based Education movement I believe reveals that there has been neither a transformation nor paradigm shift in education. Still vital, the field of curriculum, like art, has not been stripped of its life giving essence by the

machinery of industrial and technological efficiency in the guise of Outcomes Based Education.

Contemporary curriculum scholars may gain a clearer understanding of themselves by interpreting the art of the Dada period. The Dadaists understood that using the same tools for creating "modern" art, technically grounded in nineteenth century science and logic, even when scrambled around and given new names, does not change the structure (Tashjian, 1975). The Dadaists intuitively knew then what many educators are discovering today; if any endeavor created by human beings is to be responsive to a changing citizenry we must nurture the gift of freedom *to act and choose* (Dewey, 1934, cited in Greene, 1993).

The freedom "to act and choose" may be found in an open, discovery, dialogical process realized as a creative, caring, critical-thinking pedagogy. Such a pedagogy, sensitive to needs of human beings, may be embraced by educators who are willing to abandon the controlling, insensitive, and confining language of current educational practices. My own search for self continues as I seek metaphors, language, and experiences associated with our understanding life as a process, to some, that seems absurd, unpredictable, and spontaneous. Scholars and practitioners who must seek curricular language that moves us beyond the locutionary world of sensory experiences which will enable us to better understand ourselves as human beings.

Reflecting upon this quote by Max Planck near the end of his career may with understanding how tenaciously we hold onto our beliefs and the magnitude of the challenge one faces in endeavoring to bring about change:

> A new scientific truth does not triumph by
> convincing its opponents and making them see
> the light, but rather its opponents eventually
> die, and a new generation grows up that is
> familiar with it (Planck in Kuhn, 1970, p. 151).

CHAPTER V

RETURNING *DRIFT* TO CURRICULUM THEORIZING

Introduction

In order to better find my place and understand my
understanding of curriculum I have searched into the history
of language and its impact on creating reality. During my
recent search I found a term that seems to have been
attacked by several educators since the early 1900's. The
term is drift and is first found in the literature of Walter
Lippman's 1914 book, <u>Drift and Mastery</u>. Lippman attacked
the concept of *drift* indicating that "liberalism had created
a period of drift (Tanner & Tanner, 1980; Apple & Beyer,
1988; Tanner & Tanner, 1990). Lippman further stated that
it was the mission of "modern man" to quench *drift* by
applying scientific instruments [rational, logical
apparatus] to control "contemporary institutions (Tanner &
Tanner, 1990; Apple & Beyer, 1988; Tanner & Tanner, 1980)."
Lippman's postulated that *mastery* was the correct mission of
science. Therefore, he fervently sought to remove drift
from the very nature of modern man. It is my intent to
search through the metaphor of *drift as an organic flow* for
an approach to develop a language for curriculum theorizing.

Why would my search for self understanding take me into the realm of metaphorical language. Possibly because recent theories of metaphor help us interpret the perspective that metaphors are not just anomalies of language but rather are expressions of lived experience as process (Clandinin and Connelly, 1992; Schon, 1979; Lakoff and Johnson, 1980). There are other reasons that I look into the act of metaphorical language.

In searching through the text of Hanover Dada I am reminded that Kurt Schwitters could not express his life through the concrete language of traditional European art. Schwitters found through the metaphors created in his "nailed paintings," or collages, a search for new language that helped him expressively better understand and create new world realities (Baldwin, 1988). Other scholars and artists have sought the power of metaphorical language. Expressions such as "unwrinkled words," and "words of liberty" pose a reflexion of the inner self moving from the immediate into the alien and transcendental sphere of theory (Caws, 1970; Kliebard, 1982). Such is the spontaneous power of metaphors to challenge the literal meaning of language by engendering a linguistic shock to create meaning (Ricouer, 1976).

To seek understanding through our everyday use of language both constrains our understanding and closes the passageway to intuitive thoughts and feelings. For example,

most people believe that the "correct way" to understand ourselves is through the consciousness of our action transcribed in language. The action of consciousness, however, should not be the first reality that we come to know, but rather we should arrive at consciousness, not start with it (Idhe, 1971). Arriving at consciousness through metaphorical language is made possible when we understand that our everyday language is the worst of conventions (Motherwell, 1951). Our everyday conventions of language constructs the door that locks out the process of understanding ourselves. Metaphor provides us with the key that opens the door which allows us to make surreal use of everyday language (Caws, 1970). Teachers and students as curriculum makers may better understand themselves when they realize that they are the metaphorical keys to open the process toward self understanding. Teachers and students seeing themselves as metaphorical keys may come to freely play with imagination allowing themselves to challenge new ideas, values, and ways of being in the world (Ricouer, 1991). Our being in the world and coming to know is possible when we allow the imagination to drift. For us to "drift" means that we must disturb and rearrange our relationship to reality (Ricouer, 1991).

Drift is not always apparent because it alludes the manifestations of the logical intellect; rather seeking a sense of understanding from the aesthetics of intuitive

vision (Vivante, 1980). The aesthetics of intuitive vision
frees us to experience the unfreezing of drift held in the
context of current educational practices. For it is
whenever the context of drift changes that the meaning and
values of curriculum are transformed as an organic process
that become an "evolutionary, relational, networking,
unfolding dynamic unity (Dobson, Dobson, & Smiley, 1991).
Drift, the human function of organically turning the
intellect inside out, releases and creates new understanding
by referencing internal forces [self] toward realizing
latent potentialities (Lucas, 1985).

Our understanding of ourselves is made possible when
teachers and students as curriculum makers allow the process
of learning to organically drift. Constructing knowledge
for youth and adults springs from a natural well of
aesthetics whereby they may perceive that even an atom
creates and changes the face of the world (Vivante, 1980;
Oliver, 1990). Humans coming to know, transcribing
understanding through curriculum mutually constructed in an
organic flow, tells us a lot more than we already know about
ourselves. As such, curriculum becomes capable of
translating the "feelings, and values," of children and
youth into educational experiences (Dobson and Dobson,
1987). Curriculum viewed in this unctuous process enhances
our childrens natural freedom to act and choose in an
exploratory manner.

Children as explorers are then freely modifying, assimilating, and seeking information from the experience of uncertainty. In this capacity, uncertainty as a process, like drift, becomes the companion of children as explorers (Ferguson, 1980). The process of exploration takes precedence over the end product. Knowledge organically derived from the exploratory process is the way we produce meaningful understandings of ourselves and our world (Crowell, 1989). For understanding learned through such an organic process let's us come to know that we are not separated from the environment, rather we are the environment; in harmony with the elements of aesthetic experience, language, and dance (Lakoff and Johnson, 1980).

Curriculum drift as an organic flow shapes our understanding as a living process. The action of organic means living; alive in the language of our dance with life; unpredictable and capable of changing with the flow of our personal lived experience (Zukav, 1980; Oliver, 1989; Hensley, 1991). To visualize this image I seek the aesthetic elements of firing glazes at stoneware temperatures. The act of glaze making, like curriculum making, is very unpredictable. Firing glazes at stoneware temperatures, 2300 degrees Fahrenheit, takes in all the organic elements of water, fire, earth, and air. The process of high-fire glazing is probably the most intriguing

and difficult process in making stoneware and porcelain
pottery.

One could learn, over time, in an artificial way, how
to "make" glazes. But this is like learning about the
process from the end. Especially if one purchased their
glazes already made; or if they purchased the compounds to
produce their glazes and used a prepared recipe or formula.
This artificial means of glaze making is the method most
commonly used in our public institutions of learning. Over
the past twenty odd years I have witnessed literally
hundreds of students and their teachers use pre-mixed
formulas and glazes. Most students stand around the kiln
when it is opened and with true amazement gaze at their
finished pieces of ceramics. They truly do not understand
the organic process of glaze making and firing.
Unfortunately, most never will understand. This occurs as
the result of a ends-means-product approach toward the
process.

Fortunately, there are some individuals who begin the
process of glazing by learning about the organic elements
themselves before any attempt is made to make and fire
glazes. This process of learning occurs in a natural way by
understanding the organic process of life itself. This
means we learn to listen to mother earth with an intuitive
ear. That we live with the organic elements of nature and
become one with those elements. For example, the humble,

yet powerful aesthetics of simple Korean rice bowls are the result of those potters being in touch with nature as she drifts. The soft blue hues of those celadon glazes are only possible because of the nature of the Korean people.

The potters of Korea dig their own clay and hand make their rice bowls. They have been doing this for hundreds of years. The clay local to each pottery has certain amounts of iron and other minerals which are natural. They do not "artificially add" chemicals or compounds to their clay. The glazes are very simple as the potters obtain the body of the glaze from the very clay itself. The blushings and other markings are the result of packing rice stems between each bowl when they are loaded in the kiln to be fired. The kilns are built into hill sides and are fired with fuels of wood and coal obtained locally. There is a sense of rhythm in this process. As a result, each Korean potter, organically in tune with nature, produces rice bowls that are authentically the signature of the maker. The Koreans do not sign their pottery work, as do most other potters. There is no need to sign, the work is authentic because the people of the pottery are in touch with the aesthetic elements of their environment. Simply put, they understand.

Curriculum makers would do well to seek the powerful messages contained within the simple and unassuming nature of Korean pottery. To understand Korean pottery means that we come to know of the natural rhythm of the potter's life.

We come to understand that we can not duplicate their
results in order to obtain their celadon glazes. Our world,
here in the United States, does not organically consist of
the Korean world. We, as curriculum scholars, must learn
that curriculum theorizing must not be made by reducing the
curriculum to a duplication of other scholars work. Each
school is grounded in its own organic environment.
Curricular decisions must become as the result of
individuals in touch with the organic rhythm of the
environment (Salz, 1990).

Curricular decisions made in an organic manner will
allow curriculum to become flexible and plastic;
responsive, reflexive, and reflective of the energy of life
itself (Salz, 1990). Understanding that the process of
organic life is evolutionary; being born, growing, changing,
and dying; to be born again and again. Such is the nature
of drift in curriculum theorizing. We learn that drift is a
natural process of life. Drift is the creative freedom that
characterizes our being organically attuned to the
ontological reality of the universe (Vivante, 1980). Drift
conveys the innate creative unity of the world in its
wholeness. Curriculum viewed through the metaphor of drift
as organic flow relates the human science of understanding
ourselves through our lived experiences.

It has been the aspiration of this scholar to find his
place within curriculum theorizing. To better understand my

understanding of curriculum through visual and written

texts. I have begun to seek an approach for developing a

sensitive and responsive language for curriculum theorizing

by searching through the process of lived experience. There

are no conclusions to this search. It is my hope that the

search will continue as an ontological endeavor whereby I

come to know through an unlimited need for understanding.

I believe Thomas Hudson, the painter and main character

in Hemingway's book <u>Islands in the Stream,</u> said it best when

he was fatally wounded and nearing the dawn of his death.

Thomas, called "Tommy" lay in the bottom of his boat off the

Florida Keys. As a result of his wounds, Tommy faded in and

out of consciousness. Mostly, Tommy was conscious that his

boat and life were drifting in a most natural way. In an

unassuming and humble manner, Tommy realized he was dying.

So did his life long friend "Willie." According to

Hemingway:

>   The ship was heading toward the blue hills and
> gathering speed.
>   "Tommy," Willie said. "I love you . . . , and
> don't die."
>   Thomas Hudson looked at him without moving his
> head.
>   "Try and understand if it isn't too hard."
>   Thomas Hudson looked at him. He felt far away now
> and there were no problems at all. He felt the ship
> gathering her speed and the lovely throb of her engines
> against his shoulder blades which rested hard against
> the boards. He looked up and there was the sky that he
> had always loved and he looked across the great lagoon
> the he was quite sure, now, he would never paint and he
> eased his position a little to lessen the pain. The
> engines were around three thousand now, he thought, and

they came through the deck and into him.

    "I think I understand, Willie," he said.

    "Oh . . . ," Willie said. "You never understand anybody that loves you (p. 466).

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