DEVELOPMENT OF A PRAXIOLOGICAL CURRICULUM MODEL FOR ART EDUCATION

by

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Abstract

This study presents the development of a curriculum model for art education predicated on the concept of praxis.

Two salient characteristics of art curricula are noted: 1) the exclusion of the critically reflective paradigm of knowing, 2) the separation of creating and appreciating art in curricular activities. An examination of the traditional bases of curriculum reveals that each fails to provide sufficient criteria for establishing curriculum. The preceding suggested locating art curriculum in the critically reflective paradigm as a way of ameliorating the separation between theory and practice in art curricula. Proceeding from this, the author attempts to develop a model of curriculum grounded in an alternative base that might join the practical and theoretical in a relationship essential to human knowing.

The model is grounded in key concepts selected from the thought of Paulo Freire. His work offers a powerful concept of man within a fully developed humanistic philosophy that assumes that man's "ontological vocation" is to become "fully" human. Freire's philosophy developed from his practice as an educator, and because of this it is integral to the methodology his work provides for the development of critical consciousness.

The study explicates those concepts of Freire's considered central to developing the model. This part of the study includes: 1) an explanation of Freire's view of men as beings in-a-situation, always in relation to the world, 2) an explana-
tion of man's ability to objectify self and the world, to be both separate from and involved in the world, and thus capable of perceiving the world critically; 3) a presentation of the concept of problem-posing education, through which men come to examine critically their relationship to the world, develop­ing an awareness of the influences of the present, as well as of those of the past in forming a vision of future. In prob­lem-posing education Freire says men gradually come to be able to perceive concrete reality and recognize themselves as capable of intervention in reality. For Freire, critical con­sciousness is developed in communication with others. In ex­changing, altering, and expanding perceptions, individuals create and re-create through the human process of praxis.

The third part of the study consists of the presentation and development of the model. First, the parts of the model are delineated. Next, the two major "categories" of the model, reflection and action, are elucidated. This is followed by an explanation of the "segments" of both categories of the model. Finally, a consideration of thematic investigation, and suggestions for developing and decoding themes are given.

The development of the model synthesizes key ideas of Freire's and the idea of praxiological art. Art is asserted to be a human construct, shaped by a humanly constructed re­ality and having certain consequences, consequences that can be altered by human intervention. Art education involves dia­logical action in which teacher and students as co-investiga­tors probe the dialectic between man and world and art and
world, making possible the revelation of new understandings and action on the basis of these understandings. The intent of art education as praxis is the development of critical consciousness through the continual praxis of human beings.

Among the conclusions drawn from the study, the author finds that the model is not limited to art education. This suggests that further investigation of the critically reflective paradigm in application to curriculum may open new possibilities for the integration of subject areas within the school curriculum. Curricular research concerned with other paradigms of knowing and other critical theories is encouraged, especially in light of what this author considers critical contemporary educational concerns.
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Chapter I

The Problem

Introduction to the Problem

What should be the function of art education? This question, flamed by the traditionally low position accorded the visual arts in the school curriculum, has generated considerable writing in the field. Currently the literature reflects a deepening of this concern in response to recent evidence that the continuation of many art programs in the schools is threatened (Jean Rush, 1979). The ways suggested for ameliorating the situation are tremendously varied but all exhibit "consensus that the values and experiences of art can enhance the quality of life for modern students and, through them, the quality of modern society" (Stephen Mark Dobbs, 1974, p. 169). Seeking the realization of this possibility art educators have explored the function of art in society, the nature of art, psychological theory, curriculum development, research, and evaluation, as well as myriad other areas that might illuminate perspectives allowing art curricula to function in a way in which art would be perceived as vital to the education of all students.

Distinguishing between the varied curricular approaches in art education is facilitated by Elliot Eisner's (1972) identification of "two major orientations to the role of art in education" (p. 7). Eisner, who is probably the most elo-
quent advocate of justifying art education on the basis of its unique characteristics, designates an essentialist perspective as one which derives the function of art education from one or more aesthetic theories. Derivation from this source provides the basis for the division of art education into three distinct modalities: art history, art criticism, and creating art. In different ways each of the three modes is seen to contribute to the development of "artistic vision" which facilitates understanding of the human concerns communicated in art. In this contribution to the education of individuals, essentialists claim art is distinct from other disciplines.

Within the essentialist orientation, art educators provide numerous variants of art programs reflective of differing emphases on aesthetic theories. For instance, Kenneth Lansing (1976) grounds art education in the theoretical premise that an art object is a self-contained entity. His aesthetic orientation focuses the intents of the art program on understanding and using the formal elements of art. In contrast to Lansing's reliance on a single aesthetic theory, Al Hurwitz and Stanley Madeja (1977) draw from a number of aesthetic theories. They propose, for example, beginning instructional units with a consideration of the formal properties of an art object, or with a consideration of the background of the artist, or with a consideration of the movement to which a particular work belongs. Regardless of the starting point, the "ultimate outcome ... should be based on the student's obtaining a general aesthetic education in the visual arts that
will make them appreciators and participants in the visual arts and engage them in the making of art for their own pleasure or for professional development" (p. 1). Thus, while art programs conceptualized by educators sharing an essentialist orientation exhibit disparate emphases, all of the programs have in common a rationale derived primarily from aesthetic theory or theories.

Derivation of the function of art education in the essentialist orientation contrasts with the contextualist position in that the latter regards aesthetic theory as a secondary consideration in establishing the function of art education. The contextualist orientation draws from sociological, anthropological, and psychological disciplines, maintaining that the focus of art education is determined by a particular context. Art programs shaped by a contextualist perspective may display a number of emphases including: art as cultural understanding, art as environment, art as leisure, art as therapy, and art integrated with other curricular areas.

A contextualist view stressing cultural and environmental concerns is provided by McFee & Degge (1977). Their aesthetic base recognizes art both as the expression of experience and the communication of ideas, but both functions are regarded essentially as a means of providing insight into cultural diversity and environmental conditions. For McFee & Degge, as for all contextualists, the function of art education is less a concern about the discipline of art and much more a consideration of the educational ends obtainable through art.
The contextualist orientation, according to Charles Dorn (1978), is currently the most favored basis for determining the function of art education in schools. Dorn asserts that the lack of an adequate theory incorporating the making of art as well as the absence of clearly-articulated and defensible claims by either essentialist or contextualist orientations, is responsible for the current emergence of an eclectic philosophy of art. "Planned eclecticism" is defined as the selection of scholarly context relating to the productive, critical, and historical modalities in relation to the psychosocial realities presented by the school and the learner.

Dorn encourages discourse in the field, seeing in examination and exchange of views, the possibility of conceptualizing newer theories and models capable of clarifying the relationship between art and education. In his view, art educators should consider:

1. The applicability of content derived from the scholarly modalities of art to art education.
2. The suitability of the accepted critical models of description, analysis, interpretation, and evaluation to art education goals.
3. The wisdom of determining art education aims on the basis of the needs of the child, the school, and the discipline of art.

The issues Dorn advocates examining are interesting in that they identify the three factors consistently influential in guiding curricular thought; the nature of the child, the na-
ture of the culture, and the nature of knowledge. His analysis of the current situation in art education suggests examination of thought concerning these three curricular influences may be useful in assessing existing articulations of the function of art education and in shaping alternative notions.

Three Curricular Factors

Throughout educational history views of the child, knowledge and culture have influenced ideas about the function of education. The preceding discussion of current views regarding the purpose of art education reveals that these historical influences continue to shape current educational considerations. The essentialist position, grounded in a view of the nature of artistic knowledge, forms a concept of education rooted in views about the nature of knowledge. The contextualist position, on the other hand, most often premises the purposes of art education on cultural considerations, particularly as they relate to what appear to be the needs of children. Dorn's (1978) identification of the flowering of eclecticism in art education philosophy suggests awareness in the field of the inadequacy of curriculum dominated by emphasis on either the nature of the discipline or by the requirements of society, or by the needs and interests of children.

Curriculum and Culture

The view that a function of curriculum is to perpetuate and transmit the culture of the society is rooted in North American educational history (Cornelius Jaenen, 1977). stating that "Public educational institutions are generally con-
ceded to be the prime agencies for transmitting culture..." (p. 77), Jaenen hypothesizes that education in a multicultural country such as Canada should reflect not only the "dominant group culture" but the "mosaic of ethno-cultural communities" as well. He traces historically the development of a multicultural education policy and presents four historical factors which have contributed to the acceptance of cultural pluralism in Canada and by implication, in Canadian curriculum. While the notion of cultural pluralism may be accepted in education, the question of which cultural and ethnic groups are selected and how they are reflected in curriculum is another matter. This question is the concern of the authors of the book, Whose culture? Whose heritage? (1977). Investigating "ethnic and multicultural content in prescribed elementary and secondary curricula used across Canada during the 1974-75 school year" (p. 1), the study reports on social studies curricula but raises questions that implicate curriculum generally. The authors' question, "Whose culture and whose heritage is represented by Social Studies?" (p. 55), indicates one of the problems encountered in grounding curriculum in a view of culture. By what criteria are decisions to be made concerning which cultures comprising the society are to be represented? Assuming that initiation into and transmission of all that is valued in all of the cultures comprising the society is not possible, it seems inevitable that inadequacies, if not injustices, must be tolerated if cultural transmission is accepted in itself as a suitable basis for educational decisions.
Another problem encountered in basing decisions about curriculum content on considerations of the culture of the society lies in trying to "state in specific terms what that culture is" (A.V. Kelly, 1977, p. 52). June King McFee and Rogena Degge (1977), both of whom are concerned with the relationships between art and culture, assert that:

Culture is a pattern of behaviors, ideas, and values shared by a group. The visual arts are a means of communicating, teaching, and transmitting these cultural ideas and values, thus maintaining the behavior, ideas, and values (p. 272).

In addition to this concept of the relationship between art and culture the authors maintain art is an instrument for promoting an understanding of cultural diversity and change. In their view of society, comprised of a dominant culture and numerous sub-cultures, it appears that teachers would require a definition of the "behaviors, ideas, and values" of both the dominant culture and of all sub-cultures. This suggests the necessity of deciding what the norms of the dominant culture are and of generalizing the behavior, ideas, and values of the many sub-cultures contributing to the dominant culture. In a fluid, rapidly changing society, if stereotypes and cultural misrepresentations are to be avoided, curricula would have to change much more rapidly than the educational structure now permits. It may be as Kelly (1977) states, "that in a modern advanced industrial society no one pattern of life can be called the culture of that society" (p. 52). If this is so, then basing curriculum on an idea of a culture common to all the cultures and ethnic groups in the society creates a perplexing dilemma.
The dilemma could be avoided if culture is viewed as "what is regarded as the most valuable among the intellectual and artistic achievements of society" (Kelly, 1977, p. 51). This interpretation has, however, elitist connotations suggestive of education functioning to produce individuals possessing a homogeneous notion of the "best". Further, some criteria are required in order to decide what constitutes the "best", especially in attempting to ascertain what is most valuable in the recent past of a society marked by rapidly changing norms, values, customs, and morals and composed of different cultures and many ethnic groups. Curriculum based on a notion of the most outstanding and valuable manifestations of a culture may create a view for students of culture and ethnicity as material things, with an emphasis upon that which is unique, static, and different. Ethnic studies thus become like a trip to a museum or an art gallery. At the secondary school level these notions may be conceived historically as heritage.... This emphasis upon material culture and heritage tends to perpetuate an implicit hierarchy of ethnic groups (W. Werner, B. Connors, T. Aoki & J. Dahlie, 1977, pp. 53-54).

Uncritical acceptance of education functioning to teach and transmit valued societal beliefs and ideas has, in art education, other consequences. Irving Kaufman (1970) comments:

A favorite in art education is the proliferating beliefs that stem from relating creativity and the appreciation of art to democracy. There are the readily accepted tenets that every child not only deserves but needs the experience of art, that it promotes fraternity and democratic sentiments, that it is the obligation of culture to find those common denominators of form and fancy so that the pleasures of art are bestowed upon one and all... (p. 269).

Kaufman questions the plausibility of art experience guiding people to democracy, suggesting that what is actually accom-
plished is "a kneading and shaping [of] both art and student behavior to conform to the external dictates of what is convenient for culture" (p. 270). His intent is not to denigrate democratic ideals or values but to illustrate a distortion of the purposes of art. An alternate view of the relationship of art to democracy sees art as a lusty contributor to democracy, and democracy as continually being created and recreated by human beings. It suggests art curricula that enables individuals to perceive themselves and others, whether those others happen to be artists or not, as participants in the ongoing creation of democratic values and ideals. It suggests an understanding of art as illumination of social purpose, as social criticism, and as a harbinger of change.

The foregoing has by no means provided an exhaustive consideration of culture as a base for establishing curriculum, but it does suggest that even if it is seen as the role of education to initiate students into the culture of society, some decision is required regarding which cultures and ethnic groups comprising the society are to be represented in curriculum. Since it is not possible to transmit all that is valued, a selection of those elements of the cultures and ethnicities which are to be represented needs to be made. Thus, the various cultures of a society cannot be completely and faithfully transmitted. For this reason, Kelly (1977) states, "Any notion of the culture of the society, no matter how acceptable in definition or content, will in itself not provide us with appropriate criteria of selection" (p. 54).
Curriculum and the Nature of the Child

The ideas of Rousseau, further articulated by Pestalozzi and Froebel, produced profound changes in education dating back to the turn of the century. In North America the influence of their thinking shaped a notion of education as nurturing the development of the child. What came to be known as a child-centered movement in education received support from John Dewey whose work perhaps more than any other American philosopher caused significant changes in educational practice in North America. Dewey's thought required educators to cease regarding the child as a receptacle of information and see him rather as an individual having certain interests, needs, and requirements for growth (Eisner, 1972).

In art education the interpretation of Dewey's philosophy produced some unfortunate concepts which still emerge from time to time as an influence in the teaching of art. Beginning in the 20's, perhaps the most pervasive idea was that the child must not be interfered with in art. For the child this meant doing in art whatever he wanted. For the teacher it meant refraining from imposing instruction (Eisner, 1972). Dewey's idea of the wholeness of experience also led to the integration of art with other areas of the curriculum. In practice art often became a vehicle for making salt and water relief maps in geography, producing watercolours of wild flowers in science, or colouring costumes of foreign countries in social studies.

Art as a vehicle for self-expression and individual
growth flourished during the 30's and 40's in North America. Examination of art education during this period indicates one problem in attempting to base curriculum on the idea of natural growth (although Dewey's idea was of guided growth) is helpful in deciding methodology but less helpful in deciding the function of art education. Growth implies some direction or goal (Kelly, 1977). A problem with basing curriculum on the concept of growth is that decisions must be made in order to decide what constitutes continuous growth for an individual. In choosing what to include or what experiences to avoid the concept is not particularly helpful and decisions become a question of values (Kelly, 1977).

Basing the curriculum on a consideration of the interests of the child is, like the concept of growth, more helpful in suggesting methodological applications (Kelly, 1977). Dewey's thought encouraged teachers to provide an environment capable of stimulating the child's interest and promoted acceptance of areas of study suggested by the children (Eisner, 1972). The child's interest was seen as directly related to the effort and relevance of learning. While devising curriculum based on the interests of children may avoid imposing on them the values of others, it appears some selection of interests would be required. If it is not possible to pursue all the interests of children, which interests are selected and which are disregarded? On the other hand, children with limited backgrounds may have few interests, suggesting that curriculum should perhaps function to expand interests (Kelly, 1977).
Grounding curriculum in the needs of children also presents problems. What exactly constitutes a need? How are needs distinguished from wants? How does one reveal the needs of others? According to Eisner (1972):

What a need is can be determined only in relation to a set of values. Thus, two individuals may examine the "same" community and arrive at opposite conclusions about what the needs of that community are. What, for example, do children need from art education: to develop their creative abilities, to learn to appreciate fine art, to become skilled at the production of art forms? The study of a group of children by individuals holding different values concerning art's role in education will yield different conclusions about what children need (p. 4).

As with the identification of interests, the identification of needs is not as straightforward as initial consideration might suggest. Both identifications involve criteria rooted in values.

It appears, then, that consideration of the needs, interests, and growth of children does not alone provide sufficient criteria for establishing a basis for curricular decisions. The central premise of the child-centered view, that education is instrumental in assisting each child to discover his unique potential enabling him to achieve self-realization through the development of his personal interests, has been particularly influential in art education. However, as a single premise for establishing curriculum it fails to provide an adequate "framework of values for choices of content" (Kelly, 1977, p. 70).

Curriculum and Knowledge

There is a third approach to establishing a basis for
curriculum which places emphasis on the nature of knowledge. This approach includes what is referred to as the subject-centered approach to curriculum and through a consideration of knowledge seeks claim to the intrinsic value of a given subject.

A prominent notion about knowledge that has been a force throughout the development of Western European philosophy is attributable to the hierarchy of knowledge established by Plato. His levels of knowledge, devised on the basis of degrees of abstraction, accorded greater status to disciplines requiring greater levels of abstraction. Philosophy, in Plato's hierarchical arrangement, was placed at the apex, with gradations down to knowledge associated with sense-experiences of physical phenomena. The idea of intellect as superior to other human faculties and of somehow functioning independently of the senses still influences educational thought. Recognition of the influence of this theory in education suggests a reason for the generally low regard for art education with its sensory and experiential associations.

A second prominent epistemological theory developed in Western European philosophy maintains knowledge enters the mind through the senses. John Locke was perhaps the most powerful proponent of the idea that knowledge is acquired through reflection on and interpretation of sensory perceptions (Kelly, 1977). For Locke, all human beings begin life with a tabula rasa; a mind devoid of knowledge. The empiricist view of knowledge, as it is referred to by Kelly (1977), was further expounded by David Hume, who "came to the conclusion that no
knowledge was possible at all or, at least, that we could have little certainty in our knowledge of the world about us" (p. 58). An empiricist view of knowledge has influenced numerous recent theories of knowledge that begin with "the conviction that human knowledge has to be treated in a far more tentative way than many who take a rationalist view would concede and that, in relation to curriculum planning, we are in no position to be dogmatic about its content" (Kelly, 1977, p. 58). Kelly notes that the pragmatist movement in education was tremendously influenced by John Dewey's thought, which recognized the hypothetical nature of knowledge. For Dewey (1973), knowing involved the formulation of possibilities, modified and suggested by precedents or previous knowledge. While experience was seen as transitional, it was objective in so far as the knowledge produced by experience resulted from identification of the present in light of the past. Without "intelligent effort", future ends are "inert, helpless, sentimental, without means of realization" (p. 206). However, in education, and particularly in North American art education during the 20's through the 40's, Dewey's epistemology contributed to an interpretation of learning as experience. This notion influenced thought in art education which Eisner (1973) contends is "the philosophic orientation of a vast segment of the field .... This orientation holds, in general, that art is not so much taught as it is caught" (p. 1197).

The idea that knowledge is not only a human construct but is socially formed is "the main thrust of the recent dramatic
developments in sociology toward the generation of a sociology of knowledge" (Kelly, 1977, p. 59). Of influence in this area is the thought of Karl Marx. According to Eric Fromm (1961), Marx believed that language manifests the consciousness of men. Language, the product of other men, exists primarily for every individual as the means of satisfying the necessity of interaction with others. Thus, language, the manifestation of the consciousness of others as well as that of each individual, is the product of social relationships. Consciousness is, then, a social product. Fromm (1961) states: "Marx, like Spinoza and later Freud, believed that most of what men consciously think is 'false' consciousness, is ideology and rationalization; that the true mainsprings of man's actions are unconscious to him" (p. 21). In this view, "Socially constructed knowledge is ideology" (Kelly, 1977, p. 59). Attempts to make curricular decisions based on beliefs of the value of certain kinds of knowledge are then implicated as efforts to impose a particular ideology on children. Whether the imposition is deliberate or results from unexamined assumptions underlying curricular practices, educators debating from this point of view see the issue as one of conflicting ideologies (Michael Apple, 1974).

The work of men such as Alfred Schutz, Maurice Merleau-Ponty and Edmund Husserl in phenomenology and of Hans-Georg Gadamer, Wilhelm Dilthey and Martin Heidegger in hermeneutics has contributed to a basis for a sociology of knowledge. A comprehensive explanation of these interpretative sciences is
beyond the scope of this chapter. However, Richard Palmer's (1969) definition of hermeneutics provides a notion of the curricular implications of this science:

Hermeneutics, when defined as the study of the understanding of the works of man, transcends linguistic forms of interpretation. Its principles apply not only to works in written form but to any work of art. Since this is so, hermeneutics is fundamental to all the humanities—all those disciplines occupied with the interpretation of the works of man (p. 10).

While there are several differing positions in the field, hermeneutics is generally concerned with the discovery of meaning as it draws on "personal" knowledge as well as with questioning the phenomenon of understanding itself. The influence of "German phenomenology and existential philosophy" (Palmer, 1969, p. 10) on the latter concern contributes to the complexity of distinguishing between phenomenology and hermeneutics and of drawing from them curricular implications. It is not the purpose of this chapter to investigate the numerous implications of hermeneutic theories for curriculum. What is suggested by this brief glimpse is that if the past works of men are to be meaningful to students, recognition of individuals as subjects in-a-situation endeavouring to interpret works created by men is essential to understanding. It suggests curriculum that enables the development of "real historical consciousness" which for Palmer (1977) is "a genuine comprehension of the way that history is constantly at work in understanding, and a consciousness of the creative tension between the horizon of the work and that of one's own present time" (p. 224).
Douglas Boughton (1976) distinguishes hermeneutics as concerned with interpretation of the past and phenomenology as concerned with interpretation of the present. According to Schutz (1964), phenomenology views individuals as interpreting their organized social world, which is also the world of others, on the basis of their past learning, experiences and education. This constant interpretation is made in an effort to make sense of and orient oneself to the objects of the world as they relate to one's everyday, common sense world. Thus, what individuals seek to "know" is influenced by one's first hand experience, present autobiographical situation, and social knowledge derived from the past. "Knowing" is directed to one's "practical interest" in changing the "outer world", and this interest determines relevance for individuals (Schutz, 1970). This view suggests that if curriculum is to be relevant to individuals, the personal, "common sense" knowledge of students must be recognized (Kelly, 1977). Further phenomenological theory indicated recognition in curriculum of the "here" and "now" situation of individuals. It suggests, too, acknowledgement of the taken-for-granted structures of everyday life and exploration of the ways in which these structures impede or assist the communication and actions of individuals.

The preceding review reveals that curriculum is influenced by several theories of knowledge, no one of which is universally accepted. Thus, as Kelly (1977) suggests, for curriculum generally, attempting to establish the function of art education primarily on theories about the origin of know-
ledge will not provide a sufficient basis for curriculum. Whether we regard knowledge as abstract and static, or as real and constantly being created, it is indicated that considerations beyond epistemological justifications are involved.

**Summary**

Currently, one of two distinct orientations is revealed in arguments justifying the functions of art education. Essentialists derive the function of art education from considerations of the nature of aesthetic knowledge, while others assert that psychological, anthropological or sociological factors are the basis of art curricula. Both consider, with varying emphasis, the three curricular factors of the nature of the child, the nature of culture, and the nature of knowledge. According to Kelly (1977), consideration of the nature of the child is more useful pedagogically in curriculum. Among the diverse theories of knowledge and of culture are some which objectify knowledge and culture, creating a perspective which tends to objectify human beings and their world. Other theories advance the idea that knowledge and culture are created by human beings, suggesting a subjective relationship between individuals and the objects of their world. It appears, then, that in the absence of a universally accepted theory of knowledge, some other center for curriculum should be sought. Since consideration of theories guiding the application of ideas about the child or culture indicates no one of these provides in itself sufficient criteria for ascertaining the function of curriculum, consideration of alter-
native "centers" for curriculum is suggested.

Some Characteristics of Contemporary Art Education Curricula

Curricula for the teaching of art in our schools is tremendously varied, reflecting different aesthetic and psychological theories, diverse emphases on curricular orientations, dissimilar conceptions about the function of art in schools, and plurality regarding the nature of knowing. These curricular influences were considered in an analysis of textbooks written for preservice and inservice art teachers (Joan Wilson, 1979). From this analysis emerged two salient characteristics of art education which provided the focus of this thesis.

The first characteristic concerns "ways of knowing", and refers to the theory developed by Jürgen Habermas (1971/1968). In this thesis, the terms used to designate the three fundamental "cognitive" human interests that Habermas sees as guiding human knowing are those provided by Ted Aoki (1978). As well, understanding of the three modes of knowing as communicated in this thesis is underpinned by Aoki's interpretation of Habermas' analysis. The three paradigms are expressed as follows:

1. Empirical-analytic (technical) knowing which relates man practically to his natural world.
2. Situational interpretative knowing which relates man to his social and cultural world.
3. Critically reflective knowing which relates man to his self and to his world.
The human interests guiding the acquisition of technical knowledge are certainty and control. Understanding in this realm facilitates explanation and prediction. Examples of disciplines which have a primary interest in technical knowledge are science, technology, and behavioral psychology. Art curricula oriented in this realm may emphasize the acquisition of data about art objects or art history, or it may emphasize techniques and skills in the realm of making art. Curricular goals in themselves, however, do not necessarily reveal a salient orientation to a form of knowing. It is possible for intents to be subverted by curricular technique.

Situational knowing is guided by human interest in communication and in understanding the social and cultural world; Hermeneutics, Phenomenology, and the Sociology of Knowledge are examples of disciplines which seek to extend inter-subjective understanding. Art curricula oriented toward situational knowing may seek to provide individuals with understandings about their personal, social, and cultural world through investigation of the humanly relevant in and through art.

Critical knowing is guided by human interest in freedom and emancipation from the rules and patterns imposed by "nature" and history. Through critical reflection on himself and his world, man seeks to create and recreate self and his culture. Critical social theory and psychoanalysis are examples of knowing in the critical paradigm. Both seek dialectically to illuminate the actual and assumed "necessity"
of man. Art curriculum in this orientation might intend encouragement and development of multiple and alternative world-views. It may also promote changing, through art, the quality of life in the community. Such a curriculum would, according to Van Manen (1977), maintain a kind of double vision focusing on both the actual and on the possible.

One segment of the textbook investigation was directed to discovery of the salient orientations to knowing evidenced in contemporary art curricula. It was found that, in varying degrees, art curricula emphasized two forms of knowing: the empirical-analytic (technical) and the situational interpretative. The critically-reflective orientation was not discerned as significantly influencing the activities of any of the curricula examined.

A second characteristic of the curricular orientations presented in the textbooks revealed a view of art learning as including experience in producing art as well as acquiring "formal" knowledge about art. "Formal" knowledge refers here to the strands of art curricula such as: art history, art criticism, culture, and the built environment. It includes both factual and theoretical knowledge as well as knowledge as communication and interpretation. "Formal" knowledge recognizes inclusion by the majority of the authors of curricular intents such as: helping students discover meaning in the world, enabling the revelation of insights, ideas and feelings, suggesting possibilities of what life might be like, as well as imparting knowledge of art forms, art symbols, and
art history (Eisner, 1972). To avoid the unwieldiness of referring individually to each of the areas contributing to "formal" knowledge in art curricula, the term "art appreciation" will be used throughout this thesis. Art appreciation will, then, refer to areas such as art history and art criticism in which knowledge may be factual or theoretical and may also seek to illuminate for individuals the personal and universal elements of the human condition reflected by art.

In examining curricular intents it was revealed that both producing art and art appreciation are regarded as necessary to developing and refining visual and cognitive perception and that creating and appreciating are perceived as related to one another. However, the curricular activities designed to establish a relationship between these strands of art education realize this intent only in a tenuous and sometimes superficial manner. The problem of relating creating and appreciating is a difficult one. It is one that has been acknowledged in the literature as well as in philosophical considerations. Charles Dorn (1978) identifies the problem as "what has come to be the separation of art education into two parts: 'creation' and 'appreciation'" (p. 8). Commenting further, he notes:

Concern about this separation is well expressed in John Dewey's notion of "doing" and "undergoing", which he felt if connected formed the most productive way to learn in art. Susanne Langer also has expressed the same concern in terms which she calls the arts of "expression" and "impression". In her book, Feeling and Form, Langer suggests that "looking" is not the same as "making" though unlike Dewey, she does not tell us what their relationship should be.
Maybe it was Langer's intent that the art educator should be the one to clarify that relationship... (p. 8).

What emerges from my investigation of art education textbooks is that regardless of whether the author's orientation toward the function of art curricula is essentialist or contextualist almost all recognize and strive in various ways to address the relationship between understanding and experiencing. While the curricular intents suggested by most authors reject any notion of what Olgerts Puravs (1973) has noted as isolation of "the student from the experiences of art by a false objectivity ... or by a false subjectivity" (p. 12), examination of curricular activities indicates that the difficult problem of relating creation and appreciation essentially remains largely unresolved.

Summary

An examination of curricula proposed by art educators revealed art activities attended to empirical analytic (technical) knowing and to the situational interpretative form of knowing. While some curricular intents in several of the books recognized the social as well as the personal nature of art, the activities designed to realize such intents could not be said to encourage knowing as critically reflective. The analysis revealed a problem in art education also pointed to by others: the difficulty of overcoming the tendency of "creating" and "appreciating" to emerge as two separate entities of art curricula.
Statement of the Problem

The foregoing identifies three "threads", all part of a single strand. Woven together they form the problem of this study. The first concerns the finding of an alternative basis for curriculum, suggested by investigation of the commonly assumed bases of curriculum. The second is the absence of the critically reflective paradigm in art curricula, suggesting inquiry in this area may be valuable. The third concerns one of the most persistent curricular problems in art education: the separation of creation and appreciation.

The problem of this study responds to these three considerations and is expressed in the following question:

Can a model for art curriculum be developed that, grounded in an alternative base, joins the practical and theoretical aspects of art education in a relationship essential to human knowing?

The central assumption of this problem is underpinned by Habermas' thesis: commitment to a theoretical stance in Western thought has separated knowledge from human interests. Inasmuch as a severance of theoretical and practical knowledge is evidenced in art curricula, Habermas' analysis suggests that an alternative curricular base may be found in a linkage between knowing and human interests. If these are essentially related in art curricula, the split between creating and appreciating may be overcome.
Discussion of the Problem

The foregoing suggests "centering" curricula for art within a broader context than that afforded by curriculum centered on the development of the child, theories of knowledge, or views of culture. Aoki (1978) criticizes "these centers" for not providing sufficient scope and contextuality that allow entertainment of views of human and social acts we call 'education'" (p. 51), proposing centering curriculum on a concept of "man-world relationships". Toward this purpose he draws from Habermas' (1968/1971) analysis of knowledge. According to Habermas:

The empirical-analytic sciences develop their theories in a self-understanding that automatically generates continuity with the beginnings of philosophical thought. For both are committed to a theoretical attitude that frees those who take it from dogmatic association with the natural interests of life and their irritating influence; and both share the cosmological intention of describing the universe theoretically in its lawlike order, just as it is. In contrast, the historical-hermeneutic sciences, which are concerned with the sphere of transitory things and mere opinion, cannot be linked up so smoothly with this tradition—they have nothing to do with cosmology. But they, too, comprise a scientistic consciousness, based on the model of science. For even the symbolic meanings of tradition seem capable of being brought together in a cosmos of facts in ideal simultaneity.... Historicism has become the positivism of the cultural and social sciences.

Positivism has also permeated the self-understandings of the social sciences, whether they obey the methodological demands of an empirical-analytic behavioral science or orient themselves to the pattern of normative-analytic sciences, based on presuppositions about maxims of action. In this field of inquiry which is so close to practice, the concept of value-freedom (or ethical neutrality) has simply reaffirmed the ethos that modern science owes to the beginnings of theoretical thought in Greek philosophy: psychologically an unconditional commitment to theory and epistemologically the severance of knowledge from interest (pp. 302-303).
This expresses Habermas' basic proposition that knowledge has been divorced from human interests. Both the "positivist self-understanding of the nomological sciences" (p. 316) and the "objectivist self-understanding of the hermeneutic sciences" (p. 316) operate under the illusion of pure theory, that is, that complete reliance on methodology has obscured the assumptions underlying method. The result, according to Habermas, is the derivation of meaning by assuming a stance in which the world is objectified and objects become instrumental to and separate from subjects. Thus, "the sciences lack the means of dealing with the risks that appear once the connection of knowledge and human interest has been comprehended on the level of self-reflection" (p. 315).

Examination of the intents of art curricula and the understandings underlying those curricular intents indicates that art educators include as functions of curricula the revelation and understanding of both social and individual concerns (Chapman, 1978; Eisner, 1972; Feldman, 1970). However, in seeking ways to realize art as both social and individual, art educators tend to reflect the assumptions of knowledge ingrained in our heritage, which according to Habermas divorces knowledge from human interests. Of this separation Habermas (1968/1971) comments:

They have abandoned the connection of theoria and kosmos....What was once supposed to comprise the practical efficacy of theory has now fallen prey to methodological prohibitions. The conception of theory as a process of cultivation of the person has become apocryphal. Today it appears to us that the mimetic conformity of the soul to the
proportions of the universe, which seemed accessible to contemplation, has only taken theoretical knowledge into the service of the internalization of norms and thus estranged it from its legitimate task (p. 304).

This suggests that in attempting to move toward overcoming the schism between creating and art appreciation we need to seek ways of re-establishing "the connection between theoria and kosmos" (Habermas, 1968/1971, p. 304).

According to Habermas' (1968/1971) fourth thesis, "in the power of self-reflection, knowledge and interest are one" (p. 314). This suggests investigation of the critically reflective paradigm which, in Aoki's (1978) interpretation, understands man as a being of praxis (reflection and action), and has as its root activity "the relating of man to self and social world" (p. 56). It is this orientation which appears most sympathetic to the functions of art. Eisner (1972) states:

The work of art frequently presents to our senses a set of values, either positive or negative; the work praises or condemns, but it comments on the world and makes us feel toward the object it depicts.... In short, the artist frequently functions as social critic and a visionary. His work enables those of us with less perceptivity to learn to see what was unseen, and having seen through art, we are the better for it (p. 16).

If art does speak about social reality as perceived through the lenses of the artist's personal reality, critical reflection illuminates this communication in an active relationship between teacher and student and objects of their investigation. In this understanding the relationship is dialogical; objects and participants interact with neither ob-
ject or participant regarded as passive or static. The intent of critically reflective knowing is to unveil the hidden and reveal our taken-for-granted assumptions. Knowing in this sense endeavours to bring to conscious awareness the reasons, intents or motives underlying our responses to the world. It seeks to relate self to world and enable new understandings and change. Applied to the aesthetic act Gyorgy Lukács (1972) notes:

No person immediately becomes another one in the enjoyment of art or by it.... No, all his prior experiences, which were alive and at hand in the grounding of his social identity, remain active also in the appreciation of art. In any recognition of the evocative power of the artistic, charity dictates that each recipient should compare the reality reflected by the art with the one held by him until then (p. 235).

In reflection Lukács asserts art deepens and extends the beholder's view and experiences of the world, enriching and reforming "self-consciousness".

It is the constant transformation of consciousness which lies at the heart of Aoki's (1978) suggestion of "centering" curriculum on man-world relationships. Such a centering is concerned with the relationship of knowledge to human beings in human situations. The educational situation is seen as a human situation in which people may probe, "the deeper meaning of what it is for persons (teachers and students) to be human, to become more human, and to act humanly in educational situations" (p. 51). This suggests that in considering alternate curriculum perspectives, the influence of dominant societal and educational structures must be recognized. Ma-
gorah Maruyama's (1974) identification and analysis of three broad categories of structural paradigms provides insight in this regard and facilitates an understanding of the correspondence between the existing structure of society and that of schools. The paradigm that Maruyama calls the "one-way causal" is similar to the structure known as hierarchical. This structure according to Maruyama is characterized by a view of community members as ignorant, or more graciously, as lacking in expertise. Planning is the province of experts, who in the interests of retaining power, must mystify knowledge so that the "masses" are kept uninformed. Homogeneity and control are sought in the interests of maximum efficiency. Man is objectified. Another characteristic of hierarchical structuring is "monopolarization", which is defined by Maruyama (1974) as dependence "on one truth, one right theory, one method which is supposed to be universally applicable" (p. 112). Hierarchical structures and the effects of "one-way causal" rationality dominate our political structure as well as other societal institutions.

The paradigm that dominates the structuring of knowledge in schools reflects the same efficient, linear rationality as Maruyama's one-way causal paradigm. Dominant curriculum thought based, as it is, on a factory metaphor separating ends from means, creates a view of human beings as "manipulative abstractions" (Apple, 1974, p. 10). Apple points out that while the limited perspective of the dominant paradigm is not necessarily wrong, it does give rise to taken-for-
granted assumptions and tends "to hide from school people the
political and ethical nature of their acts" (p. 11). Taken-for-granted assumptions influence, as well, what Philip Jackson (1968) has labelled the "hidden curriculum". This curriculum legitimizes and effectively teaches, without conscious or public acknowledgement, the dominant societal world-view. Seymour Sarason's (1971) observations of the tacit assumptions underlying the "behavior and programmatic regularities in the school" (p. 3), forcefully reveals the nature of the reality imparted by schools. The work of Jackson and Sarason as well as that of Apple (1975, 1976), Jonathan Kozol (1975), Michael Katz (1971) and Edgar Friedenburg (1976) points to the persuasive, mystifying and manipulative character of our dominant political, social and curricular structures.

In light of this, Aoki's (1978) suggestion of centering curriculum on man-world relationships is critical at this time in our society if individuals are to be fully human; if they are to understand and actively participate in the creation of their world. Erich Fromm (1968) speaks of "the syndrome of alienation" (p. 40) that renders modern man passive, and uncritical in acceptance of man's condition. He writes:

Knowing man in the sense of compassionate and empathetic knowing requires that we get rid of the narrowing ties of a given society, race, or culture, and penetrate to the depth of that human reality in which we are all nothing but human. True compassion and knowledge of man has been largely underrated as a revolutionary factor in the development of man, just as art has been (p. 83).
Fromm's statement suggests the potential of aesthetic experience to provide communicative and interpretational understanding. The aesthetic facilitates this understanding because "Art works immediately on the human subject; the representation of the objective reality, that of social man in his transactions with other men and in his exchanges with nature" (Lukács, 1972, p. 237). Thus in turning to man-world relationships as a center for curriculum, aesthetic experience is understood to include the self-world dialogue inspired by either beholding or creating art. For whether individuals are engaged in making or beholding an art work the contemplation of symbol and feeling (in Suzanne Langer's [1972] sense of the term), "Artistic form is congruent with the dynamic forms of our direct, sensuous, mental, and emotional life; works of art are projections of 'felt life', as Henry James called it, into spatial, temporal, and poetic structures" (p. 174). The power of art to enable individuals to confront their personal reality and the reality of others suggests the communicative and interpretative understandings of what Aoki (1978) calls the situational-interpretative paradigm. The process of creating and beholding art is seen as an attempt to discover man's existing-in-the world and recognizes the historical, cultural and valuing dimension of man.

Self-understanding or "compassionate and empathetic knowledge" (Fromm, 1968, p. 83), do not alone provide knowledge that permits individuals to act and assume responsibility for self and world. Art curriculum must also acknowledge the power of art to reveal and enable man's interest in emancipa-
tion and freedom. The power of art in this regard is expressed by Paul Tillich (1952):

One could say that the totalitarian systems fought modern art just because they tried to resist the meaninglessness expressed in it. The real answer lies deeper. Modern art is not propaganda but revelation. It shows that the reality of our existence is as it is. It does not cover up the reality in which we are living. The question therefore is this: is the revelation of a situation propaganda for it? If this were the case all art would have to become dishonest beautification. It is an idealized naturalism which is preferred because it removes every danger of art becoming critical and revolutionary (p. 145).

Tillich points to the potential of art to unveil reality. In this art enables individuals to know through confronting the world and acting to alter the world. If man's interest in freedom is recognized, art curricula must attend to the development of the critical capacity of human beings, striving to open avenues that allow individuals to discover objective reality. For Paulo Friere (1973/1969) only as men grasp the themes of the reality within which the themes are generated, can they intervene and participate in reality. This is the work of significant artists whose work does not simply articulate the culture of the time but "both foretells the future and warns of present dangers" (Charity James, 1974, p. 101). In this understanding art education does not transmit information, facts, and ideas. It is instead the involving of individuals in a vital confrontation with reality requiring of both artist and beholder creation and re-creation.

This discussion of situational-interpretative and critically-reflective knowing does not intend that art curricula should ignore the empirical-analytic paradigm. It is assumed
that the importance of technical knowing to both creating and appreciating in art education is well understood and needs little elaboration in this study. Man's interest in control and certainty is most immediately recognizable in the need for technique if expression and communication of the content intended for art forms is to be realized. According brief attention to technical knowing is not then a dismissal of this paradigm as unimportant. Man's relationship to the world requires the recognition of all three knowledge interests in curriculum. It should be noted, however, that inclusion of the empirical-analytical in the context of art education does not suggest the use of scientific methodology. Rather, as has been previously stated, the interest is in control and knowledge of those techniques and skills that facilitate and increase effective aesthetic expression and communication. In this, technical knowing is understood as necessary but not sufficient aesthetic knowing, as is interpretative and communicative understanding. Both may complement and assist the self-world emancipatory knowing of the critically reflective paradigm as is suggested by Karl Otto Appel's (1977) discussion of what he calls his "complémentarity thesis."

It should be noted that the aesthetic is regarded in this study as only one way of opening the multiple and diverse meanings of the life-world of every human being to conscious awareness, and viewing man as a being-in-relation-with other men and with his world. Jean Paul Sartre (1947) tells us, "Existentialism's first move is to make every man aware of what he is and to make the full responsibility of his existence rest
on him" (p. 19). Through his choices, man creates himself. Man's acts also affirm an image of man as he thinks man ought to be. Because man cannot choose and act without touching other men, man's responsibility involves all of mankind. Central to curriculum is a view of man as creator of self and world; a view of man as responsible for self and others. In seeking to move individuals toward an understanding of man's way of existing-in-the-world and of man's responsibility for creating his world, art provides a way of seeing the world and suggests ways of existing-in-the-world. As well art is a way of interpreting the relationship between man and society, suggesting ways of attending to yesterday, today, and tomorrow. Art is not the statements of isolated individuals but as Helmut Wagner (1978) points out, deals "significantly with actions in a social realm, with interchanges between persons, with collective ideas about art, with social processes of communication" (p. 9). Art communicates and reveals to men of the latest generations the feelings, ideas and actions of their predecessors as well as those of their contemporaries. The power of the aesthetic to involve self with the thought of others and to promote a search for meaning is suggested by Maurice Merleau-Ponty (1964/1960), when he says:

We usually say that the painter reaches us across the silent world of lines and colors, and that he addresses himself to an unformulated power of deciphering within us that we control only after we have blindly used it—only after we have enjoyed the work (p. 45).

This suggests the power of the aesthetic to move individuals to enter into dialogue with the work, a dialogue which may
stimulate and generate questions. Such questions may move students toward the disclosure of meanings about self and world, enabling the growth of critical awareness and critical choosing. In such questions and in their revelations, individuals may realize their humanity.

Summary

Aoki (1978) suggests centering art education curricula on man-world relationships. According to Habermas both the empirical-analytic and the historical-hermeneutic sciences comprise a "scientistic consciousness" in which reality is structured by methodology that severs knowledge from human interest. This objectification of knowledge is reflected in art education, contributing to the separation of theory and practice in curricula. The critically reflective paradigm which functions to relate man to self and world suggests a way of connecting individuals with their knowledge. Since reflection and action are necessary to the appreciation and creation of art, it is in the critical paradigm that a way to connect human beings with their theory and practice is sought.

Intent of the Study

The intent of this study is to develop a model of art curriculum based on some key pedagogical and philosophical ideas presented in the work of Paulo Freire. The purpose of the model is to enable the gradual development of critical consciousness by providing a structure to promote understanding dialectically the ways in which human beings know in their
relations with the world. In this a commitment to education for liberation is assumed. Liberation is understood as the realization of authentic human being permitting individuals to critically know and act in transforming their world.

To this end the leading knowledge interest of the model will be that of the critically reflective paradigm seen as accommodating both technical and situational-interpretative knowing. As well, amelioration of the dichotomy between theory and practice noted in current art curricula will be sought in the dialectical relationship between reflection and action which is praxis. Underlying this is recognition of the ability of human beings to objectify their actions and their world as created by their actions and those of others, and in so doing uncover the theory underlying action, and on the basis of this understanding act. This unity of theory and practice is believed necessary to "authentic" personal expression and to "authentic" aesthetic knowledge. To consider the products of human action apart from theory "is to falsify the picture and the result is quietism or conformism" (Albrecht Wellmer, 1969/1971, p. 14).

Freire's philosophy relates man to the world in a way consistent with humanity. Because of his powerful concept of man, it is his thought that will underpin the model. As well, Freire provides a pedagogy based on his explicitly stated philosophy, moving from cosmology through ontology and epistemology, to the function of education. Further, it must be realized that Freire's philosophy is a logical
outgrowth of his pedagogical experience. In uniting his pedagogical acting with reflection, his work not only espouses the critically reflective orientation to knowing but exemplifies praxis. As such his work provides an educational design thoroughly grounded in an overall philosophical structure. Freire's cosmological, ontological, and epistemological positions provide then a unified base for his pedagogical methods.

**Design of the Study**

The first stage of this investigation consists of an explication of some of the key concepts of Freire's thought. This stage is necessary for two reasons. The first is to provide identification of the concepts from which the model of curriculum draws. The second reason recognizes that Freire's pedagogy and philosophy are interwoven throughout his work rather than presented in a systematic developmental order. It is hoped that in attempting to present the essence of concepts essential to the model in clearly delineated segments, both an understanding of Freire's thought and of the model will be facilitated.

A praxiological model of art education is presented in the next stage of this study.

The final stage suggests some limitations and implications that have emerged during this study.

**Definition of Terms**

Terms which may require clarification and the meaning of each intended in this study are provided here.
1. **Adaptation** means the accommodation of one or more individuals to external prescription due to the denial of significant choice or decision (Freire, 1968/1970). In education examples proliferate. For instance, in art classes students may be required to adapt to the teacher's taste and idea of art.

2. **Codification** refers to the visual representation of an existential situation (Freire, 1968/1970).

3. **Decodification** is the critical analysis of a coded situation for the purpose of unveiling what was not previously perceived (Freire, 1968/1970).

4. **Dialectic** is a method of critical analysis which begins from the familiar, clarifies, and focusses it, and then moves gradually to a new concept. It is based on a concept of the contradiction of opposites. It is suggestive of the tension between the "is" and the "ought", or for example between permanence and change, and the resolution of the tension by the provision of new perceptions that enable change.

5. **Dialogue** is a process in which through the "word" individuals "mediated" by the world (as codified visually in an object) are enabled to "name" the world (Freire, 1968/1970).

6. **Existential Situation** refers to the life-world reality of an individual.

7. **Generative Theme** refers to the nature of themes.

8. A **Limit-Situation** is a context or condition which prevents an individual from being fully and completely human. Such a situation cuts both ways: it serves some people and negates others (Freire, 1968/1970).
9. **Praxis** refers to man's ability to transform himself and his world through the dialectic of action and reflection, producing knowledge, culture, and history as well as products for man's use (Freire, 1968/1970).

10. **Problematization** refers to education that consists in acts of cognition rather than "depositing" information in individuals. This is accomplished through dialogical relationships in which "no one teaches another, nor is anyone self-taught" (Freire, 1968/1970, p. 67). Thus, education "is no longer transmission of culture from generation to generation. It gets beyond that and causes the participants themselves to become culture-conscious so that they purposefully transform their culture by their own conscious acts of critical intervention in the very process of culture transmission" (John DeWitt, 1971, p. 117).
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Chapter II

The Philosophy of Paulo Freire

The Notion of Man

Perhaps the most powerful aspect of Freire's work is his conception of what it is to be human. It is Freire's ontology that is the heart of this study.

Freire (1968/1970) begins his work, The pedagogy of the oppressed, with an existential definition of man "as an uncompleted being conscious of his incompletion" (p. 27). This awareness, Freire says, creates "man's ontological and historical vocation to become more fully human" (pp. 40-41). As an "uncompleted being", man is involved in a continuous process of becoming; a process that will never realize total completion of self. However, each point in time is the complete history of an individual; a point containing as well the future as indicated by an array of possibilities. From these possibilities an individual chooses and moves to become.

Freire identifies three human distinctions that enable human beings to discover possibilities. The first of these lies in the ability of human beings to know their personal history. From their present point in time, men may reach into the past and form a vision of the future. Man's present includes his past and both past and present are inextricably woven into the future. The second distinction is that man is able to reflect on himself and on the world. As a being ca-
pable of reflection, man is able to conceptualize future possibilities. The power of reflection is, then, crucial to man's becoming. In Freire's (1968/1970) words:

One may well remember--trite as it seems--that, of the completed beings, man is the only one to treat not only his actions but his very self as the object of his reflection; this capacity distinguished him from the animals, which are unable to separate themselves from their activity and thus are unable to reflect on it (p. 87).

In order that individuals may identify possibilities emerging from reflection, they must first recognize themselves as subjects integrated with the world. Integration is distinguished from adaptation by Freire (1969/1973), who explains:

Integration results from the capacity to adapt oneself to reality plus the critical capacity to make choices and to transform that reality. To the extent that man loses his ability to make choices and is subjected to the choices of others, to the extent that his decisions are no longer his own because they result from external prescriptions, he is no longer integrated. Rather, he has adapted (p. 4).

Integration requires that individuals know themselves as creators of history; as participants in historical epochs which Freire (1969/1973) describes as "a series of aspirations, concerns, and values in search of fulfillment" (p. 5). As participants, individuals "exist-in-the-world," a term Freire uses in the understanding that to exist is more than to live in or simply be in the world. To exist-in-the-world, is to be with the world as well. For Freire (1970a), "Existence is really more than just living. It is living creatively, culturally, historically, spiritually" (p. 1/4). In existing-in-the-world, human beings add to it "something of their own making, by giving temporal meaning to geographic space, by creating
culture" (Freire, 1969/1973, p. 5). The third condition for the fulfillment of possibilities requires awareness of man's ability to enlarge his world through **acts of consciousness**. Through reflection on himself, his responsibilities, and his role in culture, man's capacity for choice is broadened and his scope of possibilities enlarged. It is not enough to acknowledge the power of reflection for oneself; it must be asserted and extended for all human beings in recognition that each of us must, if we are fully human, seek our self-affirmation. The realization of these three human capabilities allows individuals to separate themselves from the world and from their own activity. In so doing they may become the authors of decisions that relate them to their world and to other human beings.

Although individuals are capable of knowing their personal history, of reflections, and of acts of consciousness, according to Freire their initial "world orientation" or "fundamental situation" is a "spontaneous" one rather than an "epistemological" one. Freire (1970a) says:

> The primary attitude of men toward reality is naive, and their action on reality is essentially practical. This does not mean, however, that men do not have a consciousness of reality, since their "intentional consciousness" is always consciousness of something. It does mean that primary reality is, for men, the concrete situation in which they develop the activities from which their sensible perception results (p. 1/3).

In this "world orientation" knowledge is **doxa** or mere opinion or belief and as such it fails to provide the real meaning of reality or of experience. Even in view of this limitation, the understanding of human beings at this level is, however,
superior to that of animals. This is so because men achieve their orientation to the world through "thought-language", and this implies the possibility of real knowledge. Animals simply adapt to the world in an ahistorical manner, whereas men are aware of the historical dimension of the world and, through their praxis, act on the world. But for Freire, unless individuals are able to examine critically their praxis, through which they create and change their world, their reality will always be "a mixture of truth and error about their reality" (Freire, 1970a, p. 1/3).

For Freire, in order for individuals to achieve full humanity, they must be able "to penetrate the very 'essence' or nature of phenomena, through the act of splitting their knowable object, [and] overcome doxa by logos" (Freire, 1970a, p. 1/4). This requires the exercise of critical reflection on one's primary "orientation in the world". In all of his work, Freire stresses the potential of men to become critical. Even in a naive attitude toward the world, individuals are conscious beings in a dialectical relationship with the world. They are "beings not only in, but also in interaction with the world" (Freire, 1970a, p. 1/5).

Freire does not, then, separate man from the world. Man is always in the world; the world is always in man. Men are always in a dialectical relationship with reality—that is the world as an individual perceives it to be—and this understanding constitutes differing relationships to the world. Freire (1968/1970) distinguishes four "world orientations".
These orientations are discernable in the North American context and thus have pedagogical implications. The first orientation, "being-in-itself", is the ahistorical state possessed by animals unable to objectify themselves and reflect upon themselves and their activity. Living only in the present, they are unable to set objectives or make decisions. Their activity is the activity of their species, an extension of themselves. Freire (1968/1970) clarifies the concept of "beings in themselves" when he states:

Animals are not challenged by the configuration which confronts them; they are merely stimulated. Their life is not one of risk-taking, for they are not aware of taking risks.... Consequently, animals cannot commit themselves. Their ahistorical condition does not permit them to "take on" life. Because they do not "take it on" they cannot construct it, they cannot transform its configuration (p. 88).

Men, unable to discern the significance of changes in their world, are also unable to "take on" life. As a victim of myths and unable to intervene, man is "carried along in the wake of change" (Freire, 1969/1973, p. 7). Of this man-world relationship in contemporary life, Freire (1969 /1973) comments:

Perhaps the greatest tragedy of modern man is his domination by the forces of these myths and his manipulation by organized advertising, ideological or otherwise. Gradually, without even realizing the loss, he relinquishes his capacity for choice; he is expelled from the orbit of decisions. Ordinary men do not perceive the tasks of the time; the latter are interpreted by an "elite" and presented in the form of recipes, of prescriptions. And when men try to save themselves by following the prescriptions, they drown in levelling anonymity, without hope and without faith, domesticated and adjusted (p. 6).

Another world orientation is that of having. "Having-as-
being" exhibits a strongly possessive consciousness, seeing others and the world as objects of manipulation and domination. Freire (1968/1970) states that individuals who regard having more as their inalienable right do not perceive their monopoly on having more as a privilege which dehumanizes others and themselves. They cannot see that, in the egoistic pursuit of having as a possessing class, they suffocate in their own possessions and no longer are, they merely have (p. 45).

The possessor consciousness sees others as objects—things to be manipulated—in the drive for the acquisition of possessions. In the competition created by the need to accumulate more in order to preserve status, possessors ironically become objects themselves. In denying others humanity, their own is negated as well. As for those submerged in having, Freire (1968/1970) says they develop the conviction that it is possible for them to transform everything into objects of their purchasing power; hence their strictly materialistic concept of existence. Money is the measure of all things, and profit the primary goal (p. 44).

For others, those who are controlled by those that have, their orientation to the world is "being-as-object": an orientation in which they perceive themselves as objects to be manipulated by others. In this reality, men may respond to those in control by aspiring to the life of those who have power; a life perceived as more desirable than their own. Their desire to achieve life as lived by those in control may cause oppressed people to imitate and follow their oppressors. Or they may internalize the attitude held of them by those who have power, an internalization that is manifest by depreci-
tion of themselves in the belief that they are truly unfit and inferior. This attitude may be observed among students who fail to fit the mold cast for them by the structure of the school and by the assumptions of educators (Apple, 1974). For individuals who do not fit a single standard—underachievers, hyperactives, slow learners—the attitudes that accompany the labels are internalized, intensifying their alienation. Another manifestation of alienation mentioned by Freire (1969/1973) is the inability to act autonomously. Forever wavering between optimism and hopelessness, individuals and societies seek, in answers from others, solutions to their problems.

Freire's analysis of human beings reveals a fourth "world orientation", that of "authentic being". In this attitude, unlike being-as-having and being-as-object, individuals know themselves as acting subjects who can "name" the world. Naming the world means that through reflection and action, individuals objectify the world and through the "word" come to understand their world, moving them to seek transformation of that world. Critical to this concept is the necessity of both reflection and action to authentic human being. Freire (1968/1970) states:

Within the word we find two dimensions, reflection and action, in such radical interaction that if one is sacrificed—even in part—the other immediately suffers. There is no true word that is not at the same time a praxis. Thus, to speak a true word is to transform the world (p. 75).

The "word" is then that by which men communicate and express the world and is "the indivisible unity of reflection and
action" (Freire, 1970, p. 4/7). Once "named", the world is identified as a problem requiring a new naming by re-creating the knowledge previously created. Realization of the ability to transform one's world necessitates the acceptance of responsibility for creating a world that permits every individual authentic being. To choose to be fully human means one chooses it for all men. As an authentic being, man chooses the person he wants to be and in each of his choices he confirms what man ought to be. In every choice an individual creates an image of man that corresponds to his notion of what man ought to be (Sartre, 1947). The authentic human being realizes self as the creator and transformer of the world because in being fully human individuals know themselves as beings of reflection and action. As such, they create for themselves and for others a reality that permits all men to be authentically human.

The Concept of Reality

Essential to understanding the concept of authentic human being is Freire's notion of reality. Reality, for Freire, is the world as it is perceived by an individual. All individuals objectify the world and perceive reality by constantly structuring and re-structuring the world in consciousness. The world is that which is known by human consciousness. Reality is an individual's perception of the world.

In perceiving the world, authentic consciousness does not consider the world without men—or men without a world. Man is not abstract, nor is the world. "Consciousness and world are simultaneous: consciousness neither precedes the
world nor follows it" (Freire, 1968/1970, p. 69). Reality is achieved through an ongoing dialectic between the environment of individuals and their consciousness. This dialectic is a continuous process requiring constant naming and re-naming; deciding and choosing; making and re-making of the world.

Reality is not, then, static. Reality is always "becoming". For Freire (1970a), to understand reality "is", means education cannot be understood as "truly dialectic", and as a result:

The educator with a mechanistic mind will manipulate men, whether he is aware of it or not. Since the mechanistic mind cannot perceive the dialectization of men-world but rather conceives reality as "positing", as a given, as a "reason in itself", as something which only is, it necessarily cannot understand education (cultural action) except as an action for the adaptation of men. Education or cultural action thus becomes a specialized action exercised by educators who make educatees the objects of their practice, and adjustment to the world its objective (p. 2/2).

Freire (1970a) does not suggest that education for adaptation is free from the dialectization of man-world simply because it is not understood by "the mechanistic mind:" Education for adaptation is, on the contrary, most successful, "precisely because of this dialectization" (p. 2/2). But its success lies in "mythifying" reality; in creating a reality to which men must adapt. If men are to realize authentic human being, education must enable individuals to "demythify" reality and participate with others in the mutual and natural search for meaning.

The Subject-Object Relationship
World and human consciousness are related by the constant dialectic between subjectivity and objectivity. In knowing, man objectifies the world in his consciousness but his understanding of the world is subjective: it is the world as perceived by him. Freire (1970b) says, "We recognize the indisputable unity between subjectivity and objectivity in the act of knowing. Reality is never just simply the objective datum, the concrete fact, but is also men's perception of it" (p. 13). To separate objectivity from subjectivity when analyzing reality or acting upon it is objectivism. On the other hand, to deny objectivity results in subjectivism. Subjectivity and objectivity are then interdependent, residing in the capacity of human consciousness to separate "self" from "world". This separation is possible "to the extent that the world is 'not I' for men. So men become 'I' through the 'not-I' of the world" (Freire, 1970a, p. 1/5). The separation of "I" from the world and grasping the world as "not I" creates for individuals their self-world reality. Consciousness does not, then, exist separate from the world or the world separate from consciousness. This "consciousness-world" dialectic "corresponds to the union of subjectivity and objectivity. There is no subjectivity without objectivity, while every object implies a subject" (Freire, 1970a, 3/1). "I" become to the extent, I as a knowing subject grasp the objective reality of my world.

Consciousness

Consciousness in Freire's (1970a) epistemology is always
consciousness of something; it is always reaching beyond itself. Freire distinguishes between "the presentation-al immediacy" of reality to consciousness and the "entrance" of reality to consciousness (p. 3/2). In his view reality does not "enter" into consciousness. Consciousness is rather intentional; a stretching to reality. In reflection and action on the world, in the exercise of praxis, men know. This requires a "reflexive" consciousness; a consciousness constantly reaching out to reality. "Intentional" consciousness is that of an active, curious and critical mind; a mind always intent on an object before it. For Freire, then,

the act of knowing, which implies the sense perception of things, cannot stay at the level at which men understand merely the doxa of reality. In order to really know, men must go beyond sense perception and achieve the very "logos" or "reason" of the knowable object (p. 3/3).

For this reason, consciousness is not, for Freire, a space inside men akin to an "empty pot". Consciousness is not some kind of receptacle to be filled by reality. Knowing cannot be transferred, extended, or given to another. The act of knowing requires intentional consciousness; a relationship to the knowable objects of the world. In Freire's (1970a) view, then:

Education as an act of transferring skill implies, in a certain sense, a "mutilation" of men. To the extent that it violates the reflexive capacity of their intentional consciousness, it "domesticates" men. This "domestication" is never completely effective, precisely because of the intentionality of consciousness.... Sooner or later, consciousness discovers that it is being subjected to the alienation of "banking education." This is because consciousness is capable of splitting itself and becoming conscious of consciousness (p. 3/3).
Consciousness is, then, capable of reflection on itself and on reality and in this is capable of reflection on its own reflex acts. Because consciousness is always in a dialectic relationship with the world, consciousness is capable of knowing consciousness as mere reflex. If, says Freire (1970a), consciousness was reflex or a "kneejerk", men could not overcome the situations in which they are involved; they would be the objects of reality and "only reality could transform reality" (p. 3/4).

Consciousness, which "names" and transforms the world, is the consciousness of authentic human being. It is a "critical consciousness" capable of identifying what is, of conceiving possibilities of what could be, and of acting. For Freire consciousness is not simply either reflexive or critical; consciousness is rather hierarchical, reflective of different "men-world relationships." The levels of consciousness structured by Freire (1970a) are not, he says, exclusive, but "must be understood in terms of preponderance" (p. 4/1). It should be noted as well that his analysis is of the levels of consciousness in Latin American society (Freire, 1970b) as influenced by the concrete reality of that society. While this does not necessarily invalidate his cognitive hierarchy for other areas, it must be critically examined and judiciously approached in the North American context. Focus on Freire's levels of consciousness could well obscure the humanity as well as the humility inherent in his pedagogy. The appeal of categories to rationality conditioned to linear organization may overshadow
Freire's emphasis on the gradual development of consciousness. If the levels of consciousness are interpreted as hard and fast divisions, they may then be seen, as Peter Berger (1974) charges, as "epistemological arrogance" (p. 40). Or learning may be viewed simply as "the process by which one moves from one level of consciousness to another" (John Elias, 1974, p. 8). What must be stressed, as Elias (1974) also notes, is that learning begins with genuine acceptance and recognition of an individual's present conception of reality.

In Freire's hierarchy of consciousness, "semi-intransitive consciousness", or a consciousness of submergence is characterized by the apprehension of problems only as they relate to biological survival. The cause of problems is attributed to a magical, inauthentic source. Although they are not free, individuals may perceive themselves as free.

"Naive-transitivity" or the consciousness of emergence tends to view reality as beyond the control of man, attributing causality to fanciful or magical explanations. Individuals at this level of consciousness have little interest in investigation, tending to over-simplify problems.

"Transitive consciousness" or popular consciousness is engaged almost totally with existence. It is a consciousness of "insertion", developing, but "still fragile and capable of distortion" (Freire, 1969/1973, p. 18). Discussion may be marked by a strongly emotional style, with a preference for polemics rather than dialogue. If individuals do not move from this level, they may become massified, remaining objects
unable to transform the reality which has determined their massification. Massification is described by Freire (1970b) as the phenomenon of mass society which "in order to function, ... requires specialties, which become specialisms, and rationality, which degenerates into myth-making irrationalism" (p. 49).

Overcoming massification requires education committed to developing critical consciousness. Without this effort, the "crucial step from naive transitivity to critical transitivity will not occur automatically" (Freire, 1969/1973, p. 19).

Education intended to enable individuals to be fully human seeks to develop critical consciousness. This development of consciousness is characterized by depth in interpretation of problems and in the perception of causality. Individuals having achieved this level of the development of consciousness exhibit willingness to change ideas, to test feelings, to perceive problems clearly, to avoid preconceptions when analyzing problems, to enter into dialogue, to accept what is valid in both old and new ideas, and to employ sound arguments. The "critically transitive consciousness" perceives authentic causality and acts to transform concrete reality. Critical consciousness is marked by commitment and the capacity for genuine choice. "The development of the awakening of critical awareness" (Freire, 1969/1973, p. 19), is created by an individual's intervention in and integration with his world, allowing one to transcend a single dimension. Achievement of critical consciousness means individuals recognize themselves
as responsible creators of their world and the world of others.

The Concept of Praxis

In "cultural action" for critical consciousness, education is an art of knowing and "knowledge is not a fact but a process ... a process which determines the praxis of men and women in their reality. Because of this, knowing implies transforming. We know when we transform" (Freire, 1973, p. 79). Praxis is action first and then theory. After action and transformation one theorizes actions—not before (Freire, 1973).

Freire (1969/1973) states that empty verbalism and technocratic activism result from the failure to derive genuine theory from praxis. He maintains that the actions of men always correspond to a theory and "the nature of that action corresponds to the nature of ... understanding" (p. 44). Human actions are conditioned by their own results and for this reason "there are different degrees of relations to the world, different degrees of action and perception" (p. 112). It is essential, then, to understand our actions, going beyond "the mere 'doxa' ... right to its 'logos'" (p. 112). This is accomplished in reflection, in reacting to our action, and revealing its objectives, means, and effect. In this unveiling, the theory underlying our actions is made explicit. If there is no separation of theory and practice, what may have formerly been obscured from our view—the theory of our action—is revealed. Overcoming "doxa" by "logos" begins in critical reflection on one's existential experience, that experience which shapes one's primary world-view (Freire, 1970a). In
this, new knowledge is gained demanding a new praxis. Freire (1970a) describes this new praxis as a "second praxis, in which men look for the logos of reality, [and] is, in the last analysis, a praxis on the former praxis" (p. 1/4). In this praxis, individuals critically search for the causes of their previous perceptions of reality and in perceiving causality, again remake their understandings of reality. This does not imply, however, reflection without some kind of action. Human beings engaged with the world transform their world by acting. In return, they are shaped by the reality created by their transforming action.

For this reason, it is impossible to consider men and world as separate from each other (Freire, 1969/1973). Nor can the world be regarded as static. It is rather in a constant state of becoming. Education cannot, then, preserve or transfer the world of culture, history of science because "it is impossible to transfer something which is not static, something which is in the process of becoming every day" (Freire, 1973, p. 79). This attitude is difficult to overcome, because, as Freire (1973) recognizes, our educational experience is to be objects receiving knowledge rather than to be subjects of knowing. In order for individuals to be subjects of knowing Freire (1973) explains:

there is a first demand which is simply to die each day as an exclusive educator of the educatees in order to be born again as an Educatee with the Educatees. But, on the other hand, at the moment at which the educator for liberation is dying as an exclusive educator, he also has to challenge the educatees in order for them to die as exclusive
educatees in order to be born again as educators. In this mutual cycled rebirth both become subjects of the process of knowing, of the process of transforming reality, and not one the subject of the transferring knowledge and the other the object or recipient of that knowledge which is transferred. If we are not able to experience this Easter—I can now use a biblical concept—if we are not able to experience everyday this Easter, we are not engaged in a process of liberation (pp. 79-80).

We must die then to be born again, to experience the continual process of becoming, "constantly remade in the praxis" (Freire, 1968/1970, p. 72).

Problem-Posing Education

Problem-posing education seeks to enable individuals to objectify the world and see as problematic what was formerly taken for granted. The process rejects the "banking" concept of education which assumes a vertical structure with the teacher "who knows" narrating to students "who do not know". The educational goal of depositing knowledge is abandoned, adopting a concept of communication in which problems are posed by conscious beings "intent upon the world" (Freire, 1968/1970, p. 66). As Brewster Kneen (1971) notes, "This is clearly not problem-solving but, in a sense, problem-creating.... This is an open process which cannot be reduced to the closed process of problem-solving" (p. 31). Not only does problem-posing education embody communication, "it epitomizes the special characteristic of consciousness: being conscious of" (Freire, 1968/1970, p. 66). In this Freire refers to the "Jasperian 'split'", the quality of consciousness to not only attend to objects but to turn inward—"consciousness as consciousness

Essential to problem-posing education is resolution of any dichotomy between students and teachers, as was noted earlier. Both must be committed to the posing of problems experienced by men in their relations with the world. In this context, a problem is a "distinct perception" or a real problem identified by participants. Content related to the problem is presented visually and mediates co-investigators in the act of "problematizing". The technique of problem posing is basically reflection on content that presents an aspect of reality as perceived by those to be educated. "Problematization" is always reflective of the human being in relationship to the world. Together individuals seek to identify limit-situations or the causes of reality and to discover possible ways of moving beyond the situation. In this simultaneous reflection on self and world, reflection must not be dichotomized from action. Reflection and action must be intent on enabling individuals to develop critical perception of "the way they exist in the world with which and in which they find themselves" (Freire, 1968/1970, p. 71). Through authentic thought and action, problem-posing education seeks to enable human beings to see the world as a reality in process and not independent from the "intentionality" of human consciousness. Dialogue

In Freire's view, reality is structured by the consciousness of individuals. Each individual has a unique way of perceiving reality as a consequence of one's particular world-
view. It is through dialogue that differences and similarities in response to the world are exchanged, understanding of the situation under consideration expanded and views gradually altered. Conflict and contradictions appear, commonalities emerge, and the reality of situations is unveiled. In critically confronting situations, "limit-situations" are identified and the challenge requiring "limit acts" (those directed at negating and overcoming) is revealed.

Communication is essential to problem-posing education because "only through communication can human life hold meaning. The teacher's thinking is authenticated only by the authenticity of the student's thinking" (Freire, 1968/1970, pp. 63-64). Such communication requires an "entering into" by individuals who are directed toward "problematicizing" the same object. Their views must be expressed in a language common to both subjects and object. This type of communication requires thought, directly or indirectly influenced by reality, and expressed in reference to that reality. If communication is to be viable, the meaning of signs used to express thought must be established among participants.

Freire (1968/1970) contrasts "authentic communication" with "a-critical communication" identified as that evoked by objects belonging to the sphere of emotion. Such objects evoke emotional responses such as fear, joy, or sadness in individuals or groups. This type of communication is that of the naively-transitive or transitive consciousness. If the process of the dialogue is authentic, however, the re-creation
of knowledge in the revelation of the knowledge of others cannot be avoided. The teacher must recognize that the knowledge expressed in dialogue will not necessarily be empirically valid knowledge as in the social sciences. Knowledge as lived or common sense knowledge must be regarded as acceptable and valid. It is essential to authentic dialogue that a trusting, humble, and loving atmosphere prevails in which all participants are accepted in a spirit of empathy. The world in which human beings are involved must be recognized by all the participants, who together move to "name" the world and in naming it transform it.

In dialogue individuals communicate about the content of an object and in participating in the thinking of others, participants come to establish what they think. Dialogue is not, however, centered around a problem identified by the teacher who presents it to the students to be solved. Nor does the teacher function as a dispenser of knowledge. Problems are not individual tasks requiring analysis into component parts in order to find a means for efficient solution. This, in Freire's view, distorts the totality of humans existing-in-the-world and suggests to students that problems are mere difficulties to be solved by the application of correct data and an appropriate strategy.

Dialogue "is not to invade, not to manipulate, not to make 'slogans'" (Freire, 1969/1973, p. 115). This requires a teacher committed to non-elitist forms of leadership. Students and teacher become co-investigators with the role
of student and teacher interchangeable. The teacher and the student must be willing to re-learn in each encounter that which he "knew". The purpose of dialogue is to awaken awareness through the communication and interplay of knowledge reflective of the world and of the human beings existing in the world. The social process of dialogue allows individuals to understand dialectically the different forms in which human beings know in their relations with the world. Dialogue begins at the level of the participants with genuine acceptance of people at their level. It places objects of reality in a system of relationships within a particular context and seeks to reveal the totality of relationships. Without perception of the relationship of the parts to the problem, actions will prove inappropriate. Freire (1968/1970) asserts:

Faith in man is an a priori requirement for dialogue; the "dialogical man" believes in other men even before he meets them face to face. His faith, however, is not naïve. The "dialogical man" is critical and knows that although it is within the power of men to create and transform, in a concrete situation of alienation men may be impaired in the use of that power. Far from destroying his faith in man, however, this possibility strikes him as a challenge to which he must respond. He is convinced that the power to create and transform, even when thwarted in concrete situations, tends to be reborn (p. 79).

Methodology

Freire (1968/1970) says, "It is to the reality which mediates men and to the perception of that reality held by educators and people, that we must go to find the program context of education" (p. 86). Thus, the starting point for organizing the content of education is the present, lived-in
situation of individuals. The program reflects the preoccupa-
pations of individuals, preoccupations which are presented in
dialogue and about which views are exchanged. These views
must be understood and accepted as reflecting the situation of
individuals in the world. Education "which is not critically
aware of this situation runs the risk of either 'banking' or
of preaching in the desert" (Freire, 1968/1970, p. 85). Pro-
gram content is, then, what Freire (1968/1970) calls the
"thematic universe" of the people. These themes are consti-
tuted by the "generative themes" of people; the hopes, fears,
and doubts of people as expressed in continental, national,
regional, local and individual "epochal units". These epochal
units are not closed, static periods of time but are fluid,
continuing manifestations of the past, the present and the
future of human beings. The themes of an epoch are always in-
ter-related and they indicate tasks to be carried out and ful-
filled. Through dialogue in problem-posing education the de-
velopment of critical consciousness allows people to identify
the themes of their epoch, to identify limit-situations ex-
ostiing in concrete reality and either accept the situation
as unchangeable or design appropriate action to transform re-
ality. The ability to investigate critically permits people
to interpret the "themes of the epoch" and avoid being sub-
merged in the changes of the time, becoming instead partici-
pants in their history. If men cannot identify the themes
and tasks of their time, interpretation is left to an elite
group of specialists who claim special knowledge and privi-
lege. The failure of men to penetrate the realities of
their epoch to know themselves as participants in history requires a tremendous educational effort intended to enable individuals to perceive the world as a totality within which different parts interact; to see the world as a reality which they can influence.

The act of knowing in Freire's (1970b) view involves "two interrelated contexts" (p. 14). The first is the context of authentic dialogue between teachers and students as co-investigators. The second is the concrete reality in which men exist. In dialogue concrete situations are critically analyzed in search of knowledge about reality. This process requires abstraction which in Freire's methodology is facilitated by means of "codification". Codification refers to the visual representation of the learner's concrete situation. The codified representation mediates the knowing subjects in the process of description and interpretation or "decodification". The codified representation of concrete situations permits subjects to distance themselves from reality as it mediates between the participants in moving toward critical knowledge. In this process participants move between the concrete situation which provides objective facts to the abstract or theoretical level where the facts are probed and analyzed. Analysis of the codification in this manner involves praxis, first of all at the concrete level and then at the theoretical level where the former praxis is re-constructed in a new praxis. Seeking to unveil the dialectical relationship between man and the world, in this way requires
authentic dialogue in which both teachers and students are actively involved in seeking to know and both constantly re-adjust their knowledge.

Summary

The basic assumption of Freire's work is that it is man's "ontological vocation" to be a Subject in the world. As subject, individuals may in the critical perception of their relationship to the world act, and in so doing transform their world. All human beings have, according to Freire, the right to speak the "word" and "name" the world. All human beings have the right to "exist-in-the-world" as authentic human beings who analyze the world critically and participate in the creation of the world.

The world to which men relate is not a static or closed world. It is constantly in a state of becoming as men act and transform, create and re-create. This world, the creation of men, presents a reality which in turn conditions man and his acting. Through critical reflection on his actions, man is capable of perceiving the reasons for his actions, of perceiving the relationships between his past, his present and the future that he is always creating.

In the act of knowing, men as subjects confront the objects of the world, re-creating their former knowledge and transforming their reality. In continual praxis, men constantly create and re-create their reality and their world. Men are beings of praxis; of simultaneous action and reflection. To separate action from reflection results in activism.
or mere verbiage. For Freire it is equally impossible to dichotomize man and the world. Men are always in a relationship to the world and the world is always related to men. One cannot exist without the other.

In the act of knowing men come to recognize the interrelatedness of men and world and the interrelatedness of objects, facts and events—or they do not. Freire maintains that education can never be neutral; it always proceeds from some world-view. In Freire's view, education is either to dominate people or to free them as "authentic" human beings. If education is for liberation, students and teachers must participate as co-investigators in the process of "conscientization". If education is for domination, students are objects who are filled with information and facts deposited by educators. Education for freedom views students as knowing subjects, who in the social process of dialogue "problematize" their world. This process of action and reflection enables the gradual development of critical awareness of the realities and the relationships influencing and shaping their lives and the lives of others. As well awareness of the ability of human beings to change and transform reality is created. This awakening of consciousness allows human beings to come to critically know their world and know themselves as free, responsible and committed human beings.
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Chapter III

A Praxiological Model for Art Education

The praxiological model for art education proposed in this chapter is intended to make operational curriculum that seeks through dialogical action the gradual development of critical consciousness enabling individuals to realize their "historical vocation" of being fully human. To enable this development and this realization, the model functions to promote perception of the dialectical relationship between acting and reflecting so that human beings may come to perceive and interpret their reality as a totality of interactive parts and in the re-creation of their previous knowing, act to transform their reality and their world.

Grounded in the philosophy and methodology of Freire, this model bases curriculum on a view of man; a view in which man is a knowing Subject always in relation to the world and world is always in relation to man. In this understanding whether individuals do or do not recognize their present situation as created by forces outside themselves as well as by their perceptions of and actions on reality, they act on the basis of their knowing and in so doing create their reality and the world. This model seeks to make explicit in curriculum the relationship between theory and practice and to enable people to unveil the theory underlying action. In making explicit this relationship, the separation between making and appreciating in art curriculum, noted in the
first chapter of this study, may be overcome.

Curriculum based on this model assumes a commitment to enabling individuals to develop authentic critical consciousness and to the realization of themselves as authentic human beings existing-in-the-world capable of changing and transforming the world. In this, curriculum would realize Vincent Lanier's (1976) suggestion "that the teaching of art should transcend purely aesthetic concerns and move in the direction of critical moral commitment" (p. 19).

The praxiological model for art education proposed in this chapter is based on the human dialectic between action and reflection providing the two main "categories" acting and reflection. It is essential that the "categories" are seen as relationships, not as discrete entities. Unification of the categories requires recognition of the concept of praxis and of men as beings of praxis. The "category" of action is composed of three segments of acting involving aesthetic action. The "category" of reflection consists of three segments involving reflection. The segments of reflection compose the hermeneutic circle in which man is involved, and because of the inseparable nature of man's past, present, and future, these segments cannot be regarded as distinct, clearly delineated components. On the other hand, the segments of acting may or may not be attended to separately depending on the educational situation.

The form of the model presented in Figure 1 shows the "categories" as dialectically related in the continual and in-
Figure 1

A Praxiological Curriculum Model for Art Education

- Empirical - Analytic (technical) -

Reflection

Man shaping and shaped by his Past and the Past

Dialectic

Man shaping and shaped by his Present and the Present

Action

Two-Dimensional

Man shaping and shaped by perceptions of the Future

Three-Dimensional

Four-Dimensional (Sound, Light, Space and Motion)

Situational - Interpretative
separable process of action and reflection as understood in Freire's (1968/1970, 1970a, 1970b, 1973/1969, 1973) work and in Aoki's (1978) interpretation of the critically reflective paradigm of knowing. Also, Figure 1 indicates that the critically reflective paradigm is seen to include empirical-analytic knowing and situational-interpretative knowing. Drawing from Apel's (1977) work, and as discussed in Chapter I, the model indicates that communicative, interpretative, and technical knowing are complementary to emancipatory knowing.

The "Categories" of Reflection and Action

Central to this model for art education is the relationship between reflection and action. This relationship provides a conceptualization of art curriculum as a continuous praxiological process of action and reflection. An art program becomes in itself an act of creation reflecting the praxis of teacher and students who together investigate their reality and the world seeking to "develop their power to perceive critically the way they exist in the world with which and in which they find themselves; to come to see the world not as a static reality, but as a reality in process, in transformation" (Freire, 1968/1970, p. 71).

According to Freire (1968/1970), "It is also true that the form of action men adopt is to a large extent a function of how they perceive themselves in the world" (p. 71). This suggests, as critical theory asserts, that underlying all human action is theory. Understanding the reasons for our perceptions and the reality we create as a result of the actions
made on the basis of these perceptions is essential to authen-
tic knowledge—to knowing ourselves as human beings whose
actions have consequences. Authentic personal expression and
authentic aesthetic knowledge cannot be divorced from know-
ledge of self and world. For this reason authentic aesthetic
action must always be in relation to authentic aesthetic theo-
retical and self-world knowledge. Authentic knowing and act-
ing emerge from the gradual growth of recognition of self as
Subject who can "name" the world. In acting and in probing
the reasons for and consequences of acting, reality is ob-
jectified, understood and transformed. "We know when we
transform" (Freire, 1973, p. 79). Through the process of
knowing, gradually awareness emerges of self as a being cap-
able of intervention in and integration with world, as an au-
thentic human being responsible for making a world that permits
authentic being for everyone.

Authentic knowing turns on the ability of human beings
to stand back from or to objectify their actions and their
world. "Their world" signifies the world as created by the
actions of others as well as one's own unique and individual
world as created by an individual's past biography and present
situation. One's perception of and reaction to their world--
an individual's reality--creates one's world-view. The abi-


Consequently, in seeking to discover the theory underlying
action, both the theory that gives rise to personal acting as well as the theories of acting on the larger scale that arise from the structures of reality created by men and tend to formulate men's actions are probed. In penetrating both types of theory, individuals are enabled to see the interrelatedness of human acting. They come to understand the relationship of their actions to their world, perceiving their acting as rising from ideas, feelings, and values shaped by their individual and collective past, by their perception of present realities, and by their view of future possibilities. These three, past, present and future are the "segments" of the category of reflection as shown in Figure 1. In awareness of the relationship between acting and theory, individuals see they are not only shaped by ideas, feelings, values, and the products of men's creation but that their acting in the world implicates them as shapers and re-shapers of ideas, values, feelings, and products of their world. It is in this sense that the terms shaping and shaped by are used in the model. In this understanding students come to see themselves and others as historical beings whose relations with the world have consequences. They come to see that through critical reflection, through the ability to both separate self from world and involve self in the world, individuals may as subjects consciously create and re-create consequences. In this awareness students may perceive their role is "not only to be in the world but to engage in relations with the world --that through acts of creation and re-creation, man makes
cultural reality and thereby adds to the natural world, which he did not make" (Freire, 1969/1973, p. 43).

The central basic assumption reflected in this praxiological model of art education is that it is man's vocation to act upon and transform his world. The world is not seen as a static, given reality, but rather in a constant state of becoming, presenting situations to be accepted or overcome. The central principle provided by the model for curriculum is that art is praxis.

Art education as praxis is the continuous process (Figure 2) of reflection and action, enabling individuals to develop the power to perceive critically the way they exist in the world in which they find themselves. Art, as part of that world, is perceived as shaped by as well as shaping human beings who in expression of ideas, values, conflicts, and fears form and re-form the world of history and culture. This understanding develops first as individuals perceive their own "situationality". It is necessary for teachers and students to recognize each other as beings in-a-situation, marked by conditions that have shaped them and which they have also shaped. Freire (1968/1970) tells us, "Men are because they are in a situation. And they will be more the more they not only critically reflect upon their existence but critically act upon it" (p. 100).

The dialogical action that is essential to communication and discovering meaning is a process in which the situationality of all participants is accepted. Teacher and students
Figure 2
The Process of Reflection and Action
are active co-investigators "jointly responsible for a process in which all grow" (Freire, 1968/1970, p. 67). For the teacher, this means that

he is not "cognitive" at one point and "narrative" at another. He is always cognitive whether preparing a project or engaging in dialogue with the students. He does not regard cognizable objects as his private property, but as the object of reflection by himself and the students (Freire, 1968/1970, p. 68).

Teaching demands an entering-into and constant reformulation of one's own reflections in the light of the reflections of students. In presenting to students films, tapes, slides, literature, field trips and so on, earlier interpretations of the teacher are reconsidered as students express their considerations. In the constant re-creation of knowledge teachers may find some of the most sacred notions enshrined in the tradition of teaching art revealed as nothing more than "mythicizing reality, concealing certain facts which explain the way men exist in the world" (Freire, 1968/1970, p. 71). Teachers may discover that weeks spent teaching perspective, the colour wheel, or all the orders of Greek columns do not necessarily and of themselves contribute to knowledge at the level of the "logos". Technique may come to be regarded as necessary to the powerful communication and expression of authentic human concerns and problems but not an end in itself. The point is that teaching becomes praxiological, involving a constant unveiling of reality and creative power. As such it creates the situation Irving Kaufman (1970) calls for. He states:

...
If education is to foster any creative and humanly dimensioned relationship to technology, its administrators, but most particularly its practitioners, the teachers, have an obligation to examine the context within which they function. They have to come to grips with the conditions that are shaping their own personalities, that of their students as well as those of the environment. The teachers of art have an extraordinary amount of understanding to do and an especial responsibility. In a way, they are working against the grain (pp. 270-271).

This proposal, suggesting that it is the responsibility of teachers to unveil concrete reality, may be realized in praxiological teaching-learning in which teachers and students create not just knowledge of art but knowledge of oneself as a person existing-in-the-world, able to understand concrete reality and influence and change the world. In this knowing, in reflection and dialogue about "the very condition of existence" (Freire, 1968/1970, p. 100), awareness of others as beings in-a-situation also emerges. Toward this, art, which has through the ages portrayed the condition of man, "transforming the personal and ineffable into a public form in which others may participate" (Eisner, 1972, p. 11), may vividly confront students with their "situationality" and the situations of others, challenging the ability to think and act critically. People reflect and act upon their situation to the extent that they are challenged to do so (Freire, 1968/1970). The world portrayed by Francis Bacon may illuminate problems and challenge students to respond to the world and with the world: the reality of the frozen figures of George Segal may help students apprehend challenges that might otherwise remain submerged. In reflection challenges must be
revealed as related to problems within a total context if action is to be appropriate. In responding to a challenge it does not remain a theoretical challenge involving theoretical relationships. Action in response to a challenge brings forth new challenges to be probed in reflection, evoking new understandings, which in turn bring forth new responses and actions.

In challenging individuals to act and reflect, awareness of the absence of a dichotomy between individuals and the world begins to emerge. Men create the world and the world creates men. Students begin to see themselves not as spectators but as participants existing in-the-world. Investigation of contemporary phenomena such as blue jeans, vans, and punk rock as cultural and historical realities created by the actions of men in response to their perceptions of reality, may enable students to understand the fluid quality of life, to deepen perception of the man-world dialectic and stimulate critical awareness of the relationship between existing-in-the-world and changing the world.

Both creating and appreciating art involve reflection and action. We may conceive of them as having a different emphasis. This is to say that creating art may be seen as primarily concerned with acting and that appreciating art may be seen as primarily concerned with reflection. But, as Freire (1968/1970) states, to act without reflection is activism; to reflect without acting is mere verbiage. Freire's position here is similar to John Dewey's (1970):
Experience as trying involves change, but change is meaningless transition unless it is consciously connected with the return wave of consequences which flow from it. When an activity is continued into the undergoing of consequences, when the change made by action is reflected back into a change made in us, the mere flux is loaded with significance. We learn something (p. 62).

Thus, learning requires more than simply the experience of creating art (action) or the experience of appreciating art (reflection) as isolated components of aesthetic experience. They must be joined, given meaning by making "a backward and forward connection" (Dewey, 1970, p. 62). Aesthetic experience must be both creating and appreciating; creating and recreating interpretations and meaning from our position in the present, from the past that has marked us and from the future we envision. Jagodzinsky (Note 1) describes this hermeneutic-phenomenological view of aesthetic experience as:

what happens in [the] moment of disinterestedness [when] man's consciousness "grasps" the objective world and thereby subjectivizes it through his own selective processes. It is a "historical" moment since it embodies the perceiver's past, present and future expectations.

Aesthetic learning must go beyond situational-interpretative knowing, however, to grasp the man-world dialectic in which man is not only shaped by his culture and history but is also a shaper of culture and history.

Man is not only capable of understanding his world, he is able to transform it as well. Human interest in knowing is guided not only by interest in control and certainty (technical knowing) and interest in communication and understanding (situational-interpretative knowing), but also by an
emancipatory interest, an interest in improving and transforming the condition of man. Art education which seeks to move people toward the freedom afforded by the realization of authentic humanity must see art "as content having become form" (Jagodzinsky, Note 1). By this Jagodzinsky suggests Marcuse's notion, "that an aesthetic transformation has been achieved through the reshaping of perception and understanding so that the 'essence' of reality becomes revealed" (Jagodzinsky, Note 1). By the "essence" of reality Jagodzinsky means the "truth" of reality, achieved through the critical perception of the "is" in order to arrive at the "ought". Through this dialectic, the artist may seek to counter the status quo by expressing its opposite, the "ought". In acting, a value is expressed--a moral decision is taken--and a synthesis of action and reflection combine to produce praxiological art. This requires that learning in art education "consists in acts of cognition" (Freire, 1968/1970, p. 67), objectifying concrete reality in search of the theory underlying the world of history, culture, ideas and products created by the transforming actions of men.

Aesthetic experience must create and re-create in praxis the understanding of individuals. In approaching art as the manifestation of men's action and reflection that turns back to act on men, art becomes a force in re-forming former praxis; in creating a new praxis. In this relationship man is the creator of the world of culture, history, and ideas, a world that is constantly becoming. Art when regarded praxi-
ologically may engage individuals in developing a critical consciousness able to penetrate the concrete reality of the human situation. "Aesthetic experience is seen as a change of consciousness—a transvaluation and a call to action" (Jagodzinsky, Note 1). Our only terms of reference cannot be the formal and technical, the communicative and expressive. Art is, as D.W. Gotshalk (1947) discusses, "more than an aesthetic enterprise. It has numerous nonaesthetic functions" (p. 217). In Gotshalk's view, "great art" would realize both the spiritual and cultural values provided by art as well as social values such as religious, commercial, historical, and so on. In maximum realization of both values, Gotshalk asserts, "the fullest actualization of values which we have said fine art can possess for society" (p. 223) would be realized. Achievement of great art would, he says, "involve a high level of interdimensional values" (p. 223), lending credence to a view of art as a product of the artist's confrontation with reality, a manifestation of logic and feeling, cognition and visual perception. Art is not reserved for the few. It deals with the concrete world of politics, religion, economics, ecology, and education. Art teaching must seek to create recognition of art as a part of "real" life rather than giving substance to notions of art as somehow apart from the concerns of reality, as a vehicle of cathartic release or a refuge for those with only "talent".

The character of contemporary North American society suggests praxiological art and praxiological art education
is essential to curriculum intended for people in a technological society where the relationship between knowledge and human affairs is obscured (Herbert Kliebard, 1977). This mystification in Kliebard’s view is a consequence of social structures that accords basic decision-making and the control of social purpose to specialists. Individuals compose a "silent majority", powerless to affect or change a reality only vaguely understood. In reference to this lack of significance for the common person, Harry Broudy (1973) states:

> It will take a high order of education for every citizen to discharge his vocational and civic obligations, and it will take an even higher order of education for the common man to find significance in life that he may not be able to find in his work. In a technologically mature system, every man is a vocational specialist—something special—but outside of his job he can be very common indeed. Suppose, however, he wants to be an uncommon human being, an authentic human being? (p. 74)

Art which is concerned with the qualitative can provide a balance to faith residing solely in logic and the quantitative. The challenge for art education is to enable individuals to realize the possibilities for existing authentically in a technological society. To accept as a necessary condition that "robotization and bureaucracy are the inevitable accompaniments of large-scale machine production" (Broudy, 1977, p. 74), means acceptance of the powerlessness of individuals to affect or change their reality. It means adapting to the status quo and accepting it as a given, rather than a humanly constructed reality in which men can intervene. In basing art education on the traditional theories
of aesthetics, art is often regarded as the product of an innate human impulse to express self and the desire to communicate thoughts, ideas, and values to others. The function of art is cathartic; an instrument for promoting self-actualization and self-expression. What is absent from this view is an understanding of art as a manifestation of conscious human praxis in response to concrete reality.

The Segments of the Model

The segments of aesthetic action include two-dimensional art, three-dimensional art, and four-dimensional art in reference to media involving Sound, Light, Space, and Motion. These labels will suggest to art teachers a plethora of art activities which will not be elaborated on here.

Two-dimensional art is regarded here as facilitating acting in any kind of two-dimensional imagery such as painting (in a variety of media), printmaking, collage, montage, batik, drawing, lettering, poster making, stitchery, weaving, and serigraphy. The three-dimensional designation includes sculpture of wood, clay, metal, plastics, fiber, plaster, mixed media, as well as utilitarian forms such as furniture, tableware, playgrounds, and the built environment. Sound, Light, Space and Motion identifies the media of our epoch such as film, television, slides, music, fashion, and so on.

It is by now clear that this model for art curriculum intends transcendence of aesthetic experience as technical control or as purely self-consummatory experience. Aesthetic experience is extended to acting as well as appreciating.
Further aesthetic experience, whether acting or reflecting, is implicated socially and morally. Although in the following statement Vincent Lanier (1976) addresses aesthetic experience as confined to viewing art, his assertion contains implications for creating art. He says:

It is reasonable to propose that the significant additional or alternative element that should be considered is the moral implication in the aesthetic transaction, when such implication is available. This is, of course, to assume that aesthetic experiences provoked by works of art are capable of stimulating moral implications, an assumption the history of the arts makes difficult to deny (p. 20).

What Lanier suggests here is that art in the schools must move beyond the confines of the classroom. It is not enough to reflect on reality; we must participate in reality. The categories of acting included in the model must involve, whenever possible, students in the "real" world.

Thus traditional two-dimensional media might give way to or include environmental painting such as the exterior wall of a building or a pedestrian overpass. This segment could include paintings on interior walls of the school, the community center, a senior citizen's home or a tactile painting in a school for the blind. Three-dimensional acting could involve designing and executing a playground, a design for a community park waterfront, or inner city improvement project. Aesthetic acting in this view implies "Environmental issues, housing issues, transportation issues, economic, social and political relationships ... viewed as moral questions" (Jagodzinsky, 1977, p. 261). The media of Sound,
Light, Space and Motion may be used in documenting sites, creating statements and presenting arguments designed to influence the political action required if students are to secure the support necessary to action involving them in the community. Such aesthetic action arising from reflection would "clarify the ways in which the social, political, and economic world works and how it can be improved", which Lanier (1976) identifies as "the central issue of education" (pp. 23-24).

Whether aesthetic acting involving students directly in community life is possible when a praxiological program is initially implemented depends on a number of considerations. The foremost consideration regarding the acting segment of the program will be the attitudes, context, and concerns of the students. The educational situation will also be a determinant. Administrative and parental support, the art program budget, the class scheduling of the school, and the support of fellow teachers, all converge to either limit or open the kinds of possibilities students may pursue. Assessment of such factors and the ability to create a favourable climate for innovation will determine the kinds of aesthetic acting teachers may encourage in programs. Perhaps the most critical element in creating a praxiological program is the zeal and degree of commitment of the participants.

Aesthetic acting will also occur in the classroom. Here the action segments may be kept separate or allowed to
overlap and blend. Materials, equipment, the type of art room, class size, as well as the teacher's organizational ability and tolerance for chaos will influence the teacher's decision to organize the teaching environment so as to permit action in a wide array of media at the same time, or whether students will work in one medium at a time. According to Feldman (1970), "When every child executes in the same medium, at the same time, it means that the program has surrendered to logistical or administrative convenience" (p. 207). If, however, aesthetic acting is not seen as mere form (as the scientific view suggests), nor as mere content (as the hermeneutic-phenomenological sciences suggest), but as content having become form...that an aesthetic transformation has been achieved through the reshaping of perception and understanding so that the "essence" of reality becomes revealed (Jagodzinsky, Note 1),

then the medium is not the focus but the focus is the penetration of reality evidenced in the content become form. This suggests less concentration on media than is usual in most art classrooms and a preoccupation with the development of critical consciousness and evidence of this in aesthetic action and in dialogue.

Any one medium offers a host of possibilities if media are thought of as the material through which individuals evidence their confrontation with and participation in the world. The lines segmenting the kinds of acting are broken to suggest between the segments. It may be that at some times students work in one medium, at other times different
kinds of media proliferate. The model intends flexibility. It is a guide for human beings acting aesthetically in response to the critical perceptions of their concrete reality. As perceptions of reality change and as a critical consciousness develops, the media requirements for authentic acting will change. This does not mean that the planning necessary for many students working in art media is not necessary, only that in the planning of aesthetic acting care should be taken to avoid rigidity.

The three segments of reflection include man shaping and shaped by the past, man shaping and shaped by the present, and man shaping and shaped by his perception of the future. Men are involved in the hermeneutic circle; they are in the present, a present shaped by the past and both are part of the future toward which they move. An individual's situationality and that of men collectively reflects the past, the present, and suggests the future. Yesterday, today and tomorrow are not dichotomous. In seeking to develop critical consciousness, these segments of our individual reality and of man's reality, are confronted by Subjects who objectify the world and come to see the interrelatedness of the past, the present and the future through investigation of their own biography and the world of history, culture, economics, and science.

In Freire's view communication is essential to understanding reality and the reality of others. Dialogue provides an exchange and consideration of many ways of perceiv-
ing reality, the emergence of conflicts, contradictions, and through this action one's own views are clarified, expanded or altered. In sharing and participating in the knowledge of others, our knowledge is re-created.

Dialogue must begin in genuine acceptance of all participants at the level of understanding. It begins with reality as the participants understand it to be and with situations identified by them as relevant. "It is to the reality which mediates men, and to the perception of that reality, held by educators and people that we must go to find the program content of education" (Freire, 1968/1970, p. 86). This reality is codified in themes which become the focus of dialogue. The dialogic learning is illustrated in Figure 3. The themes may arise from considerations of students not directly related to aesthetics or they may be generated by the products of aesthetic action. Themes might focus on the consequences of aesthetic action taken, or investigate past historical aesthetic responses, or investigate contemporary aesthetic responses. Whatever the kernel of reflection, past, present, future will not be entirely discrete and reflection will always implicate action. The process of reflection and action connecting the segments of these "categories" is illustrated in Figure 2. The attempt here is to indicate the fluid and generative nature of the process as well as to underline the probability that the segments of the model, especially in the reflective "category", will
Figure 3

Dialogic Learning Situation

Adaptive Learning Situation

1. T. Aoki (1978)
not remain "pure". They function only as foci which may be shifted in the flux of dialogical action.

Themes might include an investigation of aesthetic values and their relationship to societal values as evidenced in film, on television and elsewhere. The relationship between aesthetics and economy may include investigating the lack of copyright laws for visual artists, why art is institutionalized in museums, the Canadian Art Bank, or in private galleries. Jagodzinsky (Note 1) poses some of the kinds of questions which may give rise to further thematic investigation. He asks:

As art educators, do we promote the view that art is a "packaged" activity, manipulated and supported by museums which emphasize correct directions, and provide the bureaucratic management of art through proper means of veneration and distribution of "cultural ornaments"? Are our art classrooms miniature museums? Do we still perceive color theories in static "color wheel" terms and routinely set up still-lifes for our drawing classes? Do we praise the serial paintings of Max Bill and claim that the current explosion in "printmaking" is the best thing that could have happened to art since the invention of the brush? Now "everyone" has an equal chance to own an original.... Need the visual arts remain "boxed-in" by our own rules? Must art remain purely visual, a la Stella, Olitski, Louis or Noland? If one reacts to the above with a "gut" level yes, then...we are essentially accepting a view of art which had developed in the time period from 1400 - 1600" (p. 15).

Themes must be decided with the dialogue participants in accord with their view of the "given". Dialogue is not to invade, not to manipulate, not to "make slogans" (Freire, 1968/1970). It is commitment to the constant transformation
of reality. Thematic investigation must, then, begin with reality as defined by the dialogue participants. All participants must be committed to understanding dialectically the different forms in which human beings know in their relations to the world and must acknowledge the "knowing" of others. Dialogue is the "content of the form of being which is peculiarly human, it is excluded from all relationships in which people are transformed into 'beings for another' by people who are false 'beings for themselves'" (Freire, 1969/1973, p. 115). In dialogue the lived-in-world of individuals is examined and interrelationships are discovered. Dialogue permits sharing in the "we think" encouraging alternative and multiple perspectives and the gradual development of authentically critical consciousness.

Critical consciousness is not developed by identifying problems for people or by imposing the values of a given society on people. It is not developed in an authoritative, hierarchical structure, in which those who do know "give" knowledge to those who do not know. Critical consciousness is not arrived at through psychology, subjectivity or idealism nor through objectivism (Freire, 1969/1973). It requires a subject-object relationship--the individual confronts the objects of his world in concrete reality. In objectification individuals come to recognize their perception is conditioned by reality. In placing the objects of reality in a system of relationships within a particular context, this totality of relationships comes to be perceived critically by students.
In this manner individuals, through dialogue, come to transcend and deepen consciousness which is manifest in action, in the ability of individuals to integrate with and intervene in their world.

Thematic Investigation

Freire's method of discovering themes for reflection is anthropological. He begins by sending into the community a team composed of experts such as an educator, a psychologist, a sociologist and a language expert who as participant observers gather information about the activities and concerns of the community. Teachers and most curriculum groups are not in a position to research a community in this way. Instead, they will have to rely on their own observation of the activities, conversations, and concerns of the student's context. Both organized and chance meetings with community workers, administrators, parents, and students are valuable sources of information about the community and the students. Using the information derived through observation and conversation, the teacher or curriculum group may arrange groupings of core themes, as well as several sub-themes evolving out of each core theme. Visual material such as paintings, slides, and photographs are selected as "codifications" of the themes and sub-themes. These themes remain, however, as possibilities until the "teacher" meets with the "students" and together as co-investigators of their world, they make the final selection of themes to be investigated. The initial discussions with students will then necessitate a re-considera-
tion of thematic possibilities. The preparation of new themes or modifications to previously determined themes may be necessary. The selection of themes will be determined, then, by two considerations: the existential situation of the students and their response to their situation.

The Nature of Themes

Themes suggested by the reflective category of the model would emphasize recognition of human beings as both shapers of reality and as shaped by reality. This implies creating thematic units that begin with the student's perceptions of the world, respecting the knowledge they have created in their relationship with the world and accepting their "common sense" knowing. No prescription can be given for the selection of the visual codifications of themes except to mention that the concrete representations of themes reflects the existential situation of the students. This may mean accepting initially black velvet paintings or painted plaster statues as objects reflective of the student's "here", as part of an individual's historical space.

Individuals, unlike animals, can perceive situations as past, or present, and project their future. Themes are found in concrete reality flowing from the past, moving into the present, and reaching toward the future. It is the past, present, and future shaping the constant transforming action of men that cause "epochal units" to materialize. In thinking about thematic units for curriculum, an epoch should not be considered a static time period but a fluid, dynamic continu-
ity of history. Freire (1968/1970) states:

They do not exist "out there" somewhere, as static entities; they are occurring. They are as historical as men themselves; consequently, they cannot be apprehended apart from men. To apprehend these themes and to understand them is to understand both the men who embody them and the reality to which they refer. But—precisely because it is not possible to understand these themes apart from men—it is necessary that the men concerned understand them as well. Thematic investigation thus becomes a common striving towards awareness of reality and towards self-awareness, which makes this investigation a starting point for the educational process or for cultural action of a liberating character (p. 98).

The themes of an epoch, constantly interacting and changing, are found in the concrete representation of man's hopes, ideas, values, and fears and in all the obstacles that prevent man from being fully human.

Another characteristic of themes is that they both rise from and give rise to limit-situations; the tasks they imply require limit-acts. A limit-situation either directly or indirectly serves a person or persons but in so doing requires the negation of another person or persons. Themes are often obscured because the limit-situations they contain and are contained in are not clearly perceived. A praxiological curriculum would include themes containing limit-situations as yet unidentified or fully comprehended by students. In dialogue, participants move toward perception and identification of the limit-situation and deliberation regarding the possibilities of changing the situation at the present time. It may be perceived as unalterable concrete reality that must
be accepted or be accepted for the time being. If it is perceived as alterable, then students will devise various solutions, act on them, reflect on the consequences of their actions, perhaps test alternate actions and reflect on these.

Freire (1968/1970) cautions that unless the situations are perceived as representing a choice between "being and being more human" or "being and nothingness" (p. 93), individuals may reject testing new perceptions in preference to preserving the status quo as a less threatening, more familiar alternative.

Developing Thematic Units

Freire (1968/1970) presents three "levels" of generative themes that are helpful in devising different ways of constructing thematic units in relation to the situation of the students. It must be kept in mind that thematic units developed in advance of meeting with students are tentative and that generative themes are found in concrete reality and in interaction with students. However, teachers and curriculum groups need ways of thinking about arranging units of thematic investigation in order to develop possible themes before they are finally selected by the students. To assist this effort Figure 4 diagrams one location of generative themes. The figure illustrates the interrelationship of themes as always part of a whole and suggests the importance of relating themes to the larger view of the context. Without this view Freire (1968/1970) tells us:

When men lack a critical understanding of their reality, apprehending it in fragments which they
Figure 4

Generative Themes

universal
societal
national
regional
particular area
particular society
same or different continents
continental, regional national

Alternate Derivation of Themes

For Art Education
do not perceive as interacting constituent elements of the whole, they cannot truly know that reality (p. 95).

Another method of thematic investigation attempts "to present significant dimensions of an individual's contextual reality, the analysis of which will make it possible for him to recognize the interaction of the various components" (p. 95). The significant dimensions should be perceived as parts in interaction with the total reality so that the critical analysis of the existential dimension allows a new attitude toward the limit-situations. As indicated in Figure 5, concentration is on the thematic universe of the individual. It is suggested as a way to introduce people to thinking critically about their world.

A third way of generating themes is recommended when individuals perceive reality as impenetrable. In this situation Freire recommends thematic investigation by means of abstraction. This does not involve reducing the concrete to the abstract but maintains both elements as opposites interrelating dialectically as shown in Figure 6. If the process moves back and forth between the abstract situation and the concrete, this movement leads to the critical perception of the concrete reality. This process is explained in greater detail in the following section.

The Process of Decoding Themes

The stages of the process of decoding, as shown in Figure 7, begin with description of the coded existential situation represented in visual form. In the ability to "split" the coded situation the parts are examined by constant movement
Figure 5

Themes of an Individual's Contextual Reality
Figure 6

Decoding By Abstraction

1. Abstract Situation
   related dialectically in thought
   Concrete Situation

2. Subject
   Perception of parts in abstract to whole in concrete
   Decoding of Concrete begins with Abstract
   Object
   Concrete Situation coded in "visual" representation

Recognition of self in object as representation of situation in which individual finds self
Figure 7

Stages of the Decoding Process

1. Subject
   "Split" of coded situation: description of situation - beginning discovery of interaction among parts
   Coded Existential Situation

2. Subject
   Meaning emerges Subject-Object interact
   Coded Situation

3. Subject
   Movement from apprehension of existential situation to Individual's own Situation and that of others
   Coded Situation

World-view exteriorized in all stages, unveiling the Generative Themes of Participants
between the abstract and concrete and the relationship of the parts to the whole begins to be revealed. The visual representation begins, now, to acquire meaning for the individual as he critically investigates the object and as the object acts on the individual. Gradually, the transition is made from perceiving the concrete situation as visually represented, to relating these perceptions to one's own lived-in-world. Reality is uncovered and personally known. It is no longer an abstract, impenetrable situation but one's own concrete situation presenting a challenge to be met. Throughout this decoding process, individuals exteriorize their world-view. Their communication reveals the way they think about the world and generates new themes. The same concrete reality could stimulate quite different themes, depending on the people investigating the situation.

**Summary**

The praxiological model for art education presented in this chapter suggests a curriculum focus on what it is to be an authentic human being and on a praxiological aesthetic as a synthesis of the technical and situational interpretative forms of knowing that unite in critical reflection. The two major categories of this model are predicated on the concept of praxis. Reflection relevant to the situation of students is intended to move them to critical awareness of self and others as historical beings capable of experiencing the world as an objective reality, capable of being known. In the creation of new understandings and
ideas the acting category of the model intends the aesthetic expression of those ideas through acting to create objects, events, or experiences which have consequences in reality.

In reflection and action individuals come to understand themselves as the creators of knowledge, culture, history and the products of the world, all of which turn back to shape men and world. In the constant dialectic between action and reflection, individuals are enabled "to enter into reality" and discover the interrelations between the facts they observe. Gradually authentically critical consciousness is developed. Individuals are able to be "transforming agents" of their reality, to integrate with and intervene in their world. As critical capacity is developed, the ability to assume responsibility and make choices is increased. If teachers are committed to education as liberation rather than to education as adaptation, more than tokens of "student" responsibility and choice are required. The determination to permit students the exercise of significant responsibility and choice takes a firm moral commitment on the part of teachers. It will require communication with and support from parents and administrators. It will require courage as well as unswerving faith that in working with people rather than on them, learning becomes a creative act, generating in both teacher and students a dynamism and "the impatience and vivacity which characterize search and invention" (Freire, 1969/1973, p. 43).
In the understanding that "Only men are praxis—the praxis which, as the reflection and action which truly transforms reality, is the source of knowledge and creation" (Freire, 1968/1970, p. 91), man is viewed as the shaper of his knowledge, culture, history and products, all of which act to shape man. The praxiological model for art education seeks to make operational education as an authentic human endeavour. It represents an attempt to allow art education to function as a way of enabling individuals to become critically conscious of their relationship to their world. This means that in seeking to promote awareness of the relationships between man, art, history, and culture, more than the transmission of aesthetic knowledge is required of art education. It means going beyond a focus on the development of visual perception and beyond emphasis on providing insight into human concerns through the contemplation of art. It means acceptance of a moral commitment to the development of a social as well as an individual critical consciousness permitting individuals to realize authentic human being.
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Chapter IV

Summary and Conclusions

This study represents an attempt to develop a praxiologi-cal model for art curriculum.

In Chapter I two salient characteristics of art curricula were noted: 1) the exclusion of the critically reflective paradigm of knowing, 2) the separation of creating and appreciating art in curricular activities. An examination of the traditional bases of curriculum revealed that each fails to provide sufficient criteria for establishing curriculum. All of the preceding factors converged to suggest that art curriculum located in the critically reflective paradigm might be fruitful in ameliorating the separation between theory and practice in art curricula. This hypothesis suggested attempting to develop a model of curriculum grounded in an alternative base that might join the practical and theoretical in a relationship essential to human knowing. The realization of such a model indicated the need for a critical and ontological base.

Freire's work offers more than this, however. It is a fully developed humanistic philosophy that assumes man's "ontological vocation" is to become fully human. Freire's philosophy developed from his practice as an educator and his work provides as well methodology for the development of critical consciousness permitting people to realize their human vocation of participating in and contributing to the creation of their
world. Freire's powerful concept of man suggested grounding the model in some key concepts selected from his thought.

Chapter II is comprised of an examination of those concepts of Freire's thought considered central to developing the model. This chapter includes an explanation of Freire's view of men as human beings in-a-situation, always in relation to the world. Man's ability to objectify self and the world, to be both separate from and involved in the world, means for Freire that all men are capable of perceiving critically their world in dialogical encounter with others. In the gradual perception of self and world men become conscious of their own perceptions of reality and those of others. Through problem-posing education, they come to examine critically their relationship to the world and develop awareness of the influences of the present, as well as of those of the past in forming a vision of future. Freire says men come to gradually recognize themselves as capable of intervention in reality. They begin to apprehend themselves as capable of intervention in their world, so that the realization of authentic human being is extended to all men. This critical consciousness is developed in communication with others and in exchanging, altering, and expanding their perceptions knowledge is created and re-created through the human process of praxis.

Chapter III consists of the presentation and development of the model. First, the parts of the model are delineated. Next the two major "categories" of the model, reflection and
action, are elucidated. This is followed by an explanation of the "segments" of both categories of the model. Finally, a consideration of thematic investigation, and suggestions for developing and decoding themes are given.

Conclusion

Investigation of art education curricula revealed two characteristics which are seen in this study to be related. One characteristic is the separation of creating and appreciating in the activities of art curricula. The second is the curricular emphasis on empirical-analytic and situational interpretative knowing. Critically reflective knowing functions to allow individuals to discover personal and universal relationships and inter-relationships, to make explicit understandings that may otherwise remain obscured and in so doing enables individuals to develop a sense of the wholeness of continuity of human experiencing and acting. Art may function to bring to conscious awareness realities, insights, social criticism, values, and ideas that might otherwise remain undiscovered (Eisner, 1972). Lukács (1972) asserts that art may awaken "a self-consciousness which does not stand in hostile separation from the external world" (p. 237). The functions of art and those of critical knowing are, it appears, complementary. Both are realized in simultaneous action and reflection. Art becomes less a celebration of individuality but is rather a manifestation of man-world relationships, a creation of man that has consequences in the world. The in-
tent of art education as praxis is the development of critical consciousness. In dialogical action the dialectic between man and his world and between art and world is investigated in various ways in search of new understandings and the revelation of possibilities that are acted upon. Evaluation is concerned with evidence of the expansion of critical consciousness as demonstrated in dialogue by each individual's growth in understanding. As well, evaluation considers the nature of each person's activity which Freire tells us reflects one's level of understanding.

Freire asserts that praxis is essential to authentic knowing. In this attempt to develop a praxiological model for art education, it may be by now obvious that the model is not limited to art education. The "segments" of action may be reduced or multiplied in number and acting appropriate to other subject areas inserted in place of those suggested for art curriculum. As well, the model may be used to develop a program unit rather than an entire program. This suggests that further research drawing from critical theory may provide similarly flexible models that are not indigenous to a particular field. This may open new perspectives on the integration of subject areas within the school curriculum, allowing experiencing of the inter-relatedness of knowing to extend beyond the curriculum of a particular subject area.

The position of this study is unmistakably contextualist which may be viewed by some as a subversion of the intrinsic
values of art. It should not, however, be construed as a denial of such values. Lanier (1976) asserts, "There is no inconsistency in moving from intrinsic to extrinsic concepts of value, given the dictates of social need" (p. 26). This study reflects the conviction that the characteristics of our age demand commitment to the development of critical consciousness. That this study exhibits a contextualist position is not a declaration that this is the only possible position for our time. We must be wary of our labels and categories. While they facilitate organization and identification, they may also blind us to other possibilities and conceal from view alternate perspectives as yet obscure. We must seek understanding of the factors influencing our perspective and remain open to questioning our assumptions. In this light, this contextualist position is not regarded as a panacea for all our educational ills. It is hoped that it provides a modest contribution to the search for ways of amending the destruction of human potential in our schools and our world. To this end, other horizons must be explored, revealing alternate visions of human meaning and relevance. For instance, development of other curriculum models based on the thought of critical theorists such as Albrecht Wellmer, Herbert Marcuse, and Max Horkheimer would reveal different possibilities. Alternate perspectives may also be found in Liberation Theology, that area of thought which blends, as does Freire, Christian and Marxist thinking. New understandings may be illuminated by investigating other "ways of knowing", such as Gerard Radnitzky's
"search for meaning", proposed as a fourth way in which human beings know. Other suggestions could be made for critical research directions. But more important than a list of possibilities reflecting the perspective of this study, is the willingness to confront all avenues that promise the stimulation of discussion and the engagement of others in the ongoing dialogue essential to new knowledge.

A basic assumption reflected in this study is that education must be for liberation. Our world needs, perhaps more than at any other time in history, people capable of choice and action that extends the realization of full humanity to all people. Broudy (1973) comments:

Consider, for example, the common complaint that a technologically dominated mass society depersonalizes and robotizes life. The complaint is justified, yet the very technology that reduces choice and moral responsibility in one direction expands them in another. No amount of moral sensitivity enabled Socrates to do anything about cancer; for him, it could not be a moral issue. For us, there is at least the choice between donating to a cancer research fund and refusing to do so. Technology has enlarged the domain of morality by enlarging our power to act (p. 76).

Our age requires education to function so that it moves individuals to realize their capacity for critical choosing and responsible acting. In art education a step towards this is to assert art as a human construct, shaped by a humanly constructed reality and having certain consequences, consequences that can be altered by human intervention. Perhaps one reason art is considered peripheral to education lies in the persistence of art educators in maintaining art as something
apart from the concrete realities of the world. The development of "visual literacy" is not perceived as a matter of tremendous relevance to students searching for meaning in a world concerned with wars, the extinction of the planet, continuous inflation, explosions of violence, the inhuman treatment of refugees, and unemployment. There seems to be an uneasiness in the consciousness of today's youth that our assurance in controlled change, more education, encouraging increasing consumption, and proliferating bureaucracy is misplaced. If we dismiss the nagging anxieties produced by our technological age from educational concern, we do so at our peril. The challenge for education is to seek ways to enable individuals to develop consciousness of their self-world relationship, to apprehend reality critically and in reflection and action, discover alternate possibilities and new horizons. They may become committed to the freedom of authentic human being and to responsibility to their world.
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