

**CONNECTION: A HERMENEUTICAL INQUIRY
OF AN AUTOBIOGRAPHICAL FRAGMENT**

BART HEINE

A Thesis
Submitted to the School of Graduate Studies
of the University of Lethbridge
in Partial Fulfillment of the
Requirements for the Degree

MASTER OF EDUCATION

FACULTY OF EDUCATION

LETHBRIDGE, ALBERTA

November 2004

Dedication

This thesis is dedicated with love to my wife Jane.

Abstract

The title of this thesis is: Connection: A Hermeneutical Inquiry of an Autobiographical Text. It is based on the following thesis question: What is the significance of connecting with another in teaching? The following quote sets the stage for the writing: “All places have names and stories, and wisdom sits in (those) places” (Chambers, 2003, p. 233). Hermeneutics -- the art of interpretation -- is used to inform an autobiographical fragment. This autobiographical fragment is a fictional rendering of two days of teaching told in a narrative format. The thesis is designed around Gadamer’s text *Truth and Method*. Gadamer’s work is supplemented with the work of Martin Heidegger, F.D. E. Schleiermacher, Georg Hegel, as well as modern curriculum scholars such as Cynthia Chambers, David Smith, David Jardine and Max Van Manen. The writing begins with a methodology which grounds the writing, and then is developed through three voices in the form of a literature review, a narrative fragment, and text interpretation. The literature review is guided by questions such as Why use autobiographical narrative? What is the site of the inquiry? and Is narrative still relevant in a postmodern world? Time is also spent on the questions: Who were the great hermeneutical thinkers? and Who speaks for hermeneutics now? After the literature review, a narrative fragment is given. In the last third of the thesis, the narrative is deconstructed using *Truth and Method* and curriculum scholarship articles to structure the reflections. The “voice” shifts between the three sections. In the first third of the thesis the voice is intended to be academic. The voice in the narrative is personal. The third voice is interpretive and plays back and forth between academic reference and personal reflection. The major themes evolved as the writing progressed. The theme of authoritarianism as antithetical to connection was explored.

Alienation acted as a foil to connection. There is an analysis of connection in the context of proper conversation, which includes guidelines for mutual respect and codes of moral conduct. The thesis provides a commentary on the power of hermeneutics to inform the teaching process. It then concludes with a series of questions pertaining to the significance of hermeneutical exploration in teacher preparation and classroom teaching.

Acknowledgments

I would like to thank my outstanding thesis supervisor, Dr. Cynthia Chambers, two highly supportive committee members, Dr. George Bedard and Dr. Nola Aitken, as well as two professors who made significant contributions to the thesis: Dr. Kas Mazurek and Dr. Janice Rahn. I also wish to thank Mike Perry for his assistance in putting the thesis in APA format.

Table of Contents

Dedication	iii
Abstract	iv
Acknowledgments.....	vi
Table of Contents.....	vii
Preface.....	1
First Voice.....	9
Introduction.....	9
Methodology.....	15
Why Use Autobiographical Narratives?	23
How Does a Writer Connect with a Reader?	27
What is “The Site of the Inquiry”?	28
Are Narrative and Hermeneutics Still Relevant in a Postmodern World?.....	29
What is the Role of Language in Hermeneutical Thought?.....	33
Where Does Hermeneutics Come From?	35
What Challenges Did Hermeneutics Face?.....	37
Who were the Great Hermeneutical Thinkers?.....	39
Hegel.....	39
Schleiermacher.....	40
Edmund Husserl.....	43
Heidegger	44
Gadamer	45
Who Speaks in Hermeneutical Voice in Curriculum Studies?	49

Ted Aoki	49
Max Van Manen	50
David Jardine	52
David Smith	53
Cynthia Chambers.....	54
Leah Fowler	56
Second Voice	57
Autobiography	57
Third Voice	68
What are the Dialogical Opposites in this Story?	68
What is Opinion?	71
What is a “Thou”?.....	74
What is Knowledge?.....	80
What is Conversation?	88
How Can Language Help a Teacher to Conceive of Possibility?.....	94
What is Balance?.....	95
What is Play?	96
What is Fate?.....	100
What is Possibility?.....	103
What is “The Fusion of the Horizons”?.....	111
Implications.....	119
References.....	124

Preface

Hermeneutics stands on three legs. The first leg -- the tenet of the hermeneutic circle -- states that the whole can be found in each individual part and each component contains the whole within it. In the field of teaching each classroom teacher faces specific working conditions comprised of a unique community culture, a classroom of students, and administration and a school board that, when combined with a teacher's own perspective and personality and abilities, lead to unique and varied experiences for different teachers. At the same time, commonalities also exist between and within teachers. Most of the commonalities have an emotional coloring to them -- the thrill and hope of making a difference as we stand in front of a classroom for the first time; that deep, cutting hurt when we are criticized harshly by an administrator, parent or child; tears from a thank-you note; the pleasure of reading a well written poem, story or essay -- the full realm and spectrum of emotion. We are not a profession of clinical detachment. Teachers bring feelings to the table. Sometimes our own emotional needs muddy professional waters. Teachers can get hurt, scared, frustrated and angry when they are part of a system that makes them feel like pawns on a chess board.

Within this complex context I, as one teacher of this profession, have felt, at different times and in varied environments, one overriding emotion which can be coined by the word connection. This word has two aspects: belonging and alienation. There are many kinds of connection in a teacher's world: connection to fellow staff members, to the public, within ourselves and to the students. This thesis focuses on connection with students. The theme of connection to students is elusive and important. A teacher can feel when the children are co-operating, communicative and conversant. A teacher can sense

hostility, combativeness, and withdrawal. These emotional tones greatly affect student's academic performance as well as having an emotional and social benefit or cost. Yet articulating these states is difficult. Attempting to establish causality between a teacher's attitude and a student's performance is problematic.

A narrative and discussion of connection necessarily has an element of ambiguity to it. It's not simple cause and effect. What will be explored are the concomitant emotional places that students and teachers occupy. The second hermeneutic foundation is that of the deep connection between language and thinking. The words I write come from an inner dialogue. The ideas and the words fold together. This tight link between thought and language provides a forward moving tool. Thoughts and language, as a thesis tool, push the writer ahead. As I write new thoughts will occur and as I think new words will come to the page. Hermeneutical writing is innovative. It asserts itself against collective conservative thought.

In both the original version of the film *Solaris*, directed by Andrei Tarkovsky (2002), and the remake, directed by Steven Soderbergh (2002), a planet, *Solaris*, had a consciousness within it that created beings from the memories of humans who went near the planet. These imitation humans, or simulacrum (Gazetas, 2000, p. 124) were like humans in every way except for one key, fundamental difference: the "guests" could not conceive of a new thought. They had no memory and could only operate within what was given. There was nothing original about them. They mimicked the world around them in order to fit in. The "guests" could not "invent" a new place for themselves. They could never have an insight because there was no language/thinking link. Hermeneutics provides a pathway to thought through language. Any idea is predicated on a question to

which that idea is an answer. By asking questions a conversation is activated in relationship to a text. Since the language base from which the conversation emerges is infinite, the range of possibilities is infinite as well and from this infinite base new thoughts can arise. The simulacrum becomes a metaphor for conservative collective thought. They don't touch the infinite base of language. In the movie a "real" human becomes someone who can think anew or outside of the collective. Instead of looking outward to the collective for signals on how to behave--an act that leads to stagnation and the loss of the individual-- a "real" human looks to the infinite storehouse of language within and makes his or her own way in the world.

Solaris brings out a second, connected theme that is relevant to language and thinking and that is its moral aspect. In the movie two scientists, Kris and Burton, had a heated argument about how to handle the consciousness on Solaris. Kris wanted to harm it by submitting it to radiation while Burton was appalled at the idea. The audio commentators to the film, Tarkovsky scholars Vida Johnson and Graham Petrie (2002), called this argument the "conflict between cold, empirical science, searching for an abstract truth which Kris represents at this point and a new knowledge that is shaped by moral insight and a sense of moral responsibility." Kris defended his imperialism by stating that "I'm not a poet. I have a concrete goal" and then asserting an either/or proposition. Burton retorted: "I am not an advocate of knowledge at any price. Knowledge is only valid when it's based on morality. Knowledge can't exist devoid from moral conduct." Kris' father then joined the fray, turned on his own son, and said, "It's dangerous to send people like you into space. Everything there is too fragile. Yes, fragile! The earth has somehow become adjusted to people like you. Though at what sacrifice!"

The commentators, later in the film, created a link between Kris' antiseptic, utilitarian room and his lack of emotional warmth. Tarkovsky has Kris literally trip and fall. The commentators pointed out that after he "falls" he begins to find his way "home." He began to reclaim that which is truly human: a morality based on individual reflection and discernment.

Hermeneutical writing is poetic. That is, it has a moral sensibility. Hermeneutical writers frequently site poetry within their writing. Hermeneutical writing often uses poetic imagery to convey ideas. There are also frequent references to movies, stories and books. This style of writing is not concrete. It is not built on either/or propositions. There is a fragility and a fluidity to it. Moral implications frequently act as a backdrop for these writers.

This leads us to the third leg on which hermeneutics stands: creativity. Hermeneutics is an art. It relies on the gift of intuition. It acknowledges that there is an essential component outside of desire or will or raw intellectual power that is necessary in order to move past a problem and to get to a new place. As an art hermeneutics acknowledges the realm of feeling. Hermeneutic writers will talk about "a path with heart" or "the heart of the matter." This language places hermeneutics at the edge of an academic, intellectual paradigm. That is why hermeneutical writing is so valuable to teachers who bring feelings to the table. Hermeneutics honors the feeling dimension of teaching.

Hermeneutical writing virtually always has a subversive element to it. The writing speaks against a system. It is a rebuttal. There is a rebelliousness to the writing. Writers speak against injustice, or hegemony, or predominant, unquestioned curriculum, or the

proliferation of computers, or corporate dominance or the suppression of the minority voice. Our society is ruled by the intellect: by Kantian thinking. The power of the intellect is so dominant in our society that it has become a collective intellect geared almost exclusively to the production of things. Our society makes and consumes better cars, stereos, video equipment, computers and camcorders. The collective intellect is geared toward these things. Our technological might powers things. This technological intelligence permeates our schools. A logical/sequential framework is dominant. The danger of this system lies in its hegemony: its blanketing of our outer and inner worlds. Hermeneutics, as an art of understanding, acts as an antidote to this dominance. It undermines the system because, as an art, it defies this unquestioned ascendancy of the intellect. This hermeneutic stance that aligns itself on the other side of the fence of popular culture occurs exactly and precisely because the hermeneutical voice is individual. Art arises from the individual. Creativity is an individual hallmark. Hermeneutics calls on an individual to interact with a "text." That interaction is always personal: one person with a text. The individual, when interacting with a text, is thrown back on him or herself. The reader or observer reflects and then forms a voice out of that reflection. or introspection. Hermeneutical writing as defiance could use as its calling card the following quote by Getty (On Dissent section):

A contemporary American phenomenon, ... [which] is disturbing, deplorable, and truly dangerous. I'm referring to the growing reluctance of Americans to criticize, and their increasing tendency to condemn those who, in ever dwindling numbers, will still voice dissent, dissatisfaction, and criticism. (On Dissent section)

Many years ago, in an undergraduate class at The University of Calgary, a professor lecturing on the Jungian text *The I and the Not I* said, "God save me from people with causes." He was lamenting the way in which people with a cause will steamroll over individual feelings and will hurt people in pursuit of their cause. The cause is placed above the individual and if a few feelings get ruffled in the process so what.

Ideologies stand in contrast to individuation. Causes ignore and shout down the reflections, pauses, misgivings and doubts that make up the hermeneutical voice. Every major hermeneutical writer from Hegel through Heidegger to Gadamer to modern day curriculum scholars expounds on the precedence of the individual voice.

William Carlos Williams laments the emptiness of an intellect devoid of an emotional connection in *The Call to Stories* by Robert Cole (1989). He expressed shock at how intelligent, educated men such as Hess and Ezra Pound could embrace a despicable regime such as the National Socialist Party of 1930s Germany. Any ideology that espouses a philosophy that tramples the individual voice does so at great peril. In the highly controversial film *Triumph of the Will*, directed by Leni Riefenstah (2001), Anthony Santoro, Professor of History at Christopher Newport University, provided commentary for this propaganda film commissioned by the National Socialist German Workers Party for their convention in September of 1934 in Nuremberg, Germany. Professor Santoro pointed out how the camera in the film seldom settles on any individual. The film's imagery is predominantly that of mobs or masses: cheering, watching, organizing, marching. A prescient voice watching the film might have foretold the cataclysm to come based not on a specific agenda but on the collectivity depicted in the film. Any cause -- any force within any system-- requires the mitigating case. It

requires the dissenting voice to maintain balance. Hermeneutics' relevancy is asserted by its celebration of the individual voice, which acts as a vanguard against unquestioned, collective thought.

Hermeneutics also works as a cautionary tale. Any person who collapses into a type forfeits her humanity at great cost to both herself and those around her. In the remake of *The Browning Version*, directed by Mike Figgis (1994), and starring Albert Finney, a middle-aged classics professor at an elite prep school in England is forced from his position. During the last two days of his tenure he undergoes the art of understanding.

He is brought face to face with what he has become. In the closing scene he spoke to his students from the heart. The rules and the structure within which he allowed himself to be straitjacketed were exposed as useless props. The tragedy of his lost individual calling is articulated. In the closing scene of the movie, he put away his carefully constructed notes, stepped off the podium, and stood among his students. He said, in a halting, broken voice:

I am sorry. I'm sorry because I have deserved the epithet 'Hitler of the Lower Fifth.' I am sorry because have failed to give you what it is your right to demand of me as your teacher: sympathy, encouragement ... humanity... I have degraded the noblest calling a man can follow: the care and molding of the young. When I came to this school I still b-believed tha-that, uh, that I - I had a - a vocation for teaching. I knew what I wanted to do and yet, I ... I did not do it. I can offer no excuses. I have failed, and failed miserably. And I can only hope that you can find it in your hearts -- you and the countless others who've gone before you -- to

forgive me for having let you down. I shan't find it easy to forgive myself. That is all.

The class then rose and clapped. They clapped for a man who had the courage and discernment to undergo the art of understanding and was led back to himself. He found his way back home.

Postmodernism arose after the Second World War: a war with the Hitlers of the world. Postmodernists looked in shock at the atrocities of the war and reacted against an intellect devoid of humanity. Postmodernism asserts the existence of multiple voices. The phrase "multiple voices" becomes a synonym for a call to arms for the individual voice.

The hermeneutical position also calls on voices. Postmodernism and hermeneutics both look at the world as a "text" which demands an extended critique. They both challenge ideology. Despite differences postmodernism and hermeneutics share basic predicates that enable them to partially transcend a system and critique it. They both have an independent, creative streak to them.

First Voice

Introduction

The philosophical principle of importance states that [The] topic of any research other than that done purely for personal interest should be justified in terms of the principle of importance; that is, whether the research findings are likely to contribute to human knowledge or to be useful elsewhere. Research to be taken seriously must show promise of being worth the time, effort, and expenditures entailed. (Charles & Mertler, 2002, p. 17)

Connection: A Hermeneutical Inquiry of an Autobiographical Text will attempt to bring to light aspects of teaching and learning that could be of value to teachers in the classroom and thus to the students they serve. This thesis is designed to encourage reflection among teachers. Reflection is the stepping stone to change which leads to professional growth. A teacher's professional growth benefits students because students are the direct recipients of a teacher's pedagogic state:

Professional growth is a key responsibility of the district's teachers and is articulated through each practitioner's Professional Growth Plan. These growth plans represent a commitment to ongoing reflection and improvement of professional practice within the contexts of the school and classroom. Effective professional development is practitioner driven, researched-directed and through a shared focus on student learning is committed to school improvement.

(Livingstone Range School Division Professional Development Handbook, 2004, p. 4)

It is hoped that this text will have something to say to the classroom teacher. If successful, the writing will engage the reader's pedagogic sensibilities and stimulate reflection on his or her own teaching practice with the goal of attaining professional growth.

In the Livingstone Range School Division, as in most school divisions across Alberta, a mandate of professional growth for teachers is being actively pursued. In the Livingstone Range School Division Professional Development Handbook (2004) the first Core Belief stated that "the primary goal of professional staff development is to establish and promote high standards of practice in order to enhance student learning" (p. 4).

Stories are one pathway to reflection. Reading even a simple story engages one in reflection and silent dialogue:

Through stories teachers/researchers record significant events, and like the originative meaning of re-cord, through stories those significant events are passed back through the heart again. Logos invites the researcher to dwell with the stories, to tease out the significance of the story for herself, and then for others who might read it. In so doing you create or find the potency of each story for you, the narrator, and for your reader; its power to transform the writer and the reader. (Chambers, 2004, p. 18)

This orientation to the classroom grounds the research in "practical inquiry undertaken by educators" (Charles & Mertler, 2002, p. 23). This practical inquiry is "more likely to lead to classroom change than is formal research conducted by research specialists" because "educator-conducted research is especially powerful in shedding light on topics such as educators' personal and professional lives and the problems

educators regularly encounter in their work” (Charles & Mertler, 2002, p. 23). A comment particularly relevant for an hermeneutic inquiry is that “newer concepts of research into teaching rely on storytelling, narrative, autobiography, language, and dialog, all of which affirm the wisdom of teachers while allowing them to share their knowledge using ordinary language” (p. 23). An hermeneutical inquiry has the potential to enable a teacher “to act more thoughtfully and more tactfully in certain situations” (Van Manen, 1990, p. 23).

The thesis question is: What is the significance of connecting with another in teaching? This question is oriented towards students in the classroom. The approach to this question will be hermeneutical. Closely tied to hermeneutics is phenomenology. Van Manen (1990) used the two terms interchangeably: “the term ‘descriptive’ ... include(s) both the interpretive (hermeneutic) as well as the descriptive (phenomenological) element” (p. 26). Martin Heidegger (1962) stated that “the term ‘phenomenology’ expresses a maxim which can be formulated as ‘To the things themselves!’” (p. 50). Heidegger (1962) explained that the word “phenomenon” means “to show itself” (p. 51). At its core a phenomenon is something that is brought “to the light of day, to put in the light” (p. 51). Phenomenology deals with “the thing itself.” Hermeneutics attempts to bring “the thing itself” to light by letting the thing “stand in the light” (Gadamer, 2003, p. xix) or be a “shining light” that brings “enlightenment” (p. xix). This “enlightenment” brings about a mental “seeing” which is captured by the word “insight” (p. xix). Augustine presaged an “art of understanding” with his recognition that “the light needed to penetrate the obscure passages of Scripture must come from God” (Grondin, 1994, p. 34).

Modern writers use the language of “insight” or “discernment” rather than the language of spirit. David Smith (1991) remarked that “whenever we are engaged in the activity of interpreting our lives and the world around us, we are engaging in what the Greeks called ‘practical philosophy’” (p. 187) which Smith equated with hermeneutics. Hermeneutics comes from the Greek word *hermeneutikos* meaning “related to explaining” (Bauman, 1978, p. 7). Bauman (1978) defined “explaining” in this context as clarifying or of rendering the obscure plain and the unclear clear. The Penguin Dictionary of Philosophy (1997) indicated that hermeneutics comes from the Greek “*hermeneuein*” which means to interpret and make intelligible. It involves inquiry into, or the theory of, the nature or methods of interpretation. The Penguin Dictionary of Philosophy (1997) added that “hermeneutics is the act of finding something in a text that is not there” (p.249). A hermeneutic inquiry attempts to break apart a text and to examine a “basic structure of meaning” (Van Manen, 1990, p. 11) that is revealed within the text. This basic structure of meaning is a phenomenon. The thesis will seek out that which is common to human experience: “Phenomenology always addresses any phenomenon as a possible human experience” (p. 58). A phenomenological thesis has as its goal to develop “a richer and deeper understanding of a human phenomenon” (p. 66).

The thesis will attempt to make “explicit” one of the structures of meaning (the theme of connection) which is part “of the lived experience” (p. 77). The theme of connection frames the thesis and provides the boundaries within which the exploration takes place. Gadamer (2003) suggested that dwelling on a designated theme can become an experience which takes on the language of an adventure. It is treated as an adventure

because the topic is approached as though for the first time: "An adventure, ... removes the conditions and obligations of everyday life. It ventures out into the unknown" (p. 69).

The goal of this thesis is to bring the theme or "entity" (Heidegger, 1969, p. 29) of connection to the light: to turn it over and look at it until it reveals its basic "structures of meaning" (Van Manen, 1990, p. 4). The medium used to explore the theme of connection is an autobiographical fragment. Autobiography provides the doorway into the play space and initiates the discussion. It is the jumping off point into reflection or the entranceway into the labyrinth (Hamilton, 1942). Hermeneutics is the map that is used to navigate the play space. It provides a grounding and an orientation to the topic and a means of rotating around the object to illuminate it.

Van Manen (1990) indicated that to "do hermeneutic phenomenology is to attempt to accomplish the impossible: to construct a full interpretive description of some aspect of the lifeworld, and yet to remain aware that lived life is always more complex than any explication of meaning can reveal" (p. 18). Therefore, it is understood that the exploration of connection occurs within the limitations of ability, perception and scope.

Chambers speaks in the hermeneutic tradition of "both/and" as opposed to the scientific view of "either/or" theme and autobiography and hermeneutics. Aoki (1999) referred to "the tensioned textured spaces" (p. 181) where teachers live between curriculum and not curriculum, between planned and not planned and so on. Aoki (1999) wrote that in this space between the known and unknown "such a human site promises generative possibilities and hope. It is, indeed, a site of becoming, where newness can come into being. The space moves and is alive!" (p. 181). This hermeneutic view involves a fundamental shift in thinking. Kantian thinking is logical and sequential. It is

propositional in nature and lists facts. It draws cause and effect relationships.

Hermeneutic thought looks for those "inbetween places" and honors intuition. Seemingly disparate schools of thought are suspended in the air and the reflections they provide of each other are respected and held in consciousness at the same time. Ideas will be articulated within these spaces. The theme is connection; the doorway is narrative and the guide is hermeneutics.

Methodology

Connection: A Hermeneutical Inquiry of an Autobiographical Text will be conducted along the ethical and philosophical principles outlined in *Introduction to Educational Research* by Charles & Mertler (2002). The authors pointed out that for research to be credible it must be “scrupulously ethical” (p. 13). One key ethical principle was that of beneficence which “indicates that educational research is done to garner knowledge and shed light on the human condition” (p. 13). It is never done to harm or malign. This maxim will be kept strictly in mind as well as the admonition that the “researcher’s aim is always to increase understanding and, where possible, to promote opportunity and advancement for the population at large” (p. 13).

A second ethical principle is that of honesty (p. 13). This autobiographical fragment combines truth, as the author understands it, and fiction. The fictional elements are in place to ensure that no single person, other than the author, can be identified. This fictionalization is attained by combining characters, switching names and genders, compressing time lines, and introducing fictional plot lines. “Truth” is created by using elements that represent realistic situations. Truth comes from “a curious and thoughtful examination of a topic” (Chambers, 2004, p. 1). The narrative attains “its veracity, at least in part” with the “complicated map of the inquirer’s ideas, beliefs and feelings” that are “drawn from particular places, events and experiences” (p. 3). Truth is something one tells as best as one is able. It is never complete or absolute because reconstructing “the of the historicity of our being. What is reconstructed, a life brought back from the lost past, is not the original” (Gadamer, 2003, p. 167). Truth is a retelling of an incident within the constraints of our historicity: our limited ability to transcend our social and historical

limitations. No one can fully transcend his or her own perception of reality because each person is historically rooted. "Honesty" requires assessing these "truths" and talking about them in an honorable, discerning, insightful manner. Honesty is a "careful examination of the autobiographer's own doings and actions, her character and spirit, as well as how those are historically shaped and socially situated" (Chambers, 2004, p. 2).

In "its phenomenological guise hermeneutics no longer teaches anyone how to interpret but instead shows how interpretation is de facto practiced" (Grondin, 1994, p. 18). Hermeneutics departs from the strict methodology of the sciences. Gadamer (2003) believed that "hermeneutics comes into its own only when it ceases serving a dogmatic purpose" (p. 177). A hermeneutical inquiry finds its own way because "it has the structure of experience" (p. 346). In other words, one discovers something not through the application of preordained steps but by accepting our subjective stance and attempting to move forward: "...the mind... has to climb ...step by step from the particular to the universal in order to achieve an ordered experience that avoids all hasty conclusions" (p. 348). The theme of connection is to be "put in the light." The theme of connection is approached as a new word that will be explored as though for the first time. There is ambiguity and space in hermeneutical inquiry because the "dialectic of experience has its proper fulfillment not in definitive knowledge but in the openness to experience that is made possible by experience itself" (p. 355).

The truths that are revealed are not static or final or absolute: "The hermeneutical consciousness culminates not in methodological sureness of itself, but in the same readiness for experience that distinguishes the experiential man from the man captivated by dogma" (p. 363). Therefore, this thesis isn't about arriving at a summative conclusion

regarding connection but about what the actual conversations between writer and reader reveal as they occur. Van Manen (1990) echoed this concept: "There is no punch line, no big news-the research is in the telling dialogue" (p. 13).

Autobiographies consist of stories. Gadamer (2003) said that a properly worded question breaks open a story. A story's true content is revealed through "the priority of the question" (p. 362). He added: "The art of questioning is the art of questioning even further- i.e., the art of thinking" (p. 367). The writer approaching a theme as a hermeneutic question has as his or her task to be "put to the question until the truth of what is under discussion finally emerges" (p. 368). This "truth" is available because every "inquiry is a seeking... Every seeking gets guided beforehand by what is sought. Inquiry is a cognizant seeking for an entity both with regard to the fact that it is and with regard to its Being as it is" (Heidegger, 1969, p. 24). Questions keep the dialogue open and prevent the descent into opinion or absolutes. The questions keep the dialogue honest and alive (Gadamer, 2003, p. 69). Gadamer (2003) quoted R.G. Collingwood: "'We can understand a text only when we have understood the question to which it is an answer'" (p. 370). The reader must be open to the text and this openness requires the asking of a question . The initial question opens the door to other questions:

The close relation between questions and understanding is what gives the hermeneutical experience its true dimension... A person who thinks must ask himself questions...Questioning opens up possibilities of meaning, and thus what is meaningful passes into one's one thinking of the subject. (p. 375)

This leads to Gadamer's (2003) fundamental axiom: "To understand meaning is to understand it as the answer to a question" (p. 375). Inquiry "as a kind of seeking, must

be guided beforehand by what is sought. So the meaning of Being must already be available to us in some way" (Heidegger, 1969, p. 25). Van Manen (1990) ascertained that "(f)rom a phenomenological point of view, to do research is always to question the way we experience the world, to want to know the world in which we live as human beings" (p. 7).

The task of phenomenological research and writing is to "construct a possible interpretation of the nature of a certain human experience" (p. 41). This interpretation is undertaken by attempting to trace back this experience to its original source: the given unit of meaning. Text is to be approached as something to be "broken open" (Gadamer, 2003, p. 362) and it is broken open through the art of questioning. We question because we doubt the veracity of a surface proposition. Paul Ricoeur calls this questioning the "hermeneutics of suspicion" (Grondin, 1994, p. 15). That is, the question is posed with the assumption that the true meaning of the text is not immediately visible. When one draws opinions based on a reading of a text one is simply expressing an unconscious world view whether that world view be "the will to power, unconscious drives or class interests" (p. 15). Grondin (1994) called this temptation to form an opinion "the lure of immediate meaning" (p. 15). The human condition is such that "when faced with any text, we have an immediate expectation of meaning" (Gadamer, 2003, p. 327). One has to know that "one does not know. It is the power of opinion against which it is so hard to obtain an admission of ignorance. It is opinion that suppresses questions" (p. 367). The goal of hermeneutics becomes to destroy "the illusions of false consciousness..." and the destruction of these illusions "leaves the question of meaning completely open" (Grondin, 1994, p. 15). Schleiermacher (1977) explained that a "text can never be understood right

away. On the contrary, every reading puts us in a better position to understand because it increase our knowledge” (p. 113). The "idea of grasping and explicating phenomena in a way that is 'original' and 'intuitive'... is directly opposed to the naiveté of a haphazard, 'immediate', and unreflective 'beholding'" (Heidegger, 1989, p. 61). Hermeneutics thus asks for sustained attention. Hermeneutics avoids dogma because dogma forecloses options. Each text demands its own way.

Van Manen (1990) discussed the concept that hermeneutics offers a rich tradition and within this tradition there are guidelines for how to attend to a text. We insert ourselves into the tradition of hermeneutics and thus earn our credibility. Chambers (2004) adds that “if the writer has a topic but fails to consider what others (researchers, scholars, practitioners, artists, thinkers) have written about the topic, fails to consider ideas other than her own, she shows discourtesy and does not instill confidence in the insights she may gain from her inquiry” (p. 2). The writer takes time and creates a space in the thesis to understand the hermeneutic tradition and to seek the insights offered by these philosophers. These insights “live” if the researcher listens. These observations can inform the writing so that when “you gather and read and truly study what others say about your topic, what matters is no longer just your selfish, self-centered concern. Logos balances pathos, keeps the traveler on the path” (p. 12). Insight "is more than the knowledge of this or that situation. It always involves an escape from something that had deceived us and held us captive. Thus insight always involves an element of self-knowledge" (Gadamer, 2003, p. 356). The caveat is

While it is true that the method of phenomenology is that there is no method, yet there is tradition, a body of knowledge and insights, a history of lives of thinkers

and authors, which constitutes ... both a source and a methodological ground for present human science research projects. (Van Manen, 1990, p. 30)

Hermeneutical inquiry requires an abstraction of a theme because “abstraction is more than a cognitive feature - more, that is, than an expression of the product of reasoning. It also performs social functions... The abstractions ... justify the passage’s claim on readers’ attention” (Giltrow, 1995, p. 71).

In conclusion, “Perhaps the best answer to the question of what is involved in a hermeneutic phenomenological human science research method is ‘scholarship!’” (Van Manen, 1990, p. 29). This thesis will attempt to engage “the reader in pedagogic reflection on how we live with children as ...teachers” (p. 1). Van Manen (1990) explained that the “human science methodology involves description, ... interpretation, and self-reflective or critical analysis” (p. 4).

Van Manen (1990) outlined six guidelines to consider when approaching an hermeneutical inquiry. Firstly, the researcher needs to turn to a phenomenon that deeply interests the writer and to which the writer is willing to make a commitment. Secondly, the experience investigated should be one that the researcher has lived as opposed to one the researcher has conceptualized. Thirdly, the writer needs to reflect on the essential themes which characterize the phenomenon:

The essence or nature of an experience has been adequately described in language if the description reawakens or shows us the lived quality and significance of the experience in a fuller or deeper manner. (Van Manen, 1990, p. 10)

This type of writing has a certain style. Giltrow (1995) argued that “scholarly genres typically stretch out across the range of generality, reaching high levels of

conceptualization ... and touching low levels of specificity” (p. 37). She added that “abstractions explain what is significant” (p. 69) about a written passage. Abstractions elicit insight from a text. Abstractions conceptualize a text and transcend the specific case to make an insight that is applicable in a broader sense. There is a playing back and forth between the levels because the “lower levels depend on the higher ones for significance and the higher levels depend on the lower ones for proof or demonstration” (p. 71).

Fourthly, the phenomenon is described through the act of writing and rewriting. Fifthly, the researcher needs to maintain a strong and oriented pedagogical relationship to the phenomenon. Lastly, the research needs to be always balanced by considering parts and the whole (Van Manen, 1990, p. 31) because every "experience is, in Schleiermacher's words, 'an element of infinite life'" (Gadamer, 2003, p. 69). Every "experience is taken out of the continuity of life and at the same time related to the whole of one's life" and because experience "is itself within the whole of life, the whole of life is present in it too" (p. 69).

Fowler (2003) outlined criteria for narrative writing. The first criteria is naive storytelling which is the initial articulation of a difficulty. Naive storytelling is characterized as “typically untruthful narratives where the narrator is the hero or heroine, or conversely the hapless victim, of their own autobiography” (Chambers, 2003, p. 6). The second level that Fowler listed is psychological reconstruction which focuses on an analysis of emotions. The third and fourth stages list increasingly complex levels of interpretation. The fifth stage is hermeneutic philosophy which “moves toward opening deeper meaning, and returning to original difficulties of Being and self: What other interpretations can be made about the story in question?” (p.1). Fowler (2003) explained

that, “We need analysis of stories to make narrative research an authentic mode of educational inquiry” (p.1). The sixth stage is curriculum pedagogy “which raises questions about what the story text offers in terms of insightful implications for teachers” (p.1). The last stage is the poetics of teaching, which involves “conscious reconstitution of our selves toward beauty, truth, justice, wisdom, art, and meaning” (p.1).

Chambers (2003) stated that effective narrative is “thoughtfully and truthfully constructed,” (p. 5); it “explores the everyday world of particular places and people” (p. 5); it is a critique; it is accessible; and it offers the opportunity for reflection.

This thesis will be guided by the following methodologies garnered from the above discussion:

- 1) a strict adherence to ethical and philosophical principles
- 2) the priority of the question - questions will guide the direction of the discussion
- 3) the precedence of the individual case
- 4) a playing back of parts and the whole. A question may guide the research and research may lead to a new question: the direction is open and is set by this process
- 5) time will be allowed to hear what others in the field -- both present and historical -- have to say and what they have to say will guide the research
- 6) a given line of inquiry will be sustained until the ideas have been thoroughly unpacked
- 7) the writing will be paced by the need for reflection with the goal of achieving an insight by abstracting from the specific to the general
- 8) a constant attunement to language: to the choice of words and their

connotations

9) an avoidance of naive storytelling and psychological reconstruction - a goal of attaining an hermeneutical interpretation while paying attention to curriculum pedagogy

10) the autobiographer will be the site of the inquiry and not the topic of the inquiry

Why Use Autobiographical Narratives?

Stories inform us about ourselves and provide a doorway to explore who we are and how we exist with others:

I believe narrative research can serve as entry points or gates to understanding across differences, borders, and ruptures. They give us a way to explore the qualities of auto-historical and allo-historical curricula that makes possible understanding and generative co-dwelling on our shared lands and languages of being. (Fowler, 2003, p.1)

Autobiography accesses lived experience. Lived experience is one's being in the world. It is one's reality. Our lived reality in a particular place at a particular time provides the position from which we look out onto the world. It is our grounding in reality. Insights about the world of teaching are drawn from our lived experience and not from theoretical constructs: "...teaching, thinking, and praxis can best be understood autobiographically" (Chambers, 2003, p. 230).

Stories are an inherited archetypal means of making sense of the world. They are the initial contact we have with ordering our world. Narratives have the power to stir and engage in a way that the world of logos can't offer. Chambers (2003) wrote: "Narrative

research also provides imaginative spaces for people to create and re-create their understanding of their lived situations, as well as the actual conditions of their lives” (p.

2). Chambers (2004) stated that

When done well, autobiographical inquiry can be profoundly ethical. When the researcher/writer's life is the site of the inquiry, not the topic of the inquiry (Chambers & Oberg, 1998), the research makes visible and audible the complicated interconnections between the topic of the writer's gaze, and her ideas, values and beliefs, as well as the feelings she attaches to each of these (Bly, 2002). What provides autobiographical research with its veracity, at least in part, is that the complicated map of the inquirer's ideas, beliefs and feelings is drawn from particular places, events and experiences. Inevitably, those events and places bring the autobiographical *I* into contact with others, and invite the writer to attend to her relations with the others. (p. 2)

Fowler (2001) complemented this view of the importance of narrative in educational research:

I believe that there is a curriculum for student teachers, beginning teachers and experienced teachers that can contribute to our learning and giving meaning to our work and difficulty in teaching. That curriculum is one of narrative work and analysis. (p. 1)

Aoki (1999) speculated: “I believe that the call for legitimating both curriculum as planned and curriculum as lived is a call to recognize the living experiences of teachers...” (p. 180). Fowler (2001) quoted Hirshfield (1997b, p. 26) who said in her text *Lives of the Heart*: “Narrative... like rhetoric, pulls us in through the cognitive mind as

much as through the emotions. It answers both our curiosity and our longing for shapely forms: our profound desire to know what happens, and our persistent hope that what happens will somehow make sense” (p. 1). Stories, if they are to be transformative, must attend to “the lived experiences which generate those ideas and the researcher’s deep and serious feelings connected to those experiences and ideas” (Chambers, 2003, p. 6).

Narratives explore “the everyday world of particular places and people and thus is a counter weight to abstract theorizing - so predominant in educational research - where people, events, schools are primarily theoretical or empirical categories and quantifiable data that can be manipulated statistically” (Chambers, 2003, p. 5). Heidegger (1962) also noted that “everydayness” is an integral aspect of Dasein or individual consciousness.

Being is always expressed through the individual in a particular place at a particular time. Reality is an expression of an “I” experience. Heidegger (1962) defined Dasein (“This entity which each of us is himself and which includes inquiring as one of the possibilities of its Being, we shall denote by the term ‘Dasein’ (p. 27)) and then wrote that the only way to understand Dasein is “by having regard for the basic state of Dasein’s everydayness” (p. 38). Experience “is always actually always present only in the individual observation” (Gadamer, 2003, p. 351). Another advantage of narrative is expressed by Van Manen (1994):

Narrative reasoning contrasts with logical reasoning in that the premises and the conclusions also have narrative forms. Narrative reason speaks to the emotions as well as to the conceptual and the moral aspects of a broader human rationality... the narrative argument can persuade at both a non cognitive (emotional, moral) and a cognitive (intellectual) level by bringing about ‘understandings’ of evoked

meanings, human truths, and significances that something can hold... Good narrative shares with literary sources the ability to teach us understandings about life that evade normal narrative discourse (Nussbaum 1990) ... The difference between informational texts and evocative texts is that meaning is weakly embodied in the first case while strongly embodied in the second case (p. 158). Chambers (2004) asserted the relevancy and validity of narrative to educational research:

Research matters and I am not interested in privileging one form of research over another. Neuroscience, molecular biology and astronomy matter. Feminist theory and Indigenous knowledges matter. Large-scale empirical research projects with massive amounts of data, such as multi-site school-based studies and provincial achievement tests, provide policy makers with valuable information. Having completed a short stint in educational administration, I am aware of the value of informative data for making the best possible decisions. But my research interests do not lie in such domains, and many novice researchers from schools neither have the interest nor the resources to pursue such topics or research designs. They do not have access to a laboratory, or funds for multi-site studies; nor do they have the luxury of full-time study to acquire or fully master a critical discourse such as feminist, critical or postcolonial theory. Some do but most cannot. For many of them, what matters-in the moment-arises from the complex almost unmanageable chaos that is their living practice-their classrooms, their relations, and their lives. When I speak of research that matters I am talking about researchers finding the research that matters to them but that also matters for

others. (p. 7)

How Does a Writer Connect with a Reader?

The goal of analyzing a narrative is to understand "the lived structures of meaning" (Van Manen, 1990, p. 4). Gadamer (2003) explicitly tied structures of meaning to experience. He explained this using the concept of a person's ability to comprehend history. The reason we can understand something from the past is that inherent in the historical event is something that we recognize within ourselves. There is a common pulse beating in the event and within us that enables us to bring the past event into our present sense of knowing. There are within us basic building blocks that resonate with historical building blocks "from which the past can be made present" (p. 65). The same theory applies to the connection between a reader and a writer. The writer connects to the reader through a common inner ground. The whole is within both the reader and the writer and the individual entities comprised of reader and writer are parts of the same whole:

That is what the concept of experience states: the structures of meaning we meet in the human sciences, however strange and incomprehensible they may seem to us, can be traced back to ultimate units of what is given in consciousness, unities which themselves no longer contain anything alien, objective, or in need of interpretation. These units of experience are themselves units of meaning.

(Gadamer, 2003, p. 65)

These units of meaning are a "fundamental archetype of human existence" (Van Manen, 1990, p. 90). Here, the fundamental human experience that will be explored is that of connection with another. Connection is an archetypal experience and so this theme

should resonate between a reader and a writer. Connection and its converse, alienation, are experiences common to all people.

What is "The Site of the Inquiry"?

Chambers (2004) pointed out that one of the key cornerstones of autobiographical inquiry is that it be the "site of the inquiry, not the topic of the inquiry" (p. 2). The type of inquiry where the self is the TOPIC of the inquiry is narcissistic and self serving. A metaphor for a thesis where the writer becomes the topic of the inquiry is the story of Narcissus who was punished with the cry of "May he who loves not others love himself!" (Hamilton, 1942, p. 114). Narcissus is set up by Nemesis: the god of righteous anger. Narcissus sees his reflection in a clear pool, falls in love, and slowly dies, unable to tear himself away from his own image "fixed in one long gaze" (p. 115). This archetypal story as a cautionary tale is a trap to which any given writer is susceptible because it lives within each writer ready to be activated. To avoid this trap the writer must recognize that in hermeneutical inquiry "the sense of a text in general reaches far beyond what the author originally intended" (Gadamer, 2003, p. 372). This is particularly relevant for autobiographical deconstruction because when the writer shifts into reflection-- the role of reader-- and reads his or her own material as though it were written by anOther she needs to recognize the whole in the part. He has written more than he intended: he is tied to universal meaning because he is a part of life itself. She needs to understand that this is no longer about herself but about exploring structures of meaning. This is why "understanding is actually not concerned with - i.e. reconstructing the way the text came into being. Rather, one intends to understand the text itself" (Gadamer, 2003, p. 388). Gadamer (2003) emphasized that "the question we are concerned to reconstruct has to do

not with the mental exercises of the author but simply with the meaning of the text itself” (p. 372). Campbell (Wednesday, September 1, 1999 section) stated that “The eyes should be open to something of more cosmic import than simply the vicissitudes and excitements of your own petty life” (Wednesday, September 1, 1999 section).

The text should lead away from the author. The purpose of an hermeneutical inquiry is not to trace the roots of any personal problems within the autobiographical text. Nor is it to figure out what led the author to the story but rather what is revealed within the story itself. This thesis is not about self- analysis or self- assessment or psychoanalysis. It is about what the stories reveal: “For it is undoubtedly true that, compared with the genuine hermeneutical experience that understands the meaning of the text, reconstructing what the author had in mind is a limited undertaking” (Gadamer, 2003, p. 373). The thesis content should lead away from the autobiographer. The writing is the site of the inquiry and not the topic of the inquiry.

Charles Taylor “claims that individualism is the malaise in the modern West” because “the individual self is constituted through alienating othering” (Aoki, 1999, p. 181). Aoki’s profound insight is that connection with people is found in the spaces between the individual and the “not” individual. The resonating strands or comments that create connection between a writer and a reader will be common, universal, human themes and not narcissistic self absorptions from the author’s “own petty life.”

Are Narrative and Hermeneutics Still Relevant in a Postmodern World?

Postmodernists have posited a world that exists without orientation. That is, nothing has a real, true, verifiable meaning because there is no universal pole against which to measure. This theory has potentially severe consequences for narrative.

Ferdinand de Saussure initiated the postmodern conversation by his identification of the signifier (the word that carries meaning) and the signified (the object to which the meaning refers), which make up a sign (Appignanesi, 2003, p. 59). Saussure then arrived at the conclusion that there is no inherent or absolute point of reference for any given sign. The word for “cow” could be any other word: there is nothing that actually ties the word to the object. Each sign exists then only in reference to other signs which are themselves free floating and therefore meaning is arbitrary. There is no true reference point upon which to build. Meaning, without an absolute reference point, becomes meaningless. When this line of reasoning is applied to narrative and hermeneutics, the individual “I” of narrative is discredited because the “I” is just one more sign relative to all the other signs. The credibility of the “I” is lost because it has no true or essential standpoint from which to speak.

From this line of logic, Jacques Derrida concluded that “there is nothing outside the text” (Appignanesi, 2003, p. 79). Csikszentmihalyi (1997) summarized this postmodern view when he said that “postmodernists have made it clear that what people tell us does not reflect real events, but only a style of narrative, a way of talking that refers only to itself” (p. 20). Postmodernism cautions “that memories are faulty and such readings call into question the assumption that the autobiographical necessarily equates with either objective or subjective truth. The autobiographical is itself a construction that is capable of seeing only parts of itself, or the topic of its gaze, and of revealing even less on the page” (Chambers, 2004, p. 2). Michel Foucault insisted that there is no real history: only a version of history that has dominated through the suppression of an infinite number of other histories (Appignanesi, 2003, p. 83). Whatever story is told is

only a fiction comprised of floating signs existing in relation to other floating signs none of which are tied to any fact. Therefore, narrative as a truth telling medium, is discredited.

The postmodernist position has been itself criticized. Csikszentmihalyi (1997) scolds the “intellectual arrogance of scholars who believe their interpretations of reality should take precedence over the direct experience of the multitude” (1997, p. 20). Gadamer’s carefully constructed universal hermeneutics is based on the primacy of the individual. Heidegger’s (1969) meticulous theory of Being posits Dasein’s individuality as the only credible standpoint for examining reality: “The question of the meaning of Being is the most universal and the emptiest of questions, but at the same time it is possible to individualize it very precisely for any particular Dasein” (p. 63). The individual is not to be discredited: it is only from the individual that an aspect of truth is possible.

Habermas used the grounds of conversation to launch a powerful counter to Derrida’s postmodernist structuralism because “Derrida cannot in principle maintain his protest against communicative reason without self-contradiction because he himself is seeking understanding and consensus” (Grondin, 1994, p. 135). In other words, if the writer’s stance toward the reader is absolutely relative and thus meaningless, how can the reader then understand what the writer is saying? Gadamer’s and Habermas’ rebuttal to the meaningless of relative signs is subtle and eloquent. They show that language is conversation and that this conversation is an outer expression of an inner dialogue. Conversation can lead each participant to a new standpoint and thus expand the vocabulary (understanding) of each. This inner dialogue can never be fully expressed in

words. This understanding, reached through conversation, is only possible when each individual, carrying out an inner conversation, has the potential for a universal stance for meaning within him or her that can be shared with others. This goes back to the concept of the given units of meaning. They are given in the sense that they are given to us -- each of us --as beings. The very nature of Gadamerian hermeneutics is built on bridging the voice of “I” with the voice of the “Other” through conversation with the potential result that both “I” and the “Other” are capable of moving to a new standpoint. Conversation is only able to bridge “I” and the “Other” because each is made of the same material. If this were not so, there would be no point of common intersection: conversation could not even occur. Without an “I” and an “Other” made of the same archetypal building blocks there could be no communication.

Campbell (1972) demonstrated the commonality of human mythology among all peoples. These myths are also basic building blocks or “structures of meaning.” The themes of myths around the world are exactly the same: the only difference is in their cultural representation. This insight was further developed by Strauss. The differences between these thematic myths are mere illusion. Underneath the superficial differences exist core human truths that are applicable at all times to all people:

Mythology is apparently coeval with mankind. As far back, that is to say, as we have been able to follow the broken, scattered, earliest evidences of the emergence of our species, signs have been found which indicate that mythological aims and concerns were already shaping the arts and world of Homo sapiens.

Such evidences tell us something, furthermore, of the unity of our species, for the fundamental themes of mythological thought have remained constant and

universal, not only throughout history, but also over the whole extent of man's occupation of the earth. (Campbell, 1972, p. 19)

With the postmodernist view expressed and the outlines of a rebuttal discussed, Chambers summarized the situation:

[The supposition] that truth - about the self or the topic - is elusive, suspect, and mostly likely impossible does not release the researcher from her contract with the reader to be a truth teller, to tell the truth as best as she's able, sometimes at risk to herself. (Chambers, 2004, p. 3)

This thesis will proceed with a belief that the integrity of the narrative is intact and that it can reveal common human themes.

What is the Role of Language in Hermeneutical Thought?

Language is central to a hermeneutical discussion because language is not just a byproduct of thought. That is, we don't just think something and then translate those thoughts into words. Language, according to Gadamer (2003), is explicitly tied to the thinking process itself. Thought is language. Conversation is not a record of translated thought but is a living record of the thought process itself. In other words, the conversation itself generates thought-- it is a record of thought as it occurs-- and that is why Gadamer (2003) stated that text "remains always alive revealing new truth to new readers" (p. 375) because each new reader carries on a new conversation with the text. Van Manen (1990) summarized this concept when he said that "We are able to recall and reflect on experience thanks to language. Human experience is only possible because we have language ... Heidegger (1971) proposed that language, thinking and being are one" (p. 39). Schleiermacher (1977), when discussing Biblical authors, recognized that "Like

any intelligent person they thought in the language in which they wrote” (p. 123). Jacques Lacan initially postulated that language and thinking are closely intertwined. He went so far as to say that without language there can be no thinking because the unconscious is structured as a language (Appignanesi, 2003, p. 89).

Gadamer’s (2003) philosophy is built on the primacy of language. Extensive references to Augustine occur in both Heidegger (1962) and Gadamer. It was Augustine who reintroduced the central role of language to the creation of meaning: “Only in Augustine’s deliberations... did the tradition do justice to the being of language. In conceiving the word as a process whereby spirit, fully present in the Word and yet referring to another, is incarnated Augustine reveals that hermeneutics is universally bound to language” (Grondin, 1994, p. 33). It was from Augustine that the kernel of thought was planted that began to move the inquiry of text from a correlation of subject and object to a continuous “striving for meaning” (p. 35) based on the “inner word” (p. 38). Augustine also articulated the theme that “Original speaking and thinking... is inner: a language of the heart” (Grondin, 1994, p. 35). This theory of the weld between language and thinking that leads to a thesis where the themes are developed as the writing occurs. The themes are implicit in the discussions and evolve as the writing takes place.

Heidegger (1962), as he began to formulate a discussion about Being, stated, “We do not know what Being means. But even if we ask, ‘What is Being?’ we keep within the understanding of the ‘is’, though we are unable to fix conceptually what that ‘is’ signifies” (p. 25). It is the same with a discussion of connection in a world where language and thinking are inexplicably intertwined. The writer will never know what connection, as a basic structure of meaning, means. However, through reflection, the

writer can reflect on what connection is like and its significance to a Dasein. It is a “striving for meaning” and not a summative proposition.

It is this theory of the weld between language and thinking that leads to a thesis where themes are developed as the writing occurs. The themes are implicit in the discussion and evolve as the writing takes place. Any word used to articulate this “language of the heart” is incomplete because the word points back to an inner thought:

What the listener strives to understand is the verbum, which no ear can hear; yet it dwells within every language and is prior to all the signs into which it can be ‘translated.’ If the soul or heart’s inner word (verbum intimum) takes on the sensible form of a concrete language, it is not uttered as it genuinely is but rather in a form discernible by the body. (Grondin, 1994, p. 36)

Furthermore, this inner dialogue is carried out by beings who lack ultimate knowledge and who have no absolute surety of the rightness of their position. As beings we attempt to grasp at and articulate meanings we understand only incompletely. Therefore, any written or verbal thought “formulates only a fragment of the dialogue in which language lives” (p. 37).

Where Does Hermeneutics Come From?

Hermeneutics in its original form was used to authenticate various versions, readings, and interpretations of the Bible. The objective was to illuminate the original, authentic text and to discover what was actually meant by any given passage. For example, how can “we tell whether a passage of the Bible is to be interpreted literally or allegorically? According to Philo, the author (that is to say, God) ensures that the text will be understood allegorically by scattering objective signs or grounds of allegory in the

text” (Grondin, 1994, p. 27). A second example is how Old Testament passages were interpreted to preconfigure the coming of Christ. A final example is that Biblical passages were seen as occurring on four levels: the literal, the allegorical, the moral, and the mysterious. Hermeneutics consisted of a search for the original message in a text. This early context focused on the text itself: on what the text was saying independent of any relationship to an author or to an historical context. Hermeneutics was simply a tool of philology-- the study of written records, especially literary texts-- in order to determine their authenticity and meaning. In its original context hermeneutics reached its apex with the differences in Biblical interpretations between Catholics and Protestants during the sixteenth century (Smith, 1991, p. 190).

In the eighteenth century a shift took place in hermeneutics from its role in exegesis -- the interpretation of the text itself within the field of philology-- to questioning what was the intent behind a work of art (or literature). Up until the eighteenth century a work of art or poetry or writing was evaluated in and of itself as though it had simply come into being on its own and was assessed as though it existed in a void. The work was what it was independent of time, creator or historical background (Bauman, 1978, p. 8). Then came the shift in the late 1700s from an emphasis on the art work itself to an interest in the intent of the author of the work. Scholars began to analyze the intent of the creator of the work. The art now existed in relation to an individual, an intent and an history. The age of Romanticism had begun with its emphasis on the individual (Bauman, 1978, p. 9). The art represented themes that went beyond the work itself. What was the author thinking and feeling as the work was created? Reflection on art moved from immanence -- what does the work itself reveal? what is within the work?

-- to what was the intent behind the work? With this shift in emphasis from concrete interpretation to intent, new themes and vocabulary entered the European mindset such as a consideration of the “spirit” and “imagination” behind the work. The new thinking held that art is a creative act. To create is to be inspired. To be able to understand the spirit that led to the creative act of the author one had to use one’s imagination in order to understand the mindset and the emotions of the author. Without this imaginative leap there could be no connection between the viewer and the original author. The concept of an agenda settled into the consciousness of the Romantic era. What is the author getting at? What is the hidden text? The movement to intent became problematic. As soon as one was interpreting what an author intended one fell into subjectivity because how could anyone know what the author actually meant? Words and symbols are open to interpretation.

Hermeneutical inquiry in its new context widened its stance from the relatively narrow field of the fine arts to the social sciences as a whole where the “Romantic image of the work of art served as a pattern for the model of social action in general; the acts of writing and of reading, of acting and interpreting action, seemed to belong to the same family and to bear a strong family resemblance” (Bauman, 1978, p. 12).

What Challenges Did Hermeneutics Face?

The legitimacy of the social sciences themselves was brought into question by the rise of the natural sciences with their emphasis on causal relationships and the experimental method. During the rise of Kantian scientific thought, validity was established through the scientific method. - Assertions were made that could be verified through direct observation. The scientific will eclipsed other ways of knowing. The

natural sciences began to ascend in stature and introduced a methodology where one could explain a natural phenomenon such as gravity and insist on the absolute validity of one's theoretical position through experimental repetition. The natural sciences were also able to divorce themselves from asking why (rationalism) and simply focus on what it is (empiricism). Subjectivity had to compete with objectivity and in the rise of the scientific age, where the experimental method began to hold sway, the social sciences were at risk of losing their credibility and becoming "nothing but." Nothing but art, nothing but spirituality, nothing but mysticism (Bauman, 1978, p. 12).

Advocates of the social sciences began to fight back by providing a justification: a philosophical logic that would honor the social sciences along side of the natural sciences. The hermeneutical tradition argued that it was the very fact that the social sciences had to search for an intent that provided credibility. Mankind can only empathize with that with which it has a commonality. Bauman (1978) used the example of a tree (p. 33). One cannot understand a tree because one has no commonality with it. The tree is left to the classification of the natural sciences: no purpose or intent of the tree is expected or required. It is only when one deals with people that one attempts to capture the spirit of their intent. This spirit of intent is the domain of the social sciences. The realm of intent is as valid as empiricism. Much time, effort and soul searching was invested in finding a methodology for hermeneutics so that the human sciences could hold its head up with the natural sciences.

It wasn't until hermeneutics established the subjectivity of all observations and the relativity of one position to another in all human endeavors that hermeneutics, embraced as a grounding for the social sciences, began to regain its respectability. Since

relativity is an issue in all forms of measurement in whatever realm, the acknowledged relativity of one form of knowing is as valid as the recognized relativity of another form of knowing.

Who were the Great Hermeneutical Thinkers?

Hegel

Hegel was to exert a huge influence on Hans Georg Gadamer. Terms such as thesis, antithesis and synthesis all stem from Hegel. The concept that a person can move closer to the truth through thesis, antithesis, synthesis and then another thesis based on that synthesis was Hegelian (Spencer & Krause, 1999, p. 86).

Hegel (1929) fought against an age of religious dogma. He believed that the “systematic development of truth in scientific form can alone be the true shape in which truth exists” (p. 4). Hegel argued that to “reach rational knowledge by our intelligence is the just demand of the mind which comes to science” because “intelligence ... is thinking” (p. 11). Hegel advocated for a philosophy based on the rights of the individual and a reality seen through the eyes of the individual:

Conversely the individual has the right to demand that science shall hold the ladder to help him to get at least as far as this position, shall show him that he has in himself this ground to stand on. His right rests on his absolute independence, which he knows he possesses in every type and phase of knowledge; for in every phase, whether recognized by science or not, and whatever be the content, his right as an individual is the absolute and final form. (p. 22)

He presaged the dominant hermeneutic theme of the whole existing in every part and of every part containing the whole. That is, he postulated the hermeneutic circle:

The length of the journey has to be borne with, for every moment is necessary; and again we must halt at every stage, for each is itself a complete individual form, and is fully and finally considered only so far as its determinate character is taken and dealt with as a rounded and concrete whole, or only so far as the whole is looked at in the light of the special and peculiar character which this determination gives it. (p. 25)

Hegel began to move towards a theory of phenomenology:

What we are 'familiar with' is not intelligently known, just for the reason that it is 'familiar.' When engaged in the process of knowing, it is the commonest form of self - deception, and a deception of other people as well, to assume something to be familiar, and give assent to it on that very account. (p. 25)

Gadamer (2003) quoted Hegel extensively and used Hegel's insights to refine his own:

Hegel here analyzes the concept of experience... Hegel says, 'The dialectical movement that consciousness carries out in regard to itself, both in regard to its knowledge and to its object inasmuch as its new, true object emerges from this, is actually what is called experience'... What Hegel thus describes as experience is the experience that consciousness has of itself... For Hegel, ...the consummation of experience is 'science,' the certainty of itself in knowledge. (p. 354)

Schleiermacher

Smith (1991) asserted that "From Schleiermacher on, three themes in hermeneutic inquiry have always been present, namely: the inherent creativity of interpretation, the pivotal role of language in human understanding, and the interplay of part and whole in

the process of interpretation” (p. 190). Schleiermacher posited the creative “ ‘feminine force in the knowledge of human nature,’ a knowledge made possible by the deep commonality of all people” (p. 190). The “ ‘feminine force’ is capable of creating a unity by ‘intuiting’ or divining what is at work on the part of the original author” (p. 190). Prior to Schleiermacher hermeneutics consisted of a dogmatic set of rules that were applied to text. Understanding or insight was only applied when the rules didn’t work.

Schleiermacher (1997) questioned this practice: “To seek understanding without reflection and to resort to the rules of understanding only in special cases is an unbalanced operation” (p. 100). Understanding is an art and since understanding is the result of interpretation then hermeneutics must also be an art and therefore a product of insight and the creative spirit: “Since the art of speaking and the art of understanding stand in relation to each other, speaking being only the outer side of thinking, hermeneutics is a part of the art of thinking, and is therefore philosophical” (p. 97).

Schleiermacher made the intellectual leap of reasoning from an entrenched position that listed a dogmatic set of rules for a specific type of hermeneutics (Biblical, foreign texts or law) to a hermeneutics that could be applied universally. Schleiermacher hinted at a theory about how creativity occurs: “...understanding a speech always involves two moments: to understand what is said in the context of the language with its possibilities, and to understand it as a fact in the thinking of the speaker ... Understanding takes place only in the coinherence of these two moments” (p. 97). With this statement, Schleiermacher opened the door for Gadamer’s (2003) “fusion of the horizons”: “To reach an understanding in a dialogue is not merely a matter of putting oneself forward

and successfully asserting one's point of view, but being transformed into a communion in which we do not remain what we were" (p. 379).

Implicit in Schleiermacher's (1997) discussions of creativity is the role that language plays in that creativity. He expressed the view that "every act of understanding is the reverse side of an act of speaking" (p. 97) and that "an act of speaking cannot even be understood as a moment in a person's development unless it is also understood in relation to the language. This is because the linguistic heritage modifies the spirit" (p. 99). Humans speak out of a historical context of language. Their views are necessarily shaped by the language they speak:

Every act of speaking is related to ...the totality of the language ... Accordingly, each person represents one locus where a given language takes shape in a particular way, and his speech can be understood only in the context of the totality of the language. (p. 98)

He tied language to creativity with the realization that "Language is infinite" (p. 100).

Lastly, Schleiermacher (1997) embraced the concept of the hermeneutic circle where the whole is understood in relation to its parts and the parts are understood in relation to the whole. This concept of the playing back and forth of the whole and the part originated with his observations of Biblical text: "Since the Holy Spirit could not be conceived as an individual consciousness that changed in time, there arose a tendency to find everything in each part" (p. 106). Schleiermacher recognized that "good interpretation involves a playing back and forth between the specific and the general" (Smith, 1991, p. 190). Schleiermacher (1997) explicitly states this maxim:

Complete knowledge always involves an apparent circle, that each part can be

understood only out of the whole to which it belongs, and vice versa. All knowledge which is scientific must be understood in this way ... To put oneself in the position of an author means to follow through with this relationship between the whole and the parts. (p. 113)

It was the beginning of an understanding of how closely we are tied to -- connected to -- one another. It is through shared understanding -- through the connection provided by commonality -- that humans are able to move back and forth between whole and part.

Edmund Husserl

The next key hermeneutical voice is Edmund Husserl who recognized that “I cannot abstract thinking out from what I am thinking about” (Smith, 1991, p. 191). Husserl stated that the position from which the scientific observer stands is subjective to begin with because they stand within the system they are observing. They are part of the world they critique so there is a subjective bias built into even the most stringent classifications and evaluations. The scientist cannot stand outside of the world and make absolute determinations about the finality of anything any more than can the social scientist. Husserl’s work was fundamental to Heidegger. Heidegger’s *Being and Time* was dedicated to “Edmund Husserl in friendship and admiration.” Heidegger (1962), when explicating the theme of phenomenology, stated that “The following investigation would not have been possible if the ground had not been prepared by Edmund Husserl, with whose *Logische Untersuchungen* first emerged” (p. 62).

Heidegger

Husserl's protégé was Heidegger and it was Heidegger (1962) who posed the question: in which ways can we perceive reality as we live in the world? That is, he denied the validity of abstract, pure, spiritual philosophy and said that the only knowledge worth pursuing, even though it was imperfect knowledge, was knowledge gained through lived experiences:

Understanding is a problem in the world, and if it can be solved at all, it is to be solved in the world... If these solutions fall somewhat short of the philosophers' ideal of purity and precision, so much the worse for the philosopher - because understanding can only be found where it is. (Smith, 1991, p. 149)

Heidegger (1962) assumed a phenomenological stance to the nature of reality. He revisited the concept of Being. What Being is can never be known because reality is too complex and humans are finite and subjective. However, what Being is like, or what its characteristics are, can be explored. Reality is individual. Dasein, that which we are, is the only perspective from which reality can be ascertained. Therefore, a discussion of Dasein is central to an understanding of Being. Dasein is in the world. That is, Dasein is part of the world to which it comprehends itself so Dasein is always relational. It cannot be separated out from the world of which it is a part. All of experience occurs in relation to other entities and therefore any observation has a subjectivity to it. A person is part of what he or she is observing. There is a basic, primal connection between one Dasein and another and between Dasein and any entity in the world. Humans are connected to one another and to the world at a core, archetypal level. We are Beings of connection. As Beings of connection our primal stance is one of solicitation or care for one another and

for the world. Heidegger (1962) listed the characteristics of Dasein and explicated how Dasein connects with the world.

Gadamer

Heidegger was a major influence on Gadamer (2003). Gadamer refined the concept that all human perception is subject to pre judgment. That is, no observation occurs in an objective void. Every human observation is subject to prior experiences in its interpretation. Each person lives within a particular historical and social context and these contexts affect what is seen. As well, each person communicates through an inherited language. The success of communicating any person's ideas depends on finding a common middle ground between individual inherent means of communication -- what this word means to one-- and what it means to the Other.

Gadamer argued that the "appropriate method for interpreting any phenomena could only be disclosed by the phenomena itself through a kind of Socratic dialogical engagement between question and phenomenon" (Smith, 1991, p. 192). This statement highlights Gadamer's core belief in the central role of language in expanding individual horizons because language's inherent logic creates the potential for two individuals to empathize with one another. Gadamer believed that through dialogue a new space could be attained that contained a synthesis of the two individual points of view. This concept of the fusion of the horizons after extensive dialogue between two individuals or between a text and the reader moved Gadamer beyond the methodological hermeneutics of Heidegger because Gadamer acknowledged the perspective that the reader brought to the text. The reader doesn't just perform an objective analysis of what's behind the text : he or she actively engages the text in a middle ground. The text is partially brought out of

itself and “lives” in the reader’s world while, at the same time, the reader is pulled partially into the subjective world of the text where the two “talk.”

Gadamer (2003) moved from methodological to philosophical hermeneutics. His thoughts are presented in his famous text *Truth and Method*. The first part of *Truth and Method* consisted of a rebuttal to the scientific methodology of Immanuel Kant. Kant built his scientific methodology on the theme of an aesthetics of consciousness using art as an example. Kant believed that art could be assessed objectively. It could be evaluated independent of the creator’s purpose or intention or its place in historical time or the subjectivities of the viewer. Kant envisioned an assessment of any object in either the natural sciences or the human sciences based on the application of specific criteria. These criteria would yield consistent results under repeated testings and would be reliable over time.

Gadamer undertook a detailed and exhaustive analysis of Kant’s position and countered that the viewpoint of the observer was paramount. He rejected Kant’s aesthetics of consciousness and replaced it with an aesthetics of experience where the viewpoint of the observer is crucial. Gadamer’s thesis was that no object has any meaning to anyone unless the object can be brought to life by containing meaning that is relevant to the observer. Gadamer saw new meaning as arising from a dialogue between an “I” and a “Thou” (or “Other”) and that receptive dialogue was achieved through a specific attitude which he called *Bildung*: “keeping oneself open to what is other - to other, more universal points of view. It embraces a sense of proportion and distance in relation to itself, and hence consists in rising above itself to universality. To distance

oneself from oneself and from one's private purposes means to look at these in the way that others see them" (p. 17).

All observations are subjective and therefore universal truth is unattainable: "The universal viewpoints to which the cultivated man keeps himself open are not a fixed applicable yardstick, but are present to him only as the viewpoints of possible others" (p. 17). Gadamer (2003) called for an attitude that embraced all phenomena and not only those subject to scientific evaluation. He objected to how "the human sciences' claim to know something true came to be measured by a standard foreign to it - namely the methodical thinking of modern science" (p. 24). Gadamer (2003) reintroduced intuition to "the structure of living... in which the whole is in each individual" (p. 29). An object is evaluated through imagination and the "free play of our cognitive faculties" (p. 52). Free play stands in opposition to the "pedant's rigid adherence to rules" (p. 53). This recognition of the value of free play is an "appeal to living feeling against the cold rationalism of the Enlightenment" (p. 63). Gadamer then built to one of his greatest insights: "The primary data, to which the interpretation of historical objects goes back, are not data of experiment and measurement but unities of meaning" (p. 65).

Thus, within each individual there exists "structures of meaning" which are common to all people and which provide a common ground from which we communicate with one another. That is, the individual's point of view attains credibility because these structural archetypes operate in the hardwiring of each human being. The individual point of view attains validity because it operates out of a common hardwiring and all phenomena are experienced through this hardwiring.

The text culminated with the practical application of the concept of “the structures of meaning.” Paramount in Gadamer’s (2003) philosophy was the orientation towards any given subject. This orientation towards the object was determined by attitude: “The hermeneutical consciousness culminates not in methodological sureness of itself, but in the same readiness for experience that distinguishes the experienced man from the man captivated by dogma” (p. 363). This “readiness for experience” of the “experienced man” manifests itself in an attitude of openness that is characterized by a “profound recognition of the priority of the question in all knowledge and discourse” (p. 363). The “priority of the question” stands in stark contrast to opinion. Opinion is the hallmark of someone whose sole purpose is to prove themselves right. Opinion is antithetical to true knowledge because “it is opinion that suppresses questions. Opinion has a curious tendency to propagate itself” (p. 367). An authentic person seeks to gain insight. To do that the person starts with the premise that he or she does not have the answer (p. 363). Attitude comes to the foreground again because questioning, which is the backbone of true dialogue, “requires that one does not try to argue the other person down but that one really considers the weight of the other’s opinion” (p. 367). To question “means to lay open, to place in the open. As against the fixity of opinions, questioning makes the object and all its possibilities fluid” (p. 367).

Gadamer’s (2003) thinking binds itself into a central philosophy of language and transformation. Conversation consists of language. It is through language, both written and in conversation, that we attempt to understand and be understood. People understand one another through the object under discussion. The dialogue about the object under discussion “is the coming into language of the thing itself” (p. 378). One aspect of a

successful conversation is the possibility that the two conversants “come under the influence of the truth of the object and are thus bound to one another in a new community” (p. 379). This “new community” results from “the fusion of the horizons” where we are “transformed into a communion in which we do not remain what we were” (p. 379).

Who Speaks in Hermeneutical Voice in Curriculum Studies?

The work of Gadamer with his philosophical hermeneutics opened the door to modern hermeneutical thought (Smith, 1991, p. 194). The modern day face of hermeneutics in education makes extensive use of narrative and autobiography. These hermeneutical voices draw on concrete, specific examples from the writer’s own lives and detailed descriptions and analysis of the lived stories of teachers in the classroom. As these modern proponents of hermeneutics speak, one can clearly hear echoes of Gadamer and the early scholars of hermeneutics. The long history of hermeneutical study provided a bedrock on which these modern practitioners of hermeneutics introduce the world of story and journaling to teachers and give them the ability to look at those stories through a hermeneutical lens in order to deconstruct them and then enlighten the writer. How could this text be interpreted? What is behind it?

Ted Aoki

It is Ted Aoki who first made the distinction between the curriculum as lived and the curriculum as planned:

Aoki invited educators to attend to the actual experiences they had with students in classrooms interpreting the curriculum (typically planned by others)..This move to the lived curriculum was... hermeneutic in that it sought the practical

wisdom both gained, and already at work, in the situation. (p. 226)

Aoki (1999) stated that “I believe that the call for legitimating both curriculum as planned and curriculum as lived is a call to recognize the living experiences of teachers” (p. 180). Aoki (1999) referred to “the tensioned textured spaces” (p. 180) where teachers live between curriculum and not curriculum, between planned and not planned and so on. Chambers (2003) explained that Aoki’s odyssey began in the ‘curriculum landscapes of practicing teachers and their students’ (Aoki, 1993, p. 255), “a landscape that... infuses his writing... with a practicality that always returns himself and the reader to the pedagogic situation. This is a site inhabited by teachers and their students” (p. 237).

Chambers (2003) continued to explicate Aoki’s focus on the classroom teacher: “Aoki (1993) proposes that the traditional curriculum discourses be decentered to make room for the practical wisdom of teachers - the thoughtful everyday stories of those who dwell within the landscapes of classrooms legitimizing their meanings and wisdom” (p. 238).

Aoki’s writing frequently calls on his Eastern heritage to articulate and expound on his themes. He explained much of his philosophy of in-between spaces using Eastern wisdom, insight and legend. He was acutely aware of the world as it is and referred to modern trauma such as Columbine in his writing as he sought new understanding.

Max Van Manen

Max Van Manen (1994) embraced hermeneutics as a means of dealing with the immediacy of teaching. That is, a rational construct does nothing to engage or disrupt the behavior of a teacher as an incident in the classroom is unfolding:

Teaching, as a pedagogical interaction with children, requires not only a complex

knowledge base but also an improvisational immediacy, a virtue like normativity, and a pedagogical thoughtfulness that differs from the reflective wisdom (phronesis) of other practitioners. The classroom life of teachers is difficult especially because it is virtue like, improvisational, and pedagogical. (p. 139)

Van Manen (1994) argued persuasively for the hermetic view:

However, teaching is difficult not only because these knowledge bases of teaching are complex, teaching is difficult also, and especially, because it is essentially a normative pedagogical activity. In ever changing practical situations it is constantly required of teachers that they distinguish instantly and yet thoughtfully what is appropriate from what is less appropriate, what is good from what is not good in their interactions with children. This pedagogical dimension is involved in everything that teachers do or do not do in classrooms; yet this dimension is often little understood, undervalued and marginalized. (p. 140)

Van Manen (1994) stated that even if a teacher mastered the rationalistic paradigms “it still guarantees nothing - the teacher could still be a poor teacher because the excellence of teaching resides in the much more subtle nature of the pedagogy of teaching” (p. 140).

Van Manen (1994) anticipated the concern with the scientific rational method explored by Smith and Jardine when he wrote: “In spite of decades of research into teaching, ever changing philosophies of education, and countless experiments with instructional methodologies and curricular programs, it seems that the actual reality about learning continues to defy effective rationalization” (p. 150). He concluded that “cognitive expertise bears little relation to the improvisational and normative demands of

classroom teaching practice” (p. 156). Most decisions by teachers are made in the immediate moment and teachers either do the right thing or not without conscious reflection.

However, there is a way of addressing the improvisational moment in teaching: the power of story is such that it becomes so ingrained in one’s psyche that one will act out of the knowledge of the story without conscious reflection or logic. One will simply do the right thing and act appropriately in the moment: “the narrative argument can persuade at both a non cognitive (emotional, moral) and a cognitive (intellectual) level by bringing about ‘understandings’ of evoked meanings, human truths, and significances that something can hold” (p.158). Many meanings that are integral to teaching are non cognitive and appeal to the emotions. Narrative structure reaches human beings at an emotional level: “Personal identity can be brought to self-awareness through narrative self- awareness” (p.159).

Van Manen’s writing was saturated with the language of Heidegger and Gadamer. Words that were integral to Van Manen’s text such as “orientation” and “dialogue” and “primordial signification” bear traces of the philosophical texts of Gadamer and Heidegger.

David Jardine

David Jardine (2000) attacked what he saw as the dominant technological scientific logic that permeates our society. Jardine stated that society has been reduced to scientific proofs where everything becomes absolute and no room is left for play or creativity or new life. Everything has a solution if only it is understood well enough and analyzed completely (p. 117). Jardine found this attitude dehumanizing and destructive

especially for children. If all things are answerable then all things have solutions and a teacher's purpose becomes to simply let children know what is. The children have nothing to say or offer because all is known. They simply receive what the scholar tells them from his or her fount of certainty: "Understanding will not need to be educed; knowledge will simply have to be handed over" (p. 131). The living dialogue between students and teachers is silenced (p. 126).

He argues persuasively that the technical scientific method cannot be capable of self-transcendence. Jardine laments the scientific method's refusal to acknowledge the value of any kind of inquiry that does not fall within its own methodology and procedures (p. 130). If only one tried hard enough and gained enough knowledge all risk and uncertainty could be removed from everyday life: that is the panacea of the scientific method. There would be no renewal of life and no regeneration because everything is already figured out. It becomes a simple matter of going along for the ride: If human lives are to culminate in a foreclosing self-perfection, progress and mastery must eventually turn on the young who long to speak, to get in on the conversation, when we as adults already know that there is nothing left to say" (p. 131).

David Smith

David Smith (1991) continued the theme that the scientific model argues for foreclosure and that this quest for foreclosure is damaging and arrogant: "Fundamentally conservative in tone and gesture, the tradition of consciousness proceeds on an assumption that once things are arbitrated as true, they are true once and for all, storable or transmittable as needs arise at any given moment" (p. 196). Smith (1991) followed this agenda of absolute truth to its natural conclusion: "Pedagogy is most basically an act of

cultural reproduction and transmission. Research involves getting the facts of a particular case right and conveying them accurately” (p. 196). Smith (1991) quoted Jardine when he called this drive for absolute mastery of the environment “Kantian idealism and the determination that the nature of reality can be decided in advance of a full experience of it ” (p. 196). The scientific method tells people what is rather than engaging them in conversation about what might be. Smith (1991) argued eloquently that what hermeneutics offers is a platform from which both sides listen to the Other without predetermined absolutes, objective criteria or an immovable sense of what is. Both sides come to the table looking to meet in the middle:

One of the most important contributions hermeneutics makes to all contemporary social theory and practice, then, not just to curriculum and pedagogy, is in showing the way in which the meaning of anything is always arrived at referentially and relationally rather than... absolutely. (p. 197)

Hermeneutics replaces the absolutes that critical theorists want with the relativity created with having two people agree on what something means through discussion, reflection and dialogue:

Hermeneutic pedagogy, for example, requires a giving of oneself over to conversation with young people and building a common shared reality in a spirit of self forgetfulness, a forgetfulness which is also a form of finding oneself in relation with others. (p. 198)

Cynthia Chambers

Chambers (2003) champions the practicality of narrative. She promotes the personal pedagogic benefit of narrative:

The success of the conversations - beyond simply having them - may lie with the self - reflexivity of the conversationalists ...and their willingness to tell the difficult stories that must be told.... to call into question the stories they have always told... and to listen to what others are saying ... Autobiographical and narrative inquiry offer creative ways to enter such conversations while carrying on the interpretive (i.e., the creative, linguistic and political) work necessary for the conversations to continue. (p. 229)

Autobiography and narrative become doorways to engage in conversation with others as well as providing for self reflection.

Smith (1991) explained that hermeneutics is able to shake loose dogmatic notions of tradition to show how all traditions open up into a broader world which can be engaged from within the language of one's own space. Impressive work of this kind of cross-cultural mediation has been undertaken by such scholars as Cynthia Chambers (1989) with North American aboriginal peoples. (p. 195)

Chambers' (1999, 1993) interest in Aboriginal cultures led to a strong theme of place in her writings. The Dene people and their world view formed a consistent backdrop to Chambers' writing. The Dene were incorporated in a personal way in Chambers' writing through the use of quotes and personal circumstance within a changing, industrialized, technological society.

In a powerful and courageous piece of writing Chambers (2004) articulated research as personal social activism and discussed the cost and dangers inherent in that type of research: "While I remain committed to using my own life as a site of my inquiry,

and encouraging students to do the same - to conduct such research within the academy can be difficult, and sometimes dangerous, work” (p. 3).

Leah Fowler

Fowler (2001) focused on the difficulty of teaching and on the use of hermeneutics to articulate these difficulties as well as to analyze, explore and resolve them. Fowler discusses a part of teaching that many teachers experience but lack a voice or a contained space within which to express these experiences. Fowler (1996) looked for solutions to difficulties in teaching within autobiography and narrative:

Writing these narratives becomes the ethical, grounded, therapeutic intervention which helps us to re-vision our story so that we can write about ourselves beyond the limitations of what we are, to include what we might be able to become. (p. 173)

Narrative inquiry recognizes the power of a story to articulate, reflect, examine and transform. Fowler explored a teacher’s need to touch base with the tough side of teaching. She explained that it’s OK to be frustrated, stumped or angry at work and that, rather than being repressed, these emotions should be brought out for the health of teachers, the teaching profession and the students they teach through hermeneutical inquiry.

Second Voice

Autobiography

It's the last Monday in September. The leaves are a bright yellow. They etch themselves against a blue sky and the olive green of distant fir trees. It is Monday morning: 8:57 A.M. The class is coming in. Grade nine. My son is among them, taller than the rest - taller than me too. My son is six foot four and has the teenage "Whatever" walk down to a science. His hands are in his baggy pants. He's got the slouch- sway-walk thing going on. He moves in. Lookin' good. My son's birth was four years in the future when I first stood in this classroom. My daughter, who is now in university, was an eighteen -month - old diaper -clad toddler when I began teaching here. I glance around as they walk in. Some of them walk in briskly as though they smell food. Others, I know, are still hanging out by the rear exit doors taking in the last of the September morning air. There's a sign at the front of the room above the white board that says "Writing is Thinking." It is faded and has been at the front of the room for close to two decades. That sign is a response to the frustration I feel when a student stares at the wall for 30 minutes when they're supposed to be writing and, when I ask him (it's usually a he but not always) what he's doing he says "I'm thinking." Grrrr. Still, I'll take "I'm thinking" over the vacant little shrug that occurs when I ask "Where's your pencil?" or the little knot I feel in either my stomach or my heart when a student says for the tenth time in a month "I don't have any paper." The side walls are covered with student work, much of it laminated. Lamination is a little reward system that works pretty well. If the kids know that some of the class work will be laminated and put up on the wall they work harder. One of my favourite moments is when a group of kids will actually spontaneously gather

around a new set of laminated projects and stare for an extra second or two at theirs - they've seen it come together pencil crayon stroke by pencil crayon stroke but it is theirs that they stare at rather than their classmates.

The class comes in. They are very noisy despite the fact that it is the first class of the day. It is a large class with thirty-one fourteen year olds in it. I always feel a mixture of anticipation and fear when any grade nine class comes in. There's a volatility and an unpredictability to this age group that I've learned to be wary of. Grade nine classes take on personalities: collective spirits. Sometimes the spirits are kind and sometimes they are not. I have never gotten over my amazement at how a class can be passive and obedient on a Tuesday morning and a collective electrical current hisses through them on the Wednesday. Their attitudes to me can take the most abrupt, dramatic turns and in very short time spans. One day I'm a genteel father figure to them and the next day I'm the Antichrist. I want to slap myself up the side of the head when I distinctly recall one year, in early November, looking over the demure heads of 27 little angels working away with nary a sign of rebellion in sight and thinking, "What a great year this is going to be." What an idiot I was. The Night of the Living Dead was about to begin a four-month screening in my classroom and I didn't even see it coming. Now I relax at 3:25 on June 25 of each year and not a minute sooner.

The class comes in. I've been a good boy. I got to the school a little after 7:00 A.M. and marked their business letters. Today, when one of those little keener types asks, "Did you mark our assignments Mr. Heine?" I will smile smugly and hand her her assignment. We'd been studying the Greek gods but I've been sneaking in a business letter a month between units to try to get them ready for their PATs.

Kieren walks in. His name has that hard “K” sound. It’s like a hard nut to crack. The name reminds me of something tough and intractable. Kieren. He comes in a little package. Despite being in grade nine he’s just over five- feet tall and thin. His thinness is accentuated by his uniform of baggy blue jeans and T-shirts. His size is deceptive. He’s iron willed and recalcitrant and is not to be taken at face value. He walks in with a T-shirt that says “Mr. Happy.” It has a Gumby like cartoon character on it in bright colors.

“That’s a cool T-shirt,” I say. This comment is partially in response to an incident the day before regarding another boy’s shirt. I had told that boy, Mark, to go to the washroom and turn his T-shirt inside out. Mark’s T-shirt read, “Save a tree. Wipe your ass with an owl.” I was so pleased to see Mr. Happy. Kieren walks past without saying anything.

“Um... Mr. Heine.” Tamara approaches me with a worried look on her face. She leans slightly forward and her hair falls down in front of her face framing her green eyes. “Mr. Heine, I think that you better have another look at that T-shirt.”

“Oh?”

I look at Kieren who is now seated. I now notice that there is a cloud above Mr. Happy’s face and that Mr. Happy has a hand with three fingers and the middle finger of the three is raised upward. Oh dear.

Kieren gazes back at me insolently. The word “smirk” was invented to describe the little upward turn that sits at the left corner of Kieren’s mouth. I decide not to die on this hill. Let another teacher deal with Mr. Happy.

Kieren and I have had a long road. I had him in my class in grade eight. We have had what is euphemistically called a “personality conflict.” He infuriates me. His eyes are

dark, brooding and angry. Grayish green circles under his eyes smudge his dark brown face as he scowls at me.

Most of the kids are dressed in blue jeans and T-shirts. The dress tends to be conservative believe it or not. A few of the T-shirts have logos of Heavy Metal bands on them. The colors are made up of lurid reds and blacks. Motley Crue...Slayed...Ozzie Osborne . AC/DC. U2. All right. U2. Becky, the leader of a gaggle of four or five girls, straggles in just at the bell. I let it go. These girls are quiet and self-contained and their reserve is juxtaposed against the bubbly childlike evanescence of many of the other kids. A girl eyes Mark as he walks to his desk. A half dozen academic kids go straight to their desks and wait quietly with books and pencils arranged neatly in front of them. Chelsea has a 2B, 4B and 6B pencil, a blue pen, a red pen and a black pen and an eraser laid out neatly. Wow. An overweight, freckle faced red headed kid named Tommy sits tentatively at the front of the room. He's not academic or athletic or likable. This is agony for him. Tommy's praying that we're not doing any group activities today and than he can just sit and be left alone. He just wants to remain unseen. He is excruciatingly self-conscious and wants to meld into a group. Tommy is on his own and his social ostracism is made manifest in group work. If they get to choose their groups he's left standing there. If I choose the groups he knows that that's the only reason he's in a group at all. There is no place for him. Tommy pines for the order of a desk and a structure where, when everyone is working, he doesn't stand out and his predicament -- his public situation--isn't so transparently obvious.

They're in their seats now. I hand them back their assignments. They huddle together sharing their marks. The reactions vary as much as the marks do. Chelsea

glances at her A paper and resumes her conversation with a friend. She hasn't had less than an A since grade two. Gordon's happy with his B+. One boy shrugs at his 30. He couldn't care less. A girl gives me the "You're dead meat" look at her 75 %. She thinks that the only way she could have gotten below 95 % is if a social injustice has been committed in her own back yard. I sigh and hope that I don't get an icy call from her mother. Those 70 to 80 per cent papers are always a tough call. The kids who get those marks are hard workers and produce good work but haven't quite climbed the top rung and they can't understand why.

They eventually settle. I begin one of my brilliant little mini-lectures. I tell the students that the Greek gods flourished in a society rich in a culture that formed the roots of modern medicine and philosophy and psychology. I'm just getting into my stride. What insight I deliver. What succinct, carefully encapsulated points I offer these young minds.

Becky puts up her hand. Oops. She sits at the back. She has the presence and nonchalant self confidence that only a fourteen -year-old girl can have. Her reddish purple hair shimmers as she leans forward in her chair. She looks at me, peering over the top of her wire rim glasses. "So Mr. Heine..."

Oh- oh. Flashback. Last year. Becky's in grade eight. We're on our way to the old computer lab. Becky enters just as the late bell goes with three of her friends behind her. This is a calculated move. We have a rule that students who are late are sent to the office for a late slip. The previous week the late bell had gone and I shut the door as these girls ambled down the hallway in no apparent hurry to get to class. They were sent to the office for a late slip. So now walking in just as the bell goes is a tactic to make a

(Becky's) point. Her friends are totally under her thrall. If I give one of them an order she glances at Becky before doing what I ask. They subtly follow Becky's lead and her power scares me.

In the computer room there's nothing on the walls. No posters, no student work: nothing. The room doesn't belong to anyone. We get down here about once a week. I'm doing this lesson plan for the first time. I've been concerned that the kids are just using the computers as a games room and a chat line. So, WE'RE GOING TO DO SOME EDUCATIONALLY RELEVANT WORK, by God. I've spent a lot of time putting together a worksheet based on a specific web site. They are to READ THE DIRECTIONS, locate the information on the web site and then write down the answers. Simple, right? Ha. It's a nightmare. It's hot in there. The air conditioning hasn't been turned on yet. Ten minutes into the class there are hands up all over the room.

"My computer's locked up!" (This lab has the worst, most pathetic, made when Christ- walked -the- earth piece -of- junk computers ever shoved into a classroom and powered up). "Mr. Heine, this web site doesn't exist." (Just try giving 30 thirteen -year-olds a web address, have them type it in, and you and I can make bets as to how many type in the wrong address. Here's my bet: ten out of 30 will type it in wrong). "Mr. Heine, what do I do now?" "Well...DID YOU READ THE DIRECTIONS !?!!!" (Getting students to read the directions is incredibly difficult to teach. They want you to just tell them.)

Becky, in the meantime, along with her little best- friend- I'll- die- with- you- we'll -never part- friends- forever buddy, has adapted an attitude. "This is stupid," says

Becky. She's socially competent and confident. She was born and raised in town. She belongs. "Yeah, like, totally," her friend parrots. Becky sits back in her chair.

"Get to work, Becky," I order. We haven't been friends -- the late incident didn't help at all -- and she's starting to push it. She'll ignore directions and has started to use a flippant tone of voice. She gives me THE LOOK OF DEATH. Her eyebrows pull together and slightly downward. Her lips press together and pull down at the outside corners. The eyes squint. She has no problem holding my gaze which is disconcerting. She turns to her friend and whispers something that, accompanied by the facial expression and body language, is clearly derogatory. I walk away. I turn back in a minute or so and she's talking again.

"Get to work Becky," I repeat.

She gives me a long, cool look. She slowly turns back towards her computer, flips her hair back from her face and glances at the worksheet, then at the computer screen and types a few words. Her friend looks to her for cues on how to behave.

The grade eight Becky has mouse brown hair that goes halfway down her back. She pulls a strand of it in front of her face and then blows the strand up and away from her face. As the strand of hair falls back toward her face she crosses her eyes to follow the strand on its inward flight. She stretches her arms above her head and yawns. Becky turns to her friend and starts to talk again. I glance her way a few minutes later. Her hand is up. I go over to her.

"What do I do here?" she asks. She's pointing at a link on the screen.

"Well...you click on the link," I say.

“Well. Du-uh...ye-AH,” she says, fully aware of her friend watching and accompanying the sarcasm with a little smirk and tilt of her head.

“Well Becky...you click on that link and then ... DON'T YOU EVER TALK TO ME LIKE THAT AGAIN!” My voice is loud with fury. There is silence in the classroom. Becky looks away. I back away. We are both acutely aware of the other class members staring at us. We steer clear of each other for the rest of the class and for the next few days...

“So Mr. Heine...” Becky, now in grade nine, sits at the back of the room and asks me a question. “If this culture was so great and so smart and so perfect and they thought they were all that then how come we had those, you know, those dumb ages?”

“That’s is an excellent question,” I say. She smiles. I gently try to tell her that they were called the ‘dark ages’ and not the dumb ages. I tell her that all great societies fall.

“Yeah but....”

How did I know that was coming?

“Yeah but...” I’ve got you now, Mr. Heine. The class is listening. Tommy’s head is up and he’s engaged. He’s listening for the response. “...that doesn’t make any sense. Those dumb ages or dark ages or whatever you call them... they had nothing.”

”That’s why they were called the DARK ages Becky,” Tommy retorts, exasperated with this GIRL, turning to her and speaking as if to a little child. He’s out of turn and the comment lacks social graces but, by heaven, he spoke.

“Duh...ye ah, “ says Becky not missing a beat. “I mean, how can you go from all that culture to nothing? There would have to be evidence. They’d have to leave behind

SOMETHING.” Her friends nod sagely. “And like, if something happened to us we’d be able to rebuild. We wouldn’t disappear for centuries and centuries. I mean, we’ve got technology.”

The class nods knowingly. I even catch Kieren giving a slight nod. Well, good for him. And good for Becky.

“Becky, I really like the points you’re making. You speak very well and convincingly,” I say to her. She smiles again and that makes me smile. “OK, let’s move on. We were comparing Hercules with modern heroes. We were comparing Hercules with The Hulk. Who can tell me some similarities?”

Chelsea raises her hand. “They both suffered deeply and neither one asked to be what they were. Hercules was driven mad by Hera - that’s why he killed his kids and the Hulk inherited his-- ...that --genetics thing.”

“You’re absolutely right...Very good Chelsea. Now, how about some differences?”

Kieren shouts out, “One was green and one was white.”

Oh, God. From the sublime to the ridiculous. The class laughs.

“Next assignment. You’re going to write a myth that explains why something came to be. Imagine that you live in a non- scientific society. You want to tell a story to your children explaining why. Where does thunder come from?”

“One of the gods farted,” Kieren of course. The class breaks up.

“Why are there stars in the sky? Why does the grass grow?”

“Because it likes you,” Becky chirps in, glancing at a boy beside her. Another burst of laughter. Becky has come to define the class. It’s loud but likable. I find myself

giving her some space and she has cut me some slack. She's an incredible actress. We were doing a skit based on a fairy tale. Becky and her group chose *Jack and the Beanstalk*. Becky, of course, was Jack. In this version they have a ranch instead of a farm. On stage Becky does everything right. Her voice carries and she's animated. She rolls her eyes and extends her arms with the palms of her hands turned open. She makes eye contact with other members in the skit. The other kids look like cardboard on the stage next to her. She sells the ranch and goes home to tell her mother that she exchanged the ranch for the magic beans. The mother flips out when she is told. Becky turns towards the audience with her eyes sparkling. She's wearing a long trench coat. Heaven only knows where she got it. She says, "Why mother, I don't see what the big deal is about selling the RANCH." And at this point she pulls a bottle of Ranch salad dressing from an inside pocket of the trench coat. Needless to say, the class is impressed. Becky grins and giggles through the next few lines. The class is lifted up and engaged. Becky has made that remarkable transition from child to young lady in one short summer. There are still moments when she moves towards the edge. When I put her and two of her friends together to work on an assignment they were unfocused and off task. The final product was the poorest in the room. I can still sometimes sense her moving towards an attitude. She'll start to shape shift but then she seems to sense where she is going and she pulls back. As with most grade nine students, an attitude becomes more conscious. They choose which clothes to wear. They can cooperate or they can choose to devour.

The students begin to write their "Why?" myths. It's quiet in the room. Tommy is scratching down a few words, his face inches from the desk. Chelsea is halfway down her second sheet of paper. Kieren's paper sits in front of him blank. He's thinking. Most

of the kids are writing. They're into this assignment. Tamara brings hers up to me. "Why are there clouds in the sky?" her myth begins. "Because there's a giant machine in the sky and when it's working well it creates all this blue sky but when it needs an oil change it spurts out these gray clouds." I look up from the text with a laugh and Tamara laughs in return. She heads back to her seat to write some more. Becky isn't even listening. Her head is down and her pen is moving. It's the loudest sound in the room.

The bell goes. Kieren stops at Tommy's desk and actually starts to talk to him. He thought it was cool when Tommy mouthed off Becky. The red and blue pens are put away along with the 2B, 4B and 6B pencil. Kieren saunters past. A girl pauses fractionally so that she'll get to the door at exactly the same time as Mark. Gordon slouches out without making eye contact with me. Fraternizing with the enemy is not cool. A student asks Chelsea if she has an extra calculator. She does. Math is next. Mr. Happy waves his finger at me as Kieren walks by. Tomorrow he will walk in with a T-shirt that says "Does your face hurt? 'Cause it's killing me." Whatever. Becky moves towards the door with her friends in tow.

"See ya Mr. Heine."

"See ya."

Third Voice

What are the Dialogical Opposites in this Story?

Gadamer wrote that knowledge “always means, precisely, considering opposites” (p. 365). If a text is “broken open” by “the priority of the question” (p. 365) and that breaking open is the doorway to knowledge (p. 365) then access to the text will be gained by identifying the opposites:

Knowledge is dialectical from the ground up. Only a person who has questions can have knowledge, but questions include the antithesis of yes and no, of being like this and being like that. Only because knowledge is dialectical in this comprehensive sense can there be a ‘dialectic’ that explicitly makes its object the antithesis of yes and no. (p. 365)

Gadamer's binaries were first articulated by Ferdinand de Saussure who thought of language as a system (Appignanesi, 2003). Saussure's concept of the signifier and the signified led to a theory of language based on opposites. His "binary model" (p. 60) saw language as "a sign system that functions by an operational code of binary oppositions" (p. 60). This binary system led to a conception of language where words can represent total reality. That is, structuralism leads to certainty. Jacques Derrida attacked structuralism and accused it of logocentrism: "'the word by which the inward thought is expressed' or 'reason itself'" (p. 77). Derrida disdained the certainty and arrogance of this stance. He argued that all positions are relative. There is no certainty because any position gains its credibility from some other position, which floats as anchorless in space as the first position. This led to Derrida's famous maxim: "There is nothing outside the text" (p. 79).

Derrida's argument seems to discredit binaries. However, it is perhaps not as dark as all that. Appignanesi (2003) constructed a dialogue between a condemning judge and Derrida:

The judge accused, "You reject reason" and Derrida responded, "No... only its dogmatic representation of itself as timeless certainty."

Judge: "You say there are an infinite number of meanings"

Derrida: "No - only that there is never just one."

Judge: "You say everything is of equal value."

Derrida: "No. Only that the question must remain open." (p. 81)

Derrida's view is that "the certainty of reason is a tyranny which can only be sustained by the evils of repressing or excluding what is uncertain, what doesn't fit in, what is different. Reason is indifferent to the Other" (p. 79).

What is fascinating here is that Derrida is saying exactly what hermeneutic writers say. The phrase "the question must remain open" could come from any of a hundred different pages in Gadamer's *Truth and Method*. Openness to the Other is a central tenet in Gadamer's (2003) thesis on the experiential man who is always open to new experiences: the experiential man who, in treating the Other as a "Thou" accepts "that which may be against me" (p. 361). Curriculum writers repeatedly attack dogmatic assertions. The language of uncertainty and difference and tolerance for the marginalized underpins hermeneutic writing. In other words, Hermeneutics and Postmodernism are not necessarily antithetical to one another. Gadamer's binaries don't exist as absolutes. They become a means of working with text -- of setting up foils and of comparing one thing to another and of deconstructing a story -- that is balanced with the understanding that no

viewpoint is complete and no truth is absolute. Gadamer (2003) stated this definitively in his work on historically affected consciousness. One can only see within one's own horizons (although partial transcendence is possible and is, in fact, at the heart of "the fusion of the horizons"). However, within these limitations, binaries provide a working tool within a reality as best as one can understand it and within the understood and accepted limits of one's subjective and historical existence.

Therefore, Gadamer's theory of binaries will be used as a tool in the deconstruction of this autobiographical fragment: any narrative will break into pairs of opposites. The narrative will also be assumed to address an unasked question or questions. These pairs of opposites will be the first step in the deconstruction of the story. The first clear set of opposites in the story is "before" and "after" or "the computer room" and "the classroom." What is different about the class between the two places? Why is it different? There is the physical shift of time and place. What does place have to do with a shift in tone and behavior? How does time work to alter behaviour and performance? What role does Mr. Heine play in what occurs in the classroom and the computer room? How does he affect the two environments? How does he affect Becky and the other students in the class? How does his behaviour alter between the two environments? Reflecting on Mr. Heine's treatment of Becky in the computer room as compared to the classroom the concept that he had an opinion of her came to mind.

An opinion is a view or judgment. Interestingly, the Latin word for authority -- *auctoritat* or *auctorius* -- means "opinion" or "decision" or "power." Authority and opinion have some common ground. They come from the same root. From this point,

authority and relating became a pair of opposites. This also broke place into opposites because the computer room was sterile and the classroom was colorful.

What is Opinion?

An opinionated person is someone who passes judgment from a position of authority or power. The phrase “looking down one’s nose at someone” captures that sense of an opinionated judgment exerted. One looks “down” at someone from an upper position: a position of authority or power. To disregard someone is to hold them in contempt. So Mr. Heine had an opinion of Becky which resulted in a judgment from a position of power:

By understanding the other, by claiming to know him, one robs his claims of their legitimacy. In particular, the dialectic of charitable or welfare work operates in this way, penetrating all relationships between men as a reflective form of the effort to dominate. (Gadamer, 2003, p. 360)

When someone is held in contempt, the relationship disintegrates into that of a subject and an object. An object is something that one can assess, evaluate and dismiss: “The claim to understand the other person in advance functions to keep the other person’s claim at a distance. We are familiar with this from the teacher - pupil relationship, an authoritative form of welfare work” (Gadamer, 2003, p. 360).

Heidegger (1962) also used the example of welfare work and referred to it as a “social arrangement” (p. 158) in which a Dasein or a Being maintains a distance from another Dasein thus reducing that Dasein to an object. Right relationship degenerates into “deficient modes” (p. 158). Heidegger’s devastating parallel is that the person treated as an Object receives the same treatment as a piece of equipment: “...these ... deficient and

Indifferent modes... belong just as much to the everyday Dasein-with of Others within-the-world as to the readiness-at-hand of the equipment with which one is daily concerned" (p. 158). Mr. Heine treated Becky as an object: "Get to work Becky." Becky, as a Being, at a primordial level, would object to being treated as an object and would rebel out of an inarticulated sense that something wasn't right with the world because "Being towards Others (is) an autonomous, irreducible relationship of Being..." (p. 162) or more simply "Dasein is essentially Being - with" (p. 162). Mr. Heine lost sight of Becky's need, as a Dasein, to exist in relationship and, when she was reduced to an object, he violated one of the essential components of relationship as he took a position of power over her. His treatment of her became one of suppression. This suppression disturbed the natural order of two Dasein who exist to one another. Heidegger (1962) called this disruption "distantiality" (p. 164). Becky's inarticulated cry to be treated as a person hearkens back to a fear of loss -- of something gone astray -- because "Being with and towards Others" is "thus a relationship of Being from Dasein to Dasein" (p. 162). Violation occurs when one's "Being has been taken over by the Others" (p. 165). Becky feels a loss of selfhood when "Dasein's everyday possibilities of Being are for the Others to dispose of as they please" (p. 164). She becomes a thing that is directed: "Get to work." She becomes "not *definite*" (p. 164).

In the science fiction film *Dark City*, directed by Alex Proyas (1998), a dying alien race experiments with human beings by "tuning" them in order to discover their essence. "Tuning" consists of putting individuals to "sleep" and switching memories so that a pauper becomes a prince and a priest a murderer and so on. The aliens are trying to get "at" what makes a human human so they can "become" human and thus survive. The

experiments fail. Why? Because they can never get “at” the essence of a person: their spirit or individuality which contains, at its essence, the need for relationship. It is this core component of selfhood that makes a human human. Predictably, one of the humans rebels because at a deep level he senses his loss of Being (he is in love) and he fights back to retain this relationship which he senses at a deep level beyond an imposed persona. He simply won’t accept being “not *definite*” (Heidegger, 1962, p. 164).

What would be right in a classroom between Becky and a teacher? What is the opposite of a subject and an object? Proper relationship exists in “solicitude” as “authentic care- that is, to the existence of the Other, not to a ‘*what*’ with which he is concerned; it helps the Other to become transparent to himself *in* his care and to become *free for it*” (p. 159). What is a proper relationship between teacher and student: between these two Dasein that “exist” to one another? It would be a relationship where the teacher guides out of solicitude and the teacher’s treatment of the child is guided by authentic care:

In order to help the realization of the best potentialities in the pupil’s life, the teacher must really *mean* him as the definite person he is in his potentiality and his actuality; more precisely, he must not know him as a mere sum of qualities, strivings and inhibitions, he must be aware of him as a whole being and affirm him in this wholeness. (Buber, 1958, p. 132)

It is not even important whether or not a teacher likes a student. Liking or disliking is irrelevant. What is important is the teacher's orientation to the student. Buber (1958) asserted that in "distinction from relation a feeling has its place in a scale" (p. 81).

Feelings are "isolated" and "limited" (p. 81). A relationship is a "whole" that includes all feelings. A relationship holds the spectrum of feelings within it.

What is a "Thou"?

The word "Thou" implies respect. It is a word that sounds old-fashioned and honorable in tone. "Thou," as Gadamer (2003) contextualized it, is always capitalized and that capitalization conveys formality and respect. When someone is a "Thou" they become a person of respect. In the computer room Becky is an object to Mr. Heine. In the classroom she is a "Thou": someone who he relates to in conversation. A "Thou is not an object; it relates itself to us" (Gadamer, 2003, p. 358). The Thou is always an individual who must be embraced in his or her own right. A Thou is met as an individual who "steps forth in their singleness" (Buber, 1958, p. 15). Meeting another as a unique individual is a place of "lived relations" (p. 27). "Thou" exists only in relationship to a proper "I." No relation exists with an object or a subject or an "It." This is the central theme: the fundamental respect granted a "Thou" with the resultant integral relationship.

Respect arises naturally in an "I/Thou" relationship because both Dasein recognize that the relationship cannot be willed or forced. It simply comes into Being. There is an implicit understanding of its giftedness. It is an act of grace. Grace comes unbidden. It is beyond an act of will and cannot be demanded. The Being of Grace simply makes an appearance. Grace is something that benefits one without one having done anything to earn or deserve the benefit. Grace's corollary is gratitude. One is not grateful for what one thinks one deserves: one is grateful for a gift. This act of grace resonates with classroom experience: no right relationship in the classroom is attained by wanting it

or structuring it or demanding it: it simply occurs or leaves as though an independent being. The “Thou meets me through grace - it is not found by seeking” (p. 11).

“I/Thou” is honored and nurtured through conversation. Gadamer (2003) indicated that true conversation (the conversation of relationship) is the relationship between an “I” and a “Thou” where a “Thou is not an object; it relates itself to us” (p. 358). When Mr. Heine came to disregard Becky, the I and Thou relationship was broken and a “person who reflects himself out of the mutuality of such a relation changes this relationship and destroys its moral bond” (p. 360). It “is clear that the experience of the Thou must be special because the Thou is not an object but is in relationship with us” (p. 358). That is, in a proper relationship, the teacher is oriented to the student in a very specific way. This orientation exists as an attitude. The orientation, or attitude, is one of an awareness of the uniqueness of the child as an individual who cannot be categorized or known according to generalizations but must be met in a unique situation in a specific place. The orientation informs the process.

Becky is a unique individual and when Mr. Heine shifts his orientation from seeing her as an object (“Get to work”) to an individual who asserts her individuality through the asking of a question (“That’s an excellent question Becky”) the relationship rights itself. Becky then truly becomes a “Thou.” An object is “a tool that can be absolutely known and used” (p. 359) whereas a Thou exists when we let him or her “really say something to us” (p. 361). I and Thou take their stand not merely in relation, but also in the solid give- and - take of talk. The moments of relation are here, and only here, bound together by means of the element of the speech in which they are immersed (Buber, 1958, p. 103).

Mr. Heine begins to listen openly to what Becky has to “say” through her questions and her skits and the expression of her opinions. He takes the first steps toward becoming an experiential man because “anyone who listens is fundamentally open” (Gadamer, 2003, p. 361). When Mr. Heine listens he hears the Thou of Becky in all of her uniqueness. Mr. Heine stops trying to get his way. He realizes that the question that Becky asks in class (“So Mr. Heine... If this culture was so great and so smart and so perfect and they thought they were all that then how come we had those, you know, those dumb ages?”) is an open doorway and he lets go -- he free falls -- and falls into conversation with an equal. He lets go of his authoritarian stance and accepts Becky’s dialect, world view, and teenage hood. Without this fall which resulted in listening “there is no genuine human bond. Belonging together always means being able to listen to one another” (p. 361). The classroom becomes a place of “lived relations” (Buber, 1958, p. 27) where Mr. Heine can meet his fate in the mode of being as teacher where “the inborn *Thou* is ... brought to its full powers” in “mutual relation, ‘tenderness’” (p. 28).

The “I/Thou” “can be spoken only with the whole being” (p. 11). One’s fate is accepted when one throws one’s whole Being into the fray. There is no standing back or observation or judgment or reserve. Mr. Heine gives in and lets the class go where it will and realizes that “openness to the other, then, involves recognizing that I myself must accept some things that are against me, even though no one else forces me to do so” (Gadamer, 2003, p. 361). Mr. Heine lets the classroom go and lets the question direct the class. His orientation shifts from one of control to the primacy of relationship.

Being released from control doesn’t mean that Becky becomes a law unto herself. Mr. Heine does have an obligation within a system. He is employed by a school board

and has a commitment to his employer. He signed a contract within which he is expected to meet curriculum expectations and standards of performance. It is a matter of balance. Mr. Heine needs to hold the tension of the opposites and honor both a system and an individual. The thesis of individuality and the antithesis of the system need to fuse into a synthesis that honors both.

Within a basic structure Mr. Heine needs to recognize Becky as a “Thou” rather than as an “Other.” He needs to look for mercy rather than trying to enforce another rule. Relationship becomes more important than the application of the law. The individual, in any attempt at merciful justice, takes precedence over the law:

The individual case on which judgment works is never simply a case; it is not exhausted by being a particular example of a universal law or concept. Rather, it is always an ‘individual case,’ and it is significant that we call it a special case, because the rule does not comprehend it. Every judgment about something intended in its concrete individuality... is... a judgment about a special case... It is truly an achievement of undemonstrable tact to hit the target and to discipline the application of the universal, the moral law... in a way that reason itself can’t.

(p.40)

Mr. Heine, in the classroom, begins to operate out of a different mode of being. He relaxes his grip on control and begins to move into relationship. The law -- lateness, quiet, rules of order- - loses its iron grip and mercy, temperament, listening, forbearance and patience begin their ascendancy. Concurrently, collectivity --everydayness, the They -- begins to submerge its Being and the Being of individuality begins to rise. Mr. Heine needs to realize that “(l)ike law, morality is constantly developed through the fecundity of

the individual case" (p.38). Mr. Heine began to struggle with the messiness of a real relationship with a student:

Beyond curriculum, power, rules, authority and ego the "*Thou* meets me. But I step into direct relation with it. Hence the relation means being chosen and choosing, suffering and action in one; just as any action of the whole being ... is bound to resemble suffering. (Buber, 1958, p. 11)

Ego is "that false self-asserting instinct that makes a man flee to the possessing of things before the unreliable, perilous world of relations which has neither density nor duration" (p. 79). Ego hungers for certainty and safety. Relationship is risky and messy. Children-- all Dasein-- are unpredictable. Care brings the suffering of relationship. Still, the banishment of the sterility of control allowed, for a few minutes, a special place of connectedness to come into being in Mr. Heine's classroom. Proper teaching requires risk taking and it requires courage. Control is the security blanket of a trembling ego. Teachers need the courage to practice solicitude for the child in the mode of Being of care so that the child is able to become "transparent to himself *in* his care and to become *free for* it" (Heidegger, 1962, p.159).

The classroom becomes, for those moments when a child becomes "*free for* it," a place where the word "present" fractures into multiple dimensions of meaning. Mr. Heine, during the discussion, is fully present to his class. He's not worried or attached to an object of attention such as maintaining position or power or getting anywhere. The class exists in relation and is thus present because true "beings are lived in the present, the life of objects is in the past" (Buber, 1958, p. 13). The trap of classifying and generalizing the class is avoided (p. 21). The class is met in its uniqueness and its own

colour as they are in the present with no baggage or reference to any past object. Mr. Heine lets the past go. The class becomes a “Thou” and the teacher and students are able to experience the connection of an “I/Thou” relationship for a brief span of time: the present. The present is the always here and the always now. As the class engaged in the “Thou” of conversation, and later in the “Thou” of writing, time had no meaning. Nobody was looking at the clock. Attentiveness replaced the passage of time and the class, along with Mr. Heine, was present. In right relationship in the classroom the teacher leaves behind analysis and distancing and judgment. These components of observation engage time and the past. Judgment involves recollecting from the past. In a classroom that exists in the present the teacher is simply with the class listening to a story or talking with a student. The teacher loses awareness of time and is wholly present. There is no methodology or pedagogy being consciously applied. The class is not being watched. It is being participated in. The teacher enters into relationship with her class as a whole being in a place where we “are molded by our pupils and built up by our works” (p. 15). The class contains the give and take of relationship.

This same engagement of the whole being occurs when good student writing is being read by the teacher. The same characteristics of loss of time and suspension of judgment occur because the “relation to the Thou is direct. No system of ideas, no foreknowledge, and no fancy intervene between I and Thou” (p. 11). Buber describes this loss of a sense of time as the “Present... the real, filled present” which “exists only in so far as actual presentness, meeting, and relation exist. The present arises only in virtue of the fact that the Thou becomes present” (p. 12).

The present did not exist in the computer room. The time dragged and worked as an enemy to Mr. Heine. Mr. Heine engaged time as an enemy because when ego is in play “Thou” is disrupted. “Thou” and “object” are bipolars. An object is something one stands apart from at a distance and assesses. Assessment is an act of ego. There is a judgmental stance in relation to an object. A person imprisoned in ego reflects “himself out of the relation to the other” and so becomes “unreachable by him ... In fact, his own self-consciousness consists precisely in withdrawing from the dialectic of this reciprocity, in reflecting himself out of his relation to the other and so becoming unreachable by him” (Gadamer, 2003, p. 360).

What is Knowledge?

A “governor” in an automobile is a “mechanical device for automatically controlling the speed of an engine or motor as by regulating the intake of fuel” (Guralnik, 1980, p. 605). What operates as a “governor” within a teacher? Where does the governing come from and how can it be brought to bear so that a teacher does exactly the right thing at the right time? It is made especially difficult because each situation a teacher faces is unique and requires an instantaneous response that is fluid, subtle and appropriate.

Gadamer (2003) distinguished between learned knowledge, like a craft, what he calls a “techne” (p. 317), which can be learned and forgotten and moral knowledge, which cannot be learned nor forgotten (p. 317). A teacher cannot “stand over against” (p. 317) moral knowledge as if it were something that “we can acquire or not, as we can choose to acquire an objective skill, a techne. Rather, we are always in the position of having to act ... and hence we must already possess and be able to apply moral knowledge” (p.317).

With moral knowledge the right action occurs in a specific context: “What is right... cannot be fully determined independently of the situation that requires a right action” (p. 317). A teacher cannot memorize a rule book that will cover every situation because “the end towards which our life as a whole tends and its elaboration in the moral principles of action... cannot be the object of a knowledge that can be taught” (p. 321). The solution to the problem is inherent in the situation as it arises in all its uniqueness and in all its infinite manifestations; the “guiding principles” are “concretized only in the concrete situation of the person acting” (p. 320). Proper moral action is gained through self knowledge or “phronesis, the virtue of thoughtful reflection” (p. 322). This phronesis leads to “sympathetic understanding” (p. 323). Sympathetic understanding is obtained as the teacher “thinks along with the other from the perspective of a specific bond of belonging, as if he too were affected” (p. 323). The teacher is “prepared to consider the particular situation of the other person, and hence he is also most inclined to be forbearing or to forgive” (p. 323).

Mr. Heine has to take a moral responsibility for his behaviour in the classroom. Becky, in the computer room, isn't helping and certainly a teacher cannot establish excellent relations with every student. However, Mr. Heine was lacking in the situation. He didn't have the correct response coding that would have been appropriate in that particular situation. Mr. Heine had begun to wear a particular attitude (authoritarianism) and instead of seeing himself as a potentiality he wore the same clothing of authority every day. He had become calcified and old within that attitude. This calcification prevented him from reaching out. When he couldn't reach out he couldn't attain self-understanding. Without self-understanding, which comes only from connection with the

other, there is no phronesis. Without phronesis there is no moral right action because one cannot understand the other. Mr. Heine's orientation made him the jailer of his own prison. He was caught in a vicious circle within the walls of a prison of his own making.

What is Authoritarianism?

Authoritarianism is the easier claim. An authoritarian orientation offers control and security and safety. One is sure of what happened yesterday and that it will be repeated today and will occur again tomorrow. One is tied to the world of objects. Dasein in relationship is corrupted. Relationship is replaced with the differential of power structures. Mr. Heine existed in a hierarchical world of giving and taking orders. He was a simulacrum looking for direction from the collective. He became a copy of an original and lost his own originality. The world becomes a world saturated with opinion in which one is sure of one's place in the pecking order and in the world order. One has a good grip on the world.

Letting a child lead the class and honoring their individuality means that there is risk in every class. Things might get out of hand. The students might get the upper hand. The class gets noisier and the lesson plans lose their form. Relationships with humans are messy and lack the definitiveness of directing an object that does what it's told. Relationship requires risk. However, it is also the way out of prison.

In an authoritarian classroom possibility is lost and the potential for new possibilities (such as connecting in a relationship) is lost. The teacher is denied the possibility of "losing" him or herself and playing with an idea. Teaching becomes codified rather than ever alive. The will dominates and Mr. Heine becomes trapped in opinion and petrified through the dogma of control. The will doesn't listen. The

classroom is locked in a scientific methodology with its characteristics: a systematic progression of facts, a homogenous treatment of students, a rigid timeline, and an ever-present purpose of getting results: the pushing forward of an agenda. The scientific methodology insists on proof and evidence which manifests itself in teaching as testing where the students come to be seen as objects who “get” the results the teachers wants them to get. The scientific method comes to define something it was never meant to define. Education is a human science and when the “human sciences’ claim to know something true came to be measured by a standard foreign to it: namely the methodical thinking of modern science” (Gadamer, 2003, p. 24) then educators lost the “language” that enabled them to think intuitively and to treat teaching as an art. Teachers became stuck in one way of being because “the domination of the scientific model of epistemology leads to the discrediting of all possibilities of knowing that lie outside this new methodology” (p. 85).

Expressed another way, when threatened or insecure or unsure of ourselves the clothing of authority is a great way to get things under control quickly: it is clean, fast, ruthless, and effective on the surface. Most of all, it doesn’t require a lot of thinking. It creates the appearance of order and direction. Mr. Heine sensed that the attitude of the children was slipping and that his control over the situation was deteriorating. Was he worried that an administrator might notice? Probably. Was he worried about what others might think? Probably. Did he feel threatened by the children? Yes. Authoritarian rule provides safety for the one in power. Relinquishing power puts one at risk. One’s safety is put at risk. Yet the rewards are also great. Mr. Heine, when he relinquishes power and

engages in conversation through the structure of question and answer, participates in the living classroom.

Authoritarianism is a dogma that prohibits the integration of new experience. Its structure is rule oriented and methodological. The opposite of authoritarian rule isn't permissiveness. A critique of control doesn't imply the absence of structure. There are still rules or laws that are adhered to but these laws or ways of being are applied with the understanding that "every law is in a necessary tension with concrete action, in that it is general and hence cannot contain practical reality in its full concreteness" (Gadamer, 2003, p. 318).

Insight guides the experienced person to make the right action in the nebulous space between codified rules and permissive laxity. The dogma of the inflexible application of rules becomes the refuge of the weak and the inexperienced. Rules are the clothing of the insecure who cannot stand to live in a tension that requires an inner knowing to solve a problem. The rules provide surety and confidence to the apprehensive and the unconfident. No number of rules can fit all situations:

Our knowledge of law and morality too is always supplemented by the individual case ... Like law, morality is constantly developed through the fecundity of the individual case ... it is always an 'individual case,' and it is significant that we call it a special case, because the rule does not comprehend it. Every judgment about something intended in its concrete individuality (e.g., the judgment required in a situation that calls for action) is - strictly speaking - a judgment about a special case. (p. 39)

It is a sign of the inexperienced that when a problem arises that wasn't foreseen the inexperienced person wants to add another rule so that the unforeseen situation is now covered by the rule book not realizing that humans, in their unique individuality and in the infinite variety of situations which arise, will allow to defy any set of rules that attempt to ultimately define them. What needs to be understood is that what is required is not another rule but discernment. Chambers (2003) expressed this concept using the vocabulary of "sensitivity" and "tact":

Van Manen saw phenomenology as a way to understand the child's experience and the adult's - parent and teacher - experience of the child, so that sensitivity and tact, rather than efficiency, remain the cornerstones of pedagogy. (p.225)

Campbell quipped (Joseph Campbell section): "Computers are like Old Testament gods; lots of rules and no mercy" (Joseph Campbell section). Mr. Heine behaved like one of his computers in the computer room. He applied a rigid set of rules where one does this or one does that within what is programmed. There is no innovation, subtlety, tact, discernment or insight. One searches the parameters of the program for the solution to the problem. How to deal with Becky? Apply the rules. What do you do if she doesn't obey? Apply the rules more. What do you do if that doesn't work? Make-up another rule.

Jardine (2000) speculated that in this society life's difficulties are being reduced to technical problems requiring a 'technical fix'" (p. 117). Technical scientific language is "foreclosed" (p.118). Technical language limits human potential because understanding, the hallmark of an experiential person, "involves a 'self transcendence' of which technical - scientific discourse is not capable" (p. 130). Van Manen (1994) suggested that

In the effort to gain more effective control over the curriculum and over the way

that teachers actualize the programs in classrooms in order to promote greater accountable productivity of schools, the educational leadership increasingly seems to adapt more totalizing perspectives that force teachers to think of their own actions as rationally grounded and rationally executed in a technical sense. All this is at the cost of the teachers' personal pedagogical sensibilities. (p. 151)

There is a cartoon where a little girl pulling a toy wagon and holding a teddy bear stands in front of the 12 Joint Chiefs of Staff in Uniform. She is almost in the middle of a circle with them surrounding her and the caption reads, "And what can the Joint Chiefs of Staff do for you today, little girl?" Smith (1999) used this question as a meditation: "Without being sentimental, what is at issue here for educators? I think it has something to do with the nature of power, and the question of what it means to be mature or adult in our relations with children" (p. 138).

Campbell (1982) described the power of ritual in moving a dependent child to adulthood. He defined the transition as a move from "dependency to responsibility - which is no easy transformation to achieve" (p. 46). As Mr. Heine should be oriented to Becky as an individual so he needs to be oriented in his classroom as an adult who understands that the "first requirement of any society is that its adult membership should realize and represent the fact that it is they who constitute its life and being" (p. 46). Authoritarianism fosters dependency in the children being taught as well as in Mr. Heine and it is a structure that encourages "flight to protection, fear of punishment, need for advice and so on" (p. 46). The authoritarian structure provides a protective cocoon for both Mr. Heine and the children in his class and the structure keeps both Mr. Heine and the children he teaches in a childlike state where each one lives in the world of "the

handy parent substitute, the state and the social order by which he is protected” (p. 46). Mr. Heine works in a classroom within a school within a school division within an education department. His teaching to this point has been subject to the rules, laws, and policies within a bureaucratic system. He is now faced with the task of not transmitting this regimentation to the children he teaches and not living out of that model himself. He is attempting to battle his own socialization that urges “flight to protection, fear of punishment, need for advice” and to move himself to a riskier world predicated on “the priority of the question” and the primacy of the individual as defined by “I/Thou” relationships. His goal is not to break the laws or subvert them or undermine them. It is to reach out to the Thou in the children he teaches within the system he is a part of.

Smith (1999) argued that

Contemporary educational paradigms are implicitly and increasingly militaristic with respect to children (witness the plethora of books on discipline, control, management and so on) because they are based on the will to power and a form of thinking (Cartesian) which cannot tolerate difference i.e. which understands difference as a problem to be solved and subsumed under a condition of mastery and explanation. (p. 139)

A fair application of the law, which is in line with the structures of play and right conversation, is the antithesis of the application of the letter of the law and of an authoritarianism that forces the class into obedient units rather than acknowledging their authentic state as individuals.

What is Conversation?

Becky stands before Mr. Heine as the little girl stands before the Joint Chiefs of Staff. Mr. Heine is clothed in the authority of his position as the Joint Chiefs of Staff are clothed in their military might behind an imposing desk. Becky is as vulnerable as a little girl with a teddy bear pulling a wagon. She stands before an authority figure. Gadamer said that every text is an answer to a question. If the little girl with her wagon and teddy bear is viewed as a text what question is it that she answers? “And what can the joint chiefs of staff do for you today, little girl?” And the answer is...

You can protect me ... you can respect me... you can talk to me and, most important of all: you can LISTEN to me. Rather than making decisions that affect me profoundly without ever consulting me you can talk to me and listen to me.

The question the Joint Chief of Staff poses is an invitation to conversation. Yet the little girl lacks the vocabulary, the developed intellect, or the world experience to hold her own with this military might. She doesn't know what to say. She stands there silent. Her conversation consists of her innocence as symbolized by the wagon and the teddy bear. Her conversation consists of her behaviour. She can't articulate but she can act. She had the nerve to walk into a meeting of the Joint Chiefs of Staff and stand before them. Her action was defiant and insubordinate. Her action becomes her conversation. When Becky misbehaves in class that is her text. Her misbehaviour becomes the answer to a question: “What do you want Becky?” Answer: “I want to be treated as a ‘Thou.’” The “I/Thou” relationship between Becky and Mr. Heine is manifested through true conversation.

To conduct a dialogue requires first of all that the partners do not talk at cross purposes. Hence it necessarily has the structure of question and answer.

The first condition of the art of conversation is ensuring that the other person is with us... To conduct a conversation means to allow oneself to be conducted by the subject matter to which the partners in the dialogue are oriented. It requires that one does not try to argue the other person down but that one really considers the weight of the other's opinion... to question means to lay open, to place in the open. As against the fixity of opinions, questioning makes the object and all its possibilities fluid. (Gadamer, 2003, p. 367)

The atmosphere in the computer room is one of "I say, you do" and the subsequent defiance of which Becky becomes symbolic. The computer room structure forbids dialogue. The style of work is fill in the blank. The task is linear and concrete. There is no question "to lay open." The teacher's role is one of maintenance. Mr. Heine oversees and makes sure that the students are on task. The relationship between teacher and student is military in style. All fluid possibilities are lost. Mr. Heine is clearly in charge and the students obey the directions given. Becky is argued down with an opinion.

In the classroom there has been a dramatic shift in tone and feel. Becky is the author of the change because she moves from the expression of an opinion ("This is stupid") to the asking of a question ("how come we had those, you know, those dumb ages?"). The question breaks the classroom open. Mr. Heine falls into conversation with Becky. The classroom loses its linearity and becomes fluid and dynamic. There is an openness in the room where the classroom becomes an entity of its own: that is, its direction is not fixed and the conversation moves where it will. That is, it is play. The

classroom connects. It doesn't exist within a power structure. It begins to define its own shape rather than having its shape imposed on it by a preordained structure and, in this case, an authoritarian structure. The students participate rather than produce. The questions are open rather than fixed. The relationships between the teacher and students involve a give and take rather than an authoritarian top- down direction. The relationship is more respectful. Both Mr. Heine and the students seem less like objects who do things and more like people living in community.

Discipline, control, and management in their extreme manifestations are antithetical to "Thou." When there is no "Thou" there can be no conversation because conversation can only occur when one truly listens. One can only listen to what one respects and genuine life together is made possible only in the context of an ongoing conversation which never ends yet which must be sustained for life together to go on at all... The openness that is required is ... a risky, deliberate engagement full of the conflict and ambiguity by which new horizons of mutual understanding are achieved. (Smith, 1999, p. 139)

The straitjacketing of this relationship is framed by the language used: "Get to work, Becky." There is no question and answer or conversation. The very structure of the computer classroom reflected an unspoken set of social assumptions:

The preeminent means by which superstructure and individual sub-structure articulate in any collectivity is through language ... Working class pedagogy takes place in the context of authoritarian language patterns (unilateral demands, servile academic labour involving drills, worksheets, etc.) coupled with subversive, undercover language practices on the part of students (graffiti, plotting scheme

against school authority, etc.). (Smith, 1986 , p. 246)

Smith (1986) wrote of minimalist human emotion and connected the “bleaching” of human emotion with the “bleaching” of the human language when he referred to the “straitjacketing of language made necessary in the commands of the computer programmer” (p. 243). Smith’s concern was that what is occurring in our society with its focus on literalism is “a sign of the diminishment of language itself, which, since Wittgenstein, means also a diminishment of human life” (p. 243). Smith lamented “the increasing literalism at work in the demands of our undergraduates (‘Tell me exactly what you want me to do in this assignment’)” (p. 243) and saw it as the “shaping of the imagination away from an ability to think analogically, metaphorically, poetically” (p. 243). That is, this society is losing the ability to play with language and the ability to play in classrooms. The art of conversation is being lost and, concomitant with that, the humanity of the “I/Thou” relationship is being sacrificed which “means that we are becoming indifferent to the full play of possibilities inherent in human discourse, a disposition which underwrites dogmatism” (p. 243).

Education is hermeneutical in that it is an “art of understanding” (Schleiermacher, 1977, p. 95). It is not a science. If a text is “in the broad sense... any coherent complex of signs” (Gallas, 1994, p. xiii), then the classroom becomes a text that the teacher interprets. What is said of the hermeneutics of text can be said of the hermeneutics of the classroom. Classroom hermeneutics “constructs something finite and definite from something infinite and indefinite” (Schleiermacher, 1977, p. 95). Do individual teachers have the broad spectrum of language available and at hand in order to choose their mode of being? Mr. Heine’s sin is not the sin of authoritarianism: it is the sin of being

authoritarian all the time. That is the only language it appears that he knew. Any teacher has to be able to draw on that power of authority at times. However, if it's the only tool in the box then both the teacher and the students become crippled. He requires the unique form of knowledge known as "self-knowledge - i.e., knowledge for oneself" (Gadamer, 2003, p. 316). This self knowledge is a knowledge of "moral consciousness" (p. 316). The right course of action did not come to him at the right time in the computer room. The internal structures simply weren't in place to institute the right response at the right time. Moral consciousness is something that is gained. It is a learned experience and thus is a form of knowledge:

A person who has to make moral decisions has always already learned something. He has been so formed by education and custom that he knows in general what is right. The task of making a moral decision is that of doing the right thing in a particular situation - i.e., seeing what is right within the situation and grasping it. He has to act, choosing the right means, and his conduct must be governed.
(Gadamer, 2003, p. 317)

That is why, unpleasant as the computer room was, it had to be gone **through**. From the **experience** of the computer room Mr. Heine gained knowledge and took a step toward becoming an experiential man free from opinion and dogma.

Gallas (1994) explored an "expansive language" (p. xiii) in the classroom that embraces both the children and the teacher. She discussed the importance of being aware of the "'complex of signs and texts' that makes children's thinking visible" (p. xiii).

Gallas asked:

What kinds of powerful capacities for reflection and reorganization of our mental

experiences are we, as teachers, unable to tap into with children because we have irretrievably lost access to them, thus limiting their use as potential tools for intellectual and creative growth? (p. xvi)

She believed that “the process of education transcends methodology and curriculum and is situated in the realm of possibility” (p. xvii).

Mr. Heine, through an act of grace, was able to experience one of the “odd experiences of human transformation that are always minority reports in our capacity to ‘get it right’” (p. xvii). The language that Mr. Heine spoke in the computer room was “distanced” and “authoritative” (p. 2). It was a language that “does not speak in the voice of uncertainty, does not acknowledge the changeable, instinctive, and intuitive character of teaching” (p. 2). Mr. Heine came “to look into the life of the classroom with imagination, and without preconceptions that limit, rather than expand, his ... ability to understand” (p. 9). Mr. Heine began to “recognize the fluid way teaching and learning are constructed” (p. 4). Gallas used the metaphor of Heisenberg’s Principle of Indeterminacy, which says that “you cannot know both a particle’s velocity and position” (p. 1). That is, the path of any given electron cannot be determined: it is independent. She then drew a parallel between these free thinking electrons and children and teachers in the classroom. No single methodology can define or encompass the classroom if the teacher and the students in it are free. They are not predictable, quantifiable or collective. They are individualistic and infinite in scope. Any brand of teaching or learning imposed inflexibly on the classroom ruptures the wholeness of the individuals contained within this space. Each individual requires a language of infinite possibilities and not the dogma of prescription.

One “governor” is the gift of language. Language helps a teacher to articulate and define right action in the classroom. New language helps the way I “talk about the world and think about it” (Bruner, 1986, p. 121) because the medium of exchange in which education is conducted -- language -- can never be neutral, that it imposes a point of view not only about the world to which it refers but toward the use of mind in respect of this world. (p. 121)

How Can Language Help a Teacher to Conceive of Possibility?

How was Mr. Heine able to adjust and tone his classroom conduct between May of one year and September of the next? Why was he able to act correctly in the moment in September? What had changed? How do we define or articulate that moment of change within someone when they “form”? How does one come to completion and so do the right thing at the right time?

One suggestion is that at some level the language of “I/Thou” came to Mr. Heine. A language of relationship spoke to him at some point. Heidegger explicitly states, and it’s implicit in Buber and Gadamer, that the capacity and the basement for the language is there in each person all along. It simply has to be activated or brought to the surface. That is, one comes to the world with the language of relationship inside of one. “I/Thou” is in each person. It is in the world of everydayness -- the lure of the culture -- where Dasein is lost to “They.” Dasein becomes absorbed into the world and the language or different modes of being is lost. Mr. Heine lived within a competitive environment as did the children. “I/Thou” is not taught in this society. This society teaches the language of competition and materialism. Where could “I/Thou” be learned? Through reading a book? Yes. Through a conversation that activates “I/Thou” because it is true conversation

conducted within the rules of correct orientation where one truly wants to hear what the Other has to say to us? Yes. Could a movie or music activate or trigger “I/Thou”? Yes. Could something have happened in Mr. Heine’s life that, through trauma, kicked in “I/Thou”? Yes. Wherever it came from, it was an act of grace. Not Mr. Heine nor any teacher can will him or herself into “I/Thou.”

Whatever occurred, at some level Mr. Heine must have reflected on what happened in the spring. So that when the fall came and Becky returned, a year older and more ready than ever to assert her claim to the world as a “Thou,” as a unique individual demanding her place in the world, Mr. Heine was prepared this time to act correctly in the concrete situation and, with Becky’s help, establish an “I/Thou” relationship. The catalyst is activated specifically and concretely by Becky who asks a question which opens up a dialogue: “So Mr. Heine...If this culture was so great and so smart and so perfect and they thought they were all that then how come we had those, you know, those dumb ages?” to which Mr. Heine, now correctly oriented to Becky as an individual, responds to her as a “Thou”:

I tell her that that is an excellent question. She smiles. I gently try to tell her that they were called the ‘dark ages’ and not the dumb ages. I tell her that all great societies fall ... ‘Becky, I really like the points you’re making. You speak very well and convincingly,’ I say to her. She smiles again and that makes me smile.

What is Balance?

A balanced classroom management technique recognizes that any rule or law “is always deficient, not because it is imperfect in itself but because human reality is necessarily imperfect in comparison to the ordered world of law, and hence allows of no

simple application of the law” (Gadamer, 2003, p. 318). In a balanced classroom the teacher “considers the concept of equity as a necessary supplement to law. Thus he opposes an extreme conventionalism or legal positivism by explicitly distinguishing between what is naturally right and what is legally right” (p. 318). Mr. Heine has the obligation to ensure a good work ethic in the classroom but he also has the moral imperative to recognize the students’ needs and individuality. Becky was asking something of Mr. Heine in the computer room that Mr. Heine, because of a rigid adherence to the rules and to a calcified form of instruction, was unable to provide.

In the classroom a balance is attained between rigidity and chaos. It is certainly not the easy road to go: no balancing act ever is. It’s always easier to fall into one camp or the other. The balanced classroom is an arena “of free play permitted within the set limits of what is right” (p. 319). Mr. Heine requires the ability to move in and out of the classroom drawing on different selves as they are appropriate because “knowledge always involves an apparent circle, that each part can be understood only out of the whole to which it belongs, and vice versa” (p. 113). Teaching doesn’t just require control or objectives or goals or power or on task time although the total suppression or loss of awareness of these attributes would be as disastrous as their total domination. Teaching also consists of being lost, uncertain, indefinite, flexible, and open. These characteristics will eventually enable other modes of being because they create space as opposed to opinion which fills space.

What is Play?

Gadamer (2003) defines play as “the mode of being” (p. 101) of engagement. It is a state where the intellect is suspended and one does not think through a problem but one

is fully engaged through participation. This orientation to playfulness occurs when one enters into conversation with the object of one's attention. In the classroom the "object of attention" became the theme of myth.

Becky's question, focused on the theme, moved the class into play. There was a giving back and forth and an immersion into a place where both sides lost themselves. Becky and the teacher connected in a spirit of play. The classroom began to work because the methodological surety of authoritarianism with its hidebound rules and procedures, with its protocols and pecking order, was released and replaced by something fluid and alive: authority was replaced by relationship. Myth was not taught in the classroom through a methodological procedure -- a filling in of the blanks under an overseer that reduced myth to a mathematical equation to be solved -- but as play in which "the game itself 'presents itself'" (p. xiv) where the players lose themselves in the game and so are open to connections that would elude a focused will. Thus Gadamer observes that "Play fulfills its purpose only if the player loses himself in play" (p. 102). Children play. When we watch children play we observe how lost they are in the object of their play. The children are lost to themselves and participate fully in the activity at hand. They are immersed and open to the activity where "the players are caught up in the shaped activity of the game itself" (p. xiv).

This state of connection or mode of being engages the participants to the point where any assessment or goal setting is suspended because there is no self-awareness because the players are immersed in the game. In the classroom the teacher loses his stance towards the students. He stops worrying about what he looks like to them: what they see him "wearing." He allows himself to become vulnerable. He falls into the game

and so participation in the class becomes an experience where “what is intended is to-and- fro movement that is not tied to any goal” (p.103).

More significantly, this play state in the classroom is “without effort” (p. 105). Mr. Heine doesn’t have to work as hard. Issues such as discipline and respect and attaining a goal disappear in a space where “the primacy of play over the consciousness of the player is acknowledged” (p.104). Things go right in the classroom and it is not an exhausting exercise because “the ease of play - which naturally does not mean that there is any real absence of effort but refers phenomenologically only to the absence of strain - is experienced subjectively as relaxation” (p. 105). Both Becky and Mr. Heine enter a world where the “structure of play absorbs the player into itself, and thus frees him” (p. 105). The class has fun.

It’s not chaos or a free for all. This play space has structure because the “particular nature of a game lies in the rules and regulations that prescribe the way the field of the game is filled” (p. 107). Thus the classroom becomes a space that “is specially marked out and reserved for the movement of the game” and the classroom and its participants participate in “a closed world, one without transition and mediation to the world of aims” (p. 107). When Becky and Mr. Heine connect in the classroom the connection occurs within a specific context. The theme in the classroom is myth. Becky and Mr. Heine connect in a third space called “myth.” The two of them are called outside of themselves in the context of a specific idea because when “two people ‘understand each other’..., they always do so with respect to something” (p. xvii). The teacher and student “listen to” (p. xvii) the concept of myth and give myth what it “is due” (p. xvii). They immerse themselves in the theme under discussion to the point where they

“‘belong’ to and with the subject of their discussion, and ... mutually participate in the process which brings out the nature of that subject” (p. xvi).

Campbell (1982) broached both the concept of play with its loss of self-conscious awareness and the insight that connection is always mediated in relationship to some thing:

In fact, as I should think everyone must surely have discovered in his lifetime, it is actually impossible to communicate through speech any experience whatsoever, unless to someone who has himself enjoyed an equivalent experience of his own. Try explaining, for example, the experience of skiing down a mountain slope to a person who has never seen snow. Moreover, thoughts and definitions may annul one's own experiences even before they have been taken in: as, for instance, asking, ‘Can this that I feel be love?’ ‘Is it allowed?’ ‘Is it convenient?’

Ultimately, of course, such questions may have to be asked, but the fact remains - - alas! -- that the moment they arise, spontaneity abates. Life defined is bound to the past, no longer pouring forward into future. And, predictably, anyone continually knitting his life into contexts of intention, import, and clarifications of meaning will in the end find that he has lost the sense of experiencing life. (p. 132)

Campbell’s “sense of experiencing life” correlates strongly with Gadamer’s concept of play. Mr. Heine clearly worked at the class in the computer room:

I’ve been concerned that the kids are just using the computers as a games room and a chat line. So, WE’RE GOING TO DO SOME EDUCATIONALLY RELEVANT WORK. By God. I’ve spent a lot of time putting together a

worksheet based on a specific web site. They are to READ THE DIRECTIONS, locate the information on the web site and then write down the answers.

This driving push forward is the very opposite of play:

The more we strive, the more we are building up ego, thinking of nothing, really, but ourselves: 'How am *I* doing?' 'Have *I* made any progress today? this hour? this week? this month? this year? this decade?' There are some who become so attached to all this self-examination that the last thing they really want to achieve is disembarkment. And yet, in some chance moment of self-forgetfulness, the miracle might indeed take place. (Campbell, 1982, p. 146)

When Mr. Heine loses himself in play and falls into relationship by letting the child lead the classroom through the "priority of the question" -- when he lets go and stops trying he finally achieves what he has been trying to force-- a successful classroom in the truest sense of the word. It becomes a classroom of relating, exploring and inquiry. Instead of the teacher attempting to mold the classroom into a preconfigured shape and trying to make the children into what Mr. Heine thinks the children should be, he accepts them as they are in this time and this place and has fun with them: "She has come to define the class. It's loud but likable. I find myself giving her some space and she has cut me some slack." Play structures the classroom.

What is Fate?

In a spirit of play in the classroom, fully present to this young lady, Mr. Heine makes the correct response, connects with her and with the rest of the class and thus holds his fate close:

The person addressed is in such control of his life and his powers that for him

everything is a play, a game. He is able to enter into life as one would enter into a game, freely and with ease. ... And now, I submit that this is truly a noble, really glorious way to approach life. What has to be done is attacked with such a will that in the performance one is literally 'in play.' That is the attitude designated by Nietzsche as *Amor fati*, love of one's fate. It is what the old Roman Seneca referred to in his often quoted saying: *Ducunt volentem fata, nolentem trahunt*: 'The Fates lead him who will; him who won't, they drag.' Are you up to your given destiny? ... Go on through with it and play your own game all the way! (p. 125)

Mr. Heine finally begins to "play his own game": a game that embraces possibility by tapping into different ways of being in the classroom. This is not to say that order is not necessary in a junior high classroom. It certainly is. It is not to say that a firm hand is not needed. It is at times. However, hopefully Mr. Heine has begun to access a wider range of possibility because the "kind of Being which Dasein has, as potentiality-for-Being, lies existentially in understanding" (Heidegger, 1962, p.183). If he fulfills his inherent Dasein as a teacher then his orientation to the children will be one of helping them to achieve their potentialities -- to help to transform them into what they are capable of becoming -- and develop the full range of their capacity as they exist within their history and subjectivity.

How an individual behaves in a given situation is not what that person is, but is one manifestation among many possible manifestations. One aspect of grace is the realization that what we are now is not what we will necessarily remain. We can be determiners of our own fate if we abdicate opinion and participate in dialogue. Grace is

the ability to redefine ourselves. This ability for each of us to determine our own fate occurs because

Dasein has *in each case mineness...*, one must always use a personal pronoun when one addresses it: 'I am', 'you are' . Furthermore, in each case Dasein is mine to be in one way or another. Dasein has always made some sort of decision as to the way in which it is in each case mine [je meines]. That entity which in its Being has this very Being as an issue, comports itself towards its Being as its ownmost possibility. In each case Dasein is its possibility, and it 'has' this possibility, but not just as a property [eigenschaftlich], as something present-at-hand would. And because Dasein is in each case essentially its own possibility, it can, in its very Being, 'choose' itself and win itself; it can also lose itself and never win itself; or only 'seem' to do so. But only in so far as it is essentially something which can be authentic-that is, something of its own -can it have lost itself and not yet won itself. As modes of Being, authenticity and inauthenticity (these expressions have been chosen terminologically in a strict sense) are both grounded in the fact that any Dasein whatsoever is characterized by mineness. (Heidegger, 1969, p.68)

Mr. Heine and the students lived within a specific school culture. That culture could well have been a contributing factor to how the children behaved and to how Mr. Heine reacted. For example, Mr. Heine could have been in a school where an administrator was in the hallways on a regular basis and it wouldn't have been up to him alone to get the students into class on time. Or the school could have had a strong parent volunteer program that encouraged children to complete work or offered an incentive program so that Becky wanted to get to work and so on and so forth. Nevertheless, the

reality is that it is as it is and Mr. Heine has to deal with the situation as it is. Mr. Heine has been placed in this classroom with these children at this time. He needs to accept this, embrace it and work with it. He can no longer try to make this time and place something other than what it is. Mr. Heine learns to “attend to the actual experiences ...with students in classrooms... This move to the lived curriculum ... sought the practical wisdom both gained, and already at work, in the situation” (Chambers, 2003, p. 226). The attempt to apply an outside, codified structure to a living classroom that exists in a specific time and place was untenable. Success in the classroom is attained through “attention to the local and concrete practices, embedded in actual lives and places, and the temporal, contingent, and occasioned” (p. 227). The “‘stubborn particulars’ of person and place” (p. 227) cannot be reduced and codified to “explicit, rational schema” (p. 227). Mr. Heine, by paying attention to “the particulars of life lived in a specific place in relation to others” (p. 227) was able to escape from “the abstract discourses dominating curriculum” (p. 227) and to “see, hear, and feel ‘the stubborn particulars of grace’ ... of everyday life where it is lived” (p. 227). “The stubborn particulars of grace” by Bronwen Wallace “refers to a collection of poems that are full of ‘particulars’--the meticulous details of memory and reverie--and that show how lives are always lived in the face of these stubborn particulars” (Jardine, 1995, p.1). Mr. Heine began to accept his fate: the full living out of his existence in a particular time and place. When he threw himself fully into the fray he began to fulfill his potential as a teacher for the benefit of the students.

What is Possibility?

Mr. Heine has begun to see potentiality in situations. He shows signs of the ability to act out of Dasein- with:

The range of possibility is not infinite because Dasein is not something present-at-hand which possesses its competence for something by way of an extra; it is primarily Being-possible. Dasein is in every case what it can be, and in the way in which it is its possibility. (p.183)

As part of Being-possible and being what he can be Mr. Heine has to work within his being possible. He cannot add on or become something “extra.” Within his Being possible Mr. Heine has to deal with his temper. His temper is not something that can be exorcised or excommunicated. It needs to be integrated into his whole being. Mr. Heine’s “Being - possible” does not mean that he passes into sainthood. It means that he fulfills his potential within inherent possibility.

Temper, although this comment may run counter to modern educational sensibilities, is not necessarily a bad thing. Smith (1999) wrote about the purposive provocation where a teacher is brought to anger. He defines this moment of anger as the moment when “something genuinely creative happened between themselves and their students... One genuinely reactive moment” (p. 139) is when provocation leads to anger and anger evolves into reconciliation. Smith concluded that “It is as if young people ask for, above all else, not only a genuine responsiveness from their elders but also a certain direct authenticity, a sense of that deep human response” (p. 139). The anger brings about a “turning point” (Chambers, 2004, p. 15) between Becky and Mr. Heine that enables them to move into a human relationship. This anger acted as a catharsis that lifted the two of them out of their respective roles in an unpleasant play in which they each played programmed parts. Mr. Heine, and perhaps Becky too, was clothed in a persona which strangled authenticity. “Language brings to life what it addresses” (Dunlop, 1998, p.120)

and anger is the language with which Becky and Mr. Heine first really speak to one another. The anger, as an entity, helps them hear one another for the first time and this anger opens a door so that they can begin to listen to one another. Dunlop remarked: “I am constantly struck by the body’s irrevocable presence that cannot be denied in our teaching worlds. Our carefully ordered classrooms, logical plans and systems collapse with the inevitably human ‘eruptions of the body, intimacy into public space’” (p. 108).

Smith, (n.d.) referred to Arlie Hochschild, who, in *The Managed Heart*, said that in the service professions, of which teaching is one, “basic emotional experiences such as joy, sadness, enthusiasm, anger, themselves come to be controlled and ‘managed’ in the service of ‘service’” (p. 246). Smith added:

[There is] something deeply disturbing about classrooms under the influence of a teacher who is compulsively driven to be ‘enthusiastic’ ... It is not that such a predisposition is bad, only that it may be inadequate to articulate the full complexity at work not only in children’s lives, but also in the world at large. (p. 246)

He further argued that the drive to make classes “fun” is part of a larger push to market schools like a retail outlet so that people will be happy and come back. Becky and Kieren and Mark all live in a real world and they have real emotions that need to find a home. For a teacher to model a Being that is fully sanitized is unfair to the children and the teacher. Home is a place for all of one’s Being. Chambers (2004) quoted Carol Shields who explored the theme of home:

It is simply this: the language that carries weight in our culture is very often fueled by our search for home. Our rather piteous human groping toward that

metaphorical place where we can most truly be ourselves, where we can evolve and create, where we can reach out and touch and heal each others' lonely heart.

(Chambers, 2003, p. 14)

Becky used a language of the priority of the question in the context of true conversation and brought the students in the class home for a few minutes. All of Becky's Being was brought to bear in asking the question: a certain boldness, courage, an ability to articulate, higher level thinking skills, some teenage rebelliousness, and a confidence tending to cockiness. Each of those qualities, when toned and with the rough edges worn off, will serve Becky very well in this world. At fourteen years of age these qualities emerge as rough and edgy. She has not had time yet to hone them or form them. Time and the experiences that will occur in the passage of time will take care of that:

Experience is always to be acquired, and from it no one can be exempt...

Although in bringing up children, for example, parents may try to spare them certain experiences, experience as a whole is not something anyone can be spared. Rather, experience in this sense inevitably involves many disappointments of one's expectations and only thus is experience acquired. (Gadamer, 2003, p. 356)

For now, what Becky requires is a container for her emotions. The classroom becomes the playing ground where she can act out and test some of these qualities. Chelsea and Kieren and Tommy and Becky all belonged in the class for a few minutes with all of their Being: Kieren's surliness and defiance, Chelsea's intellect, even Tommy's diffidence. They were engaged and at home. Their Being was contained within a play space.

In Lewis Carroll's (1996) *Through the Looking Glass*, Alice played with an idea, became totally absorbed in the idea, lost herself, and fell into a world where everything was turned upside down and all of her conceptions were challenged:

Let's pretend there's a way of getting through into it, somehow, Kitty. Let's pretend the glass has got all soft like gauze, so that we can get through. Why, it's turning into a sort of mist now, I declare! It'll be easy enough to get through--' She was up on the chimney-piece while she said this, though she hardly knew how she had got there. And certainly the glass WAS beginning to melt away, just like a bright silvery mist. In another moment Alice was through the glass. (Chapter 1)

The class, through play and “the priority of the question,” falls into connectivity. Theme shapes the play. It is what is attended to (in this case myth) as new possibilities or insights occur. The potential for new possibilities is activated because something has occurred that “transcends thinking from the position of subjectivity, an experience that Heidegger calls Being” (Gadamer, 2003, p. 100). This transcendence leads to a “genuine experience, which does not leave him who has it unchanged” (p. 100). Connectivity is a mode of being. It has its “true being in the fact that it becomes an experience that changes the person who experiences it” (p. 102). That is, connectivity exists in and of itself. It is an archetype. It is a state of being that can be activated with its core component of self-forgetfulness. The question opens the door into the being of connectivity.

A classroom is particularly well suited for the mode of being of connectivity. The classroom “sets off the sphere of play as a closed world, one without transition and mediation to the world of aims” (p. 107). The classroom, freed from a purpose and an agenda, becomes a place where connectivity is brought into being. If this “being” is a

“hitherto concealed experience that transcends thinking from the position of subjectivity” (p. 100) then a teacher can’t push or force or think his or her way into a connected classroom. If it is in a state of self -forgetfulness that occurs through the structure of play that true individual transformation can take place, then authentic teaching occurs in this state. Therefore, an authoritarian structure may codify facts in the students but forward movement into new ways of being is enabled in a classroom structured through play. Only “by forgetting does the mind have the possibility of total renewal, the capacity to see everything with fresh eyes, so that what is long familiar fuses with the new into a many leveled unity” (p. 16). In the living classroom, broken open by the asking of a question, both Mr. Heine and his students begin to fulfill their potential as each person in the classroom moves towards becoming

[an] independently observant, freely thinking individual who can evaluate without preconceptions the possibilities of his environment and of himself within it, criticizing and creating, not simply reproducing inherited patterns of thought and action, but becoming himself an innovating center, an active, creative center of the life process. (Campbell, 1982, p. 47)

What Campbell (1982) describes for an ideal society also applies emphatically to the living classroom:

Our ideal for a society, in other words, is not that it should be a perfectly static organization, founded in the age of the ancestors and to remain unchanging through all time. It is rather of a process moving toward a fulfillment of as yet unrealized possibilities; and in this living process each is to be an initiating yet cooperating center. We have, consequently, the comparatively complex problem

in educating our young of training them not simply to assume uncritically the patterns of the past, but to recognize and cultivate their own creative possibilities; not to remain on some proven level of earlier biology and sociology, but to represent a movement of the species forward. (p. 47)

This world of creative possibilities is the very antithesis of the control and dependency fostered by authoritarian rule. The classroom directed by the question is evidence of a classroom of creative possibilities. The full faculty of a teacher's potential Being comes into play with the goal of fulfilling unrealized potentialities in the classroom. The teacher imbued with the priority of the question and its attendant focus on conversation driven by an "I/Thou" relationship behaves and acts appropriately as each spontaneous situation arises. In the experienced person, "all dogmatism, which proceeds from the soaring desires of the human heart, reaches an absolute barrier" (Gadamer, 2003, p. 357). Mr. Heine, in the classroom, displays discernment or insight. It is insight that replaces rules when Mr. Heine seeks right action in the classroom. Instead of applying a set of universal, generalized rules he realizes that "conscious experience should lead to... self-knowledge" (p. 355). In other words, Mr. Heine draws on the experience he gained where and when he lives and uses this lived experience to guide his actions in the classroom rather than a calcified knowledge which stems from past dictates. Mr. Heine comes to understand that the "dialectic of experience has its proper fulfillment not in definitive knowledge but in the openness to experience that is made possible by experience itself" (p. 355). Mr. Heine begins to learn to be "radically undogmatic" (p. 355). His use of reflective hermeneutic imagination has the capacity to reach across national and cultural boundaries to enable dialogue between people and

traditions specifically at odds. Hermeneutics is able to shake loose dogmatic notions of tradition to show how all traditions open up into a broader world which can be engaged from within the language of one's own space (Smith, 1991, p. 195).

The discussion on myth opened the door to possibility for the class wherein each student has the possibility to "become another person, as it were" (Gadamer, 2003, p. 111). It is a place where "what existed previously exists no longer" (p. 111). This possibility of fusion for this brief span of time is enabled because of self forgetfulness. The students have been momentarily freed from "the temptation to think in terms of purposes, which conceals the game that is played with us" (p. 113). This structure of connection within which the students find themselves is an "independent and superior mode of being" (p. 113) because "it presents itself as a meaningful whole" (p. 117). Many members of the class were able to participate fully and "in attending to something one is able to forget one's own purposes" (p. 124). The individual "is totally involved in and carried away" (p. 125) by what she sees because "being present has the character of being outside oneself" (p. 126). The class experiences the structure of meaning of connection which, like all structures of meaning, occurs in a state of self-forgetfulness when one participates fully in what is at hand. Becky becomes fully alive as a member of the connected classroom. The classroom operates as a play in and of itself where play carries the class. The individual members of the class dissolve and become a living entity within the structure of meaning of connection because "being outside oneself is the positive possibility of being wholly with something else. This kind of being present is a self - forgetfulness" (p. 126).

Connection qualifies as a structure of meaning because the connected classroom “is so much lifted out of the ongoing course of the ordinary world and so much enclosed in its own autonomous circle of meaning that no one is prompted to seek some other future or reality behind it” (Gadamer, 2003, p. 128). Completeness occurs for individual students because “what rends him from himself at the same time gives him back the whole of his being” (p. 128). The class loses an agenda. Becky fulfills her Being in the classroom.

What is “The Fusion of the Horizons”?

One of Gadamer’s (2003) most powerful axioms now comes into play and it is at this juncture that a hermeneutical stance offers a gift to the writer and reader. A conversation occurs between the reader and the text. The power of this dialectic is that the reader and the text are “**transformed into a communion in which we do not remain what we were**” (p. 379). This is the famous “fusion of horizons” (p. 388) which is an emergence of a new point of view:

We regain the concepts of a historical past in such a way that they also include our own comprehension of them... reconstructing the question to which the meaning of a text is understood as an answer merges with our own questioning.
(p. 374)

That is, as the writer and reader reflect on the text, ideas and intuitions are brought to the surface that have lain dormant and in shadow. These ideas, when reflected upon, merge into the consciousness of the reader.

For Becky, when she “fall(s) into conversation” (p. 383) with Mr. Heine in the classroom, she takes part in a conversation that “has a spirit of its own” that “allows

something to 'emerge' which henceforth exists" (p. 383). From the conversation Becky is able to understand the topic of myth better. The conversation, on one level, succeeds because it is **about** myth. It is irrelevant whether or not Becky likes Mr. Heine. What's important is that she doesn't let Mr. Heine get in the way of the text. She respects him enough to treat him as a Thou and thus "come to an understanding about the subject matter" (p. 383). She doesn't have to understand Mr. Heine. She only has to have an attitude of "Thou" toward him: her orientation toward the speaker is that of Thou and that is all that is necessary for Becky move to a new point of view because

It belongs to every true conversation that each person opens himself to the other, truly accepts his point of view as valid and transposes himself into the other to such an extent that he understands not the particular individual but what he says. (p. 385)

Becky and Mr. Heine had to come to an understanding and acceptance of each other because reaching "an understanding in conversation presupposes that both partners are ready for it and are trying to recognize the full value of what is alien and opposed to them" (p. 387). It is the "common subject matter" of myth that "binds the two partners" (p. 388).

This fusion always takes place in relationship to a text. The text can be a subject (such as myth), a website (such as the one Becky was working on in the computer room) or a class of students. Becky became a hermeneutic reader herself. In the computer room, the subject, although unspoken, was curriculum or what was being taught. She questioned curriculum. In the computer room her cry of "This is stupid" was a hermeneutical reflection and assessment. It was a comment against a system that was not working for

her. The curriculum as written was not relevant to her. Even if the carefully designed worksheets met ICT outcomes and grade eight language arts learning outcomes they were irrelevant to Becky. Curriculum was seen as a text that was subject to an inquiry by a student.

There is an interesting shift in hermeneutical inquiry in the classroom. Becky again questions but this time the question is within a specific context: if the Greeks were so great why did they just disappear? The inquiry leads **into** curriculum. Becky questions the text of history as it is presented to her. Like a good hermeneutical writer she dwells on the text until it begins to break itself open through the priority of the question. The classroom is not lead by curriculum as written but by curriculum as lived and interpreted through Becky's eyes. The curriculum is moved to a new place as Becky and the curriculum carry out a conversation.

Does the subject under consideration have to be the stated one in order for a conversation and a fusion to take place? A conversation was carried out regarding myth. Is it possible that there were other, unstated conversations taking place? Could another subject of conversation have been, "What would it be like for me to assert myself in this class?" or "What would be the result of testing myself against another in a conversation?" Is it possible that the topic of myth was simply a means of getting to the real issue? If, as Gadamer says, for every question there is a text that will answer that question then there is an answer available to Becky. If the question is "What would be the result of testing myself against another in a conversation?" then Becky has taken a step toward being experiential: that is, oriented toward experience. "I will try this," she says, "and move

forward. I will try a new experience. I won't assume. I will reach out." Could she also be asking, "What would it be like to connect in a classroom with a teacher?"

Could the subject under consideration for Mr. Heine also be something other than myth? Would "What is it like to connect with another in a classroom?" be a possible question to which an answer is available for Mr. Heine. Van Manen (1990) asserted that "this knowledge... must animate and live in the human being who dialogues with the text" (p. 21). By reflecting on a text using the Gadamerian technique of the priority of the question the inquirer is lead to a new place -- a new space where his or her thinking is literally altered -- and a shift in consciousness takes place: "Questioning opens up possibilities of meaning, and thus what is meaningful passes into one's own thinking on the subject" (Gadamer, 2003, p. 375). Van Manen (1990) theorized that once the new knowledge is integrated a person may "be able to act more thoughtfully and more tactfully in certain situations" (p. 23). In other words, a successful hermeneutic exploration could actually alter the person who undergoes the dialogue and lead to a different pre-reflective (phenomenological) response when a similar situation arises again. Through reflection and interaction with a text that results in "a fusion of the horizons" one responds to a situation differently **as it occurs and before one has a chance to think about it**. Is it possible that now Mr. Heine has a text that has imbedded itself within him that will fuse with his understanding of connection and enable him to act instinctively in a manner that better elicits a connected classroom?

This "fusion of the horizons" occurs within a created space, a "third space", where the potential for new understanding exists. This third space is like a "secret garden" (Burnett, 1994):

The earth had been turned up because a dog had been trying to dig up a mole and he had scratched quite a deep hole. Mary looked at it, not really knowing why the hole was there, and as she looked she saw something almost buried in the newly-turned soil. It was something like a ring of rusty iron or brass and when the robin flew up into a tree nearby she put out her hand and picked the ring up. It was more than a ring, however; it was an old key which looked as if it had been buried a long time. Mistress Mary stood up and looked at it with an almost frightened face as it hung from her finger. "Perhaps it has been buried for ten years," she said in a whisper. "Perhaps it is the key to the garden!" (etext)

When the reader brings their personal perspective into "play" and the text offers up its viewpoint as the reader reanimates it, a construction occurs. A place, a space, comes into being from which the reader can draw. Through an inner dialogue that which had laid dormant in shadow is brought to the light. It is picked up, examined and made visible. We come to know ourselves better.

How is empathy achieved? How does one human being begin to find a place within himself or herself for another human being? Could Mr. Heine have begun to "re-vision" Becky's story so that he could "write" about her beyond "the limitations" of what she currently is? To begin to "include" what Becky "might be able to become"? Was he able, at some level, not consciously articulated, through "imagination, through story, ...to hear what" Becky "is saying and arrive at a new place"?

Coles (1989) included students' reflections on books they'd read and the impact those books had (or not had) on them emotionally. One student lamented, "Why don't all of us - the teachers and the students - try to take these books to *heart*, not just analyze

them and then go on to the next book? We may be smarter, but are we better?" (p. 80).

Another student commented: " You get stopped in your tracks by something he says, and it takes time to let it work its way through your head and your heart, both of them!" (p. 105).

Coles talked about a privileged student who was awakened to social consciousness:

With a renewed awareness, he could stop and think not only about America's racial problems but his personal ones as well. The *joining of the two in his mind* turned out to have consequences not easy to imagine: a real and tenacious concern for ghetto children. (p. 191)

This "compelling narrative" of a "moral imagination" is "a gift of grace" (p. 191).

Cole's depiction of the fusion of the horizons -- a meeting place between text and Dasein that transforms -- is moral in its implications. It is a place that reaches past law and will and is bestowed through a power beyond willful determination: from grace. The opportunity of a change -- a fusion of the horizons or a third space -- is denied when inappropriate structures are in place. A teaching structure built on the primacy of the individual case is in the best interests of the students. An authoritarian teacher warps the structure of a classroom because the class becomes a collective that is too controlled. It becomes a rigid frame within which no fusion can take place. "I/Thou" occurs in the place of true conversation: putting oneself in the others' shoes; letting the Other truly have something to say to oneself; accepting that which is sometimes against oneself.

Morality has a poetic sensibility. The letter of the law is a literal interpretation. Literalism lacks imagination. Morality occurs in a place where metaphor and other poetic

devices exist. Metaphor, as a poetic device, allows one to connect a “this” to a seemingly unconnected “that.” Poetics enables one to see in between the letters of the law and to find new spaces within which to work. It allows for new horizons.

A teacher’s conscious or unconscious stance is acted out in the classroom. Van Manen’s theory of right action without conscious reflection is only achieved when there is full integration of the theoretical and the practical. A teacher with a correct orientation toward the classroom must be “quick to scorn the abstract mind at work, ...in the construction of ...moral philosophy” (p. 192) and must make a “reply to the Greek and Latin with the bare hands” (p. 192):

Williams Carlos Williams made a repeated call to arms, the well-known phrase ‘no ideas but in things,’ is a prelude to distinctions he kept making between poetry and life; between ideas and action; between the abstract and the concrete; between theory and practice; and not least between art and conduct. (p.193)

Williams advocated “the importance of testing thought ... by measuring mind against conduct” (p.193).

A person’s existence (Dasein) is defined through relationship. This relationship with the world is acted out through conversation: “in both ordinary and philosophic usage, Dasein, man’s Being, is ‘defined’ as ... that thing whose Being is essentially determined by the potentiality for discourse” (Heidegger, 1969, p. 47). Grace occurs **only** in relationship. One must always be conscious of the “superficial ... 'relation between subject and Object... But subject and Object do not coincide with Dasein and the world” (p. 87). When Becky was treated as an Object in the computer room no relationship could occur between her and Mr. Heine and thus no act of grace could come into play. The

primacy of Becky's individuality in the classroom opened the doorway to the grace of the fusion of the horizons. Mr. Heine and Becky have the ability to move past what they are now into new possibility. They have the capacity to attain a new horizon.

Becky is a child stepping tentatively through teenagehood toward adulthood with all its attendant fears and self doubts. Becky's fate is bound up in relationship. She requires a structured classroom in which she can write and explore. The classroom needs to become a dwelling place for thought and reflection. As an adult regards the classroom as a text, so does Becky regard the class and the teacher as a text. When she deconstructs this particular text, consciously or unconsciously, what will she find? Will she find the potentiality of possibility or the limitations imposed by dogma? The room needs to be organized so that play can come into being and within the wonder of play the priority of the question can take precedence. When the question is asked a life can be broken open. The questions lead to reflection and the reflective life fully lived will never stagnate or fall into a self absorbed web. Questions always lead outwards. They will lead Becky out into the larger world. Becky's fate, if she continues to question, remains open. She will never become a simulacrum simply mimicking what she sees around her:

As George Eliot wrote, 'The fragment of a life, however typical, is not the sample of an even web: promises may not be kept, and an ardent outset may be followed by declension; latent powers may find their long - awaited opportunity; a past error may urge a grand retrieval.' (Coles, 1989, p. 67)

Implications

The story of Mr. Heine and Becky can be interpreted on different levels. On one level it is one of the oldest stories known: childhood, the Fall, and then Redemption. It is simply the Heroic model: Phoenix rising from the ashes. On this level the story can be criticized as Innocent or Romantic or Cliched or Self Congratulatory or dismissed as The Redemptive Model. However, what it is at this level is archetypal. The fact that the story line -- seen from this point of view-- is familiar is simply evidence of its archetypal basis. Heroic movies are popular exactly because that which resonates deep within us -- that which hums in our hardwiring, which sings at a primordial level -- is projected onto a screen where it can be seen. One knows this story. At this level the story need not be dismissed as Innocent specifically because it is part of every person's core structure of meaning.

A second possibility is to consider the story through a Gadamerian lens. One of Gadamer's central theses is that of the experiential man. On this level the story becomes a chronicle of Mr. Heine's movement from the prison of opinion to the openness of the experienced man who is now oriented to new experiences. It becomes the story of a person freed from the shackles of dogmatism -- from the illusion of certain knowledge-- into the fluidity and flexibility offered by a forward looking orientation.

A third scenario offers itself in the "I/Thou" discussions of Buber, Gadamer and Heidegger. Mr. Heine begins to move from an orientation to power to an orientation to relationship. He moves from positioning the students as Objects to an orientation of relationship with an Other. The first position requires heirarchy. The orientation is vertical. The second position is relational. The orientation is circular. The first orientation

is applied with the pressure of the hand. In the second orientation the pressure of the hand is released and the relational heart -- the connected heart-- sings.

Yet another possibility is an alignment between the ideas of Campbell and Chambers. The story then becomes the story of a person finding his place and accepting his fate. These are the children whose care he has been charged with. He stops trying to escape into spirit and the intellect and begins to care for these very real children in a real place. It is a world without glamour or Hollywood endings. It is simply what it is: the place where he has been brought to and out of which he must act.

A hermeneutical text results not in conclusions but in further questions: "Rather, what the tool of method does not achieve must -- and really can -- be achieved by a discipline of questioning and inquiring, a discipline that guarantees truth" (Gadamer, 2003, p. 491). Following are some questions that could arise from this text:

If the "art of questioning is the art of questioning even further- i.e., the art of thinking" (p. 367) are classes in Alberta designed with "the priority of the question" (p. 362) in mind? Are Alberta classes inquiry based? Are issues and concepts in Alberta schools "put to the question until the truth of what is under discussion finally emerges" (p. 368)? Is questioning discussed and pursued as a discipline? (p. 491). Do teachers see themselves as disseminators of facts or as designers of inquiry that will lead towards truth?

If "I/Thou" exists only in relationship ("Being towards Others [is] an autonomous, irreducible relationship of Being" (Heidegger, 1962, p. 162)), and if relationship enhances student learning, should the concept of "I/Thou" be articulated and taught to undergraduate education students? Do education students and practicing teachers have a

vocabulary of relationship to draw on? Have teachers been trained to incorporate relationship and the language of relationship into their teaching in a systematic manner? Should the components of relationship from a Gadamerian perspective be taught to education students and would it benefit students in the classroom?

In a highly competitive, alienating society where “the individual self is constituted through alienating othering” (Aoki, 1999, p. 181), is it possible to develop relationship based classrooms where we accept “that which may be against me” (Gadamer, 2003, p. 361)? Is it possible to articulate what a classroom based on relationship would look like and to juxtapose clearly between the goals of collective society and a classroom built on the primacy of the individual in relationship?

Would the following definition of an individual be an appropriate goal for educators to pursue within their classrooms?

[An] independently observant, freely thinking individual who can evaluate without preconceptions the possibilities of his environment and of himself within it, criticizing and creating, not simply reproducing inherited patterns of thought and action, but becoming himself an innovating center, an active, creative center of the life process. (Campbell, 1982, p. 47)

Could the success or failure of our classrooms be measured against a definition such as this? Have our schools articulated goals that create “freely thinking individual(s)”? Should education students be taught a mandate such as this? What portion of class time is devoted to “criticizing and creating” and what percentage is given to “reproducing inherited patterns of thought and action”? Do teachers define their classes as “innovating center(s)” and what are the characteristics of those innovating centers? Do

teachers see themselves as "active, creative center(s)"? What are the characteristics of a creative teacher? How is creativity played out in the classroom? How does a creative teacher benefit students? Are creative teachers recognized and rewarded in our education system?

If, "(l)ike law, morality is constantly developed through the fecundity of the individual case" (Gadamer, 2003, p. 38), should teachers define themselves against a collective system? Should it be a teacher's responsibility to oppose collective policies? Could a history of collective versus individual values be taught and could it help teachers define where they stand within a system? Could articulation of ideas of individuality and independence help teachers to act more effectively within a bureaucratic system?

Could the following quote be used to help initiate discussion of the ethics of discipline in the classroom?

The individual case on which judgment works is never simply a case; it is not exhausted by being a particular example of a universal law or concept. Rather, it is always an 'individual case,' and it is significant that we call it a special case, because the rule does not comprehend it. Every judgment about something intended in its concrete individuality ... is ... a judgment about a special case It is truly an achievement of undemonstrable tact to hit the target and to discipline the application of the universal, the moral law ... in a way that reason itself can't. (p. 40)

Is discipline as a theory taught to education students? Are the ethical implications of discipline taught? Are education students taught to think through discipline from a

philosophical and ethical standpoint? Have beginning teachers articulated their views on discipline? Have they weighed individual cases against the "law"?

References

- Aoki, T. (1999). Rethinking curriculum and pedagogy. *Kappa Delta Pi Record*, 35(4), 180-181.
- Appignanesi R., & Garrett, C. (2003). *Introducing postmodernism*. UK: Biddles, Guildford and King's Lynn.
- Bauman, Z. (1978). *Hermeneutics and social science*. New York: Columbia University Press.
- Buber, M. (1958). *I and Thou*. New York: Charles Scribner's Sons.
- Bruner, J. 1986. *Actual minds, possible worlds*. Cambridge, MA: Harvard University Press
- Burnett, F. H. (1994). *The secret garden*. Retrieved July 28, 2004, from <http://www.gutenberg.net/etext/113>
- Campbell, J. (1972). *Myths to live by*. New York: The Viking Press.
- Campbell, J. (Joseph Campbell section) *Wisdomquotes*. Retrieved July 26, 2003, from http://www.wisdomquotes.com/cat_computers.html
- Campbell, J. (Wednesday, September 1, 1999 section). Retrieved August 4, 2004, from <http://www.geocities.com/~spiritwalk/thoughts9909.htm>
- Carroll, Lewis. (1996). *Through the looking glass (and what Alice found there)*. Retrieved July 2, 2004, from <http://www.literature.org/authors/carroll-lewis/through-the-lookin-glass>
- Chambers, C. (1999). A topography for Canadian curriculum theory. *Canadian Journal of Education*, 24(2), 137-150.
- Chambers, C. (1993). As Canadian as possible under the circumstances: A view of

- contemporary curriculum discourses in Canada. In W. Pinar (Ed.), *Handbook of International Curriculum Research* (221-252). Mahwah, NJ: Lawrence Erlbaum Associates.
- Chambers, C. (2003). *Narrative research guest lecture* University of Lethbridge B-730
- Chambers, C. (2004). Research that matters: Finding a path with heart. *Journal of Canadian Association of Curriculum Studies*, 2(1) Retrieved August 22 from http://www.csse.ca/CACS/JCACS/PDF%20Content/essay_chambers.pdf
- Charles, C. M., & Mertler, C. (2002). *Introduction to educational research*. (4th ed.). Boston: Allyn & Bacon.
- Cole, R. (1989). *The call of stories*. Boston: Houghton Mifflin
- Csikszentmihalyi, M. (1997). *Finding Flow*. New York: HarperCollins Publishers.
- Figgis, M. (1994). (Director). *The Browning version*. (Motion Picture). United States: Paramount Pictures
- Fowler, L. (1996). *The anger in our Miss Maple: Exploring teaching difficulty through narrative*. University of Lethbridge Curriculum Lab.
- Fowler, L. (2004). *Fowler's seven gates of narrative analysis*. University of Lethbridge Curriculum Lab.
- Fowler, L. (2001). *Startled by text*. Retrieved June 18, 2004, from <http://www.teachers.ab.ca/publications/magazine/ata.magazine/index.cfm?Volume=81&Issue=2>
- Gadamer, H. (2003). *Truth and method*. (2nd rev. ed.). New York: Continuum,
- Gallas, K. (1994). *The language of learning*. New York: Teachers College Press.
- Gazetas, A. (2000). *Imagining selves*. New York: Peter Lang.

- Getty, P., (On Dissent section) *The wealth secrets of J. Paul Getty*. Retrieved September 13, 2004, from <http://www.mind-trek.com/millions/tl13d.htm>
- Giltrow, J. (1995). *Academic writing: Writing and reading across the disciplines*. Broadview Press.
- Guralnik, D. (Ed.). (1980). *New world dictionary*. New York: Simon & Schuster.
- Hamilton, E. (1942). *Mythology*. Boston: Little, Brown and Company.
- Heidegger, M. (1962). *Being and time*. New York: Harper and Row.
- Jardine, D. (2000). Reflections on education, hermeneutics, and ambiguity. In *Under the Tough Old Stars : The Foundation for Education Renewal*, Chapter 8. Brandon, VT.
- Jardine, D. (1995.). The stubborn particulars of grace. In *Experience and the Curriculum*; see RC 020 692.
- Livingstone Range School Division Professional Development Handbook
- Mautner, T. (Ed.). (1997). *Penguin dictionary of philosophy*. United Kingdom: Penguin.
- Proyas, A. (Director). (1998). *Dark city*. (Motion Picture). United States: New Line Cinema
- Riefenstahl, L. (Director). (2001). *Triumph of the will*. (Motion Picture). Bloomington, Ill: Synapse.
- Schleiermacher, F. D. E. (1997). *Hermeneutics the handwritten manuscripts*.(J. Duke and J. Forstman Trans.). Atlanta, Georgia: Scholars Press.
- Smith, D. (1991). Hermeneutic inquiry: The hermeneutic imagination and the pedagogic text. In E. C. Short (Ed.) *Forms of inquiry (187-209)*. New York: SUNY.
- Smith, D. G. (n.d.) On being critical about language: The critical theory tradition and

implications for language education. *Reading - Canada - Lecture*, 6(4), 243-248.

Smith, D. C. (1999). Children and the Gods of war. In D. G. Smith (Ed.), *Pedagon: Interdisciplinary Essays in the human sciences, pedagogy and culture* (137-141). New York: Peter Lang.

Spencer, L. & Krauze, A. (1996). *Introducing Hegel*. New York: Totem Books,

Tarkovsky, A. (Director). (1972). *Solaris* (Motion Picture). Criterion Pictures.

Van Manen, M. (1994). Pedagogy, Virtue, and Narrative: Identity in teaching.

Curriculum Inquiry, 24(2), 135-170.

Van Manen, M. (1990). *Researching lived experiences: Human science for an action sensitive pedagogy*. London, ON: Althouse.