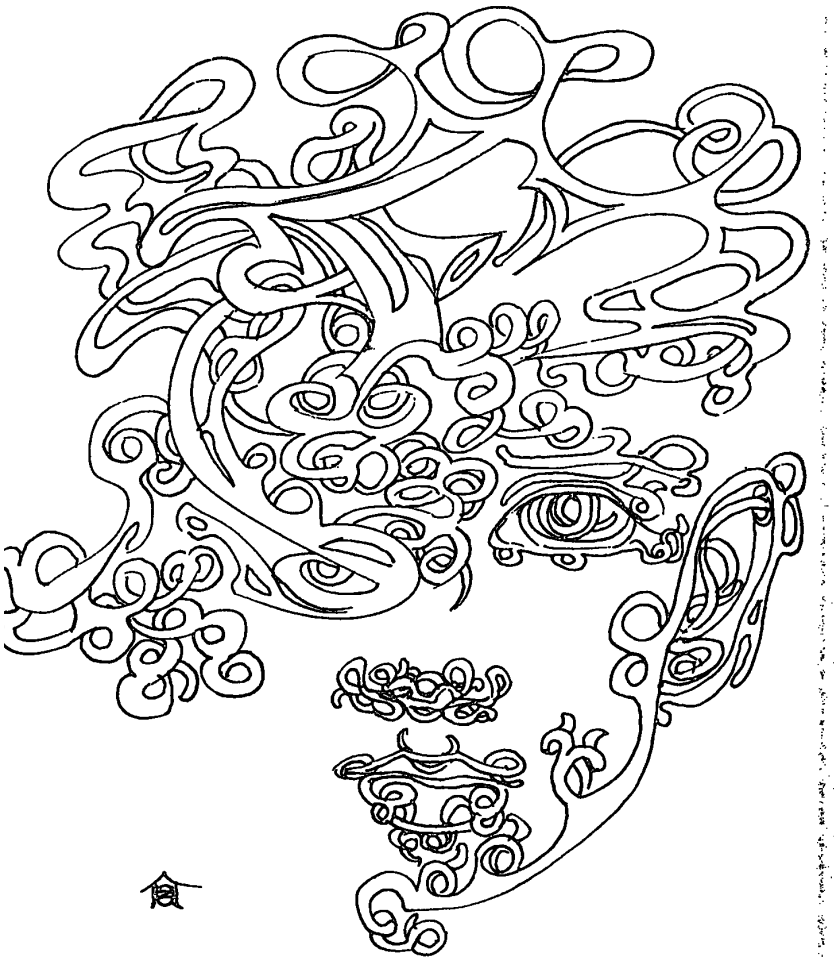

The Three C's and Discipline for Freedom

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While the majority of Americans consider schooling the main route to success and happiness, an increasing number of students and radical teachers are questioning its relevance to life and work. Such critics of schools as Ivan Illich, Paul Goodman, Marcus Raskin, John Holt, and Jonathan Kozol say schools are factories for socializing children to fit into bureaucracies at the cost of independence and joy of life. What is surprising is that these sentiments are also expressed by a few of the more imaginative industrial managers who aver that schools stifle creative potential in order to train young people for jobs that may no longer exist in the future. We appear to be at a point in history where the whole concept of schooling and its relevance to both the individual and society are open for reexamination; the question to be asked is what type of education would, in fact, be most conducive to the optimal intellectual and emotional development of the student.

In our society, and in others, schooling has been justified essentially by its ability to help people make a living and to fit into the sociopolitical system. Different societies develop the kinds of formal and informal schooling that adapts people to dominant modes of work and to institutional roles.

However, the schooling offered in a society may also stimulate

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people to go beyond this adaptational minimum. In some cultures or social classes, schooling is also concerned with developing creative intellectual and artistic abilities. Where this is the case, one may say that schooling is not bound by the constraints of economic or social necessity alone. Rather, schooling moves into the realm of play and becomes education for freedom. This kind of education serves to develop the interest of the scientist, artist, philosopher, or religious thinker, so that in his "disciplined play" he may express his power to understand nature and create beauty.

It is somewhat paradoxical that the results of disciplined play, rooted in freedom rather than necessity, become the structures—economic, political, legal, and technical—which later in history raise civilizations to new cultural as well as material levels.[1] In modern industrial society, science, motivated by this spirit of disciplined play, has created the basis for our technology. That such play has economic benefits is of course, an argument which is particularly impressive to Americans. Although we talk about art for art's sake, we are constantly asking its purpose in order to satisfy ourselves it can be classed as a necessity, when in fact play, art, and science are necessities only to individuals who value freedom above all things.

It is a symptom of our national character that we look at the value of play, science, and even art in utilitarian terms rather than in terms of their importance to our health and joy in living. If we are able to keep from destroying ourselves by nuclear war, we in this society may reach a level of abundance where it will no longer be economically necessary for most men to develop their intellectual capacities. Those who are building the new computerized technology see a not-too-distant future when machines will do most of the thinking now done by white-collar workers, and only the most talented and highly trained individuals will have challenging intellectual work. Despite the fact that many Americans

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are still poor, this dream or nightmare of a cybernated society is not so far away. Even now we can observe the results of its by product, increased consumption, in the more affluent. A large number of intelligent and highly schooled people relate their boredom and loneliness to psychotherapists and within the many new forms of group therapy and sensitivity training. Of course, people in peasant villages are also bored by rural life, but this is in large part due to the lack of cultural stimulation in their environment. It is all the more striking that individuals are bored in the midst of a rich cultural environment, and the cause is not merely an increasingly sophisticated appetite. The deadness and passivity that require consumption and excitement (as well as alcohol and drugs) are not overcome by these stimuli. Rather, the passive person requires ever more intense excitement.

One finds that many of the most sensitive young people are caught up in a search for new forms of excitement that allow them to feel alive. Without such stimulation they are at loose ends. Years of schooling have reinforced an abstracted cognitive style which prepares them neither to exercise creative talents nor to enjoy their leisure productively. Their schooling has molded attitudes which support a consumption economy that uses up irreplaceable natural resources at an alarming rate.

If this kind of social character and cognitive style were necessary for our survival, a case might be made that the symptoms of boredom, loneliness, and lack of relatedness were necessary costs. But our national character and national cognitive style meet neither the test of social necessity nor that of individual self-realization. We do not train our youth to find their own centers, to develop the power to express themselves, to touch others deeply, to pursue knowledge and wisdom, to love, and to envision more joyful ways of living. Unable to generate their own energy in the process of productive living, they are increasingly dependent upon external sources of excitement. In an automated and affluent society, it is inevitable that such people not only feel powerless but become more regressive and more attracted to stimulating pathological behavior.

What are the intellectual skills that would fit us for a society where routine manual and intellectual work is no longer necessary? More important, what kind of educational training or discipline would stimulate and develop active, productive people?

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The Discipline of Freedom

Traditionally, we have thought of discipline in two very contradictory senses. On the one hand, it is "orderly conduct" or "control gained by obedience." As a verb, in this sense it means to punish. On the other hand, it is "training that corrects, molds, or perfects."

There is no education without discipline, but only discipline that *perfects* can succeed in developing the student's power to express himself and relate himself to life productively. Discipline as control and punishment usually implies that the teacher has no authority other than force. On the other hand, the lack of any discipline or structure generally leads to chaos. This has been documented by a number of observers who have studied attempts at organizing completely unstructured schools. In one such elementary school, studied by Connemara Wadsworth Wagner in San Francisco, parents tried to follow the ideal of Summerhill, but they did not have a director with the disciplined love of life of an A. S. Neill. The children destroyed most school materials and the older ones terrorized the younger ones. There was little learning or creative activity. In part, this may have been the result of the extreme anger in these children who came from families where parents talked much about freedom while they in fact neglected their children. However, without discipline there was no chance for the children to develop productively.

Discipline in what? What kind of discipline is needed for man to live in the new technological society, and how can this discipline be taught to children? As a beginning, we shall consider three basic C's which might be placed alongside of the three R's of Reading, Writing, and Arithmetic. The three C's would be Concentration, a Critical attitude, and Communication. While the three R's can be seen as the discipline necessary for adapting to an industrial society, the three C's may be considered as the discipline necessary for growing and perhaps for surviving emotionally in the age of automation and the computer. They are based on the clinical experience, from psychoanalysis and teaching, that their absence contributes to feelings of powerlessness and boredom on the part of some highly intelligent young people, often the very ones who on the basis of IQ tests and college board exams have demonstrated their high mastery of the skills required to get ahead in our society.

A. Concentration

No sustained creative work or profound study is possible without the ability to concentrate by oneself. The musician must concentrate to develop his technique. The student must concentrate to understand difficult concepts. The writer must concentrate on his style and syntax as well as on his ideas. Erich Fromm, in *The Art of Loving*, shows that the ability to concentrate is necessary for understanding and loving another person.[2] A psychoanalyst, whose work requires knowing someone deeply, must be able to concentrate actively and to enter into another's experience.

Who in our society is able to concentrate actively alone for any length of time? Active concentration must be distinguished from trances induced by seductive sounds and images on a screen or the hypnotic repetition of slogans, jingles, rhythms. The best physicians, engineers, artists, and athletes are able to concentrate on their work, although many people in these areas complain that they frequently lose their ability to concentrate or that concentration is achieved only at the cost of becoming overly detached.[3] Also, many artisans, carpenters, and mechanics who enjoy their work do not have trouble concentrating. Others are able to concentrate only within a game or sport when it is a question of winning or losing. In contrast, most university students are able to concentrate only a few minutes on difficult work before they begin to feel strong needs to consume, to eat something, to put on a record, and so on. Is this because the material they work on is intrinsically dull or irrelevant? Undoubtedly, in some cases. Maria Montessori pointed out that children have no trouble concentrating when they are interested. However, with older students the problem generally persists even when they are working in areas they consider interesting.

There are three reasons why this is so. First of all, we live in a society where programmed distraction makes concentration especially difficult. We are barraged by ingenious distractions, seducing us constantly to want this thing, to buy that thing, to eat this, and to see that. Considering all the money, talent, and technology invested in advertising, considerable discipline is required even to resist these clever distractions. The ability to concentrate must be strengthened in childhood if the individual is to be more than a consumer.

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The second point is related to the first. We lose the ability to concentrate that we had as children precisely because we become passive consumers. Indeed, it can be observed that children with the strongest need for compulsive consumption—of food, television, and gadgets—are exactly the ones least able to concentrate on artistic or intellectual activities and the ones who most complain of being bored when left by themselves. Once the consumer attitude is formed, interesting intellectual work will not be sufficient to develop the ability to concentrate. For those who have already become consumers, a stronger therapy is required both to confront the consumer attitude and to regain touch with their active powers.

The third point would be relevant in any society, even one less geared to passive consuming. Difficult scientific and creative work inevitably presents problems that require exceptional concentration if one is to make sense out of them. The argument presented here is that the ability for this type of concentration can be significantly increased by education.

How is a child or an older person with strong consumer tendencies to learn to concentrate when alone, without the excitement of competition or the pressure of a coach or fear of a boss? First of all, it is necessary to be capable of being with oneself before one can concentrate on anything else. If one is unconscious of his impulses and feelings, he is cut off from himself and is likely to flee from having to confront himself. He does not want to face his real emotions, thoughts, and strivings. Such a cut-off person remains in a semiconscious half-asleep state, where he is most vulnerable to distraction and little able to respond to the world.

To be with oneself, to overcome the anxiety of facing oneself, it may be necessary to confront inconvenient feelings and perceptions. One may be repressing humiliation, anger against others, or feelings of guilt at betraying oneself. Or, what is common in our society, one represses feelings of aloneness, powerlessness, and emptiness. By running away to consume, one gains an illusion of intimacy (sex), of power (buying), and of fullness (eating, drinking). But the flight and the illusions (which are of course stimulated by advertising) strengthen the very feelings that provoked them. To encourage a child to be aware of self, awake, and able to concentrate actively, a teacher can help him to take seriously

his feelings and perceptions of other people and can affirm the value of a budding interest in knowing and in self-expression. The psychoanalyst also does this, but the task with adults is usually more difficult because character has hardened and resistances are stronger.

Another technique which often helps to increase awareness of self and the experience of one's powers is breathing exercise, such as that developed through Yoga. By experiencing the physical self, concentrating on one's involuntary movement, one gains relatedness to the self and a strengthened faith in one's center. The exercise of concentrating on the self often requires confronting and overcoming irrational anxiety and impulses to flee. One feels anxiety that the heart will stop, or that one cannot breathe when aware of these processes. There are impulses to do something else, to run away. If this anxiety can be overcome one feels stronger and more integrated, and one's powers of concentration are strengthened.

Both Yoga and Zen Buddhism also have a tradition of emphasizing the exercise of perceptual concentration and have developed techniques of training which can be taught to children. For example, the Raja Yoga discipline as described by Yogi Ramacharaka offers a series of simple exercises to develop concentration, starting with concentrating on simple objects and then going on to concentrating on sensations in the body. The author points out: "Do not let the apparently trivial nature of the inquiry discourage you, for the simplest form of mental training is useful, and will help to develop your Will and Concentration. It is akin to the process of developing a physical muscle by some simple exercise, and in both cases one loses sight of the unimportance of the exercise itself, in view of the end to be gained."[4]

In considering the human benefits of the ability to concentrate, we might note that young people sometimes justify the use of the so-called mind-expanding drugs on the grounds that they heighten perception. What is not taken into account is that perception can be heightened, without the physiological and psychological dangers of drugs, through training in how to observe and concentrate. While drugs work for a while, in the end they trigger decay, not growth. In contrast, the discipline of concentration strengthens the self.

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B. Criticism

Both science and art are based on a critical attitude toward appearances and stereotypes. The scientist penetrates beneath appearances to underlying truths. Modern physics, for example, demands a critical attitude toward both appearances and common sense. Contradictory wave and particle descriptions of electrons and relativity theory both require a skeptical view of conventional logic. Psychoanalysis is based on the discovery that we are impelled by unconscious and often irrational impulses; that we must be critical of our very consciousness. The artist should sensitize us to see freshly. A novelist or playwright can reveal the truth about character or society by emphasizing the motives that are not conventional and not usually attended to. Shakespeare, of course, was the master of dramatizing character in terms of an individual's deepest strivings. Balzac is notable for his clinical incisiveness about character. Of modern novelists, Georges Simenon, Norman Mailer, Kurt Vonnegut, and Richard Hughes seem to me to exemplify best this critical penetration of human behavior. It is interesting to note that in *The Fox in the Attic,* Hughes's description of Hitler's unconscious strivings points to the same motivation that Shakespeare reveals in Coriolanus; and that the syndrome described—regressive incestuous fixation on the mother, narcissistic grandiosity, and attraction to death—is exactly that which Fromm, in *The Heart of Man,* shows to be the syndrome of evil.

What the artist can do through genius and disciplined expression is attempted in another way by the critical social scientist who uses theory and scientific methodology to discover a reality blurred by conventional opinion, stereotypes, and ideology.

Without a critical attitude, we interpret what we "see" in terms of the consensus, and we tend to let "authorities" program our experiences for us. A critical attitude, on the other hand, impels us to look behind the façade, not to be satisfied by the official viewpoint, not to repeat conclusions unless we have worked them out for ourselves. The critical student will be protected against clever propaganda and demagogic leaders, and he will be both more interested in discovering for himself and more reliable as a citizen.

How does one teach a critical attitude? First of all, the teachers themselves must be critical of what they teach and willing to be questioned by the students. Second, they must teach students to be

sensitive to the ways in which ideas and feelings can be manipulated. They must learn to be critical of sentimentality which blurs the real message. They must teach the student to analyze common stereotypes about people. One possibility for accomplishing this would be classes in which students would see two or more films, one or more cleverly constructed to persuade the student of a point of view, and the rest showing a many-sided reality. Students might also practice analyzing advertising campaigns and their effectiveness in creating needs to buy a product. Another technique developed by Raskin has the goal of teaching a critical attitude about institutions as children make first-hand studies of hospitals, museums, and government agencies to learn how decisions are made and power is gained.

In teaching a critical attitude to schoolchildren, educators can learn a great deal from Paulo Freire's methods of teaching illiterate peasants and workers in Brazil and Chile to read and write by analyzing the meaning of key words and discussing their significance. For example, Freire would take a word such as "work" as the basis for discussion about the usefulness of different kinds of work for keeping a society functioning. He would codify a concept in pictures as well as words and stimulate students to question whether the experience was adequately codified by the word. One result of his work was that the students decided that prestige is not necessarily consonant with the real value of the work. In developing a critical attitude, the workers and peasants began to question previously accepted views of themselves. The garbage collector, for instance, began to see himself as a person who is indispensable to society, a man worthy of respect for performing a valuable function. The students developed a critical attitude to conventional ideas, to propaganda, and to authority. In the process of changing from passive "objects of culture" to actively critical "subjects," they were motivated to learn to read and write in order to acquire more information and to communicate their thoughts.[5] In the end, Freire had his students writing their own textbooks.

In teaching a critical attitude, one should make students aware that criticism is not the same as destructive negativism. It is common to confuse criticism with condemnation and rejection, since many teachers are in fact sadistic when they "criticize" a student's work. Criticism, in the sense described here, demands interest in

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the student's development, and the teacher who imparts a critical attitude must demonstrate it in judging a student's work, not as a courtroom judge hands down a judgment, but as a sensitive and supportive critic of the arts, who is trained to hear a false note but who does not expect more than the performer is capable of giving.

Some teachers, attempting to avoid sadism, move to an equally destructive extreme of flattering students, even when they don't deserve it. They praise even the most banal efforts as "creative," with the result that the student's narcissism is fed and he becomes unable to learn anything. Such a technique may add to a teacher's popularity, but it damages the student's ability to be self-critical and to develop his talents.

Students can also learn to criticize by evaluating each other's work and discussing the results with the teacher.[6] They must learn the difference between being negativistic in the sense of rejecting ideas they don't understand and being critical but interested in finding the truth or in improving their work. How well they will learn depends in large part on the model provided by the teacher.

C. Communication

In a highly mechanized society, it is common to think of communication in mechanical terms, of transmitting orders, or getting the message across so that it influences behavior. We are concerned with the mechanics and the effects of communications rather than with the quality of communication. However, in broader terms, the concept of communication refers to the expression and quality of human relatedness. Communication in this sense means the ability to communicate ideas, emotions, and perceptions, to touch and penetrate—to reach the other's center—as well as the ability to receive communications from others, to sense, and to listen actively.

In order to communicate complex ideas and profound feelings, artistic and scientific discipline is necessary. The accomplished painter, pianist, writer, or scientist can communicate because he has mastered a means of expressing his thoughts and feelings. The more technique becomes a part of him, the more spontaneous his expression of these thoughts and feelings. Artur Rubinstein can express the subleties of emotion in a Chopin sonata, but if most of us tried to do so, we would express only our frustration. Rembrandt could capture the essence of individual character with

rapid brush strokes because, like other great artists, he reached a point where he no longer had to worry about technique. He became "spontaneous." Such spontaneity is based on years of disciplined practice.

The later sonatas of Domenico Scarlatti are excellent examples of spontaneity based on years of discipline. While Scarlatti's early music is impressive, only in these later sonatas does he seem to express himself. Ralph Kirkpatrick writes that Scarlatti's work before the age of 40 "was balanced and complete, but for the most part it was utterly lacking in personality."[7] Even at the age of 67, he was still developing in his work, becoming freer, more spontaneous.

Another example is the Zen Buddhist painter who communicates with quick precision, starting out laboriously copying the ideographs of his language with the goal of spontaneous expression urging him on. The inscription in Sesshu's handwriting on his great scroll reads: "Painted by the aged Toyo Sesshu, who formerly held the First Seat at Tendo Temple, on a peaceful day in his sixty-seventh year, or the eighteenth year of Bummei [1486]." Was this huge scroll actually painted in one day, or is this Sesshu's poetic way of expressing what can be seen in examining the scroll: that it was done spontaneously and rapidly by a master?

Many people mistakenly interpret Zen philosophy as encouraging undisciplined expressiveness. However, the Zen masters believe that spontaneity in artistic expression is impossible without highly disciplined training. In his introduction to *Zen in the Art of Archery*, D. T. Suzuki wrote: "One of the most significant features we notice in the practice of archery, and in fact of all the arts as they are studied in Japan . . . is that they are not intended for utilitarian purposes only or for purely aesthetic enjoyments, but are meant to train the mind; indeed to bring it in contact with the ultimate reality. . . . If one really wishes to be master of an art, technical knowledge of it is not enough. One has to transcend technique so that the art becomes an 'artless art' growing out of the Unconscious."[8]

Today, many people expect to achieve creativeness by throwing discipline to the winds and merely expressing what they feel, like children. While this may be a good therapeutic starting point for the inhibited, they will soon discover that without a discipline

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they are able to express only a small part of what they feel. What is natural for children, given their emotions, becomes deceptive and grotesque in adults who are no longer naïve and childlike. If the adult is to express himself, he must achieve the *means* of communicating the inner conflict he perceives and experiences. The adult or adolescent who tries to express himself like a child may be rejecting himself, both his intellectual and emotional experience. The result, therefore, will not be satisfying, except as others are amused by it or hustled into considering it the latest fad. In contrast, if one wishes to touch and move others in his culture, he must be able to communicate certain ideas and feelings that a child can only dimly understand. And unless he masters a discipline, his attempt at communication will be an impotent expression. As a result, those who have a strong wish to communicate but lack the discipline will tend in one of two directions: (1) Their inability to communicate will increase their powerlessness and isolation. They will feel blocked. (2) They will be tempted to move others by force or manipulation.

Joseph Featherstone reports that some British teachers have succeeded in encouraging small children to communicate their thoughts. He writes that "it is impressive to see how many teachers do learn to respect the content of children's writing without being shocked or disapproving or wriggling about inessential errors. (The students of emancipated teachers produce writings about sex and life in the raw, some of which is true.)" Once the children have confidence in their ability to communicate their thoughts, it is also easier to teach a critical attitude. Featherstone goes on to write that "children seem very interested in finding out if a meaning has come across and what the reader feels, and many are quite ready to accept criticism."[9]

The other side of communication is learning how to listen (using the concept "listen" in a broad way to mean sensing, feeling, and experiencing the other person and his communications). Such listening requires more than understanding the syntactic meaning of another's words. It may require cultural knowledge as well as sensitivity to what is not said but only implied. This sensitivity may be developed to the point where one can even sense feelings that are unconscious to the other person.

The problem of listening is, of course, particularly important

for the psychoanalyst who should help the patient become aware of ideas and emotions that are not yet conscious. Unless he listens, the analyst will not learn the patient's language and will not be able to speak to him in such a way as to touch him deeply. Since many patients are surrounded by a narcissistic shell, they can only hear their own language. Fromm, in talking about this problem, is fond of quoting Marx's phrase: "To make the frozen circumstances dance, one must sing to them their own melody." The analyst must "listen" to more than language: to a patient's tone of voice, his gestures, posture, even to more subtle cues (which some young people term "vibrations"). The analyst may call the patient's attention to the fact that when he speaks of his parents, he begins to sound like a child. Or when he speaks of his wife, his voice becomes hard and judgmental. In these examples, the tone of voice may be more important than the words. A number of psychoanalysts have had the experience of hearing a patient say how happy he is, but feeling a deep sadness in him. When the analyst points this out, the patient may begin to cry but at the same time feel relief that another person has helped him to regain touch with himself. The analyst has listened to *him* and not just his words.

Our cognitive style, as it is taught in the schools and reinforced by industrialized and professional work, tends toward a state of abstractification which makes it particularly hard for educated Americans to listen. Studies comparing the cognitive styles of Mexican and American children show that in the modern, industrialized world, when children are schooled, their experience becomes increasingly abstracted, standardized, cold, and empty of concrete richness.[10] For example, one can compare 5- and 6-year-old children with adolescents in a museum or art gallery. The younger children perceive paintings with pleasure. They respond to details, colors, and forms, while adolescents and adults are more likely to catalog the paintings by artist and period, or else in terms of their cost or age. Similarly, in our society people are often cataloged rather than responded to in ways that allow for new experience. A few years ago, I gave a course at the Center for Intercultural Documentation (CIDOC) in Cuernavaca on "How to Listen." The students were religious and lay missionaries. It was evident that the students, many of whom had spent months in Latin America, found it difficult to listen to people from another culture. Often

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they only "heard" what fit their preconceptions. They expected the peasants to have primitive and idolatrous religious views and were surprised to discover that many peasants' concepts of God and of love were more profound than their own. One student at CIDOC, Jean-Marc Leclerc, a sensitive liturgist and musician, was moved to go to a village near by and ask the people what they considered the meaning of concepts in the Mass. On the basis of listening to both the peasants and their music, he wrote the beautiful *Misa Tepozteca*.[11]

The problem of listening to people in another culture is particularly difficult, since it means breaking out of our cultural stereotypes and responding to elements in what Edward Hall calls "the silent language."[12] The peasant, for instance, does not like to say "no" to another person's idea, but he is able to tell if another peasant's "yes" means affirmation, doubt, or rejection. The outsider, not knowing this, puts forward a proposal and takes "yes" to mean "yes," when in fact it means "no." This is an example in which being able to listen demands that one enter into another culture. However, this problem is not in fact so different from that of listening to others in our own culture. In both cases one must be actively interested in the other person and be willing to enter into his world of experience. While this is, of course, more difficult where there is the barrier of another culture and language, the similarities of culture shared by two people may blind them to the need to listen actively if they are to know one another.

How does one learn to listen? First of all, some of the same exercises that develop concentration also teach one to listen. Indeed, one cannot listen without the ability to concentrate and without a critical attitude toward conventional categorizations of experience. Exercises in listening to oneself are extremely helpful. A disembodied intellect listens only partially. To listen fully, one must experience another's feelings, and that requires the ability to experience one's own feelings. Fromm describes a method of listening to oneself in his book *The Art of Loving*.[13]

Another way of practicing listening might follow some of the exercises created by Stanislavsky for the Moscow Art Theater.[14] The actors were required to analyze the words spoken by characters in a play in terms of the underlying emotions the author meant them to express, or in many instances, *to hide*. Only when

the actor could reconstruct the inner state of being could he communicate the meaning of the phrases, with intonations and gestures as well as with words.

Learning to listen actively requires knowledge, but even more than knowledge, it requires interest in the other person. It is common for Americans to have a specialized interest in others, in how well they do things, in how they are going to vote, and in what they feel about us. Once I visited a Mexican village which had achieved a degree of cooperation which was remarkable for peasants (or for that matter anyone else). A group of American volunteers had been working in the village for two years. Asked how the villagers had developed this cooperation, the volunteers were puzzled. They had never asked. We then had a meeting with the village leaders and the volunteers started asking questions. However, the only questions they asked concerned whether or not the villagers liked them and found their volunteer work helpful. It was clear that they were not interested in knowing the villagers, but were rather concerned with being liked and accepted.[15]

The purpose of teaching the three C's—Concentration, a Critical attitude, and Communication—is both therapeutic and educational. It is meant to confront the passive consumer attitude, and to sensitize the student to his narcissistic shell. It is meant to encourage an interest in knowing and creating, and provide a discipline which gives structure to the love of life. In this sense, it is concerned with developing the student's powers rather than teaching him material, and it will require teachers who are models for what they teach.

1. See John Huizinga, *Homo Ludens* (Boston: Beacon Press, 1955); and Lewis Mumford, *The Myth of the Machine* (New York: Harcourt, Brace & World, 1967).

2. Relatedness also requires the ability to break through the narcissistic shell, to be oneself rather than being preoccupied by aspects of the self. Fromm discusses the problem of narcissism in *The Heart of Man* (New York: Harper & Row, 1964). It is also discussed below in terms of communication.

3. Some people are able to concentrate by alienating their intellect from their emotions, but concentration achieved in this way may have considerable psychic costs. It tends to cut a person off from his emotions and from the deepest sources of productive reason and creativity.

4. Yogi Ramacharaka, *Raja Yoga or Mental Development* (Chicago: Yogi Publication Society, 1934), pp. 88–89.

5. See Paulo Freire, *Cultural Action for Freedom* (Cambridge, Mass.:

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Harvard Educational Review and Center for the Study of Development and Social Change, 1970); and *The Pedagogy of the Oppressed* (New York: Herder & Herder, 1970). With the purpose of developing critical consciousness in high school students, Rolando Weissmann has begun promising experiments in group dream interpretation using a combination of Fromm's and Freire's theories.

6. In writing about methods used in the best British schools today, Joseph Featherstone describes classes in which children correct each other's papers ("Experiment in Learning," *New Republic*, December 14, 1968). See below for further discussion on Featherstone's reports.

7. Ralph Kirkpatrick, *Domenico Scarlatti* (Princeton, N.J.: Princeton University Press, 1953), p. 75. He goes on to state that it is his conviction "that nearly every artist undergoes a second adolescence, fifteen or twenty years after the first. The flowering of talent, accomplishment, or precocity between the first and second adolescence seldom indicates the true span and capacity of the artist. It is the nourishment and digestion of life experience during this time that determines the ability of an artist to remain fully alive and growing, and later to impose his own vitality in greater or less measure on every work he produces."

8. Eugene Herrigel, *Zen* (New York: McGraw-Hill Book Co., 1967).

9. Featherstone, p. 25.

10. See Michael Maccoby and Nancy Modiano, "Culture and Equivalence," in *Studies in Cognitive Growth*, ed. J. S. Bruner et al. (New York: John Wiley & Sons, 1966). Also by the same authors, "Cognitive Style in Rural and Urban Mexico," *Human Development* 12 (January 1969):22–23.

11. Jean-Marc Leclerc, *Misa Tepozteca* (Cuernavaca: CIDOC, Sondeos no. 16, 1966).

12. Edward Hall, *The Silent Language* (Greenwich, Conn.: Fawcett World, 1969).

13. Erich Fromm, *The Art of Loving* (New York: Harper & Row, 1956).

14. This description of Stanislavsky's method is mentioned in L. S. Vygotsky, *Thought and Language* (New York: John Wiley & Sons and M.I.T. Press, 1962), pp. 149 ff.

15. When the villagers were finally asked how they had developed their remarkable cooperative institutions, their faces lit up and they told a dramatic story of how the traditional structures of authority were challenged by a group of young people who decided to dig a well for water. Since there had been no wells before, the elders ridiculed the young men, who continued to dig with the most primitive methods until they found water at 350 feet. As a result, the people turned from the elders to them and they were able to create and enforce new cooperative structures.

Curriculum: A Discipline in Search of Its Problems

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I

Curriculum—as an organized and institutionalized discipline, as a sustained enquiry into an identified subject matter—does not exist. Our first task in this paper is to sustain this assertion and determine, as well as we can, a possible explanation for this state of affairs. We believe that the failure of Curriculum to develop into a research and researching discipline stems from a lack of concern for the most basic work in any field of enquiry—the stabilization of a subject matter and the systematic elaboration and acceptance of forms of enquiry into that subject matter. Our second task is to argue for a means to correct this lack of concern for basic theoretical tasks. We begin this with a demonstration of a kind of curricular discussion that can result when existing schemata, intended to structure approaches to some problems of schooling, are properly applied and properly used. This discussion is the heart of our paper. Its purpose is to demonstrate the posture toward curricular problems that we see as an indispensable prerequisite to the analysis of problems of schooling and to present an initial

Maccoby, M., 1971: The Three C's and Discipline for Freedom, In: The School Review, Chicago (University Press) Vol. 79 (No. 2, Febr. 1971), pp. 227-242.

school review

A voice for research,
theory, and philosophical inquiry
in education
and related disciplines

Volume 79 1970–71

Published November 1970
February, May, and August 1971

Maccoby, M., 1971: The Three C's and Discipline for Freedom, In: The School Review, Chicago (University Press) Vol. 79 (No. 2, Febr. 1971), pp. 227-242.