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## CRITICISISM AND EDUCATION AT FUNLAM

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Among other things I concern of FUNLAM is the pedagogical aspect in a particular evaluation system, within a specific context, as in Medellin, Colombia, Latin America. This concern, ultimately, is not related to anything more than a common term, which is the center of all the concerns that have to do with the field of education: teaching models.

Of course, talking about a model involves before an ethical brawl through the resistance to the formulation of principles to govern and not to establish a system of thought. Sure, the model for many others, in addition to a prison that is everything less exemplary, becomes the best excuse to slide their eyes for some bodies that walk with the rhythm of a showcase, and their commercial purposes. The problem with these models is that brought to fashion, fashion is an heteronyms abuse that becomes individuality in to an innocuous impulse, flooding self- practices with mocking smiles and unfortunate nominations. Fashion and models, in this sense also indicate the places crowded with grandiose design, which you must go and close our eyes with a smile on your face and the hands in your pockets ready to spend whatever so you can buy the impossible.

There are fashions that dress and that can be observed. We have wireless connectivity with last technology whit third world communication, foreign maks of clothing, made at home and costs of aliens. But there are fads

that standardize the soul, those are the danger ones. The can be transformed into chains kneaded in the heat of the speeches, valued by some globalization of mass interests and desires.

The contemporary desire is disguised behind a scene of gadgets that have come to promise happiness in every object that comes into the market, which renews the pledge in the same way that Ferrari runs, and assumes a new look with the alacrity with which the melodious voices in TV channels sell the new device for your new plane abs. Buy without stopping, seems to be the watchword of our times, buys unlimited, finally, you are a member of Diners, and if you are not, be worry; you are an entity outside the market, non-existent, devalued.

In fact, capitalism segregates with the same effectiveness with which produces new robotic mannequins and entities, excludes whit the same speed with which prescribes new ways of encountering with the self body and with the other´s. You must master at least three languages, have broadband internet, chatting fast, isolated from their real world, subject to cyber love, be professional when you are fourteen, master when you got seventeen, doctor, hopefully in harvard, when you are twenty; owner his own company, car, couple, friends and department with a jacuzzi. Of course, all that is preferably if they've received from the moment you take your first breath.

As such, and as we repeated until satiety, we must live up to the circumstances, be appropriate to the changing pace of today. Among other things, you have to know everything and nothing at the same time, and be a good object of consumption for someone who is worthy to sustain their pace of buying. In other words, we should educate ourselves quickly to enter into the body without organs that kindly some have called global village.

However, the ideological fashions have always thought marked paradigms that have been questioned. The disturbing contemporarily, and its armed wing, the capital, are not exceptions. Capitalism is a master that lames and it is denounced by every anorexic that is dying caricature of perfection, by every drug addict that makes it an ideal consumer, finding, among all the offers on the market, an object that calms him for ever. Educate to denounce

the master, while we play his may be the challenge for educational excellence, work that Freud, appointed as impossible, next to the ceaseless task of governing and psychoanalyze.

I have set forth a theory of education, and that it would be clear that the assumption that disturbing word has to this point a precise definition. It is not the purpose of modest writing to achieve an unification of criteria, it will aim to propose a possible view of this: I will say that to educate is to illustrate.

Nor can it be assumed that the illustration is a simple conceptual departure, and soon there are those who have devoted great efforts to answer for the question, "what is enlightenment? Kant would be one of the adventurers who dared to make a proposal in this regard.

Kant thinks that enlightenment has to do directly with the how human can achieve a position versus time. One can interpret this as belonging to a particular moment in the history of the world, differentiated from others by specific peculiarities. It is also possible to hide out the signs that give this story about a future event; Augustine would call this position a "historic hermeneutics." Vico suggests, otherwise, that this can be understood as a period of transition towards the morning, towards dawn, this way of reading this is called "principles of philosophy of history." Curiously, the enlightenment was not intended as a way of reading an era, it is an exit, it's not seeking to understand the present from the whole of a future project: look for a difference, the difference that you can enter en today with respect to yesterday.

To escape there's always a chain of which the man have to be released and the string that Kant observed in men and that aims to break the enlightenment, is none other than the minority: "a certain state of the will that makes the authority to be accepted to take us down paths in which it is hoped the use of reason". Kant uses three examples to explain what a minor is: if a book is the site of the understanding, if a spiritual guide takes the place of consciousness, when a doctor decides the place of our own system.

The enlightenment is then defined by the modification of a relationship between the will, authority and the use of reason. This change implies a currency, while an obligation: "sapere eude", "has the courage, the boldness, to know yourself." It is both a process, a task and a collective work, and a task of individual courage.

But to reach the majority is needed to distinguish what depends on obedience and what depends on the reason, so the minority is metaphorically expressed in this terms: "obey, don't use the reason", such as happens in military discipline, political power and religious authority. Humanity may get mayor when you can say "obey and you can use your reason as much as you want." It is at this point when the use of the criticism is absolutely necessary, because its function is precisely to define the conditions under which the use of reason is legitimate, to determine what should be known, what must be done and what can be expected.

Foucault characterized modernity as an attitude more than an time, as a way of relating to today; a voluntary choice of some, a way of thinking, acting and feeling, something like what the Greeks called an ethos. The enlightenment, as a personal process, would be involved with an ethos of modernity and would be in contrast to those modes of human relationship could be detailed as against the modernity.

Bodelaire, according to Foucault, one of the most acute minds of the nineteenth century, manages to describe his style in the heart of modern spirit. Disagrees with the widespread perception that the modernity marks a discontinuity in time, a break in a historical continuum, because in their eyes, to be modern is to take a position before the temporary flow of eternity, think of something to pick the time that as something else than an elusive present. Modernity is distinct from fashion, which does nothing more than follow the time course and contemplation, in which only collect moments. The modern spirit works the present. In no way tries to steal a fugitive moment and perpetuate it, as a tourist in a naive attempt to save what is left, it's about separate from the fashion what she can to contain poetic in history.

The free use of reason can, therefore, achieve a transfiguration in the temporary flow, is not a cancellation of what happens in the real, but a game between reality and the exercise of freedom, a modern man cannot stand before the time in a manner in which don't give a high value to the present from the incessant desire to imagine another way and transform it, he doesn't destroy it, but capture their understanding what it is: the modern, at the same time, respects and violates the reality.

But the attitude it is not momentary lapses of the realization of the possibilities being modern, next to the poetic construction of reality, there is a constant invention of itself, does not absolve the man of their being, it obliges him to develop itself as autonomous subject. This philosophical ethos can then be seen as a constant criticism of our being historic.

The question then is how to reach an educational event that generates a culture of self-positioning in the present as a hero, as a poet, as a work of art. Much has been said of education in the autonomy, of the teacher as companion in a process of self-training. But that premise has ended up being a snob chorus that repeats misused as a concept, like constructivism, active education, and so on. Also some psychological concepts are used and disuse with the same rigor with which Walter Mercado always gives us his ineffable love: people are not saddened, becomes depressed, nor suggestions, your got a psychosis; it is not possible for someone to fall ill under your responsibility, what happens is that you generate

### **Negative transfer**

The critique is far from being pursued as an ethical principle and philosophy, simply because it is confused with criticize other people, and because the lens fault is always placed on the movements of others: that is, much more comfortable. While people is pending in the mode of walking on the other, their gestures troubling, their imperfect words, their ugly clothes, their existence in private life, the own live evaporates in a constant emptying, like hourglass. One ends up getting lost in the delicate minutes were dashed by the minute to think of others, in the lives and deaths of others.

A psychology, regardless of their orientation, should always be given their modes of thought, their acts because, if you do not read into the mirror of yourself, how do you interpret the parchment in the other? Groups, patients, clients, consultants, institutions, organizations. All that could be read by no longer being heard, behind the scenes of prejudice, because, following Lacan, you cannot talk without listening to yourself. A psychology who follows the fashion world, I mean a psychology in uniform.

### References

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