

## Cartographies of Estrangement: Reviving Forgotten Connections in Teacher Education

Norm Friesen & Tone Sævi (May, 2008)

### Abstract

Despite the dominance of scientific and instrumental-rational approaches to educational theory and practice in North America, a different understanding of the value and dynamics of education is often articulated informally in cultural representations (e.g., feature films, novels and short stories) and in personal recollections. This alternative understanding is one in which the personal characteristics of a teacher or professor, and the relation between student and teacher or mentor are often paramount. For example, a particularly memorable teacher or professor—rather than a particularly effective course or curriculum design—will often play a critical role in the narrative of one's own educational and professional trajectory. Through reference to existing research and to examples drawn from real-life practice, this article presents a broadly existential and explicitly *relational* way of understanding education, or rather, pedagogy. In doing so, it will give special emphasis to the way that such an understanding has been articulated in the text *Forgotten Connections: On Culture and Education* by Klaus Mollenhauer—one of the most influential German pedagogical theorists of the 20<sup>th</sup> century, but little known in English-speaking contexts. This paper will describe how the insights of Mollenhauer and other writers regarding a "relational pedagogy" were translated and adapted for a North American course in teacher education, and how such a course can serve as an important ingredient in nurturing undergraduate students who are becoming teachers.

The paper is divided into three sections. The first presents and compares pedagogical practice and philosophy from the humanistic European tradition to dominant North American approaches to education. The second provides an outline of the course (its readings and themes) and of Mollenhauer's book on which it was based. The third section presents and reflects on the authors' experiences of teaching the course based on "Forgotten Connection" to North American students, and includes a selection of the students' own reflections on selected course topics.

### Introduction

In the task of reviving forgotten connections—as well as in the text and the course of the same title—vivid and situated examples or descriptions play an important role. In many ways, these examples provide the most ready access to the themes and issues at the heart of humanistic European pedagogy. Therefore this paper begins, not with theory or even practical suggestions, but with a description of a pedagogical experience told by a mentally challenged student named Oda:

When my answer is wrong, I know it immediately because Per [the teacher] looks at me with this particular humorous glance and says, after just a tiny little pause: "Yes...?" Then I

understand that he wants me to give the question a second thought. He just leans back comfortably and waits. That's why I like him so much. I feel relaxed and smart with him.<sup>1</sup>

This short description is rich in significance: Through the teacher's patient and understanding gesture, Oda gets the opportunity to rethink the question that has been asked of her. She experiences this glance as one that recognizes or "sees" her as being capable and dependable. In this way, it compensates for the recurrent experience of feeling less than capable, especially since Oda is among students who do not share her disability. Oda experiences her teacher's look as enabling, as a confirmation of who she is and what she can do. One could say that the teacher sees her the way she wants and needs to be seen in order to grow towards her potential (Saevi 2005, p. 163). Like a glance of welcome or of recognition between friends or peers, this look recognizes and affirms the uniqueness of the other. This look, in other words, is only for Oda. But unlike a thoughtful glance exchanged between friends or peers, this pedagogical look is not "exchanged" in a manner that is reciprocal, or in which student and teacher are equals. Instead, it grants a kind of space and a set of possibilities for Oda without any expectation that these will be granted in return.

As pedagogy is understood in the humanistic European tradition, we may say that this look is an exemplary pedagogical act: it strengthens and builds the student's confidence, trust and competence, and does not draw attention to insecurity or inability. It does this both by what it sees and by what it does not see (Saevi, 2005, p. 164): It protectively avoids being directed at infirmity and disability, and constantly strives to strengthen and enable the student. We may say that the teacher's obvious confidence in Oda's strength and ability is expressed in his entire attitude.

How is it possible to cultivate this kind of awareness, and the possibility for practicing a look or glance of this kind? How can someone learn to "express confidence in one's entire attitude"? Is there a course design or curriculum for teaching this? Or has such a curriculum and its priorities remained unrecognized or been forgotten?

This paper describes the contents and themes of a course for student teachers that seeks to address precisely these kinds of questions. This course is based not so much on textbook contents but on fictional texts, feature films and other cultural documents, as well as on a selection of classic and contemporary philosophical texts related to pedagogy<sup>2</sup>. This paper begins by first discussing the notion

---

<sup>1</sup> The description is taken from a collection of interviews with intellectually disabled high school students that are reported in Norway (Saevi 2005).

<sup>2</sup> The design of the course (fictional texts, feature films, cultural documents like paintings, autobiographic texts etc) was first developed and taught by Stein Wivestad at Norwegian Teacher Academy and documented in an article by Stein Wivestad & Tone Andersen Saevi (1998). *De glemte sammenhenger. Om kunstnerisk-kulturhistorisk innføring i pedagogikk*. (Forgotten Connections. An Artistic – Cultural Introduction to Pedagogy). In: Jordheim, K. (ed.). *Årbok for norsk utdanningshistorie. 1997-1998*. Notodden: Telemarksforskning. ISBN: 82-7463-025-4.

of "forgotten connections," and considers why these connections may have been forgotten. It then describes the outline and themes of the course, and provides some examples of student reflections and responses to these themes. In concluding, this paper uses these examples as a basis for its own reflection on the cultivation of pedagogical practice in teacher education contexts in North America.

### **Forgotten Connections**

The course that is the focus of this paper is based on Klaus Mollenhauer's book *Forgotten Connections: On Culture and Education (Vergessene Zusammenhänge: Über Kultur und Erziehung* [1983], which can also be translated as "Forgotten Contexts" or "Forgotten Coherence"). The course was originally developed by Stein Wivestad<sup>3</sup> and has been revised and taught for some ten years by Stein Wivestad and by Tone Sævi (one of this paper's co-authors) for undergraduate and graduate students in Norway. The course was adapted and taught as one of three required foundations courses in the context of a two-year Bachelor's of education course at Thompson Rivers University in British Columbia, Canada. The "Forgotten Connections" course was offered in the students' first term in the B.Ed. program, while students were also grappling with "real-life" classroom experiences in practicum placement contexts. The course made much use of examples from arts, culture and history. Although these areas of study were familiar to some of the students with backgrounds in the arts, every effort was made to contextualize them for students from other backgrounds (as is shown in examples of student writing, below). A complete syllabus for the course is available at: <http://learningspaces.org/connections/> (a list of movies, readings, questions and themes used to structure the course are available in an appendix to this paper). A Website that provides an outline of Mollenhauer's book and makes available many of the materials from the literary and visual arts sources used in it is available at: [http://elearn.tru.ca/index.php/Forgotten\\_Connections](http://elearn.tru.ca/index.php/Forgotten_Connections). Finally, themes developed by Mollenhauer and emphasized in the course have also been recently discussed in Wivestad (2007), Sævi (2005, 2007) Sævi & Eilifsen (2008a), Sævi & Husevaag (2008b) as well as by other continental philosophers of education like Biesta (2002a, 2006), Gadamer (2001), Løvlie, Mortensen & Nordenbo (2003), Løvlie (2005), Slagstad, Korsgaard & Løvlie (2003), Säfström (2003).

This paper, then, tells of the adaptation of this course across curricular, cultural and linguistic divides. This adaptation was all the more challenging given the fact, as mentioned above, that *Forgotten Connections* has not been translated into English (although it is available in Japanese, Spanish, and Dutch, for example). A number of the philosophical and even fictional texts used in the course have been out of print, in some cases for nearly a century (e.g., Pestalozzi, 1911; see also Langeveld, 1975).

These factors are all expressive a general kind of forgetting or even repression of traditions and ways of understanding that are associated with education and pedagogical practice. In North America, this kind of repression or forgetting can be said to be two-fold. North America, of course, is populated largely by the children and grandchildren of various emigrations and diaspora. The first aspect of North American

---

<sup>3</sup> Wivestad translated Klaus Mollenhauer's *Forgotten Connections* into Norwegian in 1997. See Mollenhauer, K. (1997). *Glemte sammenhenger. Om kultur og oppdragelse*. Oslo: Gyldendal. Ad Notam.

"forgetting" can therefore be said to be a forgetting or repression of European, Asian and other émigré cultures and traditions. This includes not only conscious ways of thinking and acting, but also unspoken and even embodied aspects of these cultures and traditions. The German philosopher Theodore Adorno, for example, observed in the 1940's how an everyday mechanization or "technologization" particular to life in North America has the subtle tendency to "expel from movements [their] ...hesitation, deliberation [and] civility" (Adorno, 1981, p. 40). He goes so far as to argue that this technologization is making gestures precise and brutal, and with them humans."<sup>4</sup> From these kinds of perspectives, North America can only appear as a place that is, to a large extent, devoid of tradition and history. As conservative Canadian philosopher George Grant writes, "those who know themselves to be North Americans know that they are [living] in the only society which has no history (truly its own) from before the age of progress" (1969, p. 17). As a result, the only history and culture that these émigré North Americans hold in common is one which has the enlightenment as its fountainhead. And the aspects of the enlightenment which are most important in this context are its affirmation of the individual as autonomous in his or her freedom, and of history as the inevitable progress of scientific, technical rationality.

The second "forgetting" is presented by the brutal repression, colonization or conquest of the "other" represented by aboriginal or native North American cultures (e.g., Todorov, 1999). With a collective history effectively truncated at the eighteenth century, émigré North Americans relate to their found landscape not in terms of the traditions and customs indigenous to it, but principally in instrumental and economic terms. Their conquest or settling of much of the continent, after all, was made possible only through the technology of the railway and in some cases, the roadway (and the internal combustion engine). This instrumental, technological relationship to the "environment as object" (Grant, 1969, p. 17) includes not only the land, but extends also to the human environment and to humans themselves. It only makes sense that the same instrumentality that opened up the continent to North Americans could be turned to the benefit and improvement of North American society and its individual members. In the case of education, this is expressed in the belief –often implicit and therefore difficult to identify and challenge-- in the capacity of science (e.g. "brain science" or "learning science") and forms of rational planning (e.g. curriculum or instructional design) to define and maximize education as a rational, purely professional and instrumental enterprise.

These scientific and instrumental ways of thinking are given powerful expression in the vocabulary that is used in English North America to talk about education and development. This is a vocabulary that is

---

<sup>4</sup> Adorno continues: "Thus the ability is lost, for example, to close a door quietly and discreetly, yet firmly. Those of cars and refrigerators have to be slammed, others have the tendency to snap shut by themselves, imposing on those entering the bad manners of not looking behind them, not shielding the interior of the house which receives them. What does it mean for the subject that there are no more casement windows to open, but only sliding frames to shove, no gentle latches but turnable handles, no forecourt, no doorstep before the street, no wall around the garden? ...Not least to blame for the withering of experience is the fact that things, under the law of pure functionality, assume a form that limits contact with them to mere operation, and tolerates no surplus, either in freedom of conduct or in autonomy of things, which would survive as the core of experience, because it is not consumed by the moment of action" (Adorno, 1981, p. 40).

ever more professionalized and instrumentalized, with older terms rich with non-specialized meaning either being gradually re-defined or replaced with terms or meanings that are specialized, and instrumentally- or psychologically-charged. The word "education" itself provides a good example. Originally referring to the general "process of nourishing or rearing a child or young person..." this term has increasingly come to refer to what happens exclusively in the school, namely the "systematic instruction, schooling or training given to the young" (OED, 2007). *Erziehung*, the closest German equivalent to "education," can be translated as "breeding" "education" or "upbringing," blurring the boundary between school and home, personal and professional. (It also implies that the use of this term in the title of Mollenhauer's book might be best translated as *Forgotten Connections: On Culture and Upbringing*). The English term "development" provides another example. When used to refer to the nurture and growth of a child or young person, it carries strong psychological and functionalist connotations, suggesting a progressive, teleological process -- potentially both biological and mental in nature -- corresponding to the collective processes of social and technological progress that are seen as prevalent in North American society. "Development" has words like "evolution," "progress" and "improvement" as its similes (Roget, Kirkpatrick, & McLaren Kirkpatrick, 1998), and among its many meanings is "gradual advancement through progressive stages..." (OED, 2007). The pervasive use of a term like "development" can be contrasted with the German term *Bildung*, a term with no equivalent in English, which refers to the cultivation of the inner life or human soul of the child or the young person, and to the person's inauguration to culture, tradition and humanity.<sup>5</sup> The meanings, availability or unavailability of words such as these lead powerfully but almost imperceptibly to certain ways of speaking, writing and thinking that can be difficult but valuable to retrace and reconsider. They also lead to ways of forgetting and to necessitating the important task of remembrance and revivification.

Of course, especially early in the course, students struggled to find ways of thinking and articulating in their comments and reflective writing that were adequate or appropriate to the questions and issues at the heart of Mollenhauer's book. Just as it was a challenge for the course as a whole, one particular issue with which students grappled was close interconnection of specialized educational vocabularies with those of psychology, biology and instrumentalism in general. Students were encouraged to avoid terms such as "mastery," "classroom management," "instinct," "instruction," "reinforcement," "condition(ing)," or "disorder." The point in doing this was not so much to stop using the words themselves as it was a matter of steering clear of the essentializing and instrumentalizing ways of thinking and acting that they can lead one towards.

The careful and reflective use of these kinds of "unspecialized" language and designations in discussing education (or upbringing) is an area of emphasis in the course in general and in Mollenhauer's text in

---

<sup>5</sup> Biesta (2006) offers a significant interpretation of *Bildung* as "an idea that emerged in Greek society and that through its adoption to Roman culture, humanism, neohumanism, and the Enlightenment, became one of the central notions of the modern Western educational tradition. Central to this tradition is the question of what constitutes an educated or cultivated human being. Generally, the answer to this question was not given in terms of discipline or socialization, that is, in terms of the adaptation to an existing external order. *Bildung* rather referred to the cultivation of the inner life, the cultivation of the human mind or human soul." (pp. 100-101).

particular. In his introduction to *Forgotten Connections*, Mollenhauer describes this task as one of recovery or recollection:

Pedagogy must work at the task of cultural and biographical recollection; it must find through this recollection those principles which are of lasting value; Pedagogy has to find a suitable language for this task (1983, p. 10).<sup>6</sup>

The "suitable language" that both we and Mollenhauer are searching for should be seen both as a literal language and vocabulary, and also "language" in the sense of visual, cinematic and also narrative or fictive languages. All of these types of language are indispensable to both this paper and to the course it describes.

### **The Course - Five Questions**

The forgotten connections that Mollenhauer works to bring to remembrance and relevance involve five basic questions that are historical and cultural in nature, and that attempt to direct reflection to the relational and ethical qualities of pedagogical practice (Wivestad & Andersen 1998, Saevi 2007 Wivestad 2007). Each of these questions corresponds to a chapter in Mollenhauer's *Forgotten Connections*, and each flows from or builds on the previous one. Roughly speaking, two weeks in the course were devoted to the exploration of each one of these questions, with three sessions remaining for the courses' introduction and conclusion, as well as for the discussion of related issues. Each question was asked of the students (in different ways) for personal reflection in portfolio writing, and for discussion in class. Each question is also associated with a key term highlighted in the corresponding chapter of Mollenhauer's book:

1. Why do we want to have children? (*Bildung and Erziehung*)
2. What way of life do I present to children by living with them? (presentation)
3. What way of life ought to be systematically represented to children? (representation)
4. How can I help children / young people to become self-starters and support their growth? (Developmental Preparedness; Self-starting)
5. Who am I? Who do I want to be, and how do I help others with their identity problems? (Identity)

These questions are intended to address the students both personally, existentially and collectively, and to prompt reflection, contemplation and dialogue regarding their pre-understandings and orientations. In this sense, these questions are attempts to challenge students to grapple with educational issues in existential terms, in which experience and existence are prior to theory and to essence, and in which how one "is" (ontology) is primary to what one knows (epistemology) (Saevi 2007, p. 108). Also in of

---

<sup>6</sup> "Die Pädagogik muss an kultureller und biographischer Erinnerung arbeiten; sie muss in dieser Erinnerung die begründbaren (zukunfts-fähigen) Prinzipien aufsuchen; sie muss für diese Arbeit eine der Sache angemessene, genaue Sprache finden" Mollenhauer 1983, p. 10.

their urgent personal and collective emphasis these questions are interrelated within the larger question of pedagogy, and what will be described as the pedagogical relation, below.

Mollenhauer poses the first question, "Why do we want to have children?," or more generally "why do we want to be with children?" at the end of the introduction to his book, and it served as a basis for dialogue in the first class. Answers volunteered by students included: "Because I love children" or "Because I want to make a difference in children's lives." Of course, this is not a test question, and there is no single answer that is correct. Mollenhauer suggests, however, that the question has to do with passing on to children that which is good in our lives. This response highlights an idea important to both the book and the course: that in our relation to children as teachers, the line between personal and professional responsibility is indistinct, and that in some cases, it cannot be found at all. (The reinforcement of this division is one of the principle effects of the specialization and instrumentalization of educational vocabulary, as discussed above.) With family at home, neighbour children on the street or students in the classroom, we all seek to protect children from what might harm them, and we are all expected to do what is good for them. Of course, it is possible to pass on to children a great deal that is good about our lives in the classroom contexts, but this requires the will and ability to distinguish between that which is good and that which is not. The condition under which adults must live and act is the condition of not really knowing what is good in an absolute sense, while still being sensitive to the ethical possibilities of a given situation. (Saevi & Eilifsen 2008a, p. 3).

The movie that was shown to students to help them examine and reflect on these questions of children's lives and the "pedagogical good" -- *My Life as a Dog* (Hallström, 1985) -- depicts Ingemar, a 12-year old boy whose mother is dying. Ingemar moves in with his relatives in a small community in rural Sweden, where he is exposed to many well-meaning adults. However, these adults are typically too absorbed by that which is good for *them* to recognize the young boy's pain and bereavement. Ingemar builds relationships with children at school and at play and also with the community's eccentric but friendly inhabitants – but none of the adults takes personal responsibility for Ingemar in a way that takes into account specifically what might be good for him as a unique child. As the film's title suggests, its story is told from Ingemar's perspective, with the *dog* referring (in part) to Laika, the first animal sent into orbit. Ingemar consoles himself a number of times in the film by comparing his fate to that of Liaka, who was ultimately sent to die in the cold silence of outer space.

The second question ("What way of life do I present to children by living with them?") and the term ("presentation") points towards the unreflective character of our participation in our everyday lives with children. Mollenhauer deals with this question and the one that follows largely from a historical perspective, and through the analyses of a number of images from different historical periods. Among these are the two images showing children with their families included here. The first is a woodcut from Europe during the Middle Ages, and depicts a child's or infant's direct or "un-obstructed" exposure to everyday adult; (Mollenhauer 1983, p. 33): while breast-feeding, the mother is also making yarn or thread, and the father is working the land. Adults here are simply "presenting"



to children their grown-up "behavioural image" (Mollenhauer, 1983, p. 27) in a manner that is unsystematic and unreflective. Moreover, it is the child's principle educational task to reproduce this image. The essential structures of adult behavior are there for children to see, and as they grow, children are able to observe a very wide range of grown-up behaviour simply by living with adults. This manner of upbringing is generally is not consciously defined by adults, and is therefore implicit and habitual, and it is in this way that human society by necessity has reproduced itself for millennia. At the same time, this process continues today through the way in which we habitually "present" ourselves in our most frequent but unintended and unreflected activities.

In this part of his book, Mollenhauer also emphasizes the importance of language and what he calls "restrained reality." He explains that learning one's mother tongue is a particularly significant way in which adult "presentation" occurs. Through the acquisition of his or her first language, the child experiences the first ordering of its universe, acquires a systematic and structured ability to imagine and to picture things. By learning his or her mother tongue the child's entrance into the human world, in other words, is greatly accelerated. At the same time as this entry is being facilitated through language, it is also held back by adaptive practices or habits of culture, language and even written and unwritten laws. Adults and societies traditionally "filter" or keep children away from that which is harmful or incomprehensible to them. This protection can be identified in all societies as part of what is called the socialization of children (Mollenhauer, 1983, p. 36).

The third question ("What way of life ought to be systematically represented to children?"), and the corresponding term ("representation") is illustrated by Mollenhauer in conjunction with a second engraving. Dated from the 16<sup>th</sup> century -- during the rise of merchant capitalism and the attendant spread of literacy -- this depiction of daily life contrasts sharply with the medieval woodcut provided above. Children are no longer directly exposed to the everyday work of their parents. This is indicated not only in the increased distance that separates the mother and child, it is also indicated by the world of books, writing and mathematical notation that is placed literally above the children's heads. Mollenhauer also points out that these children are being sent off to school (Mollenhauer, 1983, p. ??): They are being further separated from informal contact with everyday habitual activities of adults, by being sequestered in a separate "pedagogical sphere" (Mollenhauer, 1983, p. 68) where lessons are represented deliberately and systematically, according to preconceived curriculum. It is this specialized, deliberate and systematic provision of depictions of culture to children in education that Mollenhauer refers to as "re-presentation."

In this context, the relevance of the question "What way of life ought to be systematically represented to children?" becomes clear. This question poses an ongoing challenge or problem for parents, teachers and also for those involved in curriculum design and development:

The problem of representation that is to be addressed practically and theoretically has two sides: On the one hand, there is the question of the right way of life that is to be represented, and on the other, the question



of the most suitable way of selecting representations of such a way of life from the "storehouse" of pedagogical and strategic possibilities. This is not only a separate pedagogical problem, but also one of the entire cultural *habitus*. (Mollenhauer, 1983, p. 69)<sup>7</sup>

These problems or questions are ones that today resonate in news reports and public controversy. The first is the question of the ways of life, lifestyles and also events that are appropriate and inappropriate to represent to the very young -- from public tragedies (e.g., school shootings) to questions such as same-sex parentage (e.g., its depiction in children's books). And if a consensus about the representation of particular ways of life can be reached, there remains further practical questions as to the particular aspects of these events and lifestyles that should be included in representations (e.g., What should children be told about violent incidents in and around schools? How much should they learn about sexual orientations at a given age?)

A somewhat different way of understanding representation and its close interrelationship to *presentation* is illustrated through a short section from another film shown in the course, *Être et avoir*, or *To be and to have* (Philibert, 2002). This is an unobtrusive documentary record of a year in a one-room schoolhouse in rural France, and of the interaction of the students (ages 4-11) with their dedicated teacher, George Lopez. It features a scene in which one of the youngest students in the class (Jojo) interrupts a lesson with a (seemingly) unrelated question:



Jojo: Sir, is it this morning or this afternoon now?  
 Jojo: Is it this morning or this afternoon?  
 Lopez: Well? Is it the morning or the afternoon?  
 Jojo: The afternoon?  
 Teacher: Before the afternoon, what do we do? We...  
 Other student: Eat!  
 Jojo: We eat.  
 Lopez: Have you eaten yet?  
 Jojo: - No. So it's...  
 Other Student: - The morning.  
 Lopez: The morning.

The way that the teacher responds shows an awareness of the importance of systematic *representation* of a way of life to Jojo and the other students and *presents* a caring and considerate disposition. The teacher stops the lesson he is teaching (on writing or printing, forms of representation) to respond to Jojo's question. But in doing so, the teacher presents, in effect, an impromptu lesson of a different kind: On the relationship between morning, lunch time and afternoon. Even though such a lesson could be taught using representational means (i.e. with numerical and other representations of time), the teacher

<sup>7</sup> "Das damit praktisch und theoretisch zu bewältigende Repräsentationsproblem hat von nun an zwei Seiten: die Frage nach der rechten Lebensform and die Frage nach der richtigen Repräsentation dieser Lebensform in den pädagogisch-didaktischen Arsenalen. Das ist nicht nur ein separat pädagogisches Problem, sondern zugleich ein Problem des gesamten kulturellen Habitus" Mollenhauer 1983, p. 69.

directs the Jojo to the ways of life that he has experienced directly: eating lunch. More abstract ways of representing the situation will no doubt be provided in a structured and deliberate manner for Jojo at a later point.

In this and other contexts, representation can be illustrated as intimately intertwined with presentation and as remaining vitally important for pedagogy and for student teachers today. This is indicated not only in the intellectual content of George Lopez's response to Jojo's question, which gently directs Jojo to the "presentational" practice of eating. It also finds illustration by the patient tone and careful rephrasing of Jojo's urgent but off-topic question. It is also illustrated in the description with which this paper started: "Per looks at me with this particular humorous glance and says, after just a tiny little pause: "Yes...?" Then I understand that he wants me to give the question a second thought." Per the teacher may be working representationally with a systematic curriculum, but what is captured in the student's response is *presentational* in the sense that it has to do with the way the teacher reveals something about himself, his habits and his way of life that is unreflective and implicit: His particular humorous glance, and the way he says "Yes...?" after "a tiny little pause." These expressions, the tone and disposition that they convey, reveal some of the essential pedagogical aspects of Mollenhauer's notion of presentation: It is not something that is learned from a book, through rote imitation, or as a kind of instrumentalized "technique." It is not something, moreover, that is turned "on" or "off" when the teacher walks in or out of the classroom (students quickly see through it when it only an "act"). It is in this presentational dimension that is captured, in part, in the films and fictional texts shown in the class; and it is also this presentational aspect of education and upbringing that can be said to resonate in non-academic depictions and personal recollections of pedagogically excellence in the larger culture and in everyday life. The "presentational," in other words, is a part of our often unreflective life with children, and is often memorable in our recollections of our own childhood. It is inseparable from the existential fact that we reflectively and unreflectively share our world with those who will soon inherit it.

The short sequence from *To Be and to Have* provided above also helps to explore the fourth question: "How can I help children / young people to become self-starters and support their growth (progress)?" The idea is that children are ready to learn and develop (developmental preparedness), and that they are also ready to initiate their own projects and work on their own problems (self-starting), but their readiness is latent and is a kind of "preparedness" for potential development. Or following Rousseau; the child's being is not a problem to be solved, but rather the child's being is rooted in a certain indefiniteness and un-specialization (Rousseau 1971/1993). Of course, this readiness to act and develop must at the same time be encouraged, cultivated and directed in appropriate ways by responsible adults, or it will not be realized. Bollnow's classic essay *The Pedagogical Atmosphere* (1989), one of the philosophical texts used in the course, focuses on the lived atmosphere arising through the encounter between adult and child, teacher and students. Bollnow points to the important pedagogical insight that human development cannot be externally forced upon the student; the student must be ready for education in order to be susceptible to what the teacher has to offer. There has to be something in the child that is oriented toward development, something that "asks" for the teacher's help (Saevi 2005, p. 208). Of course this developmental preparedness of the child is not something of which the child (and

often the adult) is consciously aware. Similarly, being ready for learning might be less of a matter of cognitive ability than a question of the appropriate pedagogical tone and climate, as well as of more pragmatic conditions for the child such as having had a good night's sleep, having enough good food to eat, and being safe and respected both at home and at school. One way in which this encouragement and direction can be provided is by giving the child the space and freedom to try to answer her own questions and solve her own problems for herself. At the same time, this space and freedom for the child also needs to be a locus of safety and security. As was illustrated in the case of the figurative space opened up for Oda by Per's kind glance, this place should be one in which weaknesses and effects of failure are de-emphasized and the consequences of developing strength and accomplishment are amplified.



Aspects of preparedness and readiness were also explored through the film *Good Will Hunting*. In this film, Will Hunting, a mathematical savant from a rough Boston neighbourhood, encounters Sean McGuire, a psychologist who tries to help Will sort out the many contradictions and conflicts in his life. But the way that Sean helps Will is not by providing him with a diagnosis or by telling him what he *should* do; instead, Sean helps by thoughtfully guiding Will to a deeper awareness of who he is, of his human potential, of choices available to him, and of their consequences.



The last question, of identity -- "Who am I? Who do I want to be, and how to I help others with their identity problems?" -- is understood by Mollenhauer as something that emerges from the dynamics of developmental preparedness and self-starting. It is a relationship of the self to itself, of the self as it is presently perceived and understood, to the self that the individual can or will become: "The relationship that goes by the name of 'identity,'" Mollenhauer explains, "is constituted from the difference between that which is the case empirically [in 'reality'] and that which is possible" (Mollenhauer, 1983, p. 158).<sup>8</sup> Again considering at the historical and cultural dimensions of this question, Mollenhauer stresses that the nature of this relationship has changed over the course of history. Making the possible real, Mollenhauer observes, "is an anticipation or shaping of the future...a preliminary design of the self, an act that is becoming ever more risky" (Mollenhauer, 1983, p. 171). Mollenhauer illustrates this increasing risk by discussing a number of famous self-portraits, from Durer -- who portrays himself confidently in a Christ-like pose -- to van Gogh -- who makes no identification of his role, and whose troubled gaze makes no contact with the observer. "In this sense, for pedagogy [today]," Mollenhauer explains, "there are no such things as identities, there are only identity problems" (Mollenhauer, 1983, p. 159).

### The Pedagogical Relation

One basic question, presupposition or pre-understanding that saturates and interpenetrates all five questions and parts of Mollenhauer's book --and of the course developed from it-- is the matter of the

<sup>8</sup> "Das Verhältnis, das Identität heisst, besteht also aus der Differenz zwischen dem, was empirisch der Fall ist, und dem, was möglich wäre" Mollenhauer 1983, p. 158.

*pedagogical relation* (Saevi 2007). The idea that pedagogy is fundamentally relational and that it is based on a special kind of relationship between adult and child is an important part of the humanistic European pedagogical tradition in which Mollenhauer's work is steeped. In fact, Mollenhauer stands in a direct line of inheritance of this tradition --one that begins with Dilthey, who described the pedagogical relation as the only possible starting point for upbringing and education: "The discipline of pedagogy can depart only from a description of the educator in relation to the child" (Dilthey, 1971, p. 43). Dilthey's student Herman Nohl, in turn, developed the understanding of this relationship further, characterizing it as "the loving relationship of a mature person with a 'developing' person, entered into for the sake of child so that he can discover his own life and form" (Nohl, as cited in Spiecker, 1984, pp. 203-204). Nohl's understanding of this relationship had a considerable influence on Mollenhauer, who studied under one of Nohl's students (Erich Weniger), and at an educational institution founded by Nohl. Based on these earlier scholars' work -- and of a number of the English language texts (Spiecker, 1984 and van Manen, 1991, 2002) -- a few essential characteristics of this special relationship can be discerned.

The pedagogical relation of the adult and child, first of all, is one that is unique or *sui generis*. Unlike other relationships, it is asymmetrical (Skjervheim 1996), an existential condition indispensable to the pedagogical character of this relationship. The recognition and affirmation communicated by Per's supportive glance at Oda, for example, is provided without expectation that it will be reciprocated. The same is the case with George Lopez's patient responses to Jojo's questions or Sean McGuire's responses to Will's aggression or sullen silence. In each case, the adult's intentions and actions are directed toward the personal life of the child or young person; and these actions are expressive of an intention on the part of the adult to do what is best for the child or young person who is being cared for. This intention is also one that seeks to influence or contribute to the direction of the child's life -- with a sense of unselfish hope and trust that the child will learn, rather than instrumental calculation.

This relationship is also unique, as Nohl explains, in that it "gradually ceases to exist" (Nohl, as cited in Spiecker, 1984, p. 204): "The pedagogical relationship [eventually] tries to make itself superfluous and to dissolve --a characteristic that no other relationship possesses" (Nohl, as cited in Spiecker, 1984, p. 204). The grown child may still maintain a relationship with adults who have acted pedagogically, but this relationship will (or should) no longer be asymmetrical, or for the sake of the person who is now fully grown. It should instead be mutual and reciprocal.

In keeping with the existential emphasis of this approach to education -- with its prioritization of concrete existence over abstract essence -- the pedagogical relation can be described as situationally and ethically normative rather than developmentally and socially normative. Another way of putting this is to say with Hertwig Blankertz (also a student of Nohl's) that "the whole of pedagogy, upbringing, has a meaning that resists scientific categories."<sup>9</sup> This means that in such a relationship, the child is always recognized as a unique, irreplaceable person, rather than being seen in terms of a developmental stage

---

<sup>9</sup> "Das Ganze der Pädagogik, die Erziehung, hat einen szientistisch nicht einholbaren Sinn." (Blankertz, 1982); also cited in Mollenhauer, 1983, p. 7.

or category, or a psychological diagnosis. In *To be and to Have* and in *Good Will Hunting*, Georges Lopez's and Sean McGuire's pedagogical relationships are characterized by their emphasis on the individual in his or her current challenges and predicaments, not in terms of particular expert diagnoses, developmental stages or in terms of the eventual resolution of certain developmental issues. A final aspect of the situation and ethics of the pedagogical relationship is the child's profound vulnerability in an adult world that he or she often cannot understand or influence. This is expressed poignantly in Ingemar's understanding of himself in comparison to the dog Laika: Despite the fact that he actively seeks out adult protection and care, Ingemar often feels that he has been cast unexpectedly into empty space, without explanation or assurance of return.

### **Pedagogy as Being and Having: Student Reflections**

The notion of education as an unspecialized practice,<sup>10</sup> as a presentation of adult behavioral images by simply "being with" children is not simply a question of what skills and knowledge one has. It is instead a question of who and how one is, in terms of one's personal relationship to this particular child, one's disposition, one's personal, physical and emotional presence or presentation. Of course, illustrating and describing this to student teachers is not easy, and having them express their own understandings and to "in-corporate" these ideas "dispositionally" is to ask a great deal of them. The methodology proper to these dispositional and embodied ideas and understandings is one that focuses on concrete experience, but is reflective and interpretive. In terms of research, this methodology is represented by descriptive, interpretive phenomenology; in teaching and learning, this methodology is provided by writing which is similarly descriptive and interpretive, but that eschews the formal techniques of phenomenological investigation (e.g. reduction, eidetic variation). Many students in the class, however, learned to meaningfully interpret the complexities, challenges and opportunities of relational pedagogy. All showed increased sensitivity towards and awareness of these questions in their written reflections. These reflections, which were produced approximately once every second week, and oriented towards the films, philosophical texts, fiction and images that were presented in the course were read and reviewed carefully and were used as an opportunity to provide detailed, personal and supportive feedback.

Only a few examples -- in this case, all related to the film *To Be and to Have* -- can be considered in the confines of this paper. The question for reflection that was posed by this film was the one that is implicated in its title: What is the meaning of the words "to be" and "to have" in terms of pedagogical practice? What, in other words, is the significance of *being* and *having* to the pedagogical relation (Saevi 2007)? It is these two points that were used to focus the student's reflective writing. Here is how one arts student, Anna, responds to the question of George Lopez's "being" and "having" as a pedagogue by interpreting his actions in the light of van Manen's text *The Tact of Teaching*:

---

<sup>10</sup> For more about unspecialized or "phronetic" practices and their importance in creative, relational situations, see Galvin & Todres, 2008. For the term "phronesis" see Aristotle (1908). *Nicomachean Ethics* book VI 5.

He is a teacher, he has come 'to be' a teacher but has come 'to have' the meaningful relationships with his students. George Lopez is the teacher, directing his classroom, but a pedagogical character is not *taught* to take on his/her role, rather it comes with experience and is earned. Just as the title of the film *Etre et Avoir* George Lopez is a teacher 'being' in the classroom but does not automatically 'have' the respect of his students. Respect is not easily earned. ...pedagogy is something that must be inspired rather than taught. van Manen writes "[i]t is possible to learn all the techniques of instruction but to remain pedagogically unfit as a teacher...to become a teacher includes something that cannot be taught formally"( van Manen 1991, p. 7).

Technical excellence in teaching is not, in itself, a sufficient condition for being a good teacher or pedagogue. As Anna points out, pedagogy also requires that one is able to gain the respect of one's students, and this respect is not something amassed through techniques of acquisition and attainment. It is constantly renewed and strengthened with time and patience. Being a teacher in this sense is basically a question of being capable of a sensitive and thoughtful personal and relational practice with children. In this relation, the child can learn how to be and become a human being, while he or she is in close proximity to the teacher, and while at the same time being recognized in his or her uniqueness. One may as a teacher cultivate such a presentational, relational practice while the child is learning the skills and abilities represented in a certain curriculum.

These questions are explored somewhat differently by Linda a science major, who describes the film as follows:

*To Be and To Have* is a movie filled with sensitive moments between a teacher, students, and their families, and had it not been for Lopez' deft hands, these situations could have been extremely uncomfortable for the viewer. We see a number of children crying on camera, relating personal, familial and social difficulties, and through them all Lopez judges with amazing accuracy when he should speak and when he should be silent, when a joke is appropriate, and when sympathy is necessary. Mr. Lopez consistently expresses the response that most honours who his students are.

Linda emphasises how a deep consideration and care for who children are and respect for them as children is a necessary quality at the core of the pedagogical relation. Both Anna's and Linda's responses are closely but tacitly related to the notion of pedagogical tactfulness (van Manen 1991). Tact in this sense relates to the teacher's concrete, sensitive and appropriate response to care for the vulnerability of the child. Like pedagogical presentation more generally, tact or tactfulness is not a method or a form of knowledge, but is rather a way of being and acting – a certain kind of sensitivity to the (often unarticulated) needs of the child.

The theme of pedagogical tact is considered more explicitly in the following passage by Anna (who was cited just above):

A skill that I recognize in George Lopez is the ability to keep his students on track without creating resentment. He sets a high learning prerogative but is able to have conversations with his students that create trust and respect. I have always found this challenging. When does one listen to a student's story and when do they end it before it evolves into a test of endurance? Children know when an adult or teacher is truly engaged most can read the level of interest. I confess I have at times talked with children hoping that they would finish their story quickly so that I could return to a task. Rarely does the child not notice my disinterest, many will begin to talk louder and more quickly and others will dismally walk away, leaving me feeling something terrible. George Lopez demonstrates a gift for tactfulness and is able to keep his students on track without discouraging their desire to explore. (Anna)

In this reflection, Anna gives individual and concrete expression to a number of the themes and questions in the course. These include the importance of tact and "presentation" more generally as a pedagogically practical and thoughtful act ("Children know when an adult or teacher is truly engaged, most can read the level of interest"), and questions of developmental preparedness ("keep[ing] his students on track without discouraging their desire to explore"). But what is just as important as this concrete awareness and expression is the qualified and tentative way in which Anna describes her own involvement in these issues: She knows that authentic interest and listening are not things that one masters as a part of a repertoire of teaching techniques. Being an interested teacher, and presenting this behavioural image to children is something that is a challenge for her and for other teachers, as something with which they struggle (and in which they too often fail). But it is a necessary struggle if adults are to be sufficiently attentive enough to respond pedagogically to "the call of the child" (as Augustine puts it in his *Confessions*; 1995).

The ability and willingness of adults and teachers to reflect personally and ethically on the pedagogical questions raised in the situations with children that they have experienced concretely is considered by Mollenhauer the precondition of social, political and pedagogical change in education. This course sought to bring up similar situations through films, art, philosophical texts and conversations in class, and to foster similarly consequential reflection among students. Mollenhauer sees such reflection as the only possible starting point for pedagogical understanding and discussion (1983, p. 102).

## **Conclusion**

Defining teacher education and acts of pedagogy outside of the instrumental vocabularies of psychology and technique, in terms of how one "is," is in some ways to deprive oneself as a teacher of the protection afforded by specialization and institutionalized expertise. It is perhaps a pedagogical kind of "existential arrest," in which the self shakes off definitions provided by pre-existing roles and categories, and is thrown back onto its own naked personhood. At the same time, this is not just a personal, individual experience; it also involves being acutely aware of a different experience of selfhood --that of the vulnerable child, and his or her silent "call" to the adult. Mollenhauer has sought to capture aspects of this existential situation by highlighting a quote from Kafka, in which the author explains why he cannot account for his troubled relation to his father (Mollenhauer, 1983, p. 9): "And if I now try to give

you an answer in writing, it will still be very incomplete, because, even in writing... [I am hampered] in relation to you and because the magnitude of the subject goes far beyond the scope of my memory and power of reasoning."<sup>11</sup> Like Kafka's intergenerational relation to his father, the passage of "that which is good" from one generation to the next is also of a magnitude that "goes far beyond the scope" of the memory and reasoning of any one person or explanatory scheme.

In this context, understanding education in terms of specialized knowledge or as a set of techniques and optimizations appears as an inauthentic evasion of responsibility. Education, or rather, pedagogical practice, is instead a matter of paradox and of fundamental estrangement. It is, as Mollenhauer puts it, an *aporia*:

It is not a subject for scholarly specialization. Specialized or scientific scholarship can easily *describe* triumphs of human development; but it can only gesture towards its aporetic character.... [And the] more finely the net of pedagogical strategies and institutions is woven, the greater a contribution that is expected from pedagogy towards social progress, the more difficult it becomes to express this [aporetic character]. (Mollenhauer, 1983, p. 88)<sup>12</sup>

Pedagogy is aporetic or paradoxical for Mollenhauer in that it tries to describe and strengthen the part of the child which is fundamentally open and indefinite and about which nothing final or definitive can be said.

The child would essentially remain something more than that which is immediately accessible to us through understanding and explanation. Whoever would want to be an educator, especially in view of a future that cannot be reliably reckoned, must attempt to enter into a relationship with this part of children's lives which can only be intimated. (Mollenhauer, 1983, p. 89)<sup>13</sup>

As an attempt to define the unformed potential of the child, and as the passing on of what is good from one generation to the next, pedagogy is an endeavor which is more than paradoxical. It is also an undertaking characterized by loss and even tragedy. There are always many things of intrinsic strength and goodness which are not passed on to children; on the other hand, there are always many things of questionable value and durability that children end up inheriting, such as a broken environment and society.

---

<sup>11</sup> "Und wenn ich hier versuche, Dir schriftlich zu antworten, so wird es doch nur sehr unvollständig sein, weil auch im Schreiben ...ich Dir gegenüber behinder[t bin] und weil die Größe des Stoffs über mein Gedächtnis und meinen Verstand weit hinausgeht.und weil die Größe des Stoffs über mein Gedächtnis und meinen Verstand weit hinausgeht." Mollenhauer 1983, p. 9. See: <http://www.kafka-franz.com/KAFKA-letter.htm>

<sup>12</sup> "Das ist kein Thema mehr für die Wissenschaft. Sie kann wohl den Triumph der Bildsamkeit beschreibenö af deren Aporie aber kann sie nur aufmerksam machen. [...] Je finmaschiger das Netz der pädigogischen Strategien und Institutionen wurde, je mehr auch von der Pädagogik tätiger Anteil am gesellschaftlichen Forsschritt erwartet wurde, um so schweiger wurde es, einer solchen Attitüde Geltung zu verschaffen." Mollenhauer 1983, p. 88.

<sup>13</sup> "Immer nämlich sei das Kind wesentlich mehr, als was durch Verstehen und Erklären uns unmittelbar zugänglich ist. Wer erziehen wolle, zumal im Hinblick auf eine nicht zuverlässig kalkulierbare Yukunft, der müsse versuchen, sich aud auf diesen nur zu ahnenden Tei des kindlischen Lebens zu bezeihen." Mollenhauer 1983, p. 89.

Education and formation [*Bildung*] is always a process of expansion and enrichment, but at the same time, is also a process of constriction and impoverishment of that what would have been possible. Adults not only are midwives in children's development, but also are powerful censors of that which is part of the child's formation. (Mollenhauer, 1983, p. 10)<sup>14</sup>

In this context, pedagogy is not a question of solving practical problems and optimizing learning processes, it is part of the ongoing mystery and frailty of human existence. The North American tendency to treat both the world and the self as objects for instrumentalized management and manipulation can easily obscure the loss, the mystery and paradox of education and upbringing. Of course, this technocentric blindness is not unique to North America. In the context of the Bologna Process and other EU sponsored initiatives, similar processes of educational optimization and standardization have been made a priority in Europe as well. Regardless of the situation, as a subject that vastly "beyond the scope" of the "memory and reasoning" of the individual, upbringing and pedagogy are not a collection of means or a set of techniques that can be reduced to processes of optimization and standardization. It remains a profoundly personal relation, with the intention of contributing to the child's life, experience, and supporting the child's growth in the direction of humanity and selfhood.

---

<sup>14</sup> "...jeder Bildungsprozess ist Erweiterung und Bereicherung, aber auch Verengung und Verarmung dessen, was möglich gewesen wäre. Erwachsene sind nicht nur Geburtshelfer bei der Entwicklung des kindlichen Geistes, sondern für das Kind auch mächtigen Zensoren dessen, zu dem es sich bildet" Mollenhauer 1983, p.10.

## References

- Adorno, T. (1981). *Minima moralia: Reflections from a damaged life*. London: Verso.
- Aristotle (1908). *Nicomachean ethics* (translated by W. D. Ross). Accessed May 23 2008, from: <http://nothingistic.org/library/aristotle/nicomachean/toc.html>
- Augustine, A. (1995). *Confessions*. Cambridge: Cambridge University Press.
- Biesta, G.J.J. (2002). Bildung and Modernity. The Future of *Bildung* in a world of Difference. In: *Studies in Philosophy and Education* 21 (4/5), pp. 343-351.
- Biesta, G. J.J. (2006). *Beyond Learning. Democratic Education for a Human Future*. London: Paradigm Publishers.
- Blankertz, H. (1982). *Geschichte der Pädagogik. Von der Aufklärung bis zur Gegenwart*. Wetslar.
- Bollnow, O. F. (1968/1989). The pedagogical Atmosphere. In: *Phenomenology + Pedagogy*. Vol. 7, pp. 5 - 63.
- Dilthey, W. (1971). *Schriften zur Pädagogik*. Paderborn: Schöningh.
- Gadamer, H-G. (2001). Education Is Self-Education. In: *Journal of Philosophy of Education* 35 (4), pp.529-538.
- Galvin, K. & Todres, L. (2008). The Creativity of 'Unspecialization:' A Contemplative Direction for Integrative Scholarly Practice. *Phenomenology & Practice* 1(1). Accessed May 14, 2008 from: <http://www.phandpr.org/index.php/pandp/article/view/2/45>
- Grant, G. (1969). "In defense of North America" In Grant, G. (Ed.) *Technology and Empire*. Toronto: Anansi.
- Løvlie, L., Mortensen, K.P. & Nordenbo, S.E. (eds.). (2003). *Educating Humanity. Bildung in postmodernity*. Malden. Mass: Blackwell Publishing.
- Løvlie, L. (2005). *Individ, kultur og politikk i det moderne. Danningstenkningen fra Rousseau til Habermas. (Individual, Culture and Politics in the Modern. Bildung from Rousseau to Habermas)*. Oslo: Abstract Forlag.
- Mollenhauer, K. (1983). *Vergessene Zusammenhänge: Über Kultur und Erziehung*. Munich: Juventa.
- OED. (2007). Oxford English Dictionary. Oxford: Oxford UP. Accessed December, 2007 from: <http://www.oed.com/>
- Roget, P.M., Kirkpatrick, B. & McLaren Kirkpatrick, E. (1998) *Roget's Thesaurus*. Harmondsworth: Penguin.

Rousseau, J.J. (1971/1993). Diskurs über die Ungleichheit.[1755] Ed. Übers. U. Komm. Von H.Meier, (3. Aufl.), Paderborn, München, Wien und Zürich, Schöningh. In: *Schriften zur Kulturkritik* (Zweite erweiterte und durchgesehene Auflage), Hamburg: Felix Meiner, pp. 62 – 268 (this edition is used).

Säfström, C.-A. (2003). Teaching Otherwise. In: *Studies in Philosophy and Education* 22 (1), pp. 19-29.

Saevi, T. (2005). *Seeing Disability Pedagogically. The Lived Experience of Disability in the Pedagogical Encounter*. Bergen: Bergen University Press.

Saevi, T. (2007). Den pedagogiske relasjonen – en relasjon annerledes enn andre relasjoner. (The pedagogical relation – a relation different from other relations). In: Kaldestad, O.H., Reigstad, E., Saether, J. & Saethre, J. (eds.). (2007). *Grunnverdier og pedagogikk. (Basic Values and Pedagogy)*. Bergen: Fagbokforlaget, pp. 107 -131.

Saevi, T. & Eilifsen, M. (2008a). “Heartful” Or “Heartless” Teachers? Or should we look For the Good Somewhere Else? Considerations of Students’ Experience of the Pedagogical Good. Article accepted to Indo-Pacific Journal of Phenomenology. Special Edition: Phenomenology and Education.

Saevi, T. & Husevaag, H. (2008b). The Child seen as the Same or the Other? The Significance of the Social Convention to the Pedagogical Relation. Article accepted for review to *International Journal of Human Studies*.

Skjervheim, H. (1996). Participant and Spectator. In: *Hans Skjervheim. Selected Essays*. Bergen: University of Bergen, The Department of Philosophy. Skriftserien nr. 12, p. 127-141.

Slagstad, R., Korsgaard, O. & Løvlie, L. (eds.). (2003). *Dannelsens forvandling. (The Transformation of Bildung)*. Oslo: Pax.

Spiecker, B. (1981). The pedagogical relationship. *Oxford Review of Education* 10(2), 203-209.

Todorov, T. (1999). *The conquest of America: The question of the other*. Oklahoma City: Oklahoma UP.

Van Manen, M. (1991). *The tact of teaching: the meaning of pedagogical thoughtfulness*. Albany: State University of New York Press.

Wivestad, S. (2007). Hva er pedagogikk? (What is Pedagogy?) In: Kaldestad, O.H., Reigstad, E., Saether, J. & Saethre, J. (eds.). (2007). *Grunnverdier og pedagogikk. (Basic Values and Pedagogy)*. Bergen: Fagbokforlaget, pp. 293 – 331.

Wivestad S. & Andersen Saevi, T. (1998). De glemte sammenhenger. Om kunstnerisk-kulturhistorisk innføring i pedagogikk. (Forgotten Connections. An Artistic – Cultural Introduction to Pedagogy). In: Jordheim, K. (ed.). *Årbok for norsk utdanningshistorie*. 1997-1998. Notodden: Telemarksforskning.

## **Appendix: Questions, Films and Texts**

1. **Question:** Why do we want to have children? (*Bildung and Erziehung*)  
**Film:** My Life as a Dog. Sweden 1985. Lasse Hallstrøm  
**Fiction:** Jurij Nagibin (1986). Winter Oak. In: The Peak of Success and Other Stories. Pp. 35 - 44.  
**Pedagogy:** Van Manen, M. (1991). The Tact of Teaching. Ontario: The Althouse Press. Chapter 1,2,3.
  
2. **Question:** What way of life do I present to children by living with them? (presentation)  
**Film:** Kolya. Czech Republic 1989. Jan Sverak.  
**Fiction:** Sue Monk Kidd (2003). The Secret Life of Bees (302 pages; bookstore)  
**Pedagogy:** Bollnow, O.F. (1968/1989). "The Pedagogical Atmosphere." In: Phenomenology and Pedagogy Vol.9.
  
3. **Question:** What way of life ought to be systematically represented to children? (representation)  
**Film:** To Be and to Have. France 2002. Nicolas Philibert.  
**Pedagogy:** Comenius, J.A (1592-1670). The labyrinth of the world and the paradise of the heart (1998). Translated and introduced by H. Louthan and A. Sterk. Pp. 55 – 78.
  
4. **Question:** How can I help children / young people to become self-starters and support their progress? (Developmental Preparedness; Self-starting)  
**Films:** The Wild Child. France 1969. Truffaut and Good Will Hunting. USA 1997. Gus van Sant.  
**Fiction:** Chaim Potok. *The Chosen* 1967.  
**Pedagogy:** Pestalozzi, J. H. (1746-1827). Letter from Pestalozzi to a friend on his work at Stanz. ([http://elearn.tru.ca/index.php/Letter\\_from\\_Pestalozzi\\_to\\_a\\_friend\\_on\\_his\\_work\\_at\\_Stanz](http://elearn.tru.ca/index.php/Letter_from_Pestalozzi_to_a_friend_on_his_work_at_Stanz))  
**Pedagogy:** Langeveld, M. (1975). Personal Help for Children Growing up. UK: University of Exeter. ([http://elearn.tru.ca/index.php/Personal\\_Help\\_for\\_Children\\_Growing\\_Up](http://elearn.tru.ca/index.php/Personal_Help_for_Children_Growing_Up))
  
5. **Question:** Who am I? Who do I want to be, and how do I help others with their identity problems? (Identity)  
**Film:** Wit. USA 2001. Mike Nichols  
**Fiction:** Patrick Süskind (2003). The story of Mr. Summer (100 pages)  
**Pedagogy:** van Manen (2002). Care as Worry. Or "Don't Worry Be Happy". In: Qualitative Health Research. Vol.12, No.2. pp. 264 – 280. (16 pages).