PEDAGOGIC IMPLICATIONS OF BEING AS REFLECTED IN DRAMATIC AND POETIC WORKS

by

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SUMMARY

The purpose of this study is to investigate the pedagogic implications of Being in dramatic and poetic works.

Chapter 1 shows the writer's concern that Being, separated from being, is forgotten in a scientific-technological education. Dramatic and poetic studies are in danger of being unfolded in the bracketings of science and technology. Man's suffering at the hands of technology includes loneliness, boredom, frustration and impotence. An urgent need arises to develop the pupil's technological capacity and skill, and to actualise his potential, as long as Being is deconcealed. A technology-based education system, mainly for blacks, based on Japan, is being considered.

Influenced by science and technology, verbal and nonverbal aspects are separated in drama and poetry. These aspects are integrated in drama and poetry encountered in action, as poetic thinking unites Being and being. Computer education, like writing, focuses on verbal aspects, and television emphasises nonverbal factors. If pupils participate in drama, their actions are authentic. Mere spectators act inauthentically. A scientifically-influenced literary critic separates the play's parts and ignores nonverbal qualities.
In Chapter 2, a phenomenological approach, and a postmodernist existentialist approach to dramatic and poetic works, focus on the uniqueness of the person from the departure point of everyday existence.

In Chapter 3, the study is set against the pedagogic aim structure, with examples taken from drama and poetry. The phenomenological approach allows the true Being of phenomena to appear. Categories and criteria relevant to the pedagogic implications of Being in dramatic and poetic works are explained. Criteria in the form of questions are derived.

In Chapter 4, criteria are applied for the evaluation of specific dramatic and poetic works.

In Chapter 5, the importance of the teacher, as secondary educator, to accompany the pupil to assign his own meaning to reality, and to deconceal Being, is emphasised. Dramatic and poetic studies are to be unfolded according to their own bracketings, and not according to those of science and technology.
I declare that PEDAGOGIC IMPLICATIONS OF BEING AS REFLECTED IN DRAMATIC AND POETIC WORKS is my own work and that all sources I have used or quoted have been indicated and acknowledged by means of complete references.

SIGNATURE

DATE 31 January 1994

(M.E.L. McNeil)
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Evaluation in terms of worthiness of being human

Evaluation in terms of morally independent choosing

Evaluation in terms of responsibility

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Firstly, before dealing with the topic, it should be mentioned that references to naturalistic terminology such as negative, positive, behaviour, development, process, product and cause, are not made in respect of behaviouristic, or naturalistic theories.

Secondly, for the sake of clarity, the writer distinguishes, logically and ontologically, between the capitalised form of Being (Sein) and the non-capitalised form of being (Seiendes), even when texts consulted do not distinguish them, and notwithstanding the warning by Kimmel (1962:9-10) that, whereas existentialist thinking does not separate them, Platonic or transcendental dualism does (Compare Paragraph 1.3.4).

Summarised from HEIDEGGER'S INTRODUCTION TO METAPHYSICS (1964:54-55). and also from a footnote by Kimmel (1962:9-12) to HEIDEGGER'S A SEARCH FOR BEING, and an introduction by Kluback and Wilde to HEIDEGGER'S WHAT IS PHILOSOPHY (1955:8-11), the German distinction between Being (Sein) and being (Seiendes) is explained:

Being (Sein) is Being as such, the Being of beings, the permanent reality within being (existence), the source, ground and power which endures, remains and disposes finally to the meaning of being (Seiendes). Sein is a substantive going back to infinitive sein to be, and Being is a verbal substantive.
being (*Seiendes*) is a being or beings, and refers to that which is in Being as appearance, or a concrete existent (*das Seiende*) and, as both a noun and a verb, refers to empirical and concrete being-in-existence of beings (*Seiendes*).

Thirdly, dramatic and poetic works in this study are both poetic in the sense that PLATO and HEIDEGGER (in Hoy 1979:54; in Krell 1979:52) consider art to be *poeisis*, *poesy* or *dichtkuns*. The term dramatic cannot be separated from poetry in poetic drama, although poetic, when referring to a poem, is separate from drama, unless a poem is dramatic. To be poetic, poetry does not necessarily follow the verse form. For HEIDEGGER (in Pathak 1974:84-85), philosophy is not near to poetry as literal rhymed word-pictures, but to the elemental simplicity of poetic thinking, which spontaneously unconceals what is and freely gives out the poet's whole Being (Compare Paragraph 1.1).
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1

CHAPTER 1

1.1 BACKGROUND REALITY

To be or not to be - that is the question
Hamlet: Act III, Scene I, line 59.

The above quotation is appropriate to this study, not specifically
because it concerns Hamlet's deep dilemma, but generally since it
pinpoints the major topic that the awareness of Being is obscured
by advancing technological waves to the extent that man, like
CHRISTOPHER MARLOWE'S Doctor Faustus, is in danger of losing his
soul. Whereas WILLIAM SHAKESPEARE'S Hamlet chooses existentially
whether or not to be and to become, a twentieth century concealment
of Being by technology limits man's choice to be or not to be to
beings as things.

Evidence that technological advances will accelerate, prompts
countries to engage in a technological race to achieve supremacy.
Since 1959, when SPUTNIK I sparked off the American survival panic,
'real' traditional scientific and technological knowledge, skills,
aptitudes and IQ measurement, with decision-making by an elitist
leader-class, became keys to national survival (Zais 1976:143-145).
SPUTNIK'S disproportional schooling response is to pander to
oppressive class collectivist demands of organised interest groups, which dominate and negatively define children and youth in forgetfulness of their Being (Vandenberg 1971:128-129). If South Africa is to keep up, there is a danger that education would over-emphasise science and technology, thereby obscuring Being.

The primary purpose of this study is to discuss the pedagogic implications of Being as reflected in dramatic and poetic works, with the high school pupil in mind. Because many dramas are poetic, it may be assumed that both drama and poetry occur when discussing these works (Compare Paragraph 1.3.4). If Being is forgotten in education, its pedagogic implications are not reflected.

To indicate the technological forgetting of Being, its implications for the study of dramatic and poetic works will be made by brief reference to the following in this section:

- the forgetting of Being
- technology and its effects on twentieth century man
- the computer and education
- writing and television in education

Being is forgotten in empirical and conceptual ontologies, as these represent to be in everyday technological language as a this (man, horse or chair, et cetera) or a hypokeimenon (Heidegger in Pathak 1974:13-30). In Platonic idealism - with its awareness of a transcendental universal Being in the world of ideas - the fundamental and ontological inseparability of the Being of being is
destroyed* because Being is wrenched from ontic ambiguous everyday beings or empirical particulars in the world of opinion (Pathak 1974:11-16; Kluback & Wilde 1958:11-12).

The writer's wonderment has been aroused by the separation of Being and being, for Being remains hidden if the unique self is annihilated by the thing which IS but does not exist.

In BEING AND TIME (1973:61), HEIDEGGER recognises the ontological difference between Being and beings. HEIDEGGER (in Pathak 1974: 6-48), distinguishes between thinking and speech in terms of the authentic ontological depth dimension of Being, and the inauthentic ontic everyday dimension of beings - the latter represents the metaphysical forgetfulness of Being (Seinsvergessenheit), and ends generally towards loss of questioning and concealment of Dasein's authentic potentiality-for-Being (Compare Paragraph 2.2.1).

Forgetfulness is not negative, and recollection or unconcealment of Being is possible - not in the reductive modernist technological metalanguage of everyday information-gathering and distribution - but in reflective poetic thinking which unites Being and being (Pathak 1974:47-48; Heidegger 1958:91; Heidegger in Rosenfeld 1979:201-202). Recollecting Being in reflective poetic thinking

* Initiated by Plato, the division and estrangement of Being from being, and the consequent turning to being as the fundamental metaphysical question, was a decisive philosophical moment, continued by Aristotle, through Medieval philosophy, finally dominating Nietzschean thought (Kluback & Wilde 1958:11-12).
occurs backwards in the Kierkegaardian sense of repetition (Wiederhölen), and not in recollecting forwards in the Platonic sense (Compare Paragraph 2.3).

Literal verse is inadequate for poetic thinking. HEIDEGGER (in Pathak 1974:84-88) says that philosophy is not close to poetry as literal rhymed word-pictures, but to the elemental simplicity of poetic thinking, spontaneously concealing what IS, and freely giving out the poet's whole Being (Compare Preface).

MARTIN BUBER in I AND THOU (1979:54-62) says that only 'I-Thou' and not 'I-It' is spoken with one's whole Being and that, as all actual life is encounter, the 'I' requires a 'Thou' to become. BUBER (1964:246) says that it is on a narrow ridge, in a realm of 'between', which is 'on the far side of the objective' that 'I' and 'Thou' meet.

Technology is highlighted in THE WORLD AND SOUTH AFRICA IN THE 1990's by CLEM SUNTER (1987), in which research commissioned by the ANGLO AMERICAN CORPORATION OF SOUTH AFRICA and undertaken by teams of experts from overseas and South Africa, is presented. This research was modified in 1986 for a wider South African audience and scenarios (not forecasts) given which, barring disasters such as war, Aids and other epidemics, point to possible directions for technological waves and developments (Sunter 1987:19). IN THE NEW CENTURY by CLEM SUNTER (1992), the research has been updated.
The world is divided into the TRIAD (rich countries), comprising the United States of America, Japan and the countries of Western Europe, and the NON-TRIAD (poor countries) in the rest of the world, including South Africa (Sunter 1987:19). In the race for technological dominance, the United States of America is expected to hold pole position, and Japan, with an ever-increasing number of 'Asian dragons' - comprising South Korea, Singapore, Hong Kong and Taiwan, among others - will overtake Western Europe in size (Sunter 1992:22). One researcher, according to Sunter (1992:23), likens the amalgamation of the Far East to a skein of geese flying in 'V' formation, with Japan leading at the point of the 'V'.

Huntley et al. (1990:84) recommend a mass South African education programme based on that of Japan. Sunter (1987:43) describes Japan as a major actor in the technological race, with the smallest civil service and one of the finest education systems - and also of South Korea. Sunter (1987:43-85) suggests that, because of inadequate South African matriculation pass rates and lack of support for a broad high technological environment, the quality of South African technology should be uplifted by computer education, and televised and video programmes. Trollip of the UNIVERSITY OF MINNESOTA in MINNEAPOLIS (in Strauss 1985:182) says that computer education would benefit South Africa, with its typical third-world problems.

According to THE NATIONAL EDUCATION POLICY INVESTIGATION (1993:168)
(hereafter referred to as NEPI), production and organisational technologies are transforming the world economy to the extent that, although highly automated flexible smaller-scaled production occurs positively, work is de-skilled and labour is displaced negatively. Because of the economic crisis in South Africa over the past two decades, export industry requires high technological capacity, research and development expertise, and disadvantaged people (especially black), according to NEPI (1993:168-169), need broad social policies and technological skill to develop their potential and to satisfy basic requirements.

Sunter (1987:49) justifies the stress on economic success for a winning nation over spiritual success by claiming that if a nation fulfils the lowest Maslow’s hierarchical needs for food, shelter and security by raising the average per capita income, many of the higher-order needs will probably be satisfied. Higher-order spiritual needs, however, will not take care of themselves, and satisfying one set of needs before another compartmentalises the pupil (Compare Paragraph 1.3.1.5).

In locating countries between two poles (summarised by the writer), NEPI (1993:167-168) says that the HUMAN RESOURCES DEVELOPMENT (hereafter referred to as HRD), lists South Korea, but not America or Japan, on the pole of HIGH PARTICIPATION, HIGH SKILL countries:

POLE ONE - HIGH PARTICIPATION, HIGH SKILL

Europe - including
GERMANY, FRANCE, AUSTRIA and SWEDEN, and
Late-industrialising countries of the Pacific Rim (LICs) - SOUTH KOREA, SINGAPORE, TAIWAN, and HONG KONG.

POLE TWO - LOW PARTICIPATION, LOW SKILL

Middle-industrialising countries - (MICs) - including BRITAIN, and developing countries - as well as SOUTH AFRICA.

Hedges (1988:84) says that Korean education mirrors Japanese education, and so reference to Japanese education in this thesis will imply Korean education as well. Extensive studies to differentiate Japanese and American education have been made to decide what the Americans might adopt, and reference will be made to some of these, as they could be of interest in South Africa.

NEPI (1993:168) contends that HRD policy proposals involve the ANC and COSATU in a variant of the HIGH-PARTICIPATION, HIGH SKILL strategy, and the STATE in a LOW-PARTICIPATION, LOW SKILL strategy. Both the development of technological capacity and skill, and actualising the potential of the human person, are important, as long as the person is unfolded in all his facets, and that Being is unconcealed (Compare Paragraph 1.3.1.5).

Industry is served by the high level of the Japanese education system, for their middle 80% students are far ahead of the middle 80% American students (Sunter 1987:68). The Japanese already have a computer which transcribes an English-speaker's voice onto a screen in Japanese script (Sunter 1987:60). Each month, additional interactive computer programmes introduced for teaching children
Robots are likely to replace an active Japanese workforce in the 2000's (Sunter 1987:21). Of great concern is the nonhuman robotic direction which education and pupils' future employment could take. Man will lose individuality if replaced by robots, which can neither take responsibility for choices and respect human dignity, nor enter into a dialogic encounter with humans.

A new technological wave introducing a powerful fifth-generation super-intelligent computer, as well as advanced television and video cassette recorders, will bring in MICROELECTRONICS - which originated in the 1940's and heralded the information age - as well as CERAMICS, BIOTECHNICS, and PHOTONICS, to drive the system into the 2000's (Sunter 1987:28-56; 1992:155-156). A 'systems approach' is the key product of the automation revolution (Toffler 1981:311-314). It is interesting that the University of Cape Town has the most advanced microbiology department in BIOTECHNICS in the Southern Hemisphere. Television will become the major mass marketing medium in the third world (Green et al. 1988:86).

So advanced are MICROELECTRONICS, BIOTECHNICS, PHOTONICS and CERAMICS (Sunter 1987:30) that man, separated from Being, ignores his will-to-meaning. Whereas will-to-power is evident in Adler's psychology, and will-to-pleasure in Freud's psychoanalysis, FRANKL (1971:99) focuses will-to-meaning, a primary motivational striving, on the meaning and search for human existence.
NIETZSCHE says that, by assuming superhuman forms in the kingdom of the blond bestial Superman, man's will-to-power provides his only existential escape from nihilism (Dooyeweerd I 1953:211). For NIETZSCHE (in Mockler II, 1965:vi), Superman and moral values based on will-to-power are evolved by man to replace God, and now drive humanity. Man, thinking he is Superman, might delude himself that he can become all-powerful by his own efforts. Will-to-meaning (not indulgent will-to-pleasure or will-to-power), is appropriate for this study because of its link with existence and Being.

Of concern is the 'dreary technological frenzy' in the 1960's and the tight organisation of man by America and Russia, observed by HEIDEGGER (1964: 37-38), who sees nations losing their spiritual energy to evaluate the earth's decline (Compare Paragraph 1.3.2).

PAUL TILlich, in THE COURAGE TO BE (1961:131) says that, while most philosophers struggle to liberate man and save him from destructive self-objectification, idealism and naturalism, enslaved to their created objects*, annihilate the self and replace it with the thing, thereby eliminating man's infinite significance by making him a space through which something passes. In the words of the poet LOUIS UNTERMeyer in PORTRAIT OF A MACHINE (in Brindley

* This is the background of Pascal's attack on the rule of mathematical rationality in the late eighteenth century ... of the romantics' attack on the rule of moral rationality in the late eighteenth century ... of Kierkegaard's attack on the rule of depersonalising logic in Hegal's thought ... of Marx's fight against economic dehumanisation ... of Nietzsche's struggle for creativity, (and) Bergson's fight against the spatial realm of dead objects (Tillich 1961:131).
Undated:88), man will:

Become the slave of what his slaves create.

If the pupil is to regain his spiritual energy and have the courage to be, he will need the guidance of the teacher as secondary educator to avoid becoming locked in rationalism or behaviourism.

Twentieth century man's intense suffering through a devastating blind mechanical technology in a closed world without God, is recognised by C.K. OBERHOLZER in PRINCIPLES OF EDUCATION AT THE TERTIARY LEVEL (1981), and this condition is listed by the writer:

knowledge without contemplation, alienation, neutralisation, powerlessness, anonymity, redundancy, discontinuity, fear for future, conformity, impotence, estrangement, expendability, homelessness, loneliness, boredom, instability, restlessness, variability, radicality, neuroses, frustration, pessimism, despondency, meaninglessness, nihilism, reduction to average, loss of tradition

degradation to a problem, desecration of dignity, lack of trust and confidence, equality, familiarity, rebellion, murder, addiction to drugs, drink and sex orgies, will-to-power, lack of freedom, sadism of blind fate, inability to answer call from forces encountered, develop relationships, and come to terms with himself and others.

OBERHOLZER (1981:133-140, 161-168), says that, in the wake of the everyday mass media's dissemination of hijackings, terrorism, mass protests, commercialisation of leisure time, revolution against established powers, and hysteria, it is difficult for man to find himself. If the basic need for meaning and integrity is lacking, it is little wonder that man craves an existentialist dialogic need for security, sympathetic guidance and communication.
Man's condition is apparent in the work of HENRIK IBSEN and THOMAS STEARNS ELIOT. IBSEN indicates the replacement of old dramatic forms by new at the end of the nineteenth century by symbolically introducing recurring themes in the play JOHN GABRIEL BORKMAN. These are summarised by Mockler (II, 1965:iii,xxxx-xxxxi):

- the sense of rootlessness and abandonment
- the question of ultimate personal responsibility
- the gulf between illusion and reality
- the rebellion of youth against age
- the nature of happiness.

Early in the twentieth century, ELIOT discerns man's impotence and lack of fulfilment in THE HOLLOW MEN (1925):

Between the idea
And the reality
Between the motion
And the act
Falls the shadow.

In THE WASTE LAND (1922), ELIOT sees man's inability to come to terms with death in:

A crowd flowed over London Bridge, so many,
I had not thought death had undone so many.

In the face of death, HEIDEGGER (1973:227-239) says that the 'they' transforms intangible anxiety or dread into tangible fear of an oncoming event. Averageness, distantiality and levelling down are ways of Being for the 'they', and constitute what HEIDEGGER (1973: 165) terms 'publicness'.

The Japanese have exploited the new technological wave, developing
the best education for high-growth. The Americans* are extremely concerned that, according to *A UNITED STATES STUDY OF EDUCATION IN JAPAN (1986)*, a Japanese technology-based economy balancing maths, science and national culture, on which future economic growth is formed by computers and other new technologies, outstrips that of America. Out of eight countries, Japanese 12-year-olds scored highest with 50.2% in international maths and science tests, and Americans came last with 25.3% (*Stevenson, Lee & Stigler in Mayer 1991:69*). 10% Japanese children compared with 2% American children had IQ's of 130 or more, and Japanese children between six- and sixteen-years scored an average of 111 on IQ tests in 1982, compared with American children who scored 100 (*Sunter 1987:41*).

The writer contends that concentrating intellectual scoring in maths and science tests, and measuring intelligence on IQ tests, is one-sided, even though culture is included, and does not involve the whole person, let alone allow for Being to be uncovered.


* In 1983, President Reagan met Prime Minister Yasuhiro Nakasone in Japan to discuss cooperative studies, not for replication, and in 1990, President Bush committed America to international superiority in science and maths education (*A UNITED STATES STUDY OF EDUCATION IN JAPAN 1986:479*; Mayer 1991:69).

Japanese

Shinto, Buddhism, and the Confusion tradition - group harmony, order and politeness - do not oppose science
education nationally centralised, teachers respected - salaries above best-paid public servants, teacher and Kyoiku mama (crazy mother, obsessed with success and family worth) develop perseverance and commitment to a motivational framework for acquiring longterm skills for later academic and professional success

attend 220-240 days + half day Saturdays per year - 90% retention secondary students, uniformly high standard of rural and urban education - 1% functional illiterates

effort emphasised, whole-child approach - academic, social, physical and musical - moral education at all levels, language and overall exposure to mathematics equally important - only 1% elementary schools have computers

all children have musical training - each child sings and plays a wind and a string instrument

amenable to change, inflexible curriculum, students listen and

In industry, a longterm twentyfive year strategy means a company is imaged as a tree - symbolically where Shinto divinities dwell - with the roots representing people and unique company skills, the branches the activities, and fruits the produce.
teachers lecture, work hard, learn for own sake, hands-on, task involvement, long school hours, teamwork, cooperativeness, group enquiry, group conformity, regimentation, memorisation (some researchers see children as robots using rote-memorisation - Stevenson (in Gordon 1987:6) does not agree, and says it is the Americans, and not the Japanese, who use rote-memorisation).

no discipline problems unless teachers depart from curriculum, extreme competition and pressure leads to bullying and teenage suicides (decreasing since 1950's)

pressure eases at university, only one Nobel prizewinner - who stayed in America

Americans

Christianity conflicts with science - Copernican theory and theory of evolution - Western unwillingness for alternatives and untested views (presumably restrains reasoning skills)

education a state function, teachers poorly paid, criticised and mistrusted, little teacher productivity, mothers out of touch, parental attitudes mixed

attend 180-185 days school per year, no Saturdays, 13% functional illiterates

ability emphasised - individual effort, moral education is sporadic, external rewards - grades, silver stars, 20%-30% drop-outs*, students who fail join the F-CLUB - emphasis on individual, greater freedom, richness of diversity and innovation, creative, qualitative problem-solving better than Japanese

sports, socialisation, co-curricular activities stressed

early attention to computers - 22% elementary schools have computers, mathematics and science teaching declining, low overall achievement, language takes precedence

teenage suicides - second leading cause of death - first cause related to drugs and/or personal problems

* The drop-out rate is even worse in Britain, New Zealand and Spain, where only 50%-60% seventeen-year-olds are still at school. Sunter (1987:43) says that, according to one British educationist:

Unless Britain jacks up its education system, Britain is heading for third-world status in the next century.
lack motivation, lack discipline at all levels, happier and less regimented than Japanese, geared to 'short-term' and 'quick-fix'.

pressure at university level, excellent universities not equal in Japan - YALE and HARVARD - many Nobel prizewinners.

The perseverance and commitment to effort, hard work, motivation, and skills for success in Japanese education are admirable, but the regimentation, pressure and extreme competition are worrying. The question of the meaning of Being cannot be neglected because pupils engage in a race to succeed and win? Although the humanities and cultural activities are included in the curriculum, the singing and playing of instruments are nonverbal activities which do not integrate the verbal and nonverbal activities sufficiently to allow an 'I-Thou' relation. The presence of music, singing, or any art, does not ensure that its education will not be one-sided. For PLATO, music is included in education only intellectually to apprehend the natural harmonies of number by the elite, with inferior people expressing harmony of thought through rhythmic poetry, singing and dancing at religious festivals (Zais 1976:133; Courtney 1974:9).

Criticism levelled at apartheid education in South Africa includes poor preparation of blacks for science and mathematics, fragmented teacher education, rote-memorisation, upholding the status quo, and the failure to meet people's needs and aspirations (NEPI 1992:17-

* Shortterm 'quarteritis' refers to pressure to produce excellent quarterly results for business management, and 'quickfix' refers to shortterm attention to things and situations.
It is obvious that education needs uplifting, as long as Being is not forgotten.

The limited view of the ERS (EDUCATION RENEWAL STRATEGY) (1991), is to vocationalise the curriculum, over-emphasise work socialisation (including technological awareness), and create differentiated tripartite secondary schools, but this is not supported by NEPI (1993:170-171). The detrimental effect of vocationalism, as well as professionalism, applied arts, and all kinds of training, is to be countered in education, according to Kneller (1958:40-41). NEPI (1993:178) say that technology for a changing post-apartheid South Africa involves critically (writer's emphasis) incorporating technological themes in the general curriculum (NEPI 1993:78-178).

Whichever path is chosen for the enhancement of technology, and for education in the new South Africa, the writer believes that the pupil is to be unfolded in all his facets, so that the bracketings of one area of study do not encroach on the bracketings of another (Compare Paragraph 1.3.1.5).

In a one-sided idealistic education, insight into Being in drama and poetry is included symbolically in antecedent ideas concerning the eternal questions of the meaning of human existence (Zais 1976:134-139). In a one-sided scientistic education, the humanities are considered too vague, fanciful and ethereal to interfere with the activities of the 'regular' subjects which deal with reality (Zais 1976:134-139).
Other deified approaches include a behavioural modification blank-slate tradition in America, with teachers directing children in acting, stage-dancing and singing, and a transmission of knowledge empty-pitcher tradition in Britain, which requires regurgitating knowledge of the history of theatre in an examination (Bolton 1982:27-28). Since World War I, relativistic progressive pragmatic education emphasises social reference, intelligence, meaning and usefulness for solving problems, and relegates art to aesthetic study (Zais 1976:150-151).

Kruger and Whittle (1982:75) say that relationships are initiated by man on all levels of his existence, and he is to be approached from his life-world, both prescientifically and postscientifically, and not from the scientist's conceptual world in terms of the natural kingdom. The latter approach does not make poetic 'whole thinking' possible.

Because Being is forgotten by science, it needs to be discovered. If science and technology, with their positivistic utilitarian approach to beings, are to be balanced with the non-utilitarian humanities, their bracketings are not to invade the domain of dramatic and poetic studies (Compare Paragraph 1.3.1.5).

Also evident in the aforementioned summaries, are the superior results of the Japanese, with concentration on the group, and those of the less successful Americans, who stress the individual. Both
group and individual emphases are, however, one-sided. Conformism and individualism (as isms - writer's addition) are not acceptable because their everyday existence prevents the disclosing of Being, and being authentically there in the situation (Vandenberg 1971: 184-185).

Preference by many teachers for group-learning over individual-learning is not necessarily more effective, and actually teaching group belonging and behaviour might not alleviate the individual's loneliness (Kneller 1958:36-37). Existentialists believe that an individual does not necessarily escape loneliness in a group for, having abandoned his authentic self (his real home), he becomes 'homeless' (Kneller 1958:36-37). Man loses his freedom if he successfully understands himself or his group place, and can no longer become, for his own determinism victimises him (Kneller 1958:36-37).

Buber (1964:244-246) says that it is erroneous to choose between a collective sociology and an individualist anthropology because it is only in a living relation with other individuals in dialogically powerful moments, that the individual is a fact of existence. It seems that education would benefit from a combination of group and individual learning possibilities, not only to provide group-interaction and self-understanding of the individual, but for the pupil to be free to become. Consequently the authentic realisation of both individual and collective liberation (not licentiousness),
which is important in interpretive dramatic study, would involve the pupil in activities both as an individual and dialogically as a member of a group.

Despite the emphasis on richness and diversity, declining standards in America are of concern. Technological advances in America have not meant more time for reflection, creativity and leisure, for TIME magazine, dated April 1989 (in Huntley et al. 1990:11-12), reports leisure time to have fallen by 37% since 1973. It is evident that Japan and America pay a high price for their place in the technological race.

The summaries show the Japanese commitment to group effort, and the overall exposure of all children to mathematics to be more important than the American emphasis on ability and early attention to computers. The Japanese have only 1% elementary school computers, against the 22% in American elementary schools. On the other hand, the American emphasis on individuality, and their qualitative creative problem-solving outstrips the Japanese computational approach.

The benefit of technological advances to man is enormous. But computers, like television, are inanimate media and are incapable of entering into dialogue with the pupil, or of enhancing knowledge through contemplation. On the one hand, technology is of benefit to man and the economy, for Sunter (1992:157) says that affordable
technology can rescue South Africa's environment. On the other hand, the concentration of the computer on calculative verbal factors leaves no room for the inner nonverbal aspects involved in Being, and causes the writer concern that the person will be left out of account. A pupil could become isolated and dehumanised if his nonlogical facets are neglected. Computers benefit man and the economy, provided the pupil does not become isolated and dehumanised, and that Being is not forgotten.

Scandura (1983:15) says that the computer has three distinctive roles:

   as an object to be understood both in relationship to circumstances and society, and as a useful means, combined with softness, for getting things done more efficiently

   as an object of study in its own right, as knowledge and skills to be mastered, and

   as a means of assisting learning.

Lepper (1985:1-16) says that the research consequences of microcomputers in people's lives, and in children's personal computers, is enormous and that, whereas television research came after television appeared, computers and their uses should be critically examined before their effect is felt.

Research results concern facts, but researchers often differ. On the one hand, Strauss (1985, 1983) and Gallini (1983) recommend computer literacy. On the other hand, Walworth (1985:3-4) finds the term cliched because of the minimal skill required to operate
computers, and recommends that BOYER of THE CARNEGIE FOUNDATION FOR THE ADVANCEMENT OF TEACHING be followed, for he chooses courses about technology and its impact. In the writer's view, books about technology will not make people computer literate.

The computer offers unlimited expansion of the pupil's capacity to calculate and manipulate nature, and master rational knowledge and skills. It is important however, that the pupil controls the media, and has an 'I-Thou' relation by engaging in dignified dialogic encounters and intelligent and imaginative discussions with real people.

Lepper (1985:16) says that researchers either advocate or criticise the new technology:

To advocates, technology offers possibilities for enhancing children's intellectual abilities and intrinsic learner motivation; for increased children's perceptions of person competence and self-esteem; and for promoting internal locus of control, increased persistence in problem solving, and heightened feelings of independence.

To critics, technology could produce impulsive and distractible children; stifle creativity and undermine intrinsic motivation outside the computer context; and promote social isolation, dehumanisation, and decreased social interaction skills among frequent users.

Despite the differing views, the revolutionary technological waves sweeping microcomputers into people's lives, and bringing more uncertainties with the greater move to telecommunications from print are, according to Lepper (1985), Walworth (1985), Condry and Keith (1983), Deken (1982), Evans (1979 & 1982), Levin and Kareev
(1981), and Taylor (1980), the most significant and sweeping innovations in the past 200 years. Research by Deken (1981:3) and Evans (1979) shows that computers will vastly affect children's psychological and social functions. In BITS 'N BYTES ABOUT COMPUTING, Heller and Martin (in Walworth 1985:13), say computer impact on man's intellectual development could surpass that of reading and writing in education.

The writer is concerned that the surge of technology could cloud reflective thinking. Scientific and nonscientific facets are to be considered nonhierarchically, so that the bracketings of each facet can unfold to uncover Being (Compare Paragraph 1.3.1.5).

According to NEPI (1993:171), the crude vocationalism recommended by the DE LANGE REPORT (1981) is ineffective in most countries. This report also suggests an expedient solution to teacher-shortages and in-service training programmes in Section 6, where it offers a problem-solving approach to using technological media:

In the field of industrial training, educational technology can offer special training techniques that can help solve problems such as workers' inadequate formal education and their frequent inability to communicate.

The writer considers that techniques and nonhuman channels of communication will do little to remedy an inability to communicate or improve the quality of face-to-face encounters in the act of communication.
Inanimate media are to be controlled by the pupil, accompanied by the teacher as secondary educator. Sneddon (1978:15, 1981:12-15) says that as individuals seem incapable of distinguishing communication by creative people with quality of Being and vision of their responsibility within a community from mechanical channels of communication which merely record and disseminate memorable speech, confusion abounds regarding the putting of 'first things first in education' and in allocating funds for this purpose.

According to PIERS AND LANDOU (1980), pre-programmed material for teaching mathematic and reading skills, for instance, might impede development of the mind and exercising of the imagination. The teacher as secondary educator is needed to accompany the pupil to assign his own meaning to his studies.

The move from the one-sided verbal medium of the printed page to the one-sided verbal medium of an inanimate computer is of concern. The writer would prefer to see greater emphasis on live audible and visible face-to-face dialogic communication, with verbal and nonverbal aspects being integrated. Live situations occur not only in the acting-out of dramatic situations in ENGLISH and other classes, but also in the interpretation of drama and poetry in SPEECH AND DRAMA lessons.

The written form has been dominant for over 2000 years because of the Alexandrian prejudice that spoken language (corrupted by the
illiterate) was dependent on, and derived from, educated written language, and this led to 'purity' and 'correctness' being absolutised (Lyons 1968:9). Since the invention of the printing press by WILLIAM CAXTON (1422-1491), print emphasises the written form even more, and translates experience into visual factual linear order with left brain domination, so that considerable time is required for integrating knowledge with the right brain (Meeker in Wagner 1979:167; McLuhan 1971:146). Print has a levelling effect on all verbal and social functions (McLuhan 1971:239).

The emphasis on verbal literature at the expense of visual aspects is recognised by CHARLES DICKENS (1854:4) as Bitzer regurgitates facts when describing a horse in the novel HARD TIMES:

Quadruped. Gramnivorous. Forty teeth, namely twenty four grinders, four eye-teeth, and twelve incisive. Sheds coat in the spring; in marshy countries, sheds hoofs too ... Age known by marks in mouth.

Bitzer's traditional view of a horse seems cold and heartless when compared to the description of her father's horses by Sissy Jupes, which conveys childlike warmth and joy, but Sissy is warned, 'You are never to fancy' (Dickens 1854:4-6), and Mr Gradgrind makes it clear to the new teacher, Mr M'Choakumchild, that children are not to fancy:

You can only form the minds of reasoning animals upon Facts: nothing else will ever be of any service to them. This is the principle on which I bring up my own children, and this is the principle on which I bring up these children. Stick to Facts, sir! (Dickens 1854:1).
In acquiring literacy and knowledge, print not only clouds the benefits of poetry, but also of architecture, song, dance and painting (Nef in McLuhan 1971:158).

Readers' responses are said to be prescribed by publications like the DAILY NEWS - NEW YORK TABLOID, TIME, and NEWSWEEK which see the world, and news items of the Vietnam war, as well-made melodramas or manipulative theatrical scenaria, with people dramatising roles as if in a well-made dehumanised play, novel or episode by EUGENE Scribe or ARTHUR CONAN DOYLE, or in MISSION IMPOSSIBLE (Spanos 1971:349; 1972:160-167).

If the mass media has been influenced to this extent by technology, and drama and poetry are positivistically misinterpreted, the pupil is in urgent need of ways to ride the technological waves and not be swamped by them. It may be assumed that newspapers use sensational approaches to present facts and, if there are attempts to determine people's responses, it is up to readers to recognise their intentions. It is important that the pupil learns to distinguish sensational melodramas from dramatic works which afford insight into Being.

Because man's functions are separated, twentieth century poets, like DAVID HERBERT LAWRENCE, attempt to bypass literate man and recover his 'wholeness' (McLuhan 1971:98). The danger is that 'wholeness' might be absolutised as 'holism'. Whereas mechanism tries to reduce the biotical aspect to the physical-mechanical, holism reverses the procedure inclusively within a Humanist view of science (Dooyeweerd I 1953:565-566).
Written recorded drama is, according to Langer (1973:306-413), formulated in printed language by word-sounds and meanings and the illusion of life as events comprising a completed lived past presented verbally in a literary node as virtual memory. Time is spatialised when reading drama and poetry if cognisance is taken only of the verbal level.

HENRI BERGSON in TIME AND FREE WILL (1910:230-231) believes that positivised spatialised clock time transforms thinking and acting man from a potentially creative person using rich intuitive language, into a passive object devoid of human experience (Compare Paragraph 2.2). It does not seem possible for a person to become a passive function unless he has not learnt to think for himself.

Objective time measures incommunicable consciousness - subjective qualitative human time or duration characterising flow or intensity - and an absolute and static determinism transforms the 'Thou' into a useful 'It' (Bergson 1910:230-231). Freedom and the possibility of change - of becoming - are negated for the 'It' is separated into fixed predictable quantifiable spatial counters (Bergson 1910: 230-231; Spanos 1971:347-348). It is important that the pupil, led by the secondary educator, attains freedom and change in 'I-Thou' dialogic encounters with dramatic and poetic texts, and is able to ascribe meaning to reality.

Modernists, who attribute objectifying the person and solidifying his consciousness to the Aristotelian imitative tradition, divorce
literature from life by disintegrating the causal linear narrative syntax of plot — beginning, middle, end — with space as time in eternal moments of simultaneous perception (Spanos 1971:346-356; Compare Paragraph 2.3). If literature is not integral to life, the writer believes that the pupil will escape from life, and so avoid both the choice to act responsibly and to relate dialogically to the text. It is important that the teacher, as secondary educator, ensures that literature is part of life for the pupil.

When science dominates, it claims the answer to the riddle of human existence (Zais 1976:137). Metaphorically, T.E. HULME (in Spanos: 1971:349) suggests that a detective mentality, tuned to discursive language, occurs because science controls or distances man and determines historical time or action from the end. The detective usurps Being and God in a positivistic structure of consciousness (Spanos 1972:167-167), as in IONESCO’S absurd VICTIMS OF DUTY:

Choubert: ...All the plays that have ever been written, from ancient Greece to the present day, have never been anything but thrillers.

Drama’s always been realistic and there’s always been a detective about. Every play’s an investigation brought to a successful conclusion.

There’s a riddle, and it’s solved in the final scene.

Sometimes earlier. Might as well give the game away at the start.
Postmodernists and existentialists believe that the Aristotelian tradition fosters the middle-class flight from the dread of Nothingness, which objectifies the authentic self in the crowd (das Man), and authentic freedom depends on the courage to be in the face of Nothingness or encounter with absurdity - Being-in-the-world (Spanos 1971:356-359; Compare Paragraph 2.4).

The **dramatic mode** is one of destiny, and drama is not literature but poetry in action, which resembles the awake mode in its story-enactment and projection of a coming history (Langer 1973:306-413; Compare Paragraph 1.3.4). Rosenblatt (1970:25) says that it is in the live circuit between reader and text that complex intellectual and emotional meanings infuse into the verbal symbols, which channel the reader’s thoughts and feelings. The pupil is to be accompanied by the teacher as secondary educator to recreate the live sounds and meanings when he reads a text, to integrate the verbal and the nonverbal aspects, and attempt to deconceal Being.

Pupils can be either participants in or spectators at a drama. For participants, with the rise of the theatre curtain, the classroom door is closed and, with the ‘leap’ into the relevant bracketing for dramatic participation, the pedagogic relation is bracketed from all external objective behavioural and scientific meanings (Vandenberg 1971:6).

For naturalistic unparticipating spectators, alienated from the
theatrical reality and inauthentically there, the meanings involved in watching drama are missed, because of the bracketings of naive common-sense realism (Vandenberg 1971:6). The spectator does not encounter personae, but sees 'personalities', 'egos' or costumed actors, and Being is bracketed out in what Vandenberg (1971:6) describes as a 'phenomenological murder'.

If pupils 'have' character, the construct of character does not exist because awareness of another's character, or of one's own character, is both to fail to meet him, and to go forward and meet oneself across concrete possibilities (Vandenberg 1971:183-185). Contrary to the traditional development of a pupil's character, materially promoted and determined by conventional morality—in which 'talk' about character implies forgetting Being and self-consciously having character takes others' viewpoints towards oneself inauthentically—the existence of character is possible only when the pupil is responsible for his own Being (Vandenberg 1971:183-185). Mere talk about character implies forgetfulness of Being.

The teacher as secondary educator is to assist the pupil to be responsible for his own Being, and make the authentic existence of character possible.

Science can influence dramatic criticism. Styan (1975:2-5) says that a scientifically-influenced literary critic ignores expressive visual and aural sensory qualities, as well as spatial and temporal
rhythms, and returns the drama to the book. Evaluation is the task of the perceptual critic who views drama in, or as if in, theatres, performed by actors, and participated in by an audience, as long as he does not use literary criticism to separate the constituent parts of the play (Styan 1975:5). Perceptual criticism requires a critic or reader to contribute fundamentally and creatively as an audience to a performance, for the play can come alive only in the act of completion when perceived by the audience (Styan 1975:2).

'Live' drama is not necessarily the norm, for directors and actors are capable of presenting first- or second-rate productions. It is intended in the sense of drama as a live dialogic 'encounter'. A scientific approach in reading or watching drama is unacceptable for it conceals Being and ignores a dialogic encounter with the text. The pupil is to be led by the teacher as secondary educator to speak the written word as if participating in a live dramatic or poetic situation, which includes both verbal and nonverbal aspects, and become a perceptual dramatic critic when he watches drama.

Visual aspects are over-emphasised in filmed drama, which is in a dream-mode (the writer includes television drama), and verbal aspects are stressed in printed drama in a literary mode (Langer 1973:306-413). Consequently television over-emphasises right brain functions, and printed drama over-stresses left-brain functions (Compare Paragraph 1.3.4.1.)

Filmed and televised drama is described in the following summary
adapted by the writer from Langer (1973:306-413):

films (and televised drama - writer's insertion) are
story-telling (narrative) - history in retrospect is projected
resembling the dream-mode with spatial dream events - so that
immediate experience creates a virtual present or endless Now -
and the percipient, as in an objective dream with his mind
pervasively present, sees with the camera, shifts his
viewpoint, and replaces the dreamer.

The film is not a plastic art, because its space comes and goes
(Langer 1973:415). The writer is of the opinion that, denied an
'I-Thou' relation with the inanimate medium of television, viewing
appears as distanced and the viewer as isolated, as with the
inanimate medium of a computer, for the 'box' cannot enter into a
dialogue with the educand. Media require the pupil, supported by
the teacher as secondary educator, to avoid this one-way
communication by participating imaginatively in the programmes and
engaging in lively discussions about them 'as if' in the live
situation. In this way, the pupil controls the media, and engages
in both verbal and nonverbal aspects.

According to Lepper (1985:16), television became ingrained in
people's lives before any critical research was possible, and
before its effects were felt. England (1966:16) says that in
America reading, for instance, is culturally sanctioned, whereas
television viewing, due to cultural blindness and many sweeping
generalisations about lack of quality, is either guiltily denied as
'not good', or dismissed as appealing only to the masses.

Although rare at prime television viewing time, some of the poetic
dramas of SOPHOCLES, EURIPIDES, SHAKESPEARE and ELIOT have thriller-like plots which provide insight into existence, yet do not appear to have fallen prey to metaphysical determinism. A number of unsensational murders are committed in SHAKESPEARE'S MACBETH, for instance. Despite this, Spanos (1972:162-164) says that the DAILY NEWS - NEW YORK TABLOID treats ambiguities and uncertainties in thriller-like poetic Shakespearean dramas as sensation-seeking narrations. Due to the influence of science, SHAKESPEARE'S plays are positivised, misinterpreted, and treated like everyday melodramas of international incidents, uprisings, or murders, which degrade man to a problem, neutralise his anxieties, desecrate his dignity (Spanos 1972:162-164), and transform anxiety into fear.

Spanos (1971:366) discerns an existential non-positivistic approach in the open-ended nature of one of SHAKESPEARE'S problem plays:

They say miracles are past; and we have our philosophical persons to make modern and familiar things supernatural and causeless. Hence it is that we make trifles of terrors, ensconcing ourselves into seeming knowledge when we should submit ourselves to an unknown fear.

All's Well that ends Well : Act II, Scene iii, lines 1-5.

Were SHAKESPEARE alive, he might be said to satirise the view that the existential unknown is transformed into a thing and anxiety into tangible fear through cause and effect and that, if so, it is up to man, of his own free choice, to redress the balance. The unknown - Nothingness, or the 'not-at-home' (die Unheimlich - realm) - is a more primordial phenomenon, in HEIDEGGER'S view (in
Spanos (1971:346), than the tranquillised Being-in-the-world of spatialised time. Spanos (1971:366) sees a Kierkegaardian and Heideggerian thrust to SHAKESPEARE'S passage and says that, in refusing to draw conclusions, spatialise time and satisfy the need to objectify fear, SHAKESPEARE is like an anti-Aristotelian.

SHAKESPEARE can hardly be said to 'refuse' to spatialise time for he does not live in an almost godless twentieth century. Greek and Shakespearean dramas were presented when the gods or God were very much part of people's lives. In SHAKESPEARE'S day, time was transcendent according to a Christian philosophy of life, and it seems doubtful that he would have thought of spatialising it (Compare Paragraph 2.3).

In the sense that, although SHAKESPEARE follows the rules determining tragedy to have a plot with a beginning, middle and end, he could be said to an Aristotelian, but because he breaks through the rigid formality and cathartic purging of pity, terror and fear, and provides open endings for insightful viewing, he is not (Compare Paragraph 1.3.4).

Whether presented in the live theatre situation, or through the inanimate media of the printed page and television, the pupil requires the accompaniment of the teacher as secondary educator to assist him to interpret, understand and evaluate dramatic works for himself, and thereby ascribe meaning to reality. If passively watched television programmes are left uninterpreted, the writer
the writer believes that there is a danger of the insignificance, isolation and alienation of the pupil as a mere face in a 'they' crowd. The teacher as secondary educator, aware of the need to lift dramatic and poetic works from the page and from the television screen, is to guide the pupil to make printed and television dramatic and poetic works live in his imagination.

The pupil's abilities to think, feel and act responsibly for himself, with the aid of the secondary educator, are to be harnessed to enable him to choose dialogic communication with the televised text in order to evaluate it.

In television, it now seems possible to watch 'I-Thou' relations unfold in undreamed-of knowledge of people and places in the world and outer space, in speeches by world leaders, and in programmes like CHINA BEACH, THE WONDER YEARS, LITTLE DORRIT, ROOTS, ALL IN THE FAMILY, LES MISERABLES and ANNE OF GREEN GABLES, as well as the dramas of ELIOT and SHAKESPEARE. The writer believes that these works encourage individual responses which expand, enrich, inform and enhance the mind and spirit. The BRITISH BULLOCK REPORT (1975:322) views the television drama experience as powerfully vivid for integrating talking and writing.

England (1966:17-22) makes a cause-and-effect judgement to explain
what happens during television viewing:

electrodes in the brain release a slight depressant - bodily reaction like an addictive drug - and over-develops left brain

right brain then controls visual-spatial development

verbal-analytic development is stunted
learning ability is hindered
the mind is open to subtle deception.

While accepting that both the verbal and visual memory are to be integrated in television drama, England's view that the person who does not integrate them appears drugged, is sweeping. It suggests that neither the visual nor the verbal memory is received and so there is neither left- nor right-brain functioning. A more satisfactory explanation might be that the viewing is one-sided and that if the person is engaged in an alienated, one-way visual communication with a medium, he is unable to develop relationships with other persons.

As this study concerns the high school pupil, it may be assumed that his early development has proceeded through stages which, according to Piaget (in Courtney 1974:258-259), are the following:

- sensory-motor intelligence - 0-2 years
- preconceptual thought - 2-4+ years
- intuitive thought - 4+-7 years
- concrete operations - 7-11 years

By the time he is 11 years of age, he has grown from what Piaget refers to as a state of egocentrism towards intellectual and emotional maturity, and becomes capable of logical thinking and of
cooperating with others (in Kneller 1971:431-432). When he reaches high school, his development is in a stage of:

formal operations - 11+ years

and, breaking with the 'real', the pupil works with hypotheses and seeks laws spontaneously, for his thinking is propositional and hypotheses are related to the external world after being confirmed or denied (Courtney 1974:259-260). Luria and Vygotsky (in Courtney 1974:266) see higher mental functions like:

complex perception
intelligent memorisation
voluntary attention, and
logical thinking

as formed in interaction with the social environment, particularly in respect of adult speech and, like Piaget, Luria considers that each state depends on the previous stage of development.

Perception in learning, thinking and language predominates for the older child as more and more subject matter is to be assimilated without being directly perceptible (Duminy & Söhnge 1980:40-45).

Television, which highlights speech over writing, presents 'real' people and their relationships and inter-relationships. Although television has many benefits, the emphasis on the visual at the expense of the verbal aspects is disturbing. That television programmes need to be monitored and evaluated seems evident from the following adaptation and summary adapted by the writer from

few parents monitor, control and evaluate television. Older children watch between 15-22 hours escapist soap operas and adult films full of pre-set ideas and images, and generalised impressions

some television programmes and over-persuasive television advertisements are received too loudly, and at too frantic a pace for the viewer to make his own images

soap operas - DYNASTY and DALLAS, for instance, have set characters and clear-cut plots, and hoodwink the audience with unrealistic problem-solving, stereotyped violence, sex and death, and generate indifference and fear

adult films and many television programmes (for children of all ages) - contain blatant witchcraft, occult, and sorcery - ROSEMARY'S BABY, POLTERGEIST, OMEN, THE EXORCIST, STAR WARS TRILOGY, GHOSTBUSTERS, GREMLINS, E.T., BEWITCHED, I DREAM OF JEANNIE, THE TWILIGHT ZONE and DARK SHADOWS, BATMAN and WONDERWOMAN - prompting moralists to regale against them.

children watch Superman in HE-MAN television cartoons and play with toys, including mutants and computerised versions, based on the televised god-like Superman hero, alter-ego of the blond Adam shown, with human-, techno-, computerised- and occult-violence, on 166 American stations and 37 foreign stations in 1984, and mimicked by young children using vain imagination pretending to be pagan gods, and shouting:

'By the power of Grayskull, I have the power'.

Du Plooy et al. (1982:80) say that man, subjected to an enormous amount of degenerative possibilities, seems to be shaping an inhuman and uninhabitable world.
Van Hamburg (1989:5) says that scriptwriters neither approve nor disapprove the life reality and, if the educand has not established his own order of values, he could possibly imitate characters and absorb their values and models.

In an American study, Phillips (1986:41) says that only one-third of all parents are believed to control the amount and content of the television programmes watched by their children. If so, it seems to the writer that most parents do not select, interpret, evaluate, and understand programmes presenting blatant occultism, adultery, violence, unnatural death, and witchcraft. This negative attitude could affect the study of dramatic and poetic works. The writer does not wish to imply that sex, witchcraft, violence and death have no place in drama and poetry for MACBETH by SHAKESPEARE has all of these elements. However, it seems obvious that the educand needs to distinguish between what Perene (1978:11-17) calls time-wasting escapist works and those which, while entertaining, present insight into existence and broaden and encourage man's understanding.

Much attention appears to be given to television violence, fear and aggression by researchers proving or disproving facts, and little to intangibles like care, concern, anxiety and dread and coming to terms with the boundary situation of one's own death, which make the unique person human. Many researchers go beyond evidence and reason in their desire for proof (Feilitzen 1979:13; England 1966:12-22).
The emphasis on things, moralism and fear is cause for concern. According to Gelven (1979:223), HEIDEGGER rejects the Cartesian emphasis on things and moralism for the experience of Being, as well as fear instead of guilt, to actualise responsible meaning.

The audience attends the theatre (or views television - writer's insertion) to celebrate its meaning, and not merely to discover the facts of the plot (Gelven 1979:225). It may be assumed that the disclosure of Being is impossible if the television viewer, indifferently and tangibly fearful, absorbs mediocrity in situations which include chance and moralism, the reduction of people to things, and noise at the expense of silence.

To intervene and turn disengaged television viewing into active reflection, discrimination and selection of programmes by managing, monitoring and regulating television, is recommended by Feilitzen (1979), England (1966), Schramm (Undated), Postman (1983), and Vanamburg (1989). In an HSRC REPORT, De Beer (in Schroenn 1987:7), urges that South African parents control, monitor and restrict television, without feelings of guilt, and do not allow the medium to control them. The BRITISH BULLOCK REPORT (in Black 1979:13) recommends that television, like a study of literature which traditionally supersedes media education, be included legitimately because of its cultural importance. Brown (in Van Hamburg 1989:Voorwoord) says:

The issue ... should not be how to make television go away but rather to live with so that it increases, not diminishes life.
This is a hopeful sign, for surely the aim for educands is:

That they might have life, and have it more abundantly
St John. Chapter 10, verse 10.

Van Riessen (in Oberholzer 1981:137) says that the inability and unwillingness to transmit valid norms or solve educational problems could be due to the confusion and insecurity created by technology accelerating history. Carlsson (1980:15) maintains that learning to become television literate, just as one had to learn to read and write, is necessary because of the increasing anxiety among adults and children concerning the closing in of global reality.

The foregoing discussion indicates the writer's extreme concern that technological acceleration, and steps to uplift the South African economy through a technological education, may lead to a one-sided emphasis on mathematics, science and technology so that Being is forgotten. The question of the fulfilment of meaning by man's being-there - Dasein - then appears impossible. Television and computer education have undeniable advantages for widening the pupil's knowledge and experience, but the compartmentalisation, objectivisation, depersonalisation and alienation involved in a one-sided knowledge-intensive education, are of concern. The greatest disadvantage is the forgetting of Being.

Steps to ensure that the pupil's education provides him with opportunities to make his own considered and responsible choices concerning television and the use of the computer, and recognise
both positive and adverse effects for what they are, is needed. The teacher as secondary educator is to accompany the pupil on his way to adulthood and assist him to find and ascribe meaning to dramatic and poetic works, and to disclose Being, in accordance with the demands of propriety.

In the section that follows, the problem will be demarcated and stated, relevant terminology will be elucidated, the purpose of the study will be broadened, and the method of investigation will be discussed.

1.2 THE PROBLEM

The problem is highlighted in Paragraph 1.1 in the prescientific intuitive description, and will be demarcated and formulated.

1.2.1 Demarcation of the problem

The investigation will be conducted against the background of 1.1 of the human predicament in a scientistically-oriented twentieth century. Man's capacity to be and to become in a technologically-oriented society is threatened. The purpose of this thesis - to discuss the pedagogic implications of Being reflected in dramatic and poetic works - is hampered by the recommended thrust towards mass technological education in South Africa. Alienation, boredom, and the reduction of man to a thing, are unlikely to be countered in a technical and career-oriented education, even if
the sciences and humanities are to be balanced.

1.2.2 Formulation of the problem

The problem is that Being (separated from being) is neglected in a utilitarian technologically-oriented education. The possibility exists that Being will remain concealed if the economy is to be uplifted by adapting the Japanese and South Korean systems of education to South Africa, without ensuring that Being is unconcealed. The bracketings of science and technology could then invade the domain of dramatic and poetic works, making it impossible for the pupil to become what he is intended to be. Dialogic encounter is impossible if the self is annihilated, when time is spatialised, if an 'I-It' replaces the 'I-Thou' relation, and if verbal and nonverbal aspects lack integration in the written word, printed and televised drama, and the computer. The emphasis on substances, morality and fear, instead of careful reflection on the grounding of the text towards the aim of adulthood, conceals Being.

1.2.3 Possible solution to the problem

The secondary educator is needed urgently to accompany the pupil towards deconcealing Being and reinstating the self through a study of dramatic and poetic works. Because the solution to the problem lies in achieving the aim of adulthood, the study will be
set against the background of the pedagogic aim structure in Chapter 3. The disclosure of Being will be formulated, and then pedagogic criteria will be devised in Chapter 3 to provide guidelines to the secondary educator to lead the pupil towards selecting, understanding, interpreting and evaluating dramatic and poetic works in any medium.

The section to follow will elucidate terminology.

1.3 ELUCIDATION OF RELEVANT TERMINOLOGY

Relevant terminology to be elucidated comprises the following:

Pedagogic  Being  Reflected  Dramatic and Poetic works

1.3.1 Pedagogic

The pedagogic, the particular perspective of the education phenomenon, has emerged in demarcating the problem. The pedagogic is derived from the Greek pais (child) and agein (to lead) (Kilian & Viljoen 1974:3). Smit (1981:30) defines the ago in ped-ago as:

ago - I lead, direct, go before, steer, show the way, pilot, influence, induce and draw and,

agein - (Greek) infinitive - as meaning to lead.

The agenic, the basic form of human existence - an anthropogical relatedness of dependence and committedness to one another - is an
onticity involved in co-existing in the mode of the 'aner-agein' (Oberholzer 1981:24, 156). Agogic reflection involves the child in a discussion of the pedagogic, and implies the category children-accompanied or the leading-of-children willingly by someone who is typified as a supporter or assistant (Smit 1981:9-30). As the going along of one person with another, agein is neither mechanical and automatic, nor causal-deterministic (Oberholzer 1981:156). Because the agogic represents an original human structuredness-in-function, agogic functions are realisable dialogically (Oberholzer 1981:24).

The term educative will be described, followed by a distinction between the integrally related pedagogic situation, education situation and the pedagogical situation.

1.3.1.1 The term educative

Educative teaching aims both at imparting knowledge and educating the child (Duminy & Sohnge 1980:3). Through unfolding, the whole child learns to know by evolving his acts and abilities completely, acquires understanding, grasps the nature, structure or composition of man and the cosmos, and makes it his own (Duminy & Sohnge 1980:3). Educative activities and the interpretation of adulthood are determined by a philosophy of life (Van Rensburg & Landman 1990:xxxix). When mature, the child takes full responsibility for relationships and the acts revealed in them, such as faith, love
and the upholding of civilisation so that he can continue to be
(Duminy & Sohne 1980:4). As an inhabitant of the adult world, the
educator is to take account of the educand's world, the release
into which imposes an educative task implying that the educand
learns to choose and orientate himself in a world which is
polyvalent (Du Plooy et al. 1982:78). Educative assistance is
given to the educand either by opposing his acts of wilful impeding
of his humanisation, or blessing spontaneous acts in his interest

1.3.1.2 The education situation

From the moment of birth until death, man is situated (not hurled)
in inseparable time and space, and shapes, inhabits and experiences
care and security in the immediate familiar inner space of his
world (Du Plooy et al. 1982:71-72). Until the child, as educand,
is in a situation with his parent as educator, the situation is not
yet a possible education (or educative) situation.

The three components of the prescientific primary education
situation are, according to Van Vuuren et al. (1976:xxxix, 48-56)
the educator, educand and educational goal, with situatedness of
the human being as a dynamic life-world involvement as
being-in-the-world. The primary educator, active in the original
ontic everyday education situation, is the adult - the mother or
father - who educates the child with experience, intuition and
understanding in the space of the home or child's life-world (Du Plooy & Kilian 1980:29; Van Rensburg & Landman 1990:483).

The point of departure in the situation is the adult confronted by, or in a relation with, an educand, whose dependence on the adult is a continuous affective movement to attain adulthood through exemplifying norms and values (Viljoen & Pienaar 1971:12; Du Plooy et al. 1982:86). Because prescientific knowledge is neither scientifically normative, nor controlled and systematised, educative activities and the interpretation of adulthood are determined by a philosophy of life (Van Rensburg & Landman 1990: xxxix, 457).

The word norm comes from the Latin norma, and the concept normative shows that a particular matter or act is connected with relevant norms for education, linked with the educator's philosophy of life as a special rank (order) of values, to accompany the child in his orientation in an ordered world (Van Rensburg & Landman 1990:413).

Leading as accompanying applies particularly to a parent associating with his child, and intervening to imply how the child is to act and conduct himself properly, and educative assistance is given in the educand's interest by blessing spontaneous acts or opposing wilful acts impeding his humanisation (Van Rensburg et al. 1981:260; Kilian & Viljoen 1974:3).
A closed education system is impossible because man, as temporality and open complete existence, is always on the way to becoming more complete as he steps constantly out of previous situations and takes new decisions, for each non-recurrent unique situation modifies the previous situation (Van Vuuren et al. 1976:xxxvii, 48-51). To give expression to Being and becoming human, man extends into outer space, widens his horizon, and constantly fulfils his task to transform the unknown into a home in which to live (Du Plooy et al. 1982:72-73).

Consequently the more the parent can accompany the child to learn to choose to be and to become, the more the alienation and depersonalisation inherent in the non-dialogic contact with television and the computer could be avoided.

The educator imposes meaningful tasks, allows the educand to make his own decisions, and provides opportunities for him to act on his own (Du Plooy et al. 1982:78-79).

1.3.1.3 Pedagogical situation

The crux pedagogica in the reconstitution of the original educative situation (which is artificial) is the concept of agein in which ago means to lead (Smit 1981:14). Involved in pedagogics is the scientific phenomenological dialectical situation in which a scientist, as pedagogician, has his point of departure in the appearance of education in the educative occurrence (Van Rensburg &
Landman 1990:xxxviii, 484). The everyday phenomenon awakens the scientist’s wonderment and, discovering and observing it, he investigates it from a particular perspective, temporarily bracketing his philosophy of life during the scientific research (Du Plooy & Kilian 1980:29; Van Rensburg & Landman 1990:xxxix).

In defining the agogic as an adjective of the science of agogics, Van Rensburg and Landman (1990:284) name pedagogics as a live-experiencing science among others concerned with agein:

pedagogics (pedagogology), neaniagogics, ephebagogics, andragogics (andragology) and gerontagogics (gerontology).

For example, pedagogics, as an autonomous science of education, has its own field of study, terminology and methods, and andragogics is the science of mutual adult accompaniment or leading, while gerontagogics is the science of support to elderly people (Van Rensburg et al. 1990:286-435). Swanepoel (1985:11) expresses the hope that infantiagogics, relating to the infant from birth to about two years of age, will establish itself as a scientific perspective.

The empirical research of the pedagogician in the space of his office or study fulfils the aim of pedagogics - to bring to light, discover, expose and conceptualise the pedagogic essences of the primary education situation and in the secondary pedagogic situation (Van Rensburg & Landman 1990:xxxviii-xxxxix). After reflecting on the phenomenon, the revealed and disclosed meaning is
described and expounded in scientific categories (Viljoen & Pienaar 1971:9-10). Scientific reflection on the phenomenon with verifiable knowledge, universally and logically systematised, is defined by scientific practice as a way of living to enable man to grasp and organise the world meaningfully as a world-for-himself (Viljoen & Pienaar 1971:9-10).


Scientific findings assist the teacher as secondary educator to accompany the pupil to attain the aim of adulthood.

1.3.1.4 Pedagogic situation

Postscientific knowledge is directly relevant to the title of this thesis because it deals with the pedagogic implications of Being as reflected in dramatic and poetic works. The term pedagogic refers to the secondary education situation - an intentional pedagogic situation in which the teacher, a scientifically-schooled expert pedagogue, accompanies pupils prescriptively and diagogically in the pedagogic space in the school, via systematised subject
material, towards adulthood (Van Rensburg & Landman 1990:xxxviii).

The word *dia*logic comes from *dia* - and *agein* - accompaniment - and means that the interdependent educator and educand are to actualise their human potentialities together (Van Rensburg & Landman 1990:322-323). The dynamic togetherness between the educator and educand is clearer and more applicable when using the term pedagogic rather than education (Kilian & Viljoen 1974:35).

Postscientifically, reflection takes place after the scientific investigation so that scientific insights can be responsibly used for the educative task (Van Rensburg & Landman 1990:454). The pedagogue imparts systematised experiential scientifically-refined knowledge, according to a philosophy of life which colours and particularises universal essences exposed by science (Van Rensburg & Landman 1990:xxxix). This systematised material will be described in Chapter 3.

Van Rensburg and Landman (1990:236-326) say that, by means of pedagogic evaluation, acts of consciousness - judgement, appreciation, rating or selecting - norms, criteria and standards are used in the form of pedagogic approval and disapproval effected by pedagogic criteria and verbalised by pedagogic categories, defined as follows:

*kriterion* (Greek) - distinguishing mark or token, characteristic, standard or measure
krinoo means to divide, explain, and  
krinein means to expose for selection, to investigate,  
a standard of judgement

kata + yghorein (Greek) - to accuse (to indicate or prove and  
eventually to ground fundamentally)

kateghoros means prosecutor  
kategoria means essential for fundamental enunciation  
agoreuein means to say something, to name something.

Consequently criterion is formulated for ultimate application as a  
norm of judgement, which is enunciated or verbalised by a category  
to bring into the open concealed fundamentals, essentials and  
universals of a particular being (Van Rensburg & Landman 1990:236-  
245; Compare Chapter 3).

The pupil's involvement in a one-way communication with television  
and the computer does not involve dependence and the experiencing  
of meaning with others. The teacher as secondary educator is to  
guide the pupil to overcome the limitations of inanimate media and  
commit himself to experiencing drama and poetry, as the pupil is in  
need of assistance in his study of drama and poetry in all media,  
so that he can evaluate dramatic and poetic works in accordance  
with norms.

1.3.1.5 The fifteen aspects of reality

As the pupil is not a fragmented creature of the natural sciences,  
but a total human being, he is not to be considered in terms of  
Maslow's needs, but in the non-hierarchical unfolding of both  
lower-order and spiritual needs in aspects of reality (Compare
Paragraph 1.1). The universal entity-structure of the phenomenon education, examined against the theory of the modal structure of reality, is a prerequisite for the factual existence of education (Schoeman 1980:22).

Schoeman (1980:22-23) says that, when the phenomenon education is part of God's order, it does not exist autonomously, but is characterised by a typical and peculiar identifiable internal coherence, regardless of whether it is Roman Catholic, Protestant, Marxist, socialistic, liberal, or Muslim education. Schoeman (1980:22-23) says that education is concretised only according to structural laws (norms) created by the Creator of all things, and man is subject to its cosmic law-order.

As listed by the writer from Schoeman (1980:24), experience as a whole is unfolded non-hierarchically in terms of the structure of the function of education, in fifteen modal aspects exhibited by fifteen cosmic law-spheres, each having its own meaning-nucleus:

<table>
<thead>
<tr>
<th>15 aspects of reality</th>
<th>meaning-nucleus</th>
</tr>
</thead>
<tbody>
<tr>
<td>world of culture</td>
<td></td>
</tr>
<tr>
<td>pistical</td>
<td>faith and certainty</td>
</tr>
<tr>
<td>ethical</td>
<td>moral love</td>
</tr>
<tr>
<td>juridical</td>
<td>adjudication</td>
</tr>
<tr>
<td>aesthetic</td>
<td>harmony</td>
</tr>
<tr>
<td>economic</td>
<td>exclusion of excess (balance)</td>
</tr>
<tr>
<td>social</td>
<td>social intercourse</td>
</tr>
<tr>
<td>lingual</td>
<td>symbolic meaning</td>
</tr>
<tr>
<td>historical</td>
<td>controlled formative power</td>
</tr>
<tr>
<td>(cultural development)</td>
<td></td>
</tr>
<tr>
<td>logical</td>
<td>analytical thought</td>
</tr>
</tbody>
</table>

Each aspect is like a facet of a diamond, and reflects all the rest. Schoeman (1980:22) says that each law-sphere has a retrocipatory analogy referring back to other spheres, and an antecipatory analogy reaching beyond other spheres. This latter term is spelt by Spier (1966:64) as *anticipatory*, whereas Schoeman (1980:24) prefers *antecipatory* because ante- is clearer:

**ante** - means before (ahead, beyond, further on) + **capere** = take (reach), whereas

**anti** - means against (contrary to).

All aspects of works of art are typically indicated aesthetically. Like all other aspects, Schoeman (1980:128-129) says that the aesthetic retrocipates in cosmic time to its sub- and superstrata, for each analogical moment displays an aesthetic norm on the law-side, which the art-teacher indicates by accompanying the pupil to positivise these and all norms on the law-side of the aesthetic (Schoeman 1980:129-130). The aesthetic retrocipates in cosmic time to its economic substructure, and *aesthetic balance* is its primary norm, and antecipates to its superstructure, which is juridical, its primary norm being *aesthetic adjudication*, and it is the task of the art-teacher to accompany the pupil to positivise these and

* Schoeman (1980:24) spells this term *psychial*, whereas others, for instance Dooyeweerd (II 1955:65), spell it *psychical.*
all norms on the law-side of the aesthetic (Schoeman 1980:129-130).

Should one aspect of reality, the historical or the logical for instance, be absolutised, it will be reduced to historicism or logicism in keeping with reductionist humanistic thought (Schoeman 1980:17; Spier 1966:24). The bracketing of the meanings of one area of study will not be absolutised if all facets are unfolded and do not encroach on other aspects.

Adapted from Schoeman (1980), McNeil (1986:99-113) says that SPEECH AND DRAMA studies dramatic and poetical works, and has two points of departure in the fifteen aspects:

**Speech** — integrated with bodily movement, is the craft of drama. Speech is founded on the **physical** and **historical** aspects, with the **lingual** as its disclosing aspect:

- The **physical** aspect retrocipates to all pre-physical aspects, and antecipates to all post-physical aspects
- The **historical** aspect retrocipates to all pre-historical aspects, and antecipates to all post-historical aspects
- The **lingual** aspect retrocipates to all pre-lingual aspects, and antecipates to all post-lingual aspects

**Drama** — is the art form of speech. The **aesthetic** is its disclosing aspect:

- The **aesthetic** aspect retrocipates to all pre-aesthetic aspects, and antecipates to all post-aesthetic aspects.

The writer suggests that the **pistical** is the disclosing aspect for **Being** and that it has no antecipations as there are no law-spheres ahead of it, but only retrocipations to all pre-pistical aspects.
To avoid science and mathematics becoming absolutised through computerisation, the pupil needs the teacher as secondary educator to assist him to unfold the logical aspect nonhierarchically.

1.3.2 Being

The opening quotation in Paragraph 1.1 of this thesis - to be or not to be - refers to the possibility of either disclosing Being in dramatic and poetic works, whether live or through the media of television or print, or forgetting Being - Seinsvergessenheit - when science and technology in the form of television and the computer are over-emphasised.

According to Palmer (1976:90-91), HEIDEGGER believes in Being as man's spiritual destiny:

Is BEING a mere word and its meaning a vapour or is it the spiritual destiny of the Western world?

For the darkening of the world
the flight of the gods
the destruction of the earth,
the transformation of man into a mass,
the hatred and suspicion of everything free and creative,

have assumed such proportions throughout the earth that such childish categories as pessimism and optimism have long become absurd.

Being is the permanent inner light or groundless ground - Ungrund - of being belonging to the fundamental structure of human existence, and makes the concrete question of Being and uncovering
of meaning possible (Kluback & Wilde 1958:8-9; Pathak 1974:24-57; Compare Preface). Through Being, man becomes conscious of his meaning or existence and of existence itself, for light illumines the ground to let man know he is a being (Kluback & Wilde 1958:8-9; Heidegger in Pathak 1974:9-57). Existential analytic indicates that Dasein is the structure of meaning (Pathak 1974:13; Compare Preface, and Paragraphs 1.2.3.1 and 2.1).

Man seeks himself in the Ungrund, and returns via the path leading to a correspondence with the source and primordial structure of all being - the Being of being - for his meaning lies in the ontological structure of his reality (Kluback & Wilde 1958:8-9).

HEIDEGGER'S views on Being appear like the exploratory voyages of a de-centred postmodern poet, CHARLES OLSON (in Spanos 1979-1: xvi). whose thoughts are 'forwardings' or 'merely on the way'. These suggest a possible path, with modifications, along which the high school pupil can travel to be and to become. This forwarding of OLSON (in Spanos 1979-1:xvi) is evident in:

```
o my lady of good voyage
  in whose arm, whose left arm rests
no boy but a carefully carved wood, a painted face, a schooner
  a delicate mast, or bow-spirit for forwarding

('I, Maximus of Gloucester, To You').
```

As the guardian of Being, man comes to be as Dasein - the human reality which constitutes the logos of Being, the primordial clearing ground of Seinsfrage (question of Being) - through which
one becomes known to oneself, and which alone of all entities, has the possibility of standing out into the openness of Being (Kluback & Wilde 1958:8-9; Heidegger in Pathak 1974:9-57). As the clearing ground or location of the truth of Being, Dasein is not identical with metaphysical terms of consciousness, soul, subjectivity or objectivity (Pathak 1974:56).

In BEING AND TIME, HEIDEGGER (1973:322) indicates Dasein as a caller:

Conscience manifests itself as the call of care: the caller is Dasein, which, in its thrownness (in its Being-already-in), is anxious about its potentiality-for-Being.

The ontological possibility of conscience in the basis of Dasein's Being lies in care, for having fallen into the 'they', Dasein is appealed to, and summoned to its potentiality-for-Being (ahead of itself) and out of its falling (Heidegger 1973:322-323). Because an understanding of Being belongs to Dasein, it is ontically distinctive in that it is ontological, and signifies the existential mode of being-in-the-world - the constitution of the essence of man (Pathak 1974:50).

Although the word Dasein is usually translated as 'existence' in popular discourse, HEIDEGGER breaks it into its components da (there) and Sein (being), and defines it generally as man's conscious, historical existence in the world (in Kneller 1958:44). Dasein's basic, authentic and inauthentic possibilities, and the
disclosedness to the there, are grounded both in temporality and historicity, to which disclosing and interpreting essentially belong (Heidegger 1973:401-428).

As presencing, Being is being and staying unconcealed, and time comes into the open, staying, departing, yet remaining concealed (Hofstadter 1979:21). The emergence of the temporality of being-in-the-world is also the foundation for the specific spatiality for Dasein (Heidegger 1973:384). The thought of truth provides the clue to the meaning of Being, time and freedom (Hofstadter 1979:22-24).

The forgetfulness of Being results from the forgetfulness of the ontological difference between Being and beings, and potentiality-for-Being and the possibility of standing out into the clearing of Being is constituent of it (Pathak 1974:39-56). HEIDEGGER believes that it is possible to disclose Being and unlock what forgetfulness closes and hides, by formulating the question of the meaning of Being and making it appropriately transparent to investigate what is laid bare, concretising it from the fact of man's being-there (da-Sein), so that the question of the meaning of Being is possible (in Pathak 1974:v-vi, 18-24).

HEIDEGGER (1955:71-75) steps back from traditional metaphysical thinking to the pre-Socratics, with their unity of thought and belief in the dialogue between Being and being, because this destruction (dismantling and liquidating of historical assertions
about the history of philosophy) leaves man free to listen to what speaks as the Being of being, and attain correspondence as an unfolding attitude. HEIDEGGER (1955:49) refers particularly to HERACLITUS, whose Hen_Panta - One is all - means a unique, all-uniting totality of Being, so that Being, speaking transitively as gathering together or collecting, is Being (logos).

HEIDEGGER says in IDENTITY AND DIFFERENCE (in Hofstadter 1979:26-27) that man and Being, having lost metaphysical characteristics, reach one another in the Ge-Stell, the framework constituting the basic essential nature of the modern technological world.

As a human being, mandistinctively corresponds to Being, for he is placed before, remains referred to, and is this relation of correspondence (Hofstadter 1979:26). Das Ereignis is the mutual belonging together of man and Being for man is man only in his belonging with Being, and being is Being only in its belonging with man, for man corresponds to Being (Hofstadter 1979:25). Man and Being are ge-eignet (suited, fitted, en-owned) to one another and enter into das Ereignis (Hofstadter 1979:25-26).

Being is to be disclosed in dramatic works and poetic works for the purpose of this study.
1.3.3 Reflect

The Oxford English Dictionary (1966) defines as follows:

**reflect** (of mirror et cetera) show image of, reproduce to
eye or mind, exactly correspond in appearance or
effect
to go back in thought, meditate, or consult with
oneself, remind oneself or consider

**reflection** mental faculty dealing with products of sensation
and perception
idea arising in the mind, mental or verbal comment,
apophthegm

The term *reflected* is intended meditatively, and not logically or
propositionally, in this study.

Reflection, in Greek times, was debated by PLATO and ARISTOTLE. On
the one hand, PLATO criticised most poetry for merely imitating
reality. The reflection (mimesis) could not represent flux and
change in the life-world, and an actor imitating undesirable
characters and becoming 'infected with reality', could subject the
audience to unnecessary emotional expression (in Courtney 1974:9-
10). ARISTOTLE disagreed and believed that theatrical ideas were
abstractions and not actual, and said that tragedy imitates serious
action (in Courtney 1974:10; Compare Paragraph 1.3.4.1).

The following section serves merely as an introduction to the
lengthy discussion of modernist and postmodernist approaches to
drama and poetry in Chapter 2.
1.3.4 Dramatic and poetic works

Poetic drama and poetry are both referred to as poetic in the sense that both PLATO and HEIDEGGER consider art to be poeisis, poesy or dichtkuns (in Hoy 1979:42-48). In poetic drama, the term dramatic cannot be separated from poetic, although poetic, when referring to a poem, is separable from drama, unless a poem is dramatic (Compare Preface).

Although Styan (1975:28) says that the author’s intentions are interpreted more accurately in verse than in prose, poetic drama does not have to be written in verse, as in JOHN MILLINGTON SYNGE’s highly poetic Irish dramas (in Hartnoll 1957:623, 780), reflecting the rhythmic nuances in his work. Poetry is distinct from prose, but prose poetry is possible, and has all the qualities of poetry except metre (Oxford English Dictionary 1964:937). ELIOT (in Hartnoll 1957:623), whose poetic drama is full of modern symbolism, free verse, satire and social consciousness, laid down new foundations for poetry, as in MURDER IN THE CATHEDRAL and FAMILY REUNION. CHEKHOV, IBSEN, STRINDBERG and LORCA have contributed to the growth of the modern poetic theatre, even though they do not all write in verse (in Hartnoll 1957:623-624).

The terms dramatic and poetic will be dealt with separately.
1.3.4.1 Dramatic works

The term drama is derived from the Greek drào which means do (Oxford English Dictionary 1964:370). Drama involves mimetic action representing or imitating, but not in the sense of merely copying action (Compare Paragraph 1.4.3).

Tragedy, which literally means the song of the goat, began in the festival to the god, Dionysius, who stresses the love of beauty over moral restraint, and this teaches the meaning and not the cause of a thing (Gelven 1979:221). In celebrating eros over ethos, Dionysians teach the enigma, and understanding, of human suffering and even death (Gelven 1979:220-227). However eros, according to M.O. OBERHOLZER (in Du Plooy et al. 1982:117), is passionate and selfish. A preferable term is agape, which is a volitional pedagogic love (Compare Paragraph 2.3).

The gods at first represented the moral laws of the universe. The moral struggle reflected by AESCHYLUS' hero is one of aloofness, by SOPHOCLES of a hero able to interact and relate to others, and by EURIPIDES of a hero debunked, in which the gods were questioned and decentralised, and social rights stressed (Hartnell 1957:334; Hooker 1965:49-69).

The word comedy means revel song, and refers in Greek usage to a lyric poem, intended to be sung or chanted to the playing of a lyre (Hartnell 1957:336). Comedies present everyday life in an amusing or satirical manner.
Drama integrates experience entirely, and involves conflict and the resolution of that conflict through character (Hartnoll 1957:194). Drama involves the total Being of the person, and enlarges experience, deepens insight, challenges the person, and involves him in truth about choices in terms of values, so that his spirit in confronting reality is strengthened, according to Sneddon (1981:9-16; Compare Paragraph 1.1).

The writer sees the aim of drama as involving all facets of the person so that the aesthetic, physical, historical and lingual aspects all have their place in unfolding the person, along with all other facets. One facet is not to be deified at the expense of the others (Compare Paragraph 1.3.1.5).

The relation between live drama and poetry (not the media of print and television) which is both verbal and nonverbal, is explained in the adaptation and summary by the writer:

**drama** is not literature - it is **poetry** in the mode of action - resembling the *awake-mode* (action) - as story-enactment, it projects a history coming - a total and imminent personal destiny and future projecting unfinished realities and creating a perpetually forward-moving experience (Langer 1973:306-413)

**poetry in drama** - the creative use of speech - is not a mechanical recording of experience, for it integrates thought and feeling so completely that experience is communicated, knowledge of character and destiny is expanded and deepened, and understanding of choices and consequences is illuminated (Sneddon 1981:14-17; 1983:5-7)

**in drama** - inner feeling and thinking is expressed by vocal intonation, and movements of the eyes, face, hands and body, and **inner attitudes** can be stable, near, awake, dreamlike, mobile and remote (Laban 1960:95-126).
These lines could be said to be phenomenology, for they suggest the way back to the things themselves through das Ereignis. Being is reflected in poetic works and dramatic works as phenomena created by human beings in the life-world. The task of the teacher as secondary educator is to lead the pupil towards interpretative exploration of the work, encountering it and responding to both the verbal and nonverbal aspects, based on norms, and come to his own responsible decision. The educator cannot impose his own views on the pupil, and can only present as wide as possible a selection of works against a system of values, and lead the pupil on his way to adulthood to be selective and to take his own decisions.

In contrast to a one-way spectator-approach, active interpretation and evaluation of drama involves the pupil in his own thinking, so that Being can be discovered. With the help of the teacher as secondary educator, the pupil, of whatever age, can be made aware of both the superficial and inauthentic becoming of Being, and develop an evaluative approach, which is normative, to any kind of drama or poetry, making it part of his enriched authentic life-world experience, in which Being is actualised.

1.3.4.2 Poetic works

In Paragraph 1.3.4, poetry in drama is described as the creative use of speech. The Oxford English Dictionary (1964:937) defines the following:
poetry art, work of the poet; elevated expression of elevated thought or feeling in metrical form; poems, quality (in any thing) that calls for poetical expression

poetic having the good qualities of poetry.

Poetry, however, does not necessarily follow metrical form (Compare Preface).

Dyson (1984:xiii) says that, in art, resonances and echoes are set up by major creators so that every poem (as well as symphonies and songs), is autonomous. The worlds of YEATS, BEETHOVEN and MAHLER are distinctive, even though they all seek the status of human creativity and existence through the interdependence of resonance and image (in Dyson 1984:xiii). The condition of music is the inspiration of all art, but it does not outdo the meaning, feeling and mood of the poem (Dyson 1984:xiii). According to Palgrave (1954:17-18), the modern lyric has become more ironic, complex and deeply self-conscious, and its:

impulse makes words dance, not stroll or march as in blank verse.

This seems to imply that blank verse is a lesser kind of poetry. SHAKESPEARE uses blank verse in his tragedies and comedies, and also in his sonnets, and a variety of moods are discernible in his poetry. In the first stanza of the following Shakespearean Sonnet 18, verbal aspects as well as changes of mood and tone are evident:

Shall I compare thee to a summer's day? 
Thou art more lovely and more temperate: 
Rough winds do shake the darling buds of May, 
And summer's lease hath all too short a date:
Poetry, says HEIDEGGER, is the actual instigation of a struggle between earth and world, which are always in tension (in Harries 1979:166; Compare Paragraph 2.4).

Berry (1987:32) says that the fierceness and reality of truth discerned in poetry is different to naturalistic writing, as is evident in the following poem by Ferlinghetti, the American Beat poet, and requires a heightened interpretation when spoken:

\[
\text{the poet like an acrobat} \\
\text{climbs on rime} \\
\text{to a high wire of his own making ...} \\
\text{for he's the super realist} \\
\text{who must perforce perceive} \\
\text{taut truth} \\
\text{before the taking of each stance or step ...}
\]

However a super realist is as much an abstraction as a naturalist. The writer believes that poetry, like drama, is multidimensional in its study and can give the opportunity for creative thought and enriched experience. Being, reflected in drama and poetry, has implications for essences of the pedagogic aim structure, for the criteria of adulthood against which Being is to be evaluated and will be manifested, and for criteria for evaluating dramatic and poetic works. If drama and poetry are to be accessible to pupils, it may be assumed that the teacher needs a thorough knowledge of the implications of pedagogic events as well as a sound knowledge of poetry and drama in the awake-mode, integrated with nonverbal facets, and of the manifestations of Being.
In the sections which follow, the purpose, method and programme of study will be explained.

1.4 THE PURPOSE OF THE STUDY

The title of this study indicates that the purpose to be investigated is the pedagogic implications of BEING as reflected in dramatic and poetic works. Attention is to be given to the primordial human capacity to actualise Being in the light of the influences on the pupil of a technological scientific education (Compare Paragraph 1.1). This must be made in terms of a pedagogic perspective.

It is the aim of this study to show that, through examples of dramatic and poetic works, and distinguishing between literature and drama, problems of advancing technological waves - the computer and television for the purpose of this study - and the anticipated accelerated use of science and technology in education, could be countered. Through a dialogical encounter with drama and poetry in any medium, the educand is to be supported by the secondary educator, who guides him through goal-directed educative teaching on his way towards adulthood.

1.5 THE METHOD OF INVESTIGATION

The phenomenological approach (more an approach than a method), and
a study using examples of dramatic and poetic works, is the most appropriate because it enables the exploration to be focused on educative teaching to enable the pupil to attain authentic adulthood. The phenomenological approach allows the true Being of phenomena to appear, and involves the unique disclosing/appearance of Being 'based' on subjective and personal experience in context. This approach will not be discussed in full, but referred to in works dealing with it extensively (Compare Paragraphs 2.2.1 and 3.2). The educative significance of Being in dramatic and poetic works will be disclosed in terms of essences, the statements of categories, and the derivation of criteria.

1.6 THE PROGRAMME OF STUDY

The human predicament in the twentieth century in a scientistic-technological society, as well as an account of the computer and television, is explained in Chapter 1. The purpose of the study has been enunciated, the problem has been demarcated and formulated, and the method and relevant terminology elucidated.

Chapter 2 evaluates contributions to modernist and postmodernist approaches, and explains the interpretation of dramatic and poetic works in these modes.

Chapter 3 presents categories and criteria to determine the pedagogic implications of Being in drama and poetry. The phenomenological approach will be explained. In order to be, the
seven characteristics of ultimate adulthood are to be verbalised in pedagogic aim structure essences, and relationship, sequence and activity structures, and these will be described to indicate their interrelatedness (Compare Appendix A).

Chapter 4 applies criteria to selected dramatic and poetic works, and these will be interpreted in terms of the pedagogic aim structure.

Chapter 5 will conclude the study.

1.7 CONCLUSION

The human predicament in twentieth century scientific technological society indicates that, if Being is forgotten and obscured and cannot be disclosed, the question of the meaning of Being is not possible. While acknowledging that the computer and television are part of the educand's experience, the writer's intention is to show that a study of drama and poetry, which accounts for both verbal and nonverbal factors, could counter the effects of a one-sided technological education, and disclose Being.

If the bracketings of one area of study encroach on other areas of study, absolutisation could occur. If scientific criteria for the interpretation and evaluation of drama and poetry are used, these works will not be judged according to their own bracketings. If
drama and poetry are studied only verbally in printed form, or visually in television or film, integration of the verbal and visual levels is impossible.

The problem was demarcated and formulated in terms of the aim structure, and concepts appearing in the title were elucidated, namely the terms pedagogic, Being, reflected and dramatic and poetic works, as well as the purpose of the study and the method of investigation.

In the chapters that follow, the writer intends to show that a study of dramatic and poetic works could provide a solution to the problem of a possible reified technological approach for the pupil.
CHAPTER 2

A POSTMODERN EXISTENTIALIST APPROACH
TO DRAMATIC AND POETIC WORKS

2.1 INTRODUCTION

In Paragraph 1.1, an account was given of the accelerating pace of technological waves which bring increasingly advanced computer and television programmes into children's lives and relegate human beings to mere things and as means to some end. The one-way communication of pupils with and through inanimate technological channels of the computer and television causes the writer concern, not only because of the displacement of two-way communication between human persons who reach out to and encounter one another in the life-world, but because of the concealing of Being.

Notwithstanding man's desperate need for philosophy in modern society because his technological mentality contributes to his inability to consent to life, the vast range of contradictory materialistic and spiritualistic views makes it difficult to answer the question of what man is (Luijpen et al. 1969:21; Compare Paragraph 1.1).

The existential approach, with its de-emphasis on science and
technology, and its emphasis on existence and the uniqueness of the person, interests the writer. HEIDEGGER in POETRY, LANGUAGE AND THOUGHT (in Palmer 1979:84), says that causes and grounds, by which metaphysics determines man to be an animal formed by life-experience, are unsuitable for the world's worlding and for explaining man as a human being. If the unique person is left out of account in any medium of drama and poetry, which does not integrate left- and right-brain functions, it not only denies his existential choice but also the possibility of discovering Being.

Existential thinking is a rare moment of philosophical equilibrium which, while uniting man's inner and outer worlds, preserves the insights of materialism and spiritualism without stressing their exaggerations (Kneller 1958:3; Luijpen et al. 1969:20-36).

2.1.1 An existential philosophy

All existentialists, according to Kaufmann (1975:12-50), contrast authentic and inauthentic life, and:

- refuse to belong to any school of thought
- repudiate the adequacy of any body of beliefs, and especially of system, and
- are dissatisfied with traditional philosophy as superficial, academic, and remote from life.

Dooyeweerd (I 1953:13) says that modern existential thought is widely conceived in a subjectivistic and historical immanent
sense, and so replaces Descartes' cogito.

Van Rensburg et al. (1981:272) say that existential derives from:

Latin *existere* - to step into life
*ex* which means out, and
*sistere* which means to stand.

Man's essence is existence, and man exists as a subject (Luijpen et al. 1969:39-40). Man reflects on things to discover the world and himself.

Existential philosophers are represented mainly by their founder - SOREN KIERKEGAARD (1813-1855) - and by GABRIEL MARCEL (1899-1974) and MARTIN HEIDEGGER (1889-1976). KIERKEGAARD'S first major work EITHER/OR asks a crucial question, according to Kneller (1958:xi), whether man is to conquer, or be conquered by, depersonalisation forces. According to Luijpen et al. (1969:18-20) and Landman et al. (1989:61), KIERKEGAARD concentrates on man as existence as a subject-in-relation-to-God, and that three possible ways for a full living reality in a dialogue with God are:

aesthetical (artistic) - the aesthete aims at pleasurable action, reflects on everything, but becomes no part of it

ethical (moral) - the moralist aims to transform himself, and not the outside world

religious - the religious person contacts eternity within time, for transitory life is transcended, and through existence, contact or encounter is made with Christ.

Kaufmann (1975:16-17) says that KIERKEGAARD vitriolically attacks
Christianity for its received conceptions. In his CONCLUDING UNScientific Postscript, Kierkegaard (1963:541-542) shows his contempt for organised religion, and the confusion preachers create in the congregation between what is literal and what is based on faith is evident in his moral tale of The Domestic Goose:

Try to imagine for a moment that geese could talk — that they had so arranged things that they too had their divine worship and their church-going. Every Sunday they would meet together and a gander would preach.

The sermon was essentially the same each time — it told of the glorious destiny of geese, of the noble end for which their maker had created them — and every time his name was mentioned all the geese curtsied and all the ganders bowed their heads. They were to use their wings to fly away to the distant pastures to which they really belonged; for they were only pilgrims on this earth.

Most of the plump geese (who ended up being eaten at Michaelmas) grew fat and railed at the thin geese for meditating on taking flying seriously, and at the one goose who had attempted to use the wings his creator had given him. He ended up bedraggled after his efforts to fly, for he took the preacher’s sermon literally.

Kierkegaard (1963:541-542) continues:

And so next Sunday off they went to divine service, and the old gander preached of the glorious end for which their Maker (and at that point all the geese curtsied and the ganders bowed their heads) had created them, and of why they were given wings. And the same is true of divine worship in Christianity.

Marcel’s thoughts are directed to man’s concrete situation, and man’s position is found in his situatedness according to his sex,
age, character, education and philosophy of life (Landman et al. 1989:61). Man shares the world through his corporeality, for he is present through the medium of his body, and intersubjectively contacts other people as subjects, conscious of themselves and of the other person (Landman et al. 1989:61).

For HEIDEGGER, the question must be put to a being who exists - his existence being the characteristic of the Dasein, and existentialia the many ways of existence - and is also the one to answer the question - Dasein who is there outside himself (in Landman et al. 1989:62).

Although HEIDEGGER avoids looking at man subjectivistically, or as if 'man is the measure of all things', and says that the man's essence lies in its existence, SARTRE misinterprets this as subjectivistic and, takes the form of 'existence precedes essence' in his philosophy (in MacQuarrie 1987:67). SARTRE'S existence, according to Barnes (in MacQuarrie 1987:67), is the 'concrete individual here and now'. SARTRE'S equivalent of HEIDEGGER'S Dasein is the pour-soi ('for itself'), which exists separately from the en-soi ('in itself'), which is its essential Being in itself, with the exception that SARTRE defines pour-soi in terms of negation and freedom (Macquarrie 1987:67-68). Free to choose its essence, the Being of the pour-soi is both its freedom, and its lack of freedom (MacQuarrie 1987:67-68). Free choice, which means total responsibility for one's own existence, is basic to
SARTRE’S doctrine, even if it means voluntary suicide as an act of freedom (Kneller 1958:49). Man chooses for everyone in total solitude and responsibility (Kneller 1958:48). For SARTRE, the future creates the meaning of past, which is suspended until death means deprivation of all future, for death in freedom is preferred to a life in enslavement (in Spiegelberg II 1971b:445-446; Kneller 1958:48). Nothingness, a genuine intuition, is a real aspect of existence for SARTRE (in Kneller 1958:50).

MERLEAU-PONTY forms a bridge between subjectivism and objectivism in the coexistence of interrelated subjectivities, and through intersubjectivity, a possible foundation for non-subjectivistic phenomenology (in Spiegelberg II 1971b:557).

A merging of the two streams of phenomenological and existential thought as existential phenomenology is evident in HEIDEGGER’S BEING AND TIME (first translated from the German SEIN UND ZEIT in 1962), and also in the works of SARTRE and MERLEAU-PONTY (Luijjen et al. 1969:21).

HEIDEGGER’S contribution to the truth of Being, and his writings and those of others on drama and poetry, have stimulated many followers to explore variations phenomenologically of the postmodern approach to dramatic and poetic works. To place this approach in context, reference will be made to phenomenology, thinking and language, and then to modernism.
2.2 PHENOMENOLOGY, THINKING AND LANGUAGE

HEIDEGGER (in Pathak 1974:2-49) avoids idealism and realism by asking the hermeneutic question of Being, thereby letting Being be in the problem of the three paths leading to phenomenology, thinking and language. Because one triadic path leads to the hermeneutic of the meaning and truth of Being, constituted by phenomenology and language, each of these will be distinguished to say and show what Being is.

2.2.1 Phenomenology

HEIDEGGER (1973:59; in Pathak 1974:62-64), describes phenomenology as the science of the being of entities and that it derives from:

- phainesthai Greek) - to show oneself
- logos means to make manifest
- legein ta phainomena - means:
  to let that which shows itself be seen from itself in the very way in which it shows itself.

Phenomenology first emerged with LOGISCHE UNTERSUCHUNGEN by EDMUND HUSSERL, who originated the phenomenological method and aimed to raise philosophy to a strict science (Heidegger 1973:62). HUSSERL (in Luijpen et al. 1969:60) invited philosophy to return:

- back to the things themselves

for the so-called original experience of the original world built
on this world is not original, nor is the physical science experience built on original experience original. In contrast to HUSSERL’S argument in the KRISIS, related by Wild in Straus (1964:17-18), the life-world is traditionally disparaged because it is subjective, unstable and confused.

Presupposing the function of saying, showing and naming Being, phenomenology aims to transcend the Kantian antimony of the empirical - natural or everyday - point of view, and frees man from representations, conceptualisations, and metaphysical symbolisation by taking him 'back to the things themselves' (Pathak 1974:63-92). HUSSERL does not refer to an encapsulated subject and a world-in itself, but as openness-to-the-world, because knowledge is the subject himself involved in the world (Luijpen et al. 1969:61). The Lebenswelt, open to descriptive revealing phenomenology, is radically opposed to the objective scientific world, with its scientifically hypothetical inductive methods (Wild in Straus 1964:17).

The phenomenological approach - known also as ontological or existential analysis - uncovers the meaning of Being as well as Dasein's basic structures generally (Pathak 1974:5-21; Heidegger 1973:60-62).

Phenomenology shows that sense and meaning is discovered by perception, thereby bridging the artificial gap existing in the
Pathak (1974:59-89) says that, basic to HEIDEGGER'S triological hermeneutic path of phenomenology, thinking and language, is the:

**difference between Being and beings**

- the phenomena of *forgetfulness* and *covered-up-ness* of Being in everyday being-in-the-world, and
- man's *authenticity-for-Being*.

The ontological difference between Being and beings, and forgetfulness, were discussed in the Preface, and in Paragraphs 1.1 and 1.3.2.

In authentic phenomenology, HEIDEGGER puts essences back into existence (in Pathak 1974:71). Essences are concealed in everyday interventions - like the involvement of educators with children - and the *eidos* (essence) of the reality of education is revealed by penetrating through everyday superficiality to the heart of the matter (Landman et al. 1989:80).

It is in the form of inauthentic phenomena of everyday being-in-the-world-with-one-another that the authentic phenomenon of being-in-the-world remains veiled as *semblance* (Pathak 1974:74). In contrast to SCHLEIRMACHER, DILTHEY and others, who talk about hermeneutics, HEIDEGGER does philosophy, by letting it correspond with the call of Being, and by asking the question of meaning,

The phenomenologist aims to discover the authentic structure of the education phenomenon, constituting the education situation, and to search for generally valid contents of essences, taking the education reality as his point of departure (Landman et al. 1989:82). Being open (open-minded) to what the education reality has to say concerning essences and meaningfulness, the phenomenologist eliminates indifference, prejudice, propaganda and superficiality (Landman et al. 1989:82). Every essence must be realised, and elucidated in relation to adulthood - the aim of education - or the essence will be meaningless regarding education (Landman et al. 1989:85).

By asking penetrating, disclosing and revealing questions about a phenomenon, the phenomenologist describes and explains his observations, and makes it possible for the reality to manifest itself in the world and reveal its essential concrete perceptual feature (Landman et al. 1989:80).

The mental steps used to actualise the phenomenological approach could, according to Landman et al. (1989:82) possibly be explained as follows (summarised by the writer), for the pedagogician:
allows the education reality to speak for itself, and removes concealments of essences, for instance, naturalism, humanism, existentialism, communism, et cetera.

attempts to isolate and describe essential characteristics of a wide variety of education situations, by naming everything essential - for instance, the relationship of trust.

verifies the true essentiality and meaningfulness of the disclosed essences, and tries to 'think away' supposed essences to check whether education would still be possible, and then acts away essences by deliberately arousing mistrust to check the essentiality of a particular relation.

notices and thinks or acts away irrelevant aspects when searching for true essentials (fundamental structures) of the education situation, deliberately separating and highlighting essentials from non-essential and incidental features.

converses with other pedagogicians to verify the essentiality and meaningfulness of education essences, and profoundly studies literature, to fulfil the essential task of fundamental pedagogics to reveal the fundamental pedagogic structures (education essences).

extends the elucidation of the education situation to answer, for instance, 'What purpose does the essence serve?'

continues his search for the ungraspable truth. A method of essence testing can be fruitful if a particular essence is taken, and its contradiction formulated, by placing them opposite to determine the negation's (contradiction's) right to exist in authentic education situations. If the relevant essence proves significant, and the contradiction meaningless, then the essence has validity and a right to existence in genuine education situations, and the contradiction is rejected.

scientifically assigns specific names to essences, and discloses and verifies their meaningfulness by asking questions - from man and mankind, and not from the animal, plant, or physics worlds - like 'Is the term ascribed to the essence most appropriate?'

further clarifies constancy, universality, and meaningfulness of the true essences brought to the fore, and examines the interconnectedness between different characteristics (essences) marking the pedagogic, and solidly and essentially describes the essences as they appear in education situations.

during his reflective search for fundamental structures (true education essences) of the reality of education, and their generally valid contents, meaningfulness and interrelatedness, the pedagogician notices if the structures are viable or particularised (roused to particular life) by the educator's particular philosophy of life.
The logical and final step is the personal decision to give particular content to viable phenomenologically revealed pedagogic essences, for the pedagogician's philosophy of life and phenomenology are not alien, hostile and separate, but complementary, mutually basic and meaning-giving (Landman et al. 1989:89).

To say, show and name Being in drama and poetry, phenomenology is linked to thinking and language.

2.2.2 Thinking

HEIDEGGER in DISCOURSE ON THINKING (1966:46-53), describes two kinds of thinking, summarised by the writer:

- **calculative thinking** - which computes ever new, ever more promising and economical possibilities, races from prospect to prospect, without stopping or collecting itself

- **meditative thinking** - which, although man is in 'flight-from-thinking', is not 'high-flown', often requires greater effort than calculative thinking. It demands neither a one-sided clinging to a single idea, nor a running down a one-track course of ideas, but an engagement with that which at first sight does not appear to go at all

Metalanguage is described as calculative in Paragraph 1.1. Whereas calculative metaphysical representative thinking is ineffective for everyday immediate action, the more powerfully meditative thinking stands in its one appropriate action of recollecting what is and what is already meant, the greater its fulfilment in Being (Heidegger in Pathak 1974:80-84).
The writer accepts that science, for instance, uses factual thinking, and that drama and poetry veer more towards meditative thinking, and the facets of each are unfolded nonhierarchically, without encroaching on each other's bracketings.

All things are calculable in the framework of Ge-Stell according to HEIDEGGER, and man and Being belong together in the mutual challenge as disclosure of Being to man whereby man is challenged through technology, and Being is challenged to let things appear as calculable (in Hofstadter 1979:26). It is by a leap or Sprung - from Ursprung, suggesting origin - that belonging together to reach the thought, is experienced (Hofstadter 1979:26).

Being is not recollected in technicised language, but in thought and poetry (Pathak 1974:84-86). The question of Being does not belong to language in calculative metaphysical thinking but to the authentic, ontological depth dimension of thinking and speech (Pathak 1974:6; Hofstadter 1979:26). HEIDEGGER (in Pathak 1974:81-82) says that it is not the truth of logic which makes the utterance of Being possible, but essentially man's reflective thinking as the recollection of Being whose truth minds the truth of Being and whose language is freed from grammar into a framework which is more original and essential.

HEIDEGGER in LETTER ON HUMANISM (in BASIC WRITINGS 1978:193), says that the relation of Being to man's essence is accomplished (not made or caused) by thinking and handed over to Being, which
comes to thinking in language, for:

Language is the house of Being. In its home man dwells.

HEIDEGGER explains this accomplishment of thinking in POETRY, LANGUAGE, THOUGHT (in Hofstadter 1979:17):

To think is to confine yourself to a single thought that one day stands still in the world's sky.

When stepping back to the pre-Socratics, HEIDEGGER discovered the single thought of Being which is steadfast, trustworthy and unique like the pole star which guides and directs all, and whether or not men know it, man must follow the path towards it and learn the craft of thinking (Hofstadter 1979:17-20). With this thought, HEIDEGGER measures man's Being to illuminate not only man's nature and world, his past, present and future, but also his personal and social existence, art and poetry, and his language (in Hofstadter 1979:17).

The matter of thought is das Ereignis (the belonging-together of man and Being), which is the liberating and trustworthy mystery of unthought thought. The thought of truth as aletheia provides the clue to the meaning of Being, time and freedom.

It would seem that as long as freedom is not absolute, this is tenable.

Aletheia is Greek for unconcealment and means truth (Hofstadter
Its presencing is neither ordinary thought nor is it
metaphysical correctness, but that which grounds the possibility
of the truth of correctness with openness (Hofstädter 1979:20-24).
What is own to time and Being (their belonging together), is an
important facet of the meaning of das Ereignis (Hofstädter 1979:
24-25).

Being and time are thought of as presence (Anwesen) and letting-
presence (Anwesenlassen) to approach the matter of thought, and
apprehended as the mystery of Being and time which man, as the
shepherd of Being, receives as (not imposes on) the earth’s
blessing (Hofstädter 1979:18-19). HEIDEGGER (in Hofstädter 1979:
22) says that the original essential nature of freedom—the
happening of unconcealing or truth—is neither co-ordinate with
causal human volition, nor the will, for it governs the free in
terms of the unconcealed.

By opposing a causal approach to volition, a mechanistic approach
is avoided. However the ‘free’ is emphasised without a mention of
authority.

HEIDEGGER (in Hofstädter 1979:22) says that although the mystery
which liberates is hidden and concealing:

All deconcealing comes out of the free, goes into the free,
and brings into the free.

Freedom needs to be tempered by some kind of discipline. In
addition, man’s responsibility only to himself denies him the opportunity of encountering others, who in turn encounter him. In a world where God does not exist, man is absolutely free and is not responsible to anyone other than himself (Van Rensburg & Landman 1990:64). It would seem that the non-believer who replaces God with Being, has a spiritual base. However, this self-centred view of a spiritual facet seems inadequate.

The temporal act is a temporality of Dasein as much as everydayness, historicity and within-time-ness, and provides insight into the complicated primordial ontology of Dasein (Heidegger 1973:382). Man’s living presence in temporality implies that man reaches out to both past and future in the sense of futurity (Van Rensburg et al. 1980:63). In this way man attains his destiny.

Hofstädter (1979:21) says that Being is being and staying unconcealed (as presencing), and Time is coming out into the open so that it stays and departs, and yet remains in unconcealment.

Thinking is involved in man’s building and dwelling which are his Being (Hofstädter 1979:28). A literal meaning of das Ereignis is enownment, and is the letting-belong-together of all beings and fundamental matters of thought, namely Being, time, man, building, dwelling and thinking (Hofstädter 1979:26-28).
Enowning 'yields the free' and brings its presences and absences so that it is both the letting-belong-together and the letting-be-own-to-one another (Heidegger in Hofstädter 1979:33). Enownment is the ultimate nature both of Being and Saying, the latter because it is showing (Zeigen), and it is essential for Saying and showing to be connected with freedom and truth. (Heidegger in Hofstädter 1979:31).

This suggests again that it is to be totally unrestricted and could lead to chaos.

The lettine-be-shown-own is enownment, and as it names the mystery of all beings and nonbeings which need one another, it loves to hide itself in showing all that is to be shown, and in the mystery of all that need each other (Hofstädter 1979:33).

When the teacher as secondary educator is to accompany the educand toward freedom, it is to be tempered with authority. Unbridled freedom has no place in the unfolding of all of the educand's facets, as this would involve an absolutisation. Because all reflective thinking is poetic, the pupil is to be encouraged to reflect on dramatic and poetic works to disclose Being.

Calculative representational language is suitable for scientific language, which is included in the logical facet, and is to be unfolded in subjects like physics and science. The ignoring
calculative language would be to ignore the unfolding of the logical facet. Even in a study of drama and poetry, there are antecedents and retrocpections to the logical facet. The educand is to be led by the teacher as secondary educator to reflect on thought and language and attain a correspondence with Being, provided no facet is deified (Compare Paragraph 1.3.1.5).

All thinking paths lead through language - the 'house of Being', in whose home man dwells - and the nature of language is reflected by philosophy (Heidegger in Pathak 1974:65).

2.2.3 Language

HEIDEGGER says in BEING AND TIME (1973:203), that the phenomenon, language, has its roots in the disclosedness of the existential constitution of Dasein, the existential-ontological foundation of language being discourse or talk. HEIDEGGER (1973:203) says that discourse is "existentially equiprimordial with state-of-mind and understanding", and articulates the intelligibility of the 'there' underlying both interpretation and more primordially discourse. In ON HUMANISM (in BASIC WRITINGS 1978:193), HEIDEGGER says that it is in thinking that Being comes to language.

However, as stated in Paragraph 2.2.3, this thinking cannot be one-sided.
HEIDEGGER (1973:210) says that interpretation of language points to the ontological 'locus' in the state of the Being of Dasein. According to HEIDEGGER (in Pathak 1974:100), the body of the word is thought of in language as sound-form and script, the soul as melody and rhythm, and meaning as the mind.

This would seem to involve the unfolding of all nonverbal and verbal facets by the educand, assisted by the teacher as secondary educator.

Logical and mathematical language is pointless for the question about the meaning of Being, for the phenomenology of everydayness in speech conceals, or lets man remain forgetful, of the need for a phenomenological analysis or disclosure of the possibility of the question about the meaning of Being (Pathak 1974:6).

To Dasein belongs the language which listens to the silent call of Being, and a disclosive potentiality-for-Being belongs to its understanding (Pathak 1974:47). HEIDEGGER (in Hofstadter 1979:30) says that hearing and keeping silent also belong to discursive speech, for he derives the noun die Sage (Saying) from the German sagen (say), which indicates the fundamental sense in which language allows itself to be spoken, and also in the saying as silence. The Saying of language names the entire Being of language, for it pervades the total language structure (Heidegger in Hofstadter 1979:31).
In *IDENTITY AND DIFFERENCE*, HEIDEGGER (in Hofstadter 1979:31) says that, when saying shows:

It liberates what presences into its specific presencing
It deliberates what absences into its specific absencing.

Speaking, which is determined by Being, is a correspondence in the service of language so that language is attuned (*accorder*) to the Being of being (Pathak 1974:71; Heidegger 1966:93). It is by the pure form of language that the significant connection between the there-being (*Dasein*) and Being (*Sein*) is expressed or articulated (Waterhouse 1981:59).

In drama, performative language is used. Reality is altered by the utterance of performative language, for certain objects of meaning are made real because of the characteristics of language (Gelven 1979:225).

Thinking and poetry dwell in the nearness of letting Being be, and so the authentic self discloses *saying* or *speech*, for *Saying* as *showing* speech is essentially phenomenological (Pathak 1974:101-102).

The teacher as secondary educator could accompany the educand to use performative language, which includes silence, in drama. Performative language in a live theatre would integrate speech on the verbal logical level and voice, gesture and posture on the nonverbal perceptual level. In viewing television drama or in
reading printed drama, drama is to be considered 'as if' all the verbal and nonverbal aspects are present. At the same time, all other facets are to be unfolded.

In the modern and postmodern sections to follow, it should be borne in mind that chronological lines are not followed. For instance, ELIOT'S earlier works appear to be modern, while his later works, as well as plays of EURIPIDES and SHAKESPEARE, show signs of a postmodernist approach.

2.3 A MODERNIST APPROACH

A modernist approach is evident before the Second World War, and is a revolutionary later nineteenth century literary reaction against the middle class ethos (Spanos 1972:147).

Modernist symbolists are anti-Aristotelian and anti-Westernism, rebelling against causal expectations, rejecting the linear temporal plot of mimesis in favour of spatial form, in attempting to deconstruct traditional language to achieve iconic spatial values, favouring poetry over prose, and reacting aesthetically against the humanistic principle of utility (Spanos 1972:148; Compare Paragraph 1.1). Bergsonians condemn the causal structure of the Aristotelian well-made play - progressing in linear fashion from beginning through middle to preconceived end - as a microcosm of the well-made universe (Spanos 1971:360-361).
As indicated in Paragraph 1.1, a distinction between two kinds of time defines the modern literary sensibility, for WYNDHAM LEWIS (in Spanos 1971:345) recognises the relation between a writer's metaphysics and ontology, and a tension in the time-shape of a literary work between conceptual objective time and subjective human time. Stable objective scientific time is introduced as space, which does not endure, in order to forecast, measure, control and exploit natural objects, and to be geared to action and communication in social life (Spanos 1971:347-348).

BERGSON'S argument, according to Spanos (1971:349), is that clock or positivistic time conceives of man as an inanimate object, which T.E. HULME suggests has a detective mentality attuned to discursive language (Compare Paragraph 1.1).

HENRI BERGSON in TIME AND FREE WILL (1910:230-231) says that when life unfolds in spatial linear sequence, it is lived for the external world rather than for man's self, people speak rather than think, and 'are acted' rather than act themselves. Man's congealed language becomes the utilitarian tool of the solidified man's function and expresses only a social role, his solidified states being directed at social action (Bergson in Spanos 1971:348-349).

Writers such as MALLARMÉ, YEATS, PROUST, JOYCE and ELIOT became aware of the significant reduction of motion in the life of modern
drama, and analogously the drama of the work of literature, for
the statistically purposeful universe produces the mechanical
well-made literary work and separates literature radically from
life (Spanos 1971:346).

Spatialisation of time appears in the reading of drama and poetry
if cognisance is taken only of the verbal level. Likewise, the
literary critic, unable to evaluate drama and poetry perceptually,
spatialises time (Compare Paragraph 1.1).

Literary disciples of BERGSON, mostly the stream of consciousness
novellists - PROUST, VIRGINIA WOOLF, DOROTHY RICHARDSON, and JOYCE
(to a lesser extent) see the source of the obsessive concealed
duration and objectification of consciousness by the bourgeois in
positivistic utility, that is, in the concept of man as a solid
citizen (Spanos 1971:352).

The closed static spatial form of metaphysics is an icon, and the
positivistic consciousness avoids engaging itself in modern man's
history, refutes historicity, and views spatial and temporal
phenomena deterministically as problems to be solved (Spanos 1971:
109-149). The vicious circle closes off the temporal Being of
existence, and also the sequence of words of the literary text,
spatialising reading and textualising its interpretation (Spanos
In THE UNDERGROUND MAN, the problem-solution perspective of DOSTOEVSKY'S 'straightforward' man of action in the Crystal Palace, is a certain rational belief that a well-made cosmic drama, full of suspense, can detective-like solve a crime by inferring links between clues, as the scientist or psychoanalyst solves problems inductively (Spanos 1971:150-158). Scientists and psychologists no longer hold this view, although the positivistic structure of consciousness still persists to determine the questions and answers of das Man - the silent majority in the modern technological city (Spanos 1971:150-158).

If man is constructed naturalistically and objectivistically by the behavioural sciences, which omit and disregard the other person's Being as awareness or subjectivity, he is depersonalised and alienated from himself and others (Vandenberg 1971:4). Man's freedom is curtailed in positivism, as well as in the traditional essentialist authoritarian deterministic philosophies of idealism and rationalism, for the universe is a finished and final reality (Zais 1976:133-149).

KIERKEGAARD says that SCHELER'S LUCINDE appears like a forerunner of the modernist poetic novel of spatial form. In the CONCEPT OF IRONY (in Spanos 1979:130), KIERKEGAARD sees the soul prostrated and aesthetically anaesthetised if the eternal imagination rules, so that, robbed of moral tension, life becomes dreamlike. Spanos (1979:129-130) says that KIERKEGAARD prophesies moral history in
modern literature and the avante garde, essentially circular as recollection in ironic fate for anticipating the iconic form. It seems that KIERKEGAARD predicted the vicious circle of the modernist movement.

MEYERHOFF (in Spanos 1971:356) sees the Bergsonians, the French Symbolists, and the imagists, with their anti-naturalistic or anti-anthropomorphic literature, as reacting radically in favour of the eternal moment of simultaneous perception.

BERGSON (in Spanos 1971:353-354) attempts to counter HUME'S argument in A TREATISE ON HUMAN NATURE, that the self comprises merely a discontinuous collection of perceptions, by positing what he calls 'an enduring psychical life' capable of MEYERHOFF'S momentary 'creative recall'. BERGSON (in Spanos 1971:354) looks on this creative recollection in tranquillity, or 'simultaneous perception of time' from the present or end, constituting the identity of the self. BERGSON'S quest for the eternal moment of simultaneous perception, brought about the replacement of the causal or linear narrative syntax of the Aristotelian plot by apprehending 'logic of images' spatially (Spanos 1971:355).

According to Spanos (1972:159-163), YEATS' SAILING TO BYZANTIUM articulates an early modernist iconic transcendental poetry:

Of what is past, or passing, or to come

WORDSWORTH'S DAFFODILS (in Quiller-Couch 1968:622) also suggests
recollection in tranquillity:

For oft when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.

Not only does creation of this subjective space negate the causal linear sequence or scientific time, but it neutralises authentic temporal motion as well (Spanos 1971:354).

In the early 1930s and 1940s, ELIOT'S poems were seen as objects or artifacts, thereby obscuring their time-defined, existential nature (Spanos 1970:8). ELIOT'S comments about the impersonality of his poetry, and the objectivity of the objective correlative, were misleading and led to the view that his poems were verbal icons or 'well wrought urns' (Spanos 1970:8).

Throughout BEING AND TIME (1973), HEIDEGGER implies that, by beginning from the end, the logocentric metaphysical standpoint carelessly, disinterestedly and inauthentically, closes off man's temporal existence and generates the vicious circle. Being is causally covered up and forgotten by inauthentically spatialising time - as indicated by the map or icon (Spanos 1971:117-120).

The trend towards free expression and free writing appears to have been a reaction by the Symbolists. The spatial form is accepted, possibly because it is suited to debased scientific metalanguage.
and the wish to freeze situations to analyse them scientifically. Spatial and temporal world phenomena are viewed positivistically as problems to be solved.

Postmodernism will be explained in the section to follow.

2.4 A POSTMODERNIST APPROACH

Before discussing the anti-Aristotelianism of the postmodernists, an account will be given of hermeneutics.

A postmodern literary hermeneutics is a discovery as disclosure, and is grounded both in HEIDEGGER’S phenomenological analytic, and in his destruction of the Western onto-theological tradition (Spanos 1979:116; Compare Paragraph 2.4).

Unlike the vicious modernist circle, the hermeneutic circle is one of understanding, and HEIDEGGER’S methodological strategy begins first with an analysis of the human being from the departure point of everyday existence (Heidegger 1973:326-339; Spanos 1979:118). Understanding constitutes a basic type of Dasein’s circular Being, constituted as care, into which viewing is possible by a whole primordial leap (Heidegger in Spanos 1979:120). The most primordial knowing, hidden in the circle, is possible, and requires a scientific theme to understand its working out in fore-structures in terms of the things themselves (Heidegger 1962:150).
For HEIDEGGER (in Spiegelberg I 1971a:117; II 1971b:722), the phenomenon is what shows itself directly - das sich-an-ihm-selbst zeigende, the apparent - das Offenbare, and the phenomenological is what is hidden to the extent that it needs uncovering, whereas the phenomenon is given in a vulgar sense in experience (Compare Paragraph 2.2.1).

Firstly, HEIDEGGER (in Spanos 1979:73-87) distinguishes his interpretation from one that points propositionally, that is, the theoretical apophantic as in which a door is seen only as a door, from one which:

arises out of a direct prerelective, immediate, and yet interpretive intercourse with the world - the existential - hermeneutical as in which a door is seen in a familiar way as a door, but does not bring that relationship to articulation.

Significant to this basic distinction is the reflexivity about interpretive self-awareness, and the ontological status given to understanding - a basic mode of existing - for to exist, we understand (Spanos 1979:77).

Secondly, the step back goes downward from the unthought - a veiling, forgottenness, or concealment of the difference between Western Being and beings - into the thought itself (Heidegger 1969:49-51).

Thirdly, the Greek HERACLITUS offers the possibility of a recovery of the unsaid in the said - experiencing aetheia as unconcealment
and moves (not causally) towards what a clearing is to the thing unthought in the entire history of thought (Palmer 1979:80-81).

Fourthly, the truth as poetic implies, ontologically, that poetry is not a shallow technological vehicle of communication, but the saying for the interpretive awareness of shaping, projecting and shedding light and defining the unconcealment (Palmer 1979:81-82). That truth is poetical means that it constructs, builds, articulates and brings things into the open, so that language is the house of Being (Palmer 1979:83; Compare Paragraph 2.2.3).

Fifthly, nearness versus objectivity implies, ontologically, that poetry is the projective saying as the bridge between hiddenness of earth and disclosedness of the world (Palmer 1979:81-82).

The term Wiederhören - a repetition or retrieval - is borrowed by HEIDEGGER from KIERKEGAARD, whose REPETITION reveals the central importance of the term interest, and the existential concept of repetition (Spanos 1979:142). KIERKEGAARD’S pseudonymous author, Virgilius Haufniensis, in REPETITION, solves every ethical view with repetition, and spiritually the problem is the transformation of repetition into an inward something - the highest interest of freedom (Spanos 1979:142).

Repetition or retrieval is a discovering and remembering of the truth of aletheia, because it is remembering of the primordial
temporality of Being (Spanos 1979:122). The repetition of the hermeneutic circle, grounded in interest, has the same movement as the metaphysical recollection, with the exception that the former is recollected forwards, and the latter is repeated backwards (Spanos 1979:121-123).

The entire existential analytic is encompassed in terms of discourse, communication and mood, and involves concepts such as existential, possibility, disclosure, and state of mind (Corngold 1979:106).

Together with mood and understanding, and prior to language, discourse constitutes a primordial disposition to Being (Corngold 1979:106). HEIDEGGER (1962:204-316) says discourse articulates significantly the intelligibility of Being-in-the-world. Poetic discourse as communication does not convey experiences tangibly from the interior of one person to another, but as something shared (Heidegger 1962:205). Ontologically, the primary discovery of the world is left to bare mood (Heidegger 1962:177). Poetic discourse can be primordially and distinctively communicated by a mood, and the dimension of thrownness is revealed by literature through moods (Corngold 1979:111). In analysing interpretation and language, HEIDEGGER (in Harries 1979:157) sees man as essentially on the way towards a future, and so he criticises traditional ontology for emphasising the present. In a circularity of interpretations, founded in Being anticipating to
be, meaning is understood by its use and then placed in context (Harries 1979:157-158).

A century after the production of SOPHOCLES' OEDIPUS REX (which Spanos, 1971:366, describes as a detective drama), ARISTOTLE claimed it as comprising the most important constitutive elements of tragedy. In his POETICS VI, ARISTOTLE (in Butcher 1951:240), scientifically defines tragedy as:

an imitation of an action that is serious, complete, and of a certain magnitude; in language embellished with each kind of artistic ornament, the several kinds being found in separate parts of the play; in the form of action, not of narrative; through pity and fear effecting the proper katharsis, or purgation, of these emotions.

Postmodernist absurdists like SARTRE, BECKETT and IONESCO, among others, regard the Aristotelian tradition and the essentialist philosophical tradition as deterministically objectifying the individual into a fixed measurable object to feel at home in the various 'terrible contingencies of real existence', known as 'flux', 'the absurd', 'nothingness', or 'die Unheimlich' - the uncanny or not-at-home (Spanos 1971:346). At its source, these absurdists see the rigidly well-made deterministic plot as in bad faith (Spanos 1972:152-153).

It is this existential urge to dialogic engagement with the absurd world, rather than the modernist simultaneous moment of duration, that explains anti-Aristotelianism, especially among dramatists, who hold the well-made literary tradition and strategies of formal
disintegration in contempt (Spanos 1971:360).

Acknowledging indebtedness to DOSTOEVSKY'S anti-novel NOTES FROM UNDERGROUND, SARTRE'S anti-novel LA NAUSEE is considered a most articulate and influential anti-Aristotelian literary metaphysical document (Spanos 1971:350). SARTRE says that to tell about life is to transform it into adventure by seeing events spatially, narrating them teleologically (simultaneously), and recounting them from a foreknown end (Spanos 1971:352).

The ontology of HEIDEGGER and SARTRE is the model of absurdist literature, and man is thrown (Geworfen) into a universe moving temporally towards no end and capable of justifying no thing, to say nothing about human life (Spanos 1971:356). Man (Dasein: being there) is on a boundary, an alien, a stranger, in the world, with all things in space, and especially all events in time, radically lacking definition, and appearing to him in the guise of ominous menace and threat (Spanos 1971:356).

However in SARTRE'S LA NAUSEE, this is the realm of existence prior to essence, where everything is de trop (the nameless UR-realm that Heidegger calls die Unheimlich, the 'uncanny' or 'not-at-home' - a phenomenon more primordial than tranquillised Being-in-the-world of rational man) (Spanos 1971:356). However with existence prior to essence, SARTRE absolutises man (Compare Paragraph 2.1.2).
The key to the solution of the question of Being, and its true basis and content, rests in the substitution of emotional phenomena which ontology overlooks, and these are the homo faber - dread, anguish and concern - because HEIDEGGER believes that man is aware of himself as an existent when experiencing anguish or dread, which place man in the background of Nothingness - non-Being - from which Being erupts (in Kneller 1958:44-104). Dread is also an agent of hope in the views of HEIDEGGER, KIERKEGAARD and TILLICH, and this implies freedom and possibility which is infinite (Spanos 1979:142).

At the heart of existential philosophies is KIERKEGAARD'S concept of dread (Angst), or the distinction between dread and fear (Furcht), in which the positivistic structure of consciousness manipulates the irrational world, including man, to achieve 'humane empire' over nature for man's benefit (Spanos 1971:148-150; Compare Paragraph 1.1). In justifying absurd existence, man is allowed to perceive the immediate uncertain problematic and dreadful psychic or historical present of Dasein as necessary to a linear design, as a causal link between the past and/or future which is determined from a rational end (Spanos 1971:350).

A footnote to BEING AND TIME (1973:227) explains the translation of Angst as anxiety in post-Freudian psychological literature, and dread in translations from KIERKEGAARD and also in discussions with HEIDEGGER. Consequently, both anxiety and dread will be used
for angst in this study, depending on the source reference.

Tension is evident in love, boredom and anxiety. Love and boredom reveal, not nothing, but Being in its totality, for love is an all-encompassing experience in which a person encounters a being who means more to him than all things (Heidegger in Macomber 1967: 54). On the other hand, in a boredom experience, indifference to people and things absorbs everyone and everything, including the self, into a unity (Heidegger in Macomber 1967:54). Being is either affirmed or denied in the point of view in the essentially centrifugal movements of what-oriented boredom and love, in which the bond to the self or ego is never entirely severed (Heidegger in Macomber 1967:54).

A subtle difference appears to exist between love, boredom and death. As Macomber (1967:55) says, while the outermost limits of the subject-object dichotomy are reached by love and boredom, anxiety transcends the subject-object dichotomy, not deified, so that it becomes a philosophical problem to be scientifically manipulated and controlled.

HEIDEGGER (1962:243) says that basic structures of Dasein are seen because of the history of the signification of the ontological concept of care. The idea of being-with-death-in-view – Sein zum Tode, is inherent in the concept of HEIDEGGER’S Sorge, with death, the fate for human existence, as its most immanent characteristic,
and its absolute potentiality, for it is impossible to overcome death (Kneller 1958:104).

Anxiety, which is the essence of being there, is a dimension of Dasein's care and has become detached from both the self and the what of things (Macomber 1967:57). The limit of human experience is reached in anticipating death, the broken instrument - the fundamental revelation of beings (Macomber 1967:57). The experience of being as such, HEIDEGGER sees as inseparable from one's experience of Being as such, is the projecting into nothing revealed by anxiety (Macomber 1967:57).

Macomber (1967:74) says that HEIDEGGER seeks to portray immediacy of human experience for, like Dasein, it can be misrepresented for, once one reflects on it, it is no longer there. Maintaining itself in an average way of interpreting, Dasein as care is articulated in discourse and expressed in language (Heidegger 1973:458). On the other hand, Besorgen is a sort of concern, for one concerns oneself with activities to perform or things to procure (Footnote in Heidegger 1973:83).

HEIDEGGER (1962:237) says that care (Sorge) eliminates all ontical tendencies of Being such as worry (Besorgnis) or carefreeness (Sorglosigkeit).

In BEING AND TIME, HEIDEGGER (1973:242) quotes the myth of cura:
Once when 'Care' was crossing a river, she saw some clay; she thoughtfully took up a piece and began to shape it. While she was meditating on what she had made, Jupiter came by. 'Care' asked him to give it spirit, and this he gladly granted. But when she wanted her name to be bestowed upon it, he forbade this, and demanded that it be given his name instead. While 'Care' and Jupiter were disputing, Earth arose and desired that her own name be conferred on the creature, since she had furnished it with part of her body. They asked Saturn to be their arbiter, and he made the following decision which seemed a just one: 'Since you, Jupiter, have given its spirit, you shall receive that spirit at its death; and since you, Earth, have given its body, you shall receive its body. But since 'Care' first shaped this creature, she shall possess it as long as she lives. And because there is now a dispute among you as to its name, let it be called 'homo', for it is made out of humus (earth).

Care (Sorge) is the Being of Dasein, which exists fallingly as something which has been thrown (Heidegger 1973:465). HEIDEGGER (1973:242-243) says that Dasein's interpretation of itself as care is embedded in the above fable, for Dasein belongs to care for its lifetime, and its priority emerges in the familiar taking of man as compounded of body (earth) and spirit.

Dasein is summoned to its ownmost potentiality for-being-guilty by the call of care. The Being (conscience) of Dasein is developed by the authentic being, from the uncanniness of Being-in-the-world (Heidegger 1973:335-424). By attestation, conscience calls forth and summons one to Being-guilty (Heidegger 1973:341).

Being-guilty is taken by everyday common sense to indicate either owing, in the sense of having debts, or law-breaking. Therefore, it implies missing, and carries the character of the not because it goes with the present-at-hand and definitely applies to
existence. **Being-guilty** is clarified by Heidegger as conceived in respect of Dasein's kind of Being, raised above everyday concerns, and, as existential guilt, omits relatedness to anything present-at-hand (Heidegger 1973:328-329). On the other hand, to take **Being-guilty** as a breach of a **moral requirement** or someone laden with **moral guilt**, indicates that the Being belongs to Dasein in an ontological manner (Heidegger 1973:328).

Anxiety, on the other hand, is a mood revealing nothing, which HEIDEGGER says entails only the remnant of pure being there (in Macomber 1967:54-55). A central role is given to anxiety as the exemplary mood and as a state of mind (Heidegger 1962:179; Corngold 1979:106). Anxiety is to be distinguished from fear, which relates to the that of things, for the point of view as well as the self to which it is bound is transcended by Dasein as if in an extential epoche - bracketing (Macomber 1967:54; Compare Paragraph 1.1).

The concentrating on the moral issues as right or wrong, when evaluating drama and poetry in any medium, seems of little importance in the context of aspects like dread.

HEIDEGGER, according to Macomber (1967:56), calls transcendence (directly, though rarely, it is encountered in the mood of anxiety), a projection into nothing - Sichhineinhalten in das Nichts. Fundamental to every human project, including science, is
this projection into nothing, which refers neither to particular or general beings, nor transcends them into another world or into utter irreality. Consequently, the presupposition of science is not in thinking, but in a mood only (Macomber 1967:56).

Kneller (1958:x-xi) says that, by including the expression of feelings and states, man's existence involves an unavoidable state of tension which Heidegger (in Kneller 1958:104-105) sees as anguish - an element of finite existence which is all-pervasive and dominating - but not as everyday anxiety. Finite death is a fact which is anguish-producing, and the foundation of nothingness - non-Being, from which man emerges into life - exists for a time, passing back to it in death, and is discovered when anguish is analysed (Kneller 1958:105).

Consequently, one has the capacity to fail at Being or of nullity in guilt - the ontological revelation of the meaning of Being - and there is then no ontological ground for asking the question of meaning (Heidegger 1962:424; Gelven 1979:221; Waterhouse 1981:59; Pathak 1974:4).

Heidegger (1962:301-302) says that, in affirming his being-unto-death, man can exist as a whole, as distance is created by his dread of death. Everyday Being-towards-death is a constant fleeing in the face of death as falling, and Dasein's authentic potentiality-for-Being-a-whole comprises futural death, guilt and

This is exhibited in its everyday existentiell (ontic) attestation and at the same time it is interpreted as resoluteness, which is always of some factical Dasein at a specific time (Heidegger 1973:223-386).

HEIDEGGER (1972:203-437) explains that inauthentic falling as a kind of Being is characterised by turbulence, and neither involves falling from some higher, purer primal status nor reaching the essence. By falling into the world, Dasein closes off and alienates itself from its authenticity and possibilities into the inauthentic Being of the they - known as averageness, the non-individual being collective (Heidegger 1962:203-437).

HUSSERL (in Spiegelberg I 1971a:117) distinguishes between experience - Erfahrung and looking at - Anschauung, the former relating to those that are supposedly real and the latter occurring in imagination or recollection, a metaphysical term differing from intuitional, inspirational ideas, which are anticipated instinctively. For HEIDEGGER, the phenomenon is what shows itself directly - das sich-an-ihm-selbst - zeigende, the apparent - das Offenbare, and the phenomenological is what is hidden to the extent that it needs uncovering, whereas the
phenomenon is given in a vulgar sense in experience (Spiegelberg I 1971a:117; 1971b:722).

Macomber (1967:147) sees an analogy between Plato's cave and HEIDEGGER'S phenomenological immediate experience and encounter with nothing. HEIDEGGER (in Macomber 1967:147) takes Plato's metaphor for a conception of daily experience characterised by distraction - with knowledge arising out of the situation. Where Plato's man is chained to a parapet watching the shadows of artifacts on the opposite wall or cave, HEIDEGGER'S man is immersed in his project (Macomber 1967:147).

Macomber (1967:146) says that man overcomes the distraction which immediately attends his being-in-the-world in the cycle of human experience comprising:

\[
\text{distraction - breakdown - awareness - distraction}
\]

and with HEIDEGGER'S truth in negative un-hiddenness (aletheia), he overcomes the distraction by surmounting the lethe enveloping pragmata (things). The breakdown begins when Plato's prisoner is freed from his chains (not real freedom), climbs arduously and painfully (not rapturously) out of the passageway, ascends with a certain freedom (still not real), with anxiety, which arises out of confusion and perplexity, and no longer confronts things as shadows, but as they are in daylight (Heidegger in Macomber 1967: 146-148). It is liberated in the realm of the authentic - the openness and freedom of the apex of the philosophical quest, and
because man is to continue to live in the world of preoccupations, distractions and illusions, the soul then returns to the darkness of the cave to labour and reap the rewards with other prisoners in the realm of awareness (Macomber 1967:147-148).

The problem-solving perspective of DOSTOEVSKY'S straightforward man of action of the Crystal Palace, is a belief in rationality based on a certainty that a suspenseful well-made cosmic drama, more particularly a detective story, can solve a crime by inferring causal links between clues, for the scientist or psychoanalyst can solve immediate contingent problems inductively (Spanos 1972:150). Spanos (1972:151) adds that, while scientists and psychologists no longer view the world in this way, it is the positivistic structure of consciousness which determines questions and answers of das Man - the silent majority - of the modern technological city.

Writers who do not fulfil causal expectations, and provide solutions for the crime of existence, include those preceding the existentialists, for instance, EURIPIDES' ORESTES, SHAKESPEARE'S problem plays, DOSTOEVSKY'S NOTES FROM UNDERGROUND, as well as in PIRANDELLO'S SIX CHARACTERS IN SEARCH OF AN AUTHOR, and ELIOT'S SWEENEY AGONISTES, in which radical temporality is not yielded to
spatial methodology of the New Criticism (Spanos 1972:151).

For instance, in PIRANDELLO'S SIX CHARACTERS IN SEARCH OF AN AUTHOR, when the characters seek relief from the agony of their ambitious relationships, and express the need to give artistic shape to the 'infinite absurdities' of their lives, the Director (the name has coercive implications) tries to make a well-made play of their dreadful experiences - a melodrama in the SCRIBE or DUMAS manner - and they refuse (Spanos 1972:151-152).

ELIOT'S SWEENEY AGONISTES (in Spanos 1972:152) is similar in that Sweeney will not allow his anxious listeners to package the terrible anti-detective 'anti-Aristotelian' murder story he tells them, and says:

Sweeney: Well here again that don't apply
But I've gotta use words when I talk to you.

ELIOT won't allow his audience of middle-class fugitives to experience the explanatory and cathartic conclusion but, like DOSTOEVSKY, he ends the play with the dreadful knocking at the door (Spanos 1972:152).

IONESCO (in Spanos 1971:352) would say it transforms the contingent into a well-made boulevard world, with everything, despite its unique, unstable or problematic nature, fitting like puzzle pieces, or clues in a detective story, so that time as radical change is denied in bad faith (Compare Paragraph 1.1).
HEIDEGGER'S authentic existential freedom, unlike BERGSON'S solipsism, is the courage to be in the face of Nothingness and the renaming of the phenomenal world, for the meaning of man's individuality and solitude is achieved only 'in situation' (Spanos 1971:359). The urge to engagement or dialogic encounter with the dreadful world of crisis seems to be indicated in ELIOT'S THE WASTE LAND (in Spanos 1971:360), in which only a 'heap of broken images' remains after the distintegrating Judaeo-Christian sacramental time order, and later, of the positivistic 'purposeful' temporal order.

This decomposed narrative of the tradition beginning in the nineteenth century with DOSTOEVSKY, DICKENS, and TOLSTOY, extends through twentieth century writers like CHEKHOV, STRINDBERG, PIRANDELLO, KAFKA, and the ELIOT, of THE WASTE LAND to the post-World War II existential writers SARTRE and CAMUS, and culminates in the absurdists, who bring artistic and ontological-metaphysical analogy into full focus (Spanos 1971:360).

It is this existential urge to dialogic engagement with the absurd world, rather than the solipsistic cultivation of duree, that also distinguishes a modernist from a post-modernist approach, and explains the new anti-Aristotelianism of absurd dramatists, with their contempt for the tradition of the well-made literary work, and their positive strategies of formal disintegration (Spanos 1971:360).
Because of the wide variety of postmodern contributors - BARTHES, LONGFELLOW, the BEATLES and POP ARTISTS, to name a few - obscurity has resulted because of their spatialising of time, instead of an attempt to recover literary temporality from the plastic arts, so that an ontological dialogue with the world can end in recovering authentic modern historicity (Spanos 1972:165-166).

The writer intends to look at drama and poetry to discern the possibilities of disclosing Being.

Very few explicit references to drama and poetry are found in SEIN UND ZEIT, yet its effects on poetics over fifty years are immense, and also in respect of continental and American criticism (Corngold 1979:99).

Although HEIDEGGER (in Gelven 1979:215) has presented no theory of tragedy, his existential thought and his works on the nature of arts, which indicate an open-ended temporal postmodern approach to poetry, have prompted his followers to illuminate tragedy. In the same way that HEIDEGGER'S thinking veers away from substances and moral judgements, the Being of a hero is respected by great tragedians and his suffering and misfortune are consequent on his actions (Gelven 1979:215-216).

SHAKESPEARE'S MacBeth is responsible for his actions in the murders in MACBETH (in Alexander 1973:999) and, as a hero, his
ambition is his downfall. Although Banquo is also addressed by
the witches, his desires are not dark, and it is with MacBeth that
they speak. MacBeth's choice to kill MacDuff is the final straw
which brought about the consequences leading to his doom. As a
hero, MacBeth grows in stature through the play, suffering and
assigning meaning to his actions.

Tragic meaning is neither fortuitous nor moralistic, for it is
found in the noble existence of the hero who, despite his
suffering and misfortune, enjoys the tragedian's respect for his
Being (Gelven 1979:221). In SHAKESPEARE'S KING LEAR, Lear's
agonising and miserable fall splendidly realises the meaning of
his existence, according to Gelven (1979: 221) (Compare Paragraph
4.1). Tragedy, with its elemental thinking, emphasises the ritual
of Being (Gelven 1979:216). In SHAKESPEARE'S and in MARLOWE'S
tragedies, for instance, the tragic experience is not one of moral
satisfaction, but of a sense of greatness and boldness (Gelven

Gelven (1979:216-217) quotes from three scenes from SHAKESPEARE'S
OTHELLO to discuss the question of Being, the first concerning
Desdemona's famous request for the handkerchief, the second being
the indecent sight of Othello striking Desdemona in public, and
the third showing, almost with relief, Othello finally accusing
her wrongly of infidelity.
After watching OTHELLO, moral outrage in censuring Othello's anger follows the frustration of witnessing the physical locating of the handkerchief, and this culminates in the shocked response to the numbed, but deeply thrilling, inevitable acceptance, which leaves the audience with profound reverence for Being (Gelven 1979:223).

HEIDEGGER'S rejection of the Cartesian emphasis on things and moralism for the experience of Being, and his acceptance of guilt for the actualisation of responsible meaning, motivates Gelven (1979:215-220) to observe that a theatrical audience attends the theatre to celebrate its meaning, and not merely to discover the facts of the plot.

The plots of the tragedies of AESCHYLUS, SOPHOCLES and EURIPIDES, for instance, were known to the Greeks, as they formed part of a religious festival. In solemn stately pomp and ritual, through formal and structured metred poetry, meaning is established by the power of the language (Gelven 1979:225). It is in the respect for the meaning of human existence, the purpose of tragic poetry, that the truth of Shakespearean language in ROMEO AND JULIET lies in the performance, and not in factual accuracy (Gelven 1979:225). The true nature of the affirmation, favoured over nihilism in great tragedy, is actualised concretely through beauty to realise the meaning of Being - Sinn von Sein (Gelven 1979:216-222).

Through performance, both verbal and nonverbal aspects in the form
of meaning, sound, gesture and posture, are realised.

The tragedian shows the nobility of Being, irrespective of any utility and moral approval (Gelven 1979:222). For instance, even when all is lost in Periclean Athens, Elizabethan England, and nineteenth century Germany, times are revealed as affirmative, and not morbid, for beauty permeates the dignity and the grandeur of existence (Gelven 1979:224).

Gelven (1979:220-225) says that performative language in tragedy ritualistically establishes the triumph of eros - the beauty of the meaning of existence - over ethos - good as a factual concern for the world. He says that this thrills the audience, whose existence is affirmed in a concrete actualisation of the love of the beautiful, and the understanding of what it means to be is celebrated over mere factual knowledge (Gelven 1979:220-225).

While the writer is in part agreement with Gelven, the description of one activity over another is disturbing, for the ethical facet cannot be said to dominate the logical aspect. Beauty is unfolded in its aesthetic sphere while at the same time the logical, and all other facets, are either retrocipated or antecipated to it.

Othello’s grand but guilty existence, and HEIDEGGER’S emphasis on the fundamental priority of guilt, include becoming free and also understanding the call of the fundamental awareness of the meaning

Again, the absolutised existential idea of freedom is to be tempered by authority.

The Being of being is captured in the language of SOPHOCLES or HOLDERLIN, for it reveals reality, and allows it to appear and manifest itself (Luijpen et al. 1969:10).

The performative language of a rite* establishes an order to reality binding one to the meaning of one’s existence, so that proper responses to rites are reverence, awe and fear (Gelven 1979:226). The sense of the persuasive power of greatness formally sanctions one’s own reality, when leaving the performance of a successful tragedy (Gelven 1979:226), for the audience are participants in the ritual, and not merely observers.

In this way, the audience is involved in the encounters between the actors, and in their own encounters with the situations, on

*A rite, rather than being something less than real, is actually that which determines reality. Its religious etymology (Latin ritus) shows the close connection between a rite and a religious ceremony. In fact, in modern usage, there is sometimes the suggestion of religiosity about a rite. Often rites have legal significance, as in the case of oaths and the rites of marriage, but even when they do not, they possess a kind of authority which cannot be found in purely symbolic acts or in sentiments of nostalgia. It is sometimes said that a certain act is a 'mere ritual', i.e. that someone has done something merely out of concern for etiquette or habit. The phrase sometimes even means that someone has done something without thinking (Gelven 1979: 225-226).
both a verbal and nonverbal level. Romeo's commitment to Juliet is sanctioned by the performative power of the rite, provoked by the affirmative evocation of the poetry, and not through SHAKESPEARE'S description or experience of Romeo's love (Gelven 1979:220). A rite is the symbolic but concrete performance of an action which gives meaning and evokes the sentiments of reverence, awe, and fear, because a rite is performative and not descriptive, establishing meaning rather than merely referring to it (Gelven 1979:226). In this respect, the writer agrees with Gelven that a concrete action is meaningful. The audience in a tragedy are participants in the ritual and not mere observers, and it is the audience, and not the dramatis personae, who worship the autonomous worth of beauty, by thrilling to the grim violation of their moral instincts (Gelven 1979:226).

The term 'worship' worries the writer in respect of beauty, because it seems that it should refer to the ethical aspect in relation to God, or the gods in ancient Greece, for instance. 'Appreciate' seems preferable.

The ritualistic approval of the audience is checked by discovering that the audience is cursed, and they thrill to it, participate in it, affirm it, and celebrate the triumph of eros over ethos, for, in performing the rite, they establish as higher than a person's happiness, the establishment of their meaning (Gelven 1979:227). It is in the theatre as the temple of Dionysius, that SOPHOCLES'
and SHAKESPEARE'S plays are performed as rites, and the audience participates (not merely observes) in affirming the autonomous worth of the beautiful, of the meaning of Being as such (Gelven 1979:226).

The writer would add that the audience is to affirm the aesthetic and other aspects as retrocipations of the ethical (Compare Paragraph 1.3.1.5).

Rosenfeld (1979:196) says that the relationship between what HEIDEGGER in ON THE WAY TO LANGUAGE (1971) terms "the being of language and the language of being", appears to be similar to the relationship between poetry and ontology. In HEIDEGGER'S view, poets are "the shepherds of Being", so that HEIDEGGER is drawn towards poetic language and has reflected on the works of HÖLDERLIN, RILKE, and TRAKL in a way that might assist poetics, existential ontology, and phenomenology to join in a new, more inclusive hermeneutics, with the emphasis firstly on textual interpretation (Rosenfeld 1979:199). HEIDEGGER, according to Rosenfeld (1979:201), says, in THE NATURE OF LANGUAGE, that the innermost nexus of existence is touched by a language experience.

HEIDEGGER has had mixed reactions to his interpretations of poetry, particularly on GEORG TRAKL (Harries 1979:155). The deeper unspoken meaning is apparent for HEIDEGGER when poems are reduced to one voice, and one can attend to ambiguities (Harries
1979:156). Hirsch (in Harries 1979:156) says that a complex of submeanings comprise the meaning of a text, so that partial meaning depends on the meaning as a whole. HEIDEGGER calls this a reciprocity between considering the interpretation and the place of the poet's one poem, and challenges the unity of a work of art (Harries 1979:156-157). To situate is to point out the proper place, and to heed that place (Heidegger in Schurmann 1979:173).

In analysing interpretation and language, HEIDEGGER sees man as essentially on the way towards a future, and so he criticises traditional ontology for emphasising the present (Harries 1979:157). In a circularity of interpretations, founded in Being anticipating to be, meaning is understood by the use to which something is put and then placed in context (Harries 1979:157-158). In BEING AND TIME, HEIDEGGER (1962:150-153) says that a possibility of the most primordial knowing is hidden in the circle and that a scientific theme is to be worked out in fore-structures in terms of things themselves.

A tension is preserved between the authentic interpretation and what the interpreter brings to it (Harries 1979:158). Expressed in language, which is idle talk, is an average intelligibility (Heidegger 1962:168). The call of conscience is described by HEIDEGGER (in Harries 1979:159) as a mode of authentic discourse, in which the silent caller calls himself back to his own essence, for real meaning is unspoken. Inauthenticity is taken up by
authenticity as a constituent of man as a being with others (Heidegger 1962:179). The tension between a public language and what it leaves unsaid is preserved if interpretation remains authentic (Harries 1979:160). Dialogue comes from interpretation when rendered questionable (Harries 1979:160). To understand a poem man, caught up in idle talk, is shut in a prison with no exit, with escape possible only if he opens himself to the violence of language to what is, so that he can pass beyond it (Harries 1979:160). According to HEIDEGGER (in Harries 1979:160), the preservation of the silence in poetry as discourse reveals the essential violence and the inadequacy of language.

The place of TRAKL'S poetry is determined as apartness and all saying of his poems are oriented toward the wandering stranger, around whom poetic saying is tuned to a single song (Harries 1979:161). Man falls, loses himself to the 'common' and to his essence, and he decays (Harries 1979:162). Disappearing into the November, but not into its destruction, the stranger moves toward evening and an end - the spiritual night, but also toward a new beginning (Harries 1979:163). Man is the clearing of Being for, as ecstatic existence, he lights the world and lets it be seen (Harries 1979:163). The clearing metaphor suggests that being open is static but understanding is care for man, ahead of himself, cares for himself and what he is to be (Harries 1979:163). Distance is created by man's dread of death, and it is only in his affirmation in his being unto death that he can exist
as a whole (Heidegger 1962:301-302).

Poetry, says HEIDEGGER (in Harries 1979:166), is the actual instigation of a struggle between earth and world, which are always in tension. HEIDEGGER determines TRAKL'S place of the occident (Abendland) as place in-between the Platonic Christian world, and a world, whose essence and shape are hidden and is to be established (Harries 1979:167). Because of the triumph of metaphysics over the earth in technology, and over Being, HEIDEGGER interprets the poetry of Trakl as showing that man loses his essence to his domineering spirit and so he decays (Harries 1979:168).

TRAKL does not speak with one voice, and HEIDEGGER has been criticised for his interpretation for he superimposes his own thinking on to it, as he does not hear TRAKL'S despair in wishing to listen beyond words to the unspoken meaning (in Harries 1979:169). This one-sided contribution obviously needs to be modified to include other ways of moving in many incompatible directions, and is possibly 'on the way' to deeper understanding.

HEIDEGGER, when situating the poetry of RENÉ CHAR, finds that he hovers between a former modern, metaphysical and representational experience of language and a postmodern, non-representational, imminent experience of language and Being (in Schurmann 1979:
RENÉ CHAR and the painter HENRI MATISSE chose the same theme of THE SHARK AND THE GULL (Schurmann 1979:173). CHAR'S poem follows in translation:

At last I see the triple harmony of the sea, whose crescent cuts the dynasty of absurd sufferings, the great wild aviary, the sea, credulous as a bindweed.

When I say: I overcame the law, I transgressed morality, I unfurled the heart, it is not to justify myself before this weigher of nothingness whose murmur extends its victory palm beyond my persuasion. But nothing that has seen me live and act hitherto is witness here. My shoulder may well sleep, my youth come running. From these alone immediate and operative riches must be drawn. Thus there is one day of purity in the year, a day that hollows its marvelous gallery into the sea-foam, a day that mounts into the eyes to crown the noon. Yesterday nobility was desert, the branch was distant from its swelling buds. The shark and the gull did not communicate.

Oh You, rainbow of this polishing shore, bring the ship closer to its hope. Make every supposed end be a new innocence, a feverish advance for those who stumble in the morning heaviess.

The whole oceanic symbolism is a pre-text for maternal symbolism of enclosing life and giving refuge, the horizontality of the sea, the gravitational pull which makes his sufferers fall, is broken by I overcame the law, which rebelliously breaks the horizontality (Schurmann 1979:176). In these two dimensions of gravity and transgression, their union occurs as a moment at the seashore (Schurmann 1979:177). Duration is dismissed as a prison with the coming dawn, and lingering extended time is the last to be wrenched away with the moment of waking, rediscovery and renewal (Schurmann 1979:177). The opposition between duration and the immediate, massive horizontality and the vertical take-off makes the poem about poetry for there is a reconciliation between:
lightness and weight
submission and transgression
the dive and the flight
the oceanic spread and man's freedom
sea and man in revolt.

The shark, sheltered by gravity and settled in the deep, and the
gull, constantly leaving with vertical flight, now communicate so
that the opposites of the sea and sky mingle (Schurmann 1979:178).
Paradoxically, the poet unites and relates the diverse opposites
of morning, as the hour of the gull's rising, with the heaviness
of the shark's home in the impenetrable sea (Schurmann 1979:178).
The poetry, even though mysterious, has no mythical foundation as
it is of the earth entirely for, referring to language alone, it
founds a world inseparable from speech (Schurmann 1979:178-179).
With CHAR, the origin of the script lies in the present, with the
poet as a great Beginner disclosing always a new meaning, and how
the origin is to be understood is a question in the 'there is' of
identity and difference (Schurmann 1979:181-190).

HOLDERLIN differs from CHAR in understanding of the origin. Both
use water as a symbol but whereas CHAR calls the Sorgue River:

the river where lightning ends and where my house begins

HOLDERLIN'S river Rhine is always close to the divine origin
(Schurmann 1979:182-184). CHAR lends a voice to what is present,
and HOLDERLIN uses the hermeneutic function of translating and
transmitting (Schurmann 1979:185). Schurmann (1979:185) says that
CHAR announces visible nuptials whereas HOLDERLIN, as the servant
and herald of the invisible nascency, turns back toward them for, in the following poem, a hymn is presented to man's wandering identity with his own birth:

How fair is the way he now, after leaving the mountains, glides onward in calm content ... but he never, never forgets. For sooner the dwelling shall perish, and the laws, and the day of men become a calamity, than such as he forget the origin and the pure voice of youth.

The memory of the pure voice of early years - for Hölderlin sees that man needs to learn to listen - and the nearness of the past inception, express Hölderlin's human ideal in terms of both itself and its loss (Schurmann 1979:185-186). The situation of Hölderlin is one of the end of metaphysics for, because the divine is no longer grounded and the foundations are shaken, there is no recollection (Schurmann 1979:186). Hölderlin's mythical and historical origin differs from Char's ephemeral harmony of mortal speech (Schurmann 1979:189).

Being allows itself to be experienced explicitly as event and appropriation in poetry (Schurmann 1979:182).

2.5 CONCLUSION

Modernist and postmodernist approaches have been described to show their rejection of rigid positivistic methods to dramatic and poetic works. The alternative approach by modernists to Aristotle's rigid rules for poetic drama amounts to a flight into
spatialised 'simultaneous perception', and leads to a 'vicious circle'. On the other hand, postmodernists believe that man is to choose to face boundary situations, in order to be and to become, and a hermeneutical circle is posited. The writer accepts the post-modernist approach, but without SARTRE'S absolutised existentialism, for instance. Not only do the dramatic and poetic works of SHAKESPEARE, as well as ELIOT and FUGARD, break through rigid positivism, but they offer a view based on a firm set of values which the writer believes could give the pupil, accompanied by the teacher as secondary educator, the opportunity to study dramatic and poetic works normatively. A selection of their works will be used for evaluation in Chapter 4. A television 'soap' will be included, as well as a few short poems.

HEIDEGGER'S contribution to phenomenology has been described in this chapter, but a more systematic account related to the pedagogic implications of Being in dramatic and poetic works, is necessary in Chapter 3. Categories and criteria will be stated and derived for the pedagogic aim structure, for evaluating dramatic and poetic works in Chapter 4.
CHAPTER 3

CATEGORIES AND CRITERIA RELEVANT TO THE
PEDAGOGIC IMPLICATIONS OF BEING IN DRAMATIC AND POETIC WORKS

3.1 CATEGORIES AND CRITERIA IN TERMS OF THE PEDAGOGIC AIM
STRUCTURE

The phenomenological approach, including a hermeneutic interpretation of dramatic and poetic works, is the most appropriate to manifest the pedagogic implications of Being as reflected in dramatic and poetic works. The solution to the problem lies in the achievement of educative aims, and these will be described in terms of the actualisation of the pedagogic aim structure. Categories will be stated, and criteria devised for evaluating dramatic and poetic works in Chapter 4.

In whatever medium of drama and poetry the pupil is involved, he needs the accompaniment and companionship of the teacher as secondary educator to help him to find and ascribe meaning to reality. The secondary educator not only has a thorough knowledge of education content relevant to a philosophy of life for the fundamental pedagogic structures, as well as the universally valid pedagogic contents, but also a knowledge of particular
philosophies significant to education (Landman et al. 1989:78-79). Two sources of education knowledge, according to Landman et al. 1989:79), can be authentic in terms of a specific philosophy of life - for instance, Calvinism, Lutherism, et cetera - as long as they comply with the following:

the fundamentally educative structures - the real pedagogic essences and real essences of the education situation, and

their universally valid contents constituting the source of knowledge about education.

In the section to follow, the pedagogic aim structure will be described.

3.2 PEDAGOGIC AIM STRUCTURE

Realisation of the pedagogic aim structure depends on prior actualisation of an integrally united structure, comprising the pedagogic relation structure, the pedagogic sequence structure, and the pedagogic activity structure, each being a prerequisite for the others (Compare Appendix A). All structure essences have to be present to realise the pedagogic because there is a mobile connection between them (Kilian & Viljoen 1974:57).

Essences are concealed in everyday interventions, like the involvement of educators with children, and the eidos (essences) of the reality of education is revealed by penetrating through everyday superficiality to the heart of the matter (Landman et al.)
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In constituting his world, Buytendijk (in Du Plooy et al. 1982:79), says that man is an 'initiator of relationships' in a world which has chosen him and which has, in turn, been chosen by him. The only discerned essence of the pedagogic relationship is the pedagogic, and one structure essence is a precondition for another's existence (Kilian & Viljoen 1974:37).

After explaining the pedagogic aim structure, each of the other structure essences will be described briefly to show their intimate connection with the pedagogic aim structure.

The pedagogic aim structure comprises seven characteristics of adulthood:

- meaningful existence
- self-judgement and self-understanding
- worthiness of being human
- morally independent choosing and acting
- responsibility
- norm identification
- philosophy of life

As each characteristic has its categories and criteria, these terms will first be explained.
3.2.1 Categories

Pedagogic categories describe the pedagogic as a primordial phenomenon through pedagogically founded verbalisations or enunciations, and concepts (Van Rensburg et al. 1981:324). The concept category derives from a Greek verb meaning to accuse. Originally, it also meant to demonstrate or prove and establish something indisputably and firmly. The pedagogician, in pursuit of universal validities – categories as classification in view of ontic pedagogic foundations of human existence – tries to discover grounding forms of fundamentals (Viljoen & Pienaar 1971:92). These ways of thinking or appearances encountered in the life-world are for reflecting on matter by categories, or entrances to penetrate the essence to reveal its essential structure (Viljoen & Pienaar 1971:92-93).

Only the phenomenological approach reveals the education essence. The pedagogic aims to describe, explain and name pedagogic categories by using uni-significant, uncluttered and unambiguous terms essential to the pedagogic phenomenon, as a way of thinking to disclose them clearly (Viljoen & Pienaar 1971:85-86).

3.2.2 Criteria

The Greek word close to criterion means judgement in terms of norms or standards (Viljoen & Pienaar 1971:114-115). Whereas
categories occur by a fundamental reflection to penetrate the ontic structure of particular phenomena, criteria supplied by categories judge an appearance to determine how authentic phenomenal manifestation is (Viljoen & Pienaar 1971:115).

Fundamental to each of the characteristics of the aim structure is the ability or inability to actualise and realise Being. In the following section, the generally valid contents of the essence of adulthood in terms of the pedagogic aim structure will be explained. In whatever medium of drama and poetry the pupil is engaged, whether live, televised or printed, he needs the companionship of the teacher as secondary educator to help him to actualise and realise Being, and ascribe meaning to reality.

3.2.3 Meaningful existence

Kilian and Viljoen (1974:231) maintain that the continuous search for meaning by man is evidence that he wants to live a meaningful existence. In MAN'S SEARCH FOR MEANING (1964), FRANKL experiences horror and degradation at Auschwitz and Dachau, yet finds meaning in seemingly meaningless conditions. FRANKL (1964:122-123) says that man is ultimately not to ask the meaning of his life but to recognise that he is the one asked, and respond responsibly so that man is to be, and that:

Nothing can be undone, and no thing can be done away with. I should say having been is the surest kind of Being.
In his surrounding reality, man is involved in a life-world which EDMUND HUSSERL (in Kilian & Viljoen 1974:231) says is filled with meaning, and the awareness of life as meaningful existence enables the educand to be led by the secondary educator towards answering meaningful questions. The child constitutes his own meaningful or meaningless world in accordance with his own experience and the exemplification of his fellowmen (Du Plooy et al. 1982:80). The level of the child's actualisation of meaning indicates his answering to the idea of adulthood and it is important for the teacher as secondary educator to accompany the pupil when engaging in drama and poetry.

The writer believes that, owing to the alienation and frustration resulting from one-sided technological influences, and continuous flux and change in his life, man is unable to become what he ought-to-be and exists as ELIOT'S THE HOLLOW MEN (1963:89) who lean together with apparent lack of meaning and purpose.

Meaningful existence, in terms of the pedagogic aim structure, includes the following, according to Van Rensburg et al. (1990: xxix):

- Consciousness of the demands of proper human existence
- Understanding of accountability
- Being called upon to live responsibly
- Giving account of choices and participation.

These can be stated as categories as follows:
I am conscious of the demands of proper human existence
I am an accountable individual
I am being called up to live responsibly
I give an account of choices and participation.

Questions which emphasise these generally valid contents of the
essences, and which can be asked in terms of the aim structure of
meaningful existence might be:

Does the educator help the pupil to be conscious of the
demands of proper human existence?

Does the pupil understand what it is to be accountable?

Does the educator create opportunities for the pupil to
shoulder responsibility?

Does the educator allow the pupil to choose for himself?

In SHAKESPEARE'S MACBETH, Lady MacBeth's demented realisation
shortly before her death that her actualised choice to take part
in the murder of Duncan cannot be reversed, is evident in:

... what has been done cannot be undone

MacBeth. Act V, Sc. i, line 673.

This contrasts sharply with her initial willingness to resort to
unnatural means to invoke the witches to:

... and fill me, from the crown to toe topful
of direst cruelty!

MacBeth. Act I, Sc. iv, lines 41-42.

In her attempt to have the power to feed MacBeth's ambition to be
king, to urge him on to the murder of Duncan, and confidently
assure him after the act, she says:

A little water clears us of this deed.
How easy is it then!

MacBeth. Act II, Sc. ii, lines 67-68.
Shortly before her death, her frantic rubbing of hands and her inability to wash away her guilt, reflect her isolation and self-conscious inability to live with her conscience, her incapacity to face responsibility for her choice, and how impossible it is for her to be:

Yet here's a spot ...

Here's the smell of the blood still. All the perfumes of Arabia will not sweeten this little hand. MacBeth. Act V, Sc. i, lines 49-50.

The taking of a human being's life reflects meaning based on anti-normative reasoning. The writer believes that, by studying the consequences of ill-made choices in dramatic works like MACBETH, the secondary educator is able to guide the pupil to evaluate consequences for himself. One question which might be asked could be:

Does the pupil understand why Lady MacBeth had so much guilt because of her choice to murder King Duncan?

The awareness that man is involved in a meaningful life-world could enable the pupil, supported by the teacher as secondary educator, to answer questions meaningfully.

3.2.4 Self-judgment and self-understanding

According to Kilian and Viljoen (1974:231), attainment of self-understanding and normative self-evaluation imply not only self-knowledge, but acceptance of other human beings.
There is concern that, if a pupil engages in one-way communication with television or a computer, he is unable to establish relations nor communicate in human terms, and is unable to be and to become.

Likewise, if man is depersonalised as a mutant, animal or nonhuman robot in any medium of drama, it may be assumed that his potential for self-evaluation, self-affirmation and self-understanding is not achieved. The existence of mutants is possible in poetry and the child could study and evaluate situations in the context of poetic language. In place of a loving, hopeful Christ child in the poem THE SECOND COMING by WILLIAM BUTLER YEATS, there is the return of an antithetrical, depersonalised force, a mutant, full of foreboding (Cowell 1969:70; Dyson 1984:29):

The Second Coming! Hardly are those words out
When a vast image out of Spiritus Mundi
Troubles my sight: somewhere in the sands of the desert
A shape with lion body and the head of a man,
A gaze blank and pitiless as the sun,
Is moving its slow thighs, while all about it
Reel shadows of the indignant desert birds ... 

And what rough beast, its hour come round at last,
Slouches towards Bethlehem to be born?

Earlier in the poem, Yeats' awareness of impending chaos is evident:

Things fall apart; the centre cannot hold;
Mere anarchy is loosed upon the world.

According to Cowell (1969:27), Yeats believed Marxist values to be a materialistic spearhead leading to inevitable murder. The rough beast 'slouches' and, according to Dyson (1984:30), slovenliness
replaces courtesy and ceremony and indicates decay suggesting the:

night-side of the Christian age (which) has been conscious of the terror now to come to full birth, to full daylight consciousness, in the coming millenia?

By means of an evaluation and understanding of Yeats' sinister suggestions in this poem, the teacher as secondary educator could lead the pupil towards self-judgment and self-understanding, away from the blind acceptance of things and conditions as they appear, and without becoming moralistic.

Statements based on self-judgement and understanding are, according to Van Rensburg et al. (1990:xxix):

- Critical evaluation through the application of norms
- Moral evaluation
- Evaluation and judgement of disapprovability
- Decision for self-improvement

A possible question might be:

- Does the pupil critically evaluate and judge disapprovingly, not just any animal, but a beast, 'slouching' towards Bethlehem to be born?

3.2.5 Worthiness of being human

Man has the ability to live and die for his values and ideals (Frankl 1964:99). What makes man really human is his valuing of
others' humanness, his reverence for the dignity of others, and his awareness of his own dignity (Kilian & Viljoen 1974:233).

If life portrayed in drama is devalued to the level of things, people are rendered unworthy of being human. If the A-TEAM solves problems by expediently blowing up cars with people in them, and justifies the actions on the basis that the occupants are bad, they are unworthy of being human.

The heroes of HENRIK IBSEN'S plays BRAND (1866) and PEER GYNT (1867) are unworthy of being human. According to GEORGE BERNARD SHAW (in Nicoll 1959:527), the worthiness of Brand who, through his saintliness, causes inordinate suffering, is evident in the pronouncement 'God is love' at the end of the play. Brand has been found wanting because his saintliness has stood in the way of his relation to his God*. In contrast to Brand, Peer Gynt is found wanting because his life, like an onion, has no core. After his constant decline throughout the play, Peer horrifyingly concludes that he is neither saint nor sinner and that, despite his desperately futile search for his true self, he is to lose his identity (Nicoll 1959:521). Because Peer repents, is pardoned,

* Nicoll (1959:527) says that the play:

BRAND is a violent outburst ...of an irate individualist against all the pettiness, triviality, and the spiritual squalor of his surroundings. It breathes the spirit of Kierkegaard, whose whole philosophy, opposed to the idealistic absolutism of Hegel, laid stress on individuality and on the painful relation of each individual to his god.
and attains redemption solipsistically at the feet of Solveig, without coming to an understanding of himself as a liar, murderer and lecher, who has disregarded the dignity of others, he is unworthy of being human.

The writer believes that a study of drama could enable the pupil to be assisted to realise the worthiness or unworthiness to be human by learning to understand and evaluate actions, so that Being could be disclosed.

Statements concerning worthiness of being human are, according to Van Rensburg et al. (1990xxix):

- Consciousness of human dignity
- Practising humanness
- Significance of the demands of propriety
- Knowledge of values
- Regard for the dignity of a fellow human being

A possible question might be:

Does Peer Gynt acknowledge normative values when he lives freely among the Trolls, and the dancing girls?

3.2.6 Morally independent choosing and acting

KARL JASPERS says that man is typified as a human being of choices (in Kilian & Viljoen 1974:233). MARTIN LUTHER (in Kilian & Viljoen 1974:235) says:

Here I stand, I cannot act otherwise!

To have the courage of one's convictions, choices are made against
a specific order of values and as morality is a mode of human existence and adult, a human being accepts responsibility for, and acts on, his independent choices (Kilian & Viljoen 1974:233-235). The writer believes that the pupil who is not free to choose and act on his choices, based on the authority of norms, is denied morality as a mode of human existence, and the possibility to be and to become.

The speaker in ELIOT'S poem THE LOVE SONG OF ALFRED J. PRUFROCK (1917), is also unable to break the stagnation and sense of futility and fear in his life because he refuses to commit himself to a decisive act (Trussler 1983:101), and so is unable to be.

EDWARD BOND'S drama SAVED (1966), reveals the deep consciousness of the author of a technological breakdown. However arguably Bond presents and justifies violence because of societal influences, an extremely slender hope, albeit inarticulate, emerges in the form of man's sense of goodness amidst the moral and social lethargy (Trussler 1983:61).

On the other hand, Ellida in IBSEN'S play LADY FROM THE SEA (1888) was fully human only when given the freedom to choose between her husband, Wangel, and her lover:

Wangel: Now your own true life can return to its - its right groove again. For now you can choose in freedom; and on your own responsibility, Ellida.

Because she was free, she was able to perceive her position with
clarity and make her own decision to remain with her husband.

In SHAKESPEARE'S play HAMLET (1601), Hamlet decides to think out the consequences of acting irresponsibly, and does not act against his corrupt uncle until he has absolute proof of his part in his father's murder. Claudius appears to Hamlet to be praying but is unable to do so. It is ironic that Hamlet's conscience would not allow him to take revenge at this moment, and his decision to wait costs him his life.

Oberholzer (in Kilian & Viljoen 1974:235), says that the aim of education is to assist the child toward eventual answerability. It is the educator's task, set against an educative sense of morality, to enable the pupil to understand and evaluate choices, responsible or irresponsible, and also lack of choices, whatever their apparent justification.

Statements based on morally independent choice are, according to Van Rensburg et al. (1990:xxix):

- Being true to decisions regardless of their consequences
- Choice and conduct according to the demands of propriety
- Independent choice and action (conduct)

A possible question might be:

Did Hamlet consider that the consequence of his anti-normative choice not to kill Claudius at prayer might be his own death?
3.2.7 Responsibility

Landman, according to Kilian and Viljoen (1974:235), says that the adult's responsibility is concomitant with awareness of his responsibility towards life. Dienelt (in Kilian & Viljoen 1974:235) says that the responsibility as a parent is to educate the child to be responsible. Mature adult responsible action is accountable and, as it is characteristic of adulthood, it reflects the parents' thinking, speech and action and exhibits attitudes towards life (Kilian & Viljoen 1974:235). Responsible action in terms of the pupil reflects the norms inherent in the aim of adulthood.

The writer believes that irresponsible attitudes reflect the pupil's lack of fulfilment. It is the secondary educator's task to lead the pupil towards a responsible attitude in his future life.

KAREL CAPEK, the author of the drama R.U.R. - ROSSUM'S UNIVERSAL ROBOTS (1921), expressionistically depicts a mechanised world in which the mechanical figures are capable of becoming the slaves of man (Nicoll 1959:803). Rebelling against man, the robots appear set to control the world mechanistically, and it is only because of the love between two of the robotic monsters that the melodramatic growth of an apparently alien self-sacrifice and loyalty is revealed and rebirth is possible (Nicoll 1959:803). Actively
evaluating whether it is possible for a robot to accept any responsibility for its actions, the pupil, accompanied by the secondary educator, could come to his own decisions.

In *THE CAUSASIAN CHALK CIRCLE* by BERTOLD BRECHT, the aristocratic mother, who leaves her baby behind when fleeing the city, is grossly negligent. Because Grusha show compassion in looking after him, notwithstanding almost insurmountable difficulties, Azdak declares Grusha, and not the biological mother, to be the true mother of the child. Grusha refused to subject the child to the horror of a physical tug-of-war in which he could have been seriously injured or killed. A play of this kind gives the pupil the opportunity to be led to evaluate responsibility in human terms.

Nicoll (1959:803) says that expressionist drama often denies the Being of drama as an art, and that some of its absurdities are similar to the excesses of the early romantic poets. The early poets did not, however, write of robots taking responsibility for their actions. By studying people's actions and motives, the writer considers that the pupil can be led to understand his mature action not as a robot, but as a person responsible and accountable, and be enabled to evaluate choices according to a set of values, thereby ensuring that he can be and become.

Statements concerning responsibility, according to Van Rensburg et al. (1990:xxix), are:
Taking responsibility for choices and conduct
Preference for what is proper and aversion to the improper
Choice of a personal responsibility
Decision not to elude or to shirk responsibilities

A question might be:

Does the pupil understand the choice of the aristocratic mother to want her abandoned child back from Grusha?

3.2.8 Norm identification

Norm-identification is part of an adult's life - based on the answerable independent consciousness of what ought to be - and an adult accepts authority of norms and actively exemplifies and reflects compulsory life values, reflecting them to the child in the education situation (Landman in Kilian & Viljoen 1974:235).

The wild anti-normative action of the bestial women in THE BACCHAE by EURIPIDES is evidence of a valueless pantheistic attitude to life. Nicoll (1959:86) says that the play possibly suggests imaginatively that the absolutisation of either frigidity or passion is equally false. King Pentheus, desperately trying to rid the city of the hysterical Dionysian orgies by the frenzied women, is destroyed by a group of intoxicated women (including Agave, his mother). EURIPIDES deals with a similar theme in HIPPOLYTUS in which the queen, Phaedre, is ruled by her lust for her stepson Hippolytus who, being celebate, rejects her, and this leads to his death.
Cassio's anti-normative behaviour when he becomes drunk in SHAKESPEARE'S play OTHELLO, leads to his speech:

Reputation, reputation, reputation:
O, I have lost my reputation: I have lost
the immortal part of myself, and what remains
is bestial. My reputation, Iago, my
reputation!

*Othello*. Act II, Sc i, lines 253-257.

Cassio, like Othello, is unable to perceive the treachery of Iago, who says:

... yet that I put the Moor,
At least, into a jealousy so strong,
That judgement cannot cure; which thing to do
If this poor trash of Venice, whom I trash
For his quick hunting, standing the putting on,
I'll have our Michael Cassio on the hip
Abuse him to the Moor, in the rank garb
(For I fear Cassio with my night-cap too)
Make the Moor thank me, love me, and reward me,
For making him egregiously an ass,
And practising upon his peace and quiet,
Even to madness: 'tis here, but yet confus'd;

*Othello*. Act II, Sc i, line 299.

Iago knows full well that he is unlikely to be detected, being a so-called trusted and honest friend. But it is evident here:

Knavery's plain face is never seen till us'd

*Othello*. Act II, Sc i, line 306.

Although Iago tricks him into becoming drunk, it is ultimately Cassio's irresponsible action in allowing himself to let his passion sway his reason that leads to his falling into disfavour with Othello. It is the secondary educator's task to enable the educand to make norms a part of life so as to have a sound
framework on which to base his own behaviour and his evaluation of
the behaviour of others in drama and poetry. Through working
through the actions behind the text and not just on the textual
interpretation itself, the pupil could be led to think out the
consequences of Cassio's choices, to come to his own conclusions,
and to evaluate them for himself.

Statements concerning norm-identification are, according to Van
Rensburg and Landman (1990:xxix):

- voluntarily living according to the demands of propriety
- identification with norms
- fundamental knowledge of norms

A question could be:

Does the pupil perceive that Cassio's anti-normative
behaviour played into the hands of evil Iago?

3.2.9 Philosophy of life

A particular philosophy of life informs the mode of choice and
direction of the action of every adult human being and, according
to Landman (in Kilian & Viljoen 1974:235), the unconditional
acceptance of norms flowing therefrom characterises the adult's
choices and actions. Consequently, it may be assumed that anti-
normative actions and choices reflect a philosophy of life in
which educative aims are unlikely to be achieved. Satanism, the
occult and techno-violence reflect, in the writer's view, a
life-philosophy in which NIETZSCHE'S assertion that God is dead
appears evident.
The pupil cannot be protected from evil in the world, but if he is led to recognise evil for what it is and evaluate it against a particular philosophy of life, he is actively choosing and taking responsibility for his choices. The writer believes that the secondary educator could enable the educand to consider and evaluate drama and poetry against a philosophy of life in terms of educative choices and actions.

By studying ARTHUR MILLER'S play THE CRUCIBLE, and CHRISTOPHER FRY'S THE LADY'S NOT FOR BURNING, the pupil could be accompanied to evaluate for himself the place of witchcraft in society, for these dramas do not prescribe the direction that thought is to take. In both plays, witchcraft is used mainly to develop the themes. FRY'S play, although described as an 'Elizabethianism', uses rich, evocative imagery in very modern verses, and Miller's play, while set in an earlier time when witchcraft trials were held in Salem, has a contemporary ring (Nicoll 1959:900-901). The writer believes that the educator can enable the child to consider and evaluate these dramas against a philosophy of life in terms of educative choices and actions.

Statements concerning a philosophy of life are, according to Van Rensburg et al. (1990:xxix):

living in obedience to the demands of propriety
acknowledgement and acceptance of the particularity of the acceptance of life
consciousness of the demands of the philosophy of life
fundamental knowledge of the philosophy of life
acquisition and stabilisation of the philosophy of life
meta-scientific character of the philosophy of life
The pedagogic relation structure, pedagogic sequence structure, and pedagogic act structure, are closely related, and are described here solely to place the pedagogic aim structure in context.

3.3 PEDAGOGIC RELATION STRUCTURE

The pedagogic relation structure is a prerequisite for the pedagogic sequence structure and the pedagogic activity structure, and each other structure is a prerequisite for the pedagogic aim structure (Compare Appendix A).

It is in situations that relationships come to completion, and Du Plooy et al. (1982:84) say that they fulfil important functions:

- They guarantee the continuity of the various dynamic occurrences that go to make up a life-progress.
- This dynamic force makes it possible for people to meet and communicate, and enter the life-world of another, without denouncing established relationships.
- The even course of progress is assured — every similar situation comprises a specific constellation of relationships giving meaning and form to the progress.

In the three fundamental relationships of understanding, trust and authority, there are two directions (attitudes) in the educator-educand relationship — firstly, of the child toward the adult and secondly, of the adult toward the child in his need, and the offer and acceptance of support (Du Plooy et al. 1982:87).
The pedagogic relation structure comprises the three inseparable relations fundamental to the origin of the pedagogic situation — knowing or understanding, trust and authority, and these form a constellation of relations (Van Vuuren 1976:56). Each will be described in turn.

3.3.1 Knowing

The relationship of knowing, understanding, or cognition, is constituted by an educator who, knowing the nature and destination of the child, calls on him to know himself by giving meaning to reality, understanding norms and accepting responsibility (Kilian & Viljoen 1974:163-167). Knowledge of the world, bringing forth respect as the understanding of shortcomings, is gained only through concrete human relationships and is a condition for the creation and maintenance of the education relation (Du Plooy et al. 1982:98-107). The educand is taught that his self-becoming actions are in accordance with educative events. These influence and improve behavioural expectations so that he is able to break through his situatedness and extend the horizon of his life-world (Du Plooy et al. 1982:100).

In ROBERT GRAVES’ poem, IN BROKEN IMAGES, knowledge is too complex to be manifested by cognition alone for, he writes:

He continues quick and dull in his clear images;
I continue slow and sharp in my broken images.

He in a new confusion of his understanding;
I in a new understanding of my confusion.
The poem would enable the teacher as secondary educator to assist the educand to think deeply about the meaning in the poem and to come to his own conclusions.

3.3.2 Trust

The relationship of Trust is actualised only if the educator is accessible to the child and if both accept one another as persons bearing human dignity, with the educator accepting the child as he is, wants to be, must be and should be (Kilian & Viljoen 1974: 167). Trust involves love, and M.O. Oberholzer (in Du Plooy et al. 1982:96-97, 117) refers to Agape, distinguishing it as follows:

agape - (verb agapan) implies a volitional love (pedagogic educative love) - a genuine encounter and decision to love the other you as person

eros - characterised by passion (hartstog) promoting selfish love to possess something for one's own enjoyment

philia - conveys the idea of one human being identifying him- or herself with the beloved one.

Trust is enhanced and deepened by understanding and sympathetic authoritative guidance (Du Plooy et al. 1982:107). When accepting another in a relationship of trust, meaning is given to reality in a relationship of knowing, and norms exemplified in a relationship of authority.

In SHAKESPEARE’S play TWELFTH NIGHT, Count Orsino is not in love with Olivia, but with the idea of love, for he says:
If music be the food of love, play on;
Give me excess of it, that, surfeiting,
The appetite may sicken, and so die.

Not intending to encounter Olivia, he sends Viola (disguised as a man) to court her on his behalf. Malvolio, on the other hand, is full of self-love and foolishly imagines that Olivia could be in love with him. WILLIAM BLAKE'S poem THE SICK ROSE reads:

O Rose, thou art sick!
The invisible worm
That flies in the night,
In the howling storm,
Has found out thy bed
Of crimson joy,
And his dark secret love
Does thy life destroy.

Although the rose is the most beautiful flower, one cannot trust one's perceptions of her because beauty is easily tainted and often hides a guilty secret. The poem offers the teacher as secondary educator an opportunity to guide the educand to evaluate trust for himself in the study of these works.

3.3.3 Authority

In the relationship of authority, the authority of the parent is accepted by the child craving support as exemplifying norms and assisting him in a dialogic relationship (Viljoen & Pienaar 1971: 173). Both the educator, who bears authority, and the educand, are aware of the other's intentions and understand one another by their gestures, words and actions in dependent association toward
realising a common goal (Du Plooy et al. 1982:103). The educator, according to Du Plooy et al. (1982:103-104), intervenes when the educand defeats the educative purpose, and substitutes good or better purposes for any weak and dangerous aims to:

reveal the implicit educative purpose
make a value-judgment if the educand's sense of values and norms is inadequate
disapprove, modify, prevent, or forbid actions.

It may be assumed that, in forbidding actions, the teacher as secondary educator explains why they are forbidden and gives the educand a set of norms so that he gradually learns to monitor and judge his own behaviour responsibly.

Authority by the educator provides the educand with a sense of security, freedom and care in the midst of an uncertain, unsteady and irresolute world (Du Plooy et al. 1982:106).

In GEORGE BERNARD SHAW'S ST JOAN, Joan of Ark values the authority of God above the authority of the church leaders, who disbelieve her claim to have been called to fight for France, and burn her at the stake. The play would enable the secondary educator to help the educand to evaluate spiritual and secular authority and decide whether Joan's choices were merely headstrong or fully justified and come to his own conclusions concerning them.
3.4 PEDAGOGIC SEQUENCE STRUCTURE

Component structures of the pedagogic sequence structure are association, encounter, engagement, intervention, return to pedagogic association, and periodic breaking away (Van Rensburg & Landman 1990:xxiii). The pedagogic course structure and pedagogic progress structure are alternative names for the pedagogic sequence structure (Van Rensburg & Landman 1990:432). The adult and child are in a particular relation to each other in an education situation, in which the educative occurrence takes a certain course (Van Rensburg et al. 1981:325).

3.4.1 Association

Pedagogic association is the point of departure for the sequence (progression) structure (Du Plooy et al. 1982:118). The sequence of association is called being together pedagogically, and both educator and child are aware of each other in the situation through sensory communication which occurs in both space and time, and this leads to the adult's educative intervention to alter or concur actions of the child (Kilian & Viljoen 1974:187). The child is able to become somebody himself, experience an atmosphere of freedom in which to move, and increase both his general knowledge and his self-knowledge (Kilian & Viljoen 1974:187-189). In being together with the adult, the child learns fixed norms to direct his choices and actions (Kilian & Viljoen 1974:189).
The strong sensory communication between Romeo and Juliet is evident in the following passage:

**Juliet:** I would not for the world they saw thee here.

**Romeo:** I have night's cloak to hide me from their eyes;
And but thou love me, let them find me here.
My life were better ended by their hate
Than death prorogues wanting of thy love.

*Romeo and Juliet.* Act 11, Sc. ii, lines 74-78.

**Juliet:** Thou knowest the mask of night is on my face,
Else would a maiden blush bepaint my cheek
For that which thou has heard me speak tonight.

*Romeo and Juliet.* Act 11, Sc. ii, lines 85-87.

The play could enable the educand, led by the teacher as secondary educator, to evaluate and interpret for himself the verbal, as well as the non-verbal factors in the passage and come to his own responsible decisions.

Association is a prerequisite for *encounter*, *engagement*, *intervening*, *periodic breaking away*, and *return to-being-together*, and each one of these is a prerequisite for *meeting* and for all of the other spheres in the *pedagogic sequence structure* (Compare Appendix A).

### 3.4.2 Encounter

The educator and educand are drawn together in the education situation through realising their close belonging together (Kilian & Viljoen 1974:191). With the sequence of *encounter*, the educator addresses the child through love, which is usually encountered
with returned love so that a loving dialogue ensues, for both are totally engaged in existentially participating in the education occurrence leading to being educatively engaged (Kilian & Viljoen 1974:189-191). To actualise the education occurrence as engagement in the sequence of engagement - being engaged pedagogically, the educator and the educand accept responsibility for constituting education while totally engaged (Kilian & Viljoen 1974:191).

In ELIOT’S THE CONFIDENTIAL CLERK, the Clerk withdraws to his garden and closes the door so that he does not have to encounter others, and so he cannot enter into a relation with them. The play could give the educand the opportunity, assisted by the teacher as secondary educator, to evaluate the avoidance of an encounter in a situation and the consequences.

3.4.3 Engagement

To actualise the education occurrence as pedagogic engagement, the educator and educand accept responsibility for constituting the education relationships (Kilian & Viljoen 1974:191-192). The term engagement implies, according to Viljoen and Pienaar (in Du Plooy et al. 1982:121):

an intimate pledging of one person to the other one - an engagement of the different existences (persons' personalities).

In SHAKESPEARE’S ANTONY AND CLEOPATRA, there is an intimate pledge
of their love, firstly by Antony, and then by Cleopatra:

Antony: I am dying, Egypt, dying; only
I here importune death awhile.
Antony and Cleopatra. Act IV. sc xiv,
line 18-19.

Cleopatra: Of many thousand kisses the poor last
I lay upon thy lips.
Antony and Cleopatra. Act V, sc i, lines
59-60.

3.4.4 Intervention

Intervention (concernment) pedagogically aims at eventual aid to
the child in his becoming an adult and establishing a place for
himself independent of parents, and is often thought of as the
educative act par excellence. (Kilian & Viljoen 1974:195; Viljoen

The object of the response to intervention by the educand is to
internalise and personally realise life's compulsory values within
concernment (intervention) is effected by the actualisation of the
pedagogic relationship structure, pedagogic association, encounter
and engagement (Landman in Du Plooy et al. 1982:122-123).

WILLIAM BLAKE writes of two kinds of love in THE CLOD AND THE
PEBBLE, in which the Clod sees love as constructive, and the
pebble sees it as destructive:
Love seeketh not Itsel to please
Nor for itself hath any care,
But for another gives its ease
And binds a Heaven in Hell's despair.

So sung a little Clod of Clay
Trodden with the cattle's feet,
But a Pebble of the brook
Warbled out these metres meet:

Love seeketh only Self to please,
To bind another to Its delight,
Joys in another's loss of ease,
And builds a Hell in Heaven's despite.

BLAKE writes the poem ETERNITY in a similar vein, but without the
cynicism of the second part of the above poem:

He who binds to himself a joy
Does the winged life destroy;
But he who kisses the joy as it flies
Lives in eternity’s sun rise.

SHAKESPEARE, in his sonnet LET ME NOT TO THE MARRIAGE OF TRUE
MINDS, writes of a love which never dies:

... Love is not love
Which alters when it alteration finds,
Or bends with the remover to remove:

The writer suggests that all three poems could give the educand
the opportunity to view love and, with the accompaniment of the
teacher as secondary educator, discern the fine distinctions
between them for himself.

3.4.5 Periodic breaking away

In the educative occurrence, the educator often leaves the educand
to perform other activities of a cultural, social, political or commercial nature, and the child withdraws, acting independently to learn lessons, participate in sports, visit friends, go on errands, and do homework (Du Plooy et al. 1982:128). Periodic breaking away from being together pedagogically means giving the child the opportunity to act independently and accept increasing responsibility while simultaneously being able to return for assistance and succour (Kilian & Viljoen 1974:199). Maturation implies a tension between a sense of responsibility and taking responsibility for his own actions (Kilian & Viljoen 1974:199).

In C. DAY LEWIS' poem WALKING AWAY, he writes:

I have had worse partings but none that so Gnaws at my mind still. Perhaps it is roughly Saying what God alone could perfectly show - How selfhood begins with a walking away, And love is proved in the letting go.

The poem could give the educand the opportunity, with the aid of the teacher as secondary educator, to interpret and evaluate for himself the 'letting go' and 'walking away' of someone dear to him.

3.4.6 Return to being-together

Return to being-together or return to pedagogic association assists the child to reinforce his learning during pedagogic interventions and to feel secure, safe, and satisfied, and this
occurs after a periodical breaking away from being together pedagogically (Kilian & Viljoen 1974:197-199; Van Rensburg & Landman 1990:xxiii). The reasons for a return to an educative association or being-together, according to Langeveld (in Du Plooy et al. 1980:125-128), are summarised by the writer:

- **this association creates an opportunity for the child to be himself and to become himself**
- **the educative association situation is free of tension**
- **a feature of the educative association is that of reciprocal trusting of educator and educand**
- **the comparison of active imitation of the child is his active habit-formation**
- **realising instilled norms, the child senses the increasing personal influence of his educator to attain adulthood**
- **influenced by the educator, the child becomes critical of his own conduct**
- **the child realises the impact of the educator’s authority as a person**
- **the child makes a real effort to answer the appeal of the educator’s intervention positively and, the educator reflects on the educand’s effort, courage, tension and success to change his conduct in response to his intended intervention.**

While having to constitute his world, the child cannot do so without the aid of someone, and he seeks a point of departure to which he can return (Oberholzer in Viljoen & Pienaar 1971:108).

The return of the Prodigal Son gave the father much joy, but made the so-called good son angry. The father explains to him:
Son, thou art ever with me, and all that I have is thine.

It was meet that we should make merry, and be glad: for this thy brother was dead, and is alive again; and was lost, and is found.


In SHAKESPEARE'S ROMEO AND JULIET, Juliet's apparent return to the bosom of her family when Romeo left, was not to obey the authority of her parents to marry Paris, for she was already secretly married to Romeo. The teacher as secondary educator could lead the educand to evaluate, for himself, the good son's reactions to the Prodigal Son's return, and also Juliet's actions in marrying the son of her parents' longterm enemy without parental consent.

3.5 PEDAGOGIC ACTIVITY STRUCTURE

The interconnectedness within the pedagogic activity structure comprises meaning, exerting, normed exemplification, venturing, gratitude, accountability, hope, actualisation, realisation, human dignity, self-knowledge and freedom (Compare Appendix A). Meaning for instance, is a prerequisite for all other pedagogic activity structure spheres. Because the educator and educand are engaged in characteristic activities - pedagogic activity structures - the educative occurrence takes a particular dynamic course (Van Rensburg & Landman 1990:211).

3.5.1 Meaning

Giving meaning with increasing responsibility, experienced in
education situations, amounts to discovering life reality and involves the internalisation of Being through the educand’s active participation (Kilian & Viljoen 1974:207-209; Bollnow in Kilian & Viljoen 1974:207). Frankl wishes to find meaning, and Kilian and Viljoen (1974:207) express this as tantamount to the discovery of life reality in giving and experiencing meaning in education situations. Experiencing is a precondition for the encounter with the life-world and requires the assistance of the educator, who lives the norms of adulthood, to the educand (Kilian & Viljoen 1974:207-208).

When JOHN MILTON went blind, he was depressed for a long time. And then he discovered the meaning, implicit in his own blindness, in his sonnet ON HIS BLINDNESS:

'Doth God exact day-labour, light denied?'
I fondly ask. But Patience, to prevent
That murmur, soon replies, 'God doth not need
Either man's work or his own gifts. Who best
Bear his mild yoke, they serve him best. His state
Is kingly: thousands at his bidding speed
And post o'er land and ocean without rest;
They also serve who only stand and wait.'

MILTON'S poem could give the educand an opportunity to interpret the poem and evaluate MILTON'S argument for himself, with the aid of the teacher as secondary educator.

3.5.2 Exerting

Exerting - gradual breaking away from homeostasis - implies the
stepping out toward reality—life—while being assisted by the educator so that the child can orientate himself in his life-world (Kilian & Viljoen 1974:209). The child who is safe and secure is more likely to break away gradually from homeostasis (Kilian & Viljoen 1974:209). Emancipating himself more and more as he explores unknown spheres, the child orients himself and other things by allotting places to them (Kilian & Viljoen 1974:209).

In TENNYSON’s ULYSSES, King Ulysses, in his old age and nearing death, says:

’Tis not too late to seek a newer world
...To strive, to seek, to find, and not to yield

indicating that man can still go on exerting himself, even into old age. The poem can give the educand an opportunity to evaluate the exerting and emancipating of himself, with the aid of the teacher as secondary educator, and make his own choices and come to his own decisions.

3.5.3 **Normed exemplification**

**Normed exemplification**—venturing with each other pedagogically—involves the child’s realisation of values in his life through obedience to norms and their internalisation, for the image of adulthood to be exhibited (Kilian & Viljoen 1974:211). Guyer (in
Kilian & Viljoen (1974:211) says it is what the educator is and not what he does that is important to the child in indicating what is worth emulating. To show an increasing image of adulthood, the child internalises norms for himself (Kilian & Viljoen 1974:211).

CHRISTOPHER MARLOWE says in THE PASSIONATE SHEPHERD TO HIS LOVE:

Come live with me and be my love,
And we will all the pleasures prove,
That hills and valleys, dale and field,
And all the craggy mountains yield.

The poem would give the secondary educator the opportunity to lead the educand to interpret and evaluate the choice whether to indulge in free love for himself, against a value-system.

3.5.4 Venturing

Venturing — venturing with each other pedagogically — the education occurrence is one of venture, and the educator and the educand venture in a mutual world constituted in the education situation (Kilian & Viljoen 1974:211). The child has faith in and takes the educator on trust, so that he can venture with him and be like him (Kilian & Viljoen 1974:213). Because mutual trust and respect are preconditions for venturing together, faith and trust are, in turn, shown by the educator concerning the child's human potentialities (Kilian & Viljoen 1974:213).

In WILLIAM BLAKE'S poem NURSE'S SONG, he writes of the concern of
the nurse for the children's possible loss of innocence:

When the voices of children are heard on the green
And whisp-rings are in the dale,
The days of my youth rise fresh in my mind:
My face turns green and pale.

Then come home my children, the sun is gone down
And the dews of night arise;
Your spring and your day are wasted in play,
And your winter and night in disguise.

The poem could assist the teacher as secondary educator to help the educand to discern the distinction between the reactions of the nurse and the innocence of the children who perceive no danger, and evaluate it for himself against an order of norms.

3.5.5 Gratitude

According to Kilian & Viljoen (1974:213-215), gratitude — being grateful for pedagogic safety — implies, in Van Zyl's view, that a feeling of security is a pre-condition for any educative intervention, so that the child can have confidence in, and co-operate with, the educator thankfully, obediently, lovingly and reverently. By showing gratitude, the child indicates that he could not obtain what he receives without the adult's help (Kilian & Viljoen (1974:213).

In SHAKESPEARE'S play AS YOU LIKE IT, Rosalind (disguised as a man) is unkind and sarcastic to Phoebe who falls in love with her:
And, why I pray you? Who might be your mother,  
That you insult, exult, and all at once,  
Over the wretched? What though you have no beauty —  
As, by my faith, I see no more in you  
Than without candle may go dark to bed —  
As You Like It. Act III, Sc. iv, lines 34-38.

But, mistress, know yourself. Down on your knees,  
And thank heaven, fasting, for a good man’s love;  
For I must tell you friendly in your ear:  
Sell when you can; you are not for all markets.  
As You Like It. Act III, sc v, lines 57-60.

The pupil could be led to interpret, normatively, the sarcastic tone of Rosalind, who suggests to Phoebe that she should be grateful for Silvius’ love, and come to his own decisions.

3.5.6 Accountability

Accountability — accounting for education relationships — the educator, answerable for education relationships and involved in the responsible exemplification of the image of adulthood to the child, acknowledges the child as a co-constituent of a particular aim (Kilian & Viljoen 1974:215-217). The responsible adult is obliged to be accessible to the child to ensure the continuation of life (Kilian & Viljoen 1974:215).

In the Medieval Morality play, EVERYMAN, Death calls Everyman to God. The abstractions Pride, Beauty, Five Wits, Strength, and Discretion, forsake him one by one and he is left with only his Good Deeds to account to God:
But beware, for and they be small
Before God, he hath no help at all;
None excuse may be there for every man.
Alas, how shall he do then?
For after death amends may no man make,
For then mercy and pity doth him forsake.
If his reckoning be not clear when he doth come,
God will say: 'Ite, maledicti, in ignem eternum'.
And he that hath his account whole and sound,
High in heaven he shall be crowned;'
Everyman, lines 908-917.

This play would give the secondary educator the opportunity to
lead the educand toward adulthood by accounting for his deeds on
this earth, and to evaluate for himself the consequences of having
too few for the journey.

3.5.7 Hope

Hope – longing for future adulthood – is involved for man’s future
as a mere possibility, and because the meaning of man’s present
situatedness is important, both past and future are to be oriented
toward the present (Kilian & Viljoen 1974:217-219). Because C.K.
Oberholzer (in Kilian & Viljoen 1974:217) says that man’s future
is exhibited as a concealed future, so his present situatedness is
found in continually establishing new realisable possibilities.
The hope by the adult that the child will attain adulthood and use
his initiative and effort to actualise his potentialities, is
founded by the educator’s support and educative acts (Kilian &

FRANKL (1964) was unlike many of his fellow-prisoners for he did
not ever lose hope while in Auschwitz. He believed that, although he was physically enslaved, he was mentally and emotionally free and would eventually be physically freed. His experience reminds the writer of a short poem by LANGBRIDGE:

Two men look out through the same bars;
One sees mud — and one sees stars.

3.5.8 Actualisation

Actualisation — actualisation of adulthood possibilities — means that because of the child's being thrown into the world, he is constantly obligated to constitute, uniquely in new situations, the possibilities founded on his openness as a human being (Kilian & Viljoen 1974:219). The child is constantly obligated to constitute, uniquely in new situations, the possibilities founded on his human openness (Kilian & Viljoen 1974:219).

Iago, in SHAKESPEARE'S OTHELLO, reveals his gnawing jealousy of Othello throughout the play for, thinking that he should have been assigned to Othello's position, he constantly constitutes new destructive situations. Othello mistakenly refers to him in the play as 'Honest Iago', but he is anything but honest. Having manipulated the situation with the handkerchief, which Othello had given to Desdemona, to make it look as though she had given it to Cassio in some secret love tryst, he makes Othello violently jealous through insinuations, and then tells him:
O. beware jealousy;
It is the green-ey'd monster, which doth mock
That meat it feeds on.

*Othello* Act III, Sc. iii, lines 168-170.

She did deceive her father, marrying you;
And when she seem'd to shake and fear your looks,
She love'd them most.

*Othello* Act III, Sc. iii, lines 210-211.

Iago's constitution of his world is not based on openness but on a closed idea, which is meant to harm others. Iago's treachery could give the educand the opportunity to look behind the surface of relations which appear to be 'honest' and evaluate them, with the accompaniment of the teacher as secondary educator, against a system of norms.

### 3.5.9 Realisation

Realisation - gradual realisation of destination - refers to the child's increasing living of the image of adulthood to indicate the particular level attained by him on route to his destination, the final destination of which is giving meaning to his being in the world (Kilian & Viljoen 1974:221). Man's destination, as self-realisation through his increasing humanisation is distinct from his final destination, to which he concurs because it gives meaning to his being in the world (Kilian & Viljoen 1974:221).

In PINTER'S play THE DUMB WAITER, communication comes to Ben and Gus through messages in the inanimate Dumb Waiter. Eventually, Gus says:
Well, what's he playing all these games for? That's what I want to know. What's he doing it for? ... We've been through our tests, years ago, didn't we? We got right through our tests, years ago, didn't we? We took them together, don't you remember, didn't we? We've proved ourselves before now, haven't we? We've always done our job. What's he doing all this for? What's the idea? What's he playing these games for?

The educand, accompanied by the teacher as secondary educator, could use the passage to evaluate, normatively, Gus' speech and what happened to him as a result of his outburst, and come to his own responsible decision.

3.5.10 Human dignity

Human dignity - increasing reverence for human dignity - means that the educator regards the child as his equal in worth on account of his humanness, and this equality regarding worthiness is, for both participants, a pre-condition for each other's reverence (Kilian & Viljoen 1974:221-223). All unacceptable objectification is impossible if the educator and the educand normatively revere each other's personal dignity and the educator accords equal worthiness to the child participating with him in the education occurrence (Kilian & Viljoen 1974:223).

In ATHOL FUGARD'S BOESMAN AND LENA, Boesman treats Lena with such a low sense of human dignity that one questions why she stays with him. She needs him to communicate with her. The educand could be led by the teacher as secondary educator to evaluate human dignity in the play, and come to his own conclusions.
3.5.11 **Self-knowledge**

Self-knowledge - adulthood actualisation through self-knowledge increase means that, to understand himself, the child must be open to the adults in his life-world and have an idea of what the educator thinks of him, as revealed in education situations, for the child needs the educator so that he can achieve self-knowledge which is authentic (Kilian & Viljoen 1974:223-225).

In SHAKESPEARE'S KING LEAR, Lear's madness, and Gloucester's violent blinding, is experienced to gain self-knowledge. The teacher as secondary educator could lead the educand to evaluate self-knowledge in the play against a system of values.

3.5.12 **Freedom**

Freedom - responsible conquering of freedom - is to be gradually actualised and, as an obligation by the child, is to be subject to internalised norms and involve personal involvement (Kilian & Viljoen 1974:225-226). The child gradually conquers freedom when he personally involves himself in becoming an adult, by choosing constantly and with increasing intensity according to internalised norms (Kilian & Viljoen 1974:227).

To assess the manner and intensity of pedagogic actualisation, categories will be stated and criteria derived, for manifesting Being in dramatic and poetic works.
3.6 THE AUTHENTIC FEATURES OF THE NATURE OF THE PEDAGOGIC PHENOMENON

The manner and intensity of pedagogic actualisation will be assessed in terms of the essential categories of the pedagogic reality revealed in concrete situations in the life-world. These will be stated and explained in the sections to follow:

- Openness
- Exploration
- Encounter
- Authority
- Expectation
- Freedom
- Futurity
- Support
- Security
- Normativity

3.6.1 Openness

Openness means that, in association with the educator in the open education situation, the child is open both toward the world and toward the educator's world (Van Rensburg & Landman 1990:422).

That human beings stand next to and opposite one another in the unclosed space of the education situation, highlights the responsibility of the task for both the educator and the educand (Van Rensburg & Landman 1990:422). The child engaged in the study of dramatic and poetic works needs to be open to them and to be able to evaluate both the verbal and nonverbal aspects, with the assistance of the teacher as secondary educator.
In her openness to Olivia, Viola in SHAKESPEARE’S TWELFTH NIGHT, is like a breath of fresh air on the island of Iliria. She says to Olivia, who has vowed to mourn her brother’s death for seven years:

Viola: Good madam, let me see your face.

Olivia, taken aback, complies and lifts the veil from her face, thus ending her escape from life.

3.6.2 Exploration

The child needs direction to reach out to a fellow-being and a safe space to control, explore and conquer a strange world (Van Rensburg & Landman 1990:339). The exploration is for the control of reality as the world-for-me and the constitution of a world to be inhabited (Viljoen & Pienaar 1971:99). If the child is accompanied by the secondary educator when viewing drama and poetry in any medium, he can be assisted to explore situations for himself, and evaluate his conclusions verbally and perceptually against a value-scale of norms.

ROBERT BROWNING’S poem MY LAST DUCHESS provides the teacher as secondary educator with the opportunity to work through what the duke says, and what he implies. In this way, the duke’s dark intent to put to death any future wife if she does not please and obey him, becomes apparent. In the beginning, the duke says:
That's my last Duchess painted on the wall,
Looking as if she were alive. ...

His jealousy is obvious throughout the dramatic monologue for he is obsessed with her joy of life, but not with the fact that she shares it with all and sundry. So he stopped her smiles:

... Oh sir, she smiled, no doubt,
When' er I passed her; but who passed without
Much the same smile? This grew; I gave commands;
Then all smiles stopped together. ... 

The final lines:

... Notice Neptune, though,
Taming a sea-horse, thought a rarity,
Which Claus of Innsbruck cast in bronze for me!

indicate clearly that he tamed his last duchess, a free spirit like a sea-horse, by killing her, and imprisoning her attributes in a frozen art-work, thereby preventing her from further exploring the world and reaching out to others. The teacher as secondary educator is able to guide the educator to evaluate the situations in the poem, and to discern the treachery of the duke, who prevents another human being from exploring and conquering the world.

3.6.3 Encounter

The child particularly needs an educative guide who becomes an educator only by encounter (Van Rensburg & Landman 1990:339).
In exploring the world, the child reaches out to others in his need to encounter them on all levels, not only cognitively, emotionally, volitionally and socially, but in terms of unfolding all of his natural and cultural facets.

With the assistance of the teacher as secondary educator, the child could encounter the television programmes he views selectively and evaluatively, and come to his own conclusions.

In a play like CONGREVE'S THE WAY OF THE WORLD, the follies and artifice of people are gently mocked. Because Lady Wishfort does not wish directly to encounter Mirabell, a younger man whom she flatters herself might return her love, she sends Foible to meet him. Unaware that Foible and Mirabell are in leagues and are mocking her, she falls into Foible's trap to trick her into marrying Sir Rowland as soon as possible to get her out of their way. Foible reports:

'O madam; 'tis a shame to say what he said — With his taunts and his fleers, tossing up his nose. Humh (says he) what, you you are a-hatching some plot (says he) you are so early abroad, or catering (says he) ferreting for some disbanded officer, I warrant ... well, what pension does your ladyship propose? Let me see (says he) what she must come down pretty deep now, she's superannuated (says he) and —

'I'll hamper you for that (says he) you and your old frippery too (says he) I'll handle you —

Lady Wishfort's outrage at being referred to as 'superannuated' leads her to declaim her wish to poison Mirabell. But Foible is not yet finished and presses on with another false suggestion that
Lady Wishfort should marry Sir Rowland to teach Mirabel a good lesson. With little self-knowledge, Lady Wishfort falls headlong into the trap and says, vehemently:

Frippery? old frippery! Was there ever such a foul-mouthed fellow? I'll be married tomorrow, I'll be contracted tonight.

Foible's triumphant reply is:

The sooner the better, madam.

The educand could be assisted to evaluate the superficial choices of Lady Wishfort who, because she is so possessed of self-love, is unable to discern the deceit played upon her. The educand needs to understand the meaning and also imagine the reactions of the two women to understand subtleties in the text and come to his own decisions.

3.6.4 Authority

Authority is founded on moral forces, enduring spiritual values, respect for humanity, traditions, society, norms and laws (Van Rensburg & Landman 1990:292). Authority is characteristic of man looking for a guiding authority to secure his own position, exact obedience, place demands on him and help him to control his life (Van Rensburg & Landman 1990:292). If authority is separated from responsible freedom, the result is either tyranny and coercion or
degenerative licentiousness and lawlessness, according to Van Rensburg and Landman (1990:292).

The category of authority rests on three pedagogic postulates essential both for the possibility of education and for the child progressing to adulthood (Viljoen & Pienaar 1971:101):

The child desires to be somebody himself
He experiences the need of support for an adult on his way
to becoming somebody
His appeal is responded to by an adult.

The authority of Creon in the play ANTIGONE by SOPHOCLES affords the educator the opportunity of assisting the child to evaluate both sides of the argument. Antigone declares her authority to be a spiritual one, whereas Creon’s authority is secular. Because each character justifies his position against firmly held beliefs, Creon finds himself in the position of having to order Antigone, his own niece, to be put to death for disobeying his order not to bury her brother. Antigone believes it will anger the gods to leave him unburied. Creon maintains that Antigone is disobeying him and that, as Polynices is a traitor to the city, his body does not deserve burial.

In RACINE’S seventeenth century play PHEDRE, the celibate stepson, Hippolytus, repulses the over-passionate sexual advances of his stepmother Phedre and, in revenge, she accuses him falsely of rape. This brings the dire wrath of his enraged father Theseus on Hippolytus, and, wronged by them both, Hippolytus is banished and
dies needlessly. RACINE bases his play seventeenth century play PHEDRA on EURIPIDES' play HIPPOLYTUS (first acted in 429 B.C.), who spells the name of the wife of Theseus 'Phaedre'. RACINE follows EURIPIDES' theme that an excess of either celibacy or passion is destructive.

These plays give the teacher as secondary educator an opportunity to assist the educand to evaluate the merits and demerits of exerting authority without taking others' viewpoints into account.

3.6.5 Expectation

The incomplete world encounters man, who is existentially called upon to complete it (Viljoen & Pienaar 1971:102). Man enters his world expectantly and so he is provided with a foundation for wanting to become somebody himself (Langeveld, in Viljoen & Pienaar 1971:102). The pedagogic situation is tense, because the educator expects the educand to progress to adulthood and the child expects the educator to acknowledge his progress by granting responsibility, helping him to complete his individualness, and accompanying and guiding him to realise his future image (Viljoen & Pienaar 1971:102).

In IONESCO'S play RHINOCEROS, the main character agonises over the choice of whether to put on a horn and become animal-like as one of the herd, like the 'they', or to retain his humanness. The opportunity for the teacher as secondary educator would be to help
the educand to evaluate for himself the loss of individuality.

3.6.6 Freedom

The amount of responsibility and authority man is prepared to accept determines his freedom - the voluntary acknowledgement of authority (Van Rensburg & Landman 1990:292). The categories aforementioned indicate man's indeterminate existence as a way of being-in-the-world, and imply the freedom of choice experienced in the education situation (Viljoen & Pienaar 1971:104). Hand in hand with freedom goes norm-directed responsibility, giving form to life-values, and providing a path to a dignified existence (Viljoen & Pienaar 1971:104). Frankl (1964:99) says that man's search for meaning is a unique, specifically primary life-force, fulfilled significantly by man alone, so that his own will to meaning is satisfied. In this way, the writer believes Frankl found his own freedom.

The child, embracing voluntary obedience, requires support from education to prevent his freedom being misused when he becomes enslaved to the fruits of licentiousness (Van Rensburg & Landman 1990:353). The adult in the education situation represents independent freedom, and the child represents becoming-freedom (Van Rensburg & Landman 1990:353).
In ROBERT BOLT’S play A MAN FOR ALL SEASONS, Sir Thomas More is free to choose to answer or not to answer, but his silence is taken as refusal, and leads to his death. In SHAKESPEARE’S KING HENRY VIII, the king considers himself to be free to choose or not to choose to obey the authority of the Catholic church. In desiring Anne Bolyn above his wife, Queen Catherine, he severs England’s connection with Rome to marry Anne. Ironically, she does not present him with the male heir he desires.

The study of the plays can give the educand the possibility of being led by the teacher as secondary educator to examine the consequences of deciding for himself whether or not to act or to answer the question of freedom without authority.

3.6.7 Futurity

This category is closely connected to that of expectation, which describes the tense situation directed toward the future. The adult-in-the-making longs to follow the adult’s example to establish a secure space, a meaningful future, and to realise his present potentialities (Van Rensburg & Landman 1990:358). The image of futurity is one of norms of what ought to be in the light of what is, and arises from consciousness mutating to self-consciousness (Viljoen & Pienaar 1971:105). This image, although presenting connection in continuation, transcends present and past, and is a total image of integrated present, past and future.
T.S. ELIOT begins his poem BURNT NORTON:

Time present and time past
Are both contained in time future,
And time future contained in time past

and this appears to indicate futurity, and could possibly be used to assist the educator to lead the educand toward evaluation of the image-of-what-will-be, and what ought-to-be.

3.6.8 Support

The essential structure of support is easily discerned in the education situation and readily reveals other categories, e.g. encounter, openness, security and futurity (Viljoen & Pienaar 1971:105-106). Seeking support, the child is intentionally directed to accept support from an adult who clarifies the child's need (Viljoen & Pienaar 1971:106). Revealing reality, the adult eases the child's burdensome need experienced in his call toward self-actualisation to explore, control and master the world as a world-for-itself (Van Rensburg & Landman 1990:493). **Support** is the driving-force for encounter, and expresses openness and the certainty of security, and places expectation in perspective concerning expressing futurity (Van Rensburg & Landman 1990:493).

Nora, in IBSEN'S play A DOLL'S HOUSE, is led to think that she
needs the constant support of her husband, because he does not allow her to think for herself. It is only when she realises that he does not really love her, that she decides to leave him. The writer believes that a study of the play could enable the teacher as secondary educator to lead the educand to evaluate support for himself.

3.6.9 Security

The education situation is a safe space of security because the education reality reveals relations marked by love, trust, shelter and support (Van Rensburg & Landman 1990:480). The child, treated with understanding, receives aid (Viljoen & Pienaar 1971:108).

In HAROLD PINTER'S play THE ROOM, Rose indicates that she prefers the false security of the room to going out. But what she really wants is security without reaching out to establish communication with others, for she says:

If they ask you, Bert, I'm quite happy where I am. We're quiet, we're all right. You're happy up here. It's not far up either, when you come in from outside. And we're not bothered. And nobody bothers us.

The child wishes to attain adulthood as a space for his own valuative and normative decisions which are, in turn, obedient to the Absolute Value (Van Rensburg & Landman 1990:493). This play would enable the secondary educator to help the educand to see and evaluate security for himself. Without establishing responsible
relations, the question could be asked whether the person seeking security is able to fulfil himself.

3.6.10 Normativity

As a purposeful education situation is normative and basic to being human, it implies the proper upbringing of the child by the adult (Van Rensburg & Landman 1990:414). Because education is a matter of applying norms and the child must create culture to complete his world significantly, the child, guided by the educator, is to constitute the world meaningfully as a world-for-himself. The child's life is controlled and directed by a voluntary obedience to a preferential value-order of norms of what is good or bad, true or false, right or wrong, proper or improper, etcetera, and gradually, according to his own personal decision of conscience, he accepts or rejects values (Van Rensburg & Landman 1990:414). The task of the educator is to exemplify the norms he prescribes and to arouse the educand's awareness of values (Van Rensburg & Landman 1990:414-415).

Lady Bracknell, in OSCAR WILDE'S play THE IMPORTANCE OF BEING EARNEST, is of the snobbish opinion that she merely needs to pay lip-service to norms, and ticks off Jack's attributes as a suitor for Gwendoline as if he were an object. A study of the play could give the educand the opportunity of discerning the hypocrisy of a value-system which discriminates against and labels people.
3.7 CRITERIA FOR EVALUATING THE AUTHENTIC FEATURES OF THE NATURE OF THE PEDAGOGIC PHENOMENON

The following criteria have been derived from the categories of the authentic features of the nature of the pedagogic phenomenon:

3.7.1 Criteria derived from openness

Addressing and audience manifest authentic dialogue, and all three act as criteria for evidence of openness (Viljoen & Pienaar 1971: 116-117).

3.7.2 Criteria derived from exploration

These are answering and questioning. Pedagogic exploration is revealed in questioning-and-answering by both child and educator (Viljoen & Pienaar 1971:118-119).

3.7.3 Criteria derived from encounter

These include self-knowledge and making-room for the other. An encounter occurs on the precondition of self-knowledge when the educator and the educand mutually make room and accept one another (Viljoen & Pienaar 1971:119).

3.7.4 Criteria-derived-from-authority

These are obedience and achievement. It is only in obedience to
values that an educator can assist a child. Authority is revealed in questioning-and-answering undertaken by both child and educator (Viljoen & Pienaar 1971:119-120).

3.7.5 **Criteria derived from expectation**

These include making of choices, which embodies expectation, and resoluteness. The degree of resoluteness determines the degree of significance of a particular choice in the education situation (Viljoen & Pienaar 1971:120-121).

3.7.6 **Criteria derived from freedom**

These are self-forsaking and self-setting, and manifest freedom in the education situation (Viljoen & Pienaar 1971:121-122).

3.7.7 **Criteria derived from futurity**

Future-planning and prospect to re-engagement manifest futurity (Viljoen & Pienaar 1971:122-123).

3.7.8 **Criteria derived from support**

3.7.9 Criteria derived from security


3.7.10 Criteria derived from normativity

Constancy of choices and life-fulfilment manifest normativity (Viljoen & Pienaar 1971:125).

In Paragraph 3.9, questions indicating criteria from the pedagogic aim structure, in terms of the disclosing of Being, will be formulated.

3.8 CRITERIA IN THE FORM OF QUESTIONS

The following criteria derived from the pedagogic aim structure will be used to evaluate selected dramatic and poetic works in Chapter 4.

3.8.1 Criterion derived from meaningful existence

A criterion, in the form of a question, concerning meaningful existence is:

What do accountability and responsibility for choices reveal about a search for meaning, and the normative actualistation of Being, in the play or poem?
3.0.2 Criteria derived from self-judgement and self-understanding

In terms of self-judgement and self-understanding, a question to be asked is:

To what extent does responsible self-judgement lead to self-understanding, in terms of disclosing Being normatively, in the play or poem?

3.0.3 Criterion derived from worthiness of being human

The following criterion, in the form of a question, is asked concerning worthiness of being human:

What do choices reveal about the regard for the dignity of fellow human beings, and for the normative disclosure of Being, in the play or poem?

3.0.4 Criterion derived from morally independent choosing and acting

A criterion, as a question, to be asked concerning morally independent choosing and acting, is:

Are individual choices and conduct in the play or poem made according to the demands of propriety, so that Being is disclosed normatively?

3.0.5 Criterion derived from responsibility

A criterion, in question form, concerning responsibility is:

Do the choices in the play or poem reveal, through actualising normative Being, a preference for what is proper and aversion to the improper?
3.8.6 **Criterion derived from norm identification**

A criterion, concerning norm-identification, in question form is:

*Are the choices in the play or poem made normatively, and could Being be normatively disclosed?*

3.8.7 **Criterion derived from philosophy of life**

A criterion, in the form of a question, to ask concerning a philosophy of life is:

*What do the values disclosed in choices in the play or poem reveal about a philosophy of life, and is normative Being able to be uncovered?*

The criteria listed in Paragraph 3.8 will be used to evaluate selected dramatic and poetic works in Chapter 4.
CHAPTER 4

4.1 THE APPLICATION OF CRITERIA TO SPECIFIC EXAMPLES OF DRAMATIC AND POETIC WORKS

Criteria derived from categories in Paragraph 3.9, and stated according to the pedagogic aim structure, comprise meaningful existence, self-judgement and self-understanding, worthiness of being human, morally independent choosing and acting, responsibility, norm identification, and philosophy of life, and will be applied to selected dramatic and poetic works.

4.1.1 Selected dramatic and poetic works for evaluation

Dramatic and poetic works selected for evaluation are:

KING LEAR, HAMLET and TWELFTH NIGHT by WILLIAM SHAKESPEARE
MURDER IN THE CATHEDRAL and THE WASTE LAND by THOMAS STEARNS ELIOT
MASTER HAROLD AND THE BOYS by ATHOL FUGARD
LOVING - TELEVISION 'SOAP' - M-NET
A SELECTION OF SHORT POEMS

Both SHAKESPEARE and ELIOT write in terms of a moral order, which would give the pupil, accompanied by the teacher as secondary educator, a firm foundation on which to base his responsible judgement of the texts. In the writer's view, the study of SHAKESPEARE does not impose a Eurocentric limitation on African pupils, if accompanied by the teacher as secondary educator. For
instance, in the presentation of MACBETH as the Zulu UMABATHA, the choice to commit murder is as abhorrent to an Englishman as to a Zulu. Whether the hero is MacBeth or Umabatha, he is to take responsibility for the consequences of his actions according to his own philosophy of life.

Schroenn (unpublished:1-3) gives the following examples to show that the study of SHAKESPEARE is not irrelevant to the South African situation, even though he is concerned with Kings and Queens and Romans, bourgeois values, and the British heritage.

The report of the murder of MacDuff’s wife and children, and the tearing apart of the country by violence and sickness, applies equally to South Africa, where horrific violence has been bred and unleashed by, inter alia, apartheid:

Ross: Alas! poor country;
Almost afraid to know itself.
    MacBeth. Act IV, sc. iii, lines 164-165.

Shylock’s speech in THE MERCHANT OF VENICE, shows values needed desperately in South Africa to understand and judge people’s actions and tolerance, and respect others’ dignity:

Shylock: I am a Jew. Hath not a Jew eyes? hath not a Jew hands, organs, dimensions, senses, affections passions?
    The Merchant of Venice. Act III, sc. i, lines 52-53.
Hamlet's existential situation, in his responsible choice to search for self and the meaning of existence, and responsibility to restore health and wholeness to the state, is evident:

Hamlet: The time is out of joint: O cursed spite. That ever I was born to set it right!  
*Hamlet.* Act I, sc. v, lines 189-190.

Adolescents would share Hamlet's despair and alienation in the experience of conflicts, disclocated relationships, and actions of delinquent adults, according to Schroenn (unpublished:4).

SHAKESPEARE follows, but does not conform rigidly to Aristotle's rules for tragedy - a beginning, middle and fixed end, and a cathartic purging of pity and terror. ELIOT'S awareness of the aridity of twentieth century life, is relevant to South African pupils. The issues and conflicts in FUGARD'S MASTER HAROLD AND THE BOYS are relevant to South Africa, and also to America. Creamer (1990:187) says that, in American productions of FUGARD, the word *kaffir* is replaced with the word *nigger*. The American negro can also identify with the following:

Hally: You've never been a slave you know, and anyway we freed your ancestors here in South Africa long before the Americans.  

A firm normative grounding would enable the pupil, assisted by the teacher as secondary educator, to evaluate these works, including the poems. Accompanied by the teacher as secondary educator, verbal and non-verbal factors can be bridged, and the
drama experienced as if live, and as 'poetic thinking'. The writer has included discussions of LOVING, to reveal the negative aspects of 'Soap Operas', against recommended dramatic and poetic works.

4.2 EVALUATION OF DRAMATIC AND POETIC WORKS

4.2.1 Evaluation in terms of meaningful existence

Selected dramatic and poetic works will be evaluated according to the criterion:

What do accountability and responsibility for choices reveal about a search for meaning, and the normative actualisation of Being, in the play or poem?

KING LEAR by WILLIAM SHAKESPEARE

At the beginning of the play, Lear reveals little understanding of the meaning of life. He is too pre-occupied with his own importance as benefactor to his three daughters to discern their innermost feelings and intentions. He shows scant openness towards his favourite daughter, Cordelia, and banishes her because she makes a responsible, independent choice to reject his call for an outward show of love. She quietly pours out her inner feelings:

Cordelia: Unhappy that I am, I cannot heave
My heart into my mouth: I love your Majesty
According to my bond; no more nor less.

King Lear. Act I, sc. i, lines 91-92.
Having given away his kingdom to Goneril and Regan, who find meaning in treachery, Lear expects to maintain his authority, yet live riotously and irresponsibly without being accountable.

Using the egg as a symbol, the Fool makes it clear that Lear is responsible for his own state:

Fool: Nuncle, give me an egg, and I'll give thee two crowns.

Lear: What two crowns shall they be?

Fool: Why, after I have cut the egg i' th' middle and eat up the meat, the two crowns of the egg. When thou clowest thy crown i' the middle, and gav'st away both parts, thou bor'st thine ass on thy back o'er the dirt. Thou hadst little wit in thy bald crown when thou gav'st thy golden one away.

_Lord of Misrule. Act I, sc. iv, lines 157-162._

Lacking family security and stripped of his fine clothes, Lear bedecks himself with wild flowers. It is in madness in the storm that Lear identifies himself with the wild creatures and cries:

Lear: Blow, winds, and crack your cheeks, rage, blow.

_King Lear. Act III, sc. ii, line 1._

Later, Edgar discerns that reason is present in Lear's state:

Edgar: O, matter and impertinency mix'd!

Reason in madness.

_King Lear. Act IV, sc. vi, lines 175-176._

Lear's complete reason gradually returns. Learning of Cordelia's murder, his anguish knows no bounds:
In his quest for meaning, and constantly journeying forward with a sense of futurity, Lear grows in stature by the end of the play. Realising the flaws in his nature, Lear comes to know himself, and dies meaningfully, having been able to disclose Being normatively.

A search for meaning, through being accountable and taking the responsibility for significant choices, is difficult for the pupil. A study of Lear's journey could give the teacher as secondary educator the opportunity to lead the pupil through the text, and accompany him in experiencing Lear's journey.

HAMLET by WILLIAM SHAKESPEARE

Hamlet's search for meaning, and his obsession with making the murderer of his father accountable and responsible for his choices and actions, are fraught with anxiety and suspense. Suspecting that his uncle Claudius, who is now King and married to Hamlet's mother, is responsible for his father's death, Hamlet attempts to find proof before making Claudius accountable
for the crime. The ghost of Hamlet's father appears to Hamlet, and even the sceptic Horatius believes it. The ghost tells Hamlet that his father was poisoned by Claudius:

Ghost: Murder most foul, as in the best it is, But this most foul, strange and unnatural. ... but know, thou noble youth, The serpent that did sting thy father's life Now wears his crown. 


Hamlet appears to have his fears confirmed:

Hamlet: O, my prophetic soul! My uncle? 

Hamlet. Act I, sc. v, lines 40-41.

Queen Gertrude asks Hamlet not to mourn so deeply for his father:

Queen: Thou know'st 'tis common, all that lives must die, Passing through nature to eternity. 

Hamlet: Ay, madam, it is common. 

Queen: ... If it be, Why seems it so particular with thee? 

Hamlet. Act I, sc. ii, lines 74-75.

Hamlet answers her facile reasoning with the retort:

Hamlet: Seems, madam! Nay it is, I know not seems. 

Hamlet. Act I, sc. ii, line 75.

When alone, Hamlet speaks despairingly in his first soliloquy:

Hamlet: O, that this too too solid flesh would melt 

Hamlet. Act I, sc. ii, line 129.

That Gertrude has married Claudius a month after her husband's
death, gnaws at Hamlet:

Hamlet: ... O most wicked speed, to post
With such dexterity to incestuous sheets!

Hamlet: ... Frailty thy name is woman!
Hamlet. Act I, sc. ii, line 246.

Hamlet cannot openly accuse Claudius and make him responsible for his father's death, on the basis of a ghost's confirmation of his intuitions. He watches Claudius carefully for any slip on his part. He wants Claudius to be accountable if he is indeed guilty. He believes that, during the player's scene, he can confirm or deny the ghost's pronouncements by seeing the reactions of Claudius and Gertrude:

Hamlet: ... and the devil hath power
T'assume a pleasing shape, yea, and perhaps
Out of my weakness and my melancholy,
As he is very potent with such spirits,
Abuses me to damn me. I'll have grounds
More relative than this. The play's the thing
Wherein I'll catch the conscience of the King.

Hamlet either feigns madness to catch King Claudius, or really goes mad in the course of the play. Wilson (1969:151) says that the monster in Hamlet's mind is revealed in the second climax. The fact that he needs absolute proof before condemning Claudius suggests that he is merely feigning madness to attain his proof. Hamlet's search for the truth is a search for meaning. Gertrude is unaware that Claudius could be guilty, and becomes distressed when Hamlet tries to make her accountable and responsible for discovering the truth.
The pupil, assisted by the teacher as secondary educator, is to interpret and evaluate the possibility of assigning meaning to his life, and the question of the meaning of Being in the play, even if his conclusions differ from those of the educator.

TWELFTH NIGHT by WILLIAM SHAKESPEARE

Afraid of being molested on the island of Illyria on which she has been shipwrecked, Viola dresses as a youth named Cesario. As Count Orsino does not wish to take responsibility for wooing Olivia himself, he sends Viola to court her. Orsino does not assign meaning to his existence at the beginning of the play, for he is in love with the idea of love, and not with Olivia:

Orsino: If music be the food of love, play on,
Give me excess of it, that, surfeiting,
The appetite may sicken and so die.
Twelfth Night. Act I, sc. i, lines 1-3.

Olivia, too, does not assign meaning to existence at first. She decides to shut herself away from life for seven years to mourn her brother's death. Ironically Olivia, thinking Viola is a man, falls in love with her, and sends Malvolio after her on the pretext that Viola had left a ring. Viola is puzzled at first:

Viola: I left no ring with her: what means this lady?
Fortune forbid my outside have not charm'd her!

In the meantime, Viola has fallen in love with the Duke. As Orsino also thinks her to be a man, she laments:
Viola: How will this fadge? My master loves her dearly,
And I, poor monster, fond as much on him;
And she, mistaken, seems to dote on me.
What will become of this? As I am man,
My state is desperate for my master's love;
As I am woman - now alas the day! -
What thriftless sighs shall poor Olivia breathe!
O Time, thou must untangle this, not I;
It is too hard a knot for me t'untie!

Viola provides the reality needed on the island, and through her, both Olivia and Orsino end up making responsible choices to marry the ones they really love, and find meaning in their lives.

The pupil can be assisted by the teacher as secondary educator to perceive how Viola actualises Being through being accountable for her actions, and taking responsibility for choices in the play.

MURDER IN THE CATHEDRAL by THOMAS STEARNS ELIOT

MURDER IN THE CATHEDRAL is based on the murder of Archbishop Thomas Becket in Canterbury Cathedral during the twelfth century. In the play, Thomas finds meaning in obedience to God. Because King Henry II places himself above the church, he arranges the murder of Thomas, who opposes him. The play begins with the chorus of the women of Canterbury, who are forced to witness, share and suffer in the martyrdom of Thomas.

As perceivers, they watch Thomas search for meaning in the play. Anticipating the return of Thomas after seven years the chorus, prophetically intuitive, say:
Chorus: Winter shall come bringing death from the sea.  

In contrast to the clock-time used by statesmen and the Knights, the chorus sets the scene with imagery from the seasons and the endless cycle of Time. In so doing, the chorus indicate that meaning is related to some eternal purpose and that, according to Coghill (1965:101), they have a prophetic function:

Chorus: Destiny waits in the hand of God, shaping the still unshapen:  
I have seen these things in a shaft of sunlight.  
Destiny waits in the hand of God, not in the hands of statesmen  
Who do, some well, some ill, planning and guessing,  
Having their aims which turn in their hands in the pattern of time.  
Come happy December, who shall observe you, who shall preserve you?  
*Murder in the Cathedral*, Part II, lines 41-47.

Anticipating the entrance of the murderers, Thomas tells the priests and the women:

Thomas: Death will come when I am worthy.  
*Murder in the Cathedral*, Part II, line 260.

And it soon does, and is swiftly done. Thomas believes that his death is not in his own hands, but in those of God.

The pupil, accompanied by the teacher as secondary educator, is to interpret the question of meaning for himself, evaluating accountability in terms of secular and eternal powers.
THE WASTE LAND by THOMAS STEARNS ELIOT

Evident in THE WASTE LAND is a barrenness due to the misuse of sexual capacities, and a spiritual sterility reflecting the meaninglessness of community life (Cahill 1968:39). THE WASTE LAND, unbound by time and space, is mythically structured to parallel the contemporary scene and antiquity, and in the pagan myth of the Fisher King, the blind seer, Tiresias (who sees more than the sighted), forms the substance of the poem (Cahill 1968: 37-38). The parched and infertile land reflects the Fisher King's sickness and impotence, healed only by waiting for salvation (Cahill 1968:39-40). Meaning is also possible in the spiritual rebirth in the myth of Attis or Adonis, which underlies the myth and poetry of the Fisher King, the buried god who dies in winter and is reborn in the spring (Cahill 1968:40).

In Death by Water, hope of rebirth lies in the meaning of the death of Phlebas the Phoenician floating in the water (Cahill 1968:45). In What the Thunder Said, allusions come from the fable of the meaning of the thunder in the Brihadaranyaka - Upanishad (5,i) (Eliot 1963:85).

The meaning of spiritual rebirth is possible only if man becomes accountable for assigning meaning to his life, and responsible for the choices he makes in attaining it. The pupil, assisted by the teacher as secondary educator, could be led to perceive the possibility of rebirth in the poem, and to assess whether Being
could be disclosed normatively or antinormatively according to the choices made.

MASTER HAROLD AND THE BOYS by ATHOL FUGARD

Master Harold, known as Hally, searches and has struggled for maturity and meaning all through his life with the help of the mature black waiter, Sam. Hally asks Sam about the meaning of life, and of art:

Hally: What is Art? What is Life? But basically I suppose it's...the giving of meaning to matter.

Sam: Nothing to do with beautiful?

Hally: It goes beyond that. It's the giving of form to the formless.

Sam: Ja, well, maybe it's not art, then. But I still say it's beautiful.

Hally: I'm sure the word you mean to use is entertaining.

Master Harold and the Boys. Page 40.

Sam tells Hally that it's more than imagination, for excitement is not to be left out.

Sam gives meaning to life by dreaming of what could be. Hally assigns meaning by looking for difficulties. He asks Sam if competition ballroom dancers are penalised for stumbling or bumping into other dancers, and Sam explains:

Sam: There's no collisions out there, Hally. Nobody trips or stumbles or bumps into anybody else. That's what that moment is all about. To be one of those finalists on that dance floor is like...being in a dream about a world in which accidents
don't happen ... it's beautiful because that is what we want life to be like. But instead, like you said, Hally, we're bumping into each other all the time. Look at the three of us this afternoon: I've bumped into Willie, the two of us have bumped into you, you've bumped into your mother, she bumping (sic) into your Dad ... Are we never going to get it right? Learn to dance life like champions instead of always being just a bunch of beginners at it?  
Master Harold and the Boys. Page 45-46.

Hally earlier tells Sam admiringly:

Hally: You've got a vision, Sam!  
Master Harold and the Boys. Page 46.

However, Hally is devastated when he learns that his drunken father is to be discharged sooner from hospital. He tells Sam:

Hally: Do you want to know what is really wrong with your lovely little dream, Sam? It's not just that we are all bad dancers. That does happen to be perfectly true, but there's more to it than just that You left out the cripples ... the cripples are also out there tripping up everybody and trying to get into the act.  
Master Harold and the Boys. Page 51.

The pupil could be led by the teacher as secondary educator to interpret and evaluate Hally's quest for a meaningful existence, and his ability to be accountable and responsible for choices, and to decide for himself if Being is normatively or antinormatively disclosed in the play.

LOVING - TELEVISION SOAP

LOVING relies on vacuous everyday incidents in which characters show little depth of meaning. Most characters appear to be
materialistic and self-centred.

Clay Alden, his wife Gwynneth, and Trucker Mackenzie all blame others and circumstances for their choices and actions. When Clay discovers Gwynneth and Trucker in bed, Gwynneth blames Clay for neglecting her and Trucker, wishing to be exonerated as an innocent victim, blames Gwynneth for seducing him. Clay chooses irresponsibly to become drunk, and drives his car recklessly. An unscrupulous policeman knocks down and kills a pedestrian and, avoids accountability by blaming Clay. To prevent being convicted for culpable homicide, Clay threatens Trucker with an adultery charge, unless he in turn takes the blame for killing the pedestrian.

By not wishing to be accountable for his part in the adulterous relationship, and by accepting a bribe to lie in court and allow Clay to go free, Trucker acts irresponsibly. Trucker justifies his choice of action on the grounds that his sister is constantly ill and needs money for her medical care.

The pupil, assisted by the teacher as secondary educator, could be led to consider whether the meanings assigned to their lives by the characters, and their ability to disclose Being, are normative or anti-normative. The pupil could also evaluate whether the characters assign meaning through responsibility and normative accountability for choices and actions to disclose Being.
THE ROAD NOT TAKEN by ROBERT FROST

In a search for meaning, the speaker in the poem makes a simple choice between the taking of one of two roads in a yellow wood. Because it was less travelled, he felt it would make a difference to his life:

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I -
I took the one less travelled by,
And that has made all the difference.

Assisted by the teacher as secondary educator, the poem would allow the pupil to evaluate the choice to venture along a path which is to be explored and in which things are to be discovered, rather than along a known way.

4.2.2 Evaluation in terms of self-judgement and self-understanding

The selected dramatic and poetic works will be evaluated according to the criterion:

To what extent does responsible self-judgement lead to self-understanding, in terms of disclosing Being normatively, in the play or poem?

KING LEAR by WILLIAM SHAKESPEARE

Regan shows insight into Lear's lack of self-knowledge and self-understanding when she says:
Regan: ... yet he hath ever but slenderly known himself.

_King Lear._ Act I, sc. i, lines 293-294).

Lear asks:

Lear: Who is it that can tell me who I am?

Fool: Lear’s shadow.

_King Lear._ Act I, sc. iv, lines 229-230.

The Fool sees that, in his old age, Lear has become a mere shadow of what he once was. The fool could be Lear’s shadow, too, for he provides the insight that Lear lacks. Although Lear is concerned about his existence, he is unable to understand and judge himself. Lear’s wish for absolute freedom, without care or authority, brings about much of his suffering at the hands of his inhuman daughters. Believing himself to be severely wronged, Lear exclaims:

Lear: ... I am a man
more sinn’d against than sinning.

_King Lear._ Act III, sc. ii, lines 58-59.

Lear does not acknowledge that his knights are riotous and rude. He shows extreme frustration concerning Goneril’s treatment, yet also a realisation of what he has done:

Lear: ... O Lear, Lear, Lear!
Beat at this gate, that let thy folly in,
And thy dear judgment out!

_King Lear._ Act I, sc. iv, lines 270-272.

After suffering intense cruelty and lack of dignity, Lear gains insight, self-knowledge and self-judgement and says:

Lear: I am a very foolish fond old man.
_King Lear._ Act IV, sc. vii, line 60.
Lear becomes a much wiser man as his death approaches. He is able to show Cordelia, for a brief moment, that he is capable of care and concern for her, without the need of an exterior show of love, and so is able to redeem himself.

As the play progresses, the pupil, assisted by the teacher as secondary educator, is able to discern the growth in both self-understanding and self-judgement, and disclosure of Being, as Lear quests anxiously for insight into self-understanding and self-knowledge. The pupil could also evaluate the lack of self-understanding and self-judgement by Goneril and Regan, who remain self-absorbed and ruthless throughout the play.

HAMLET by WILLIAM SHAKESPEARE

Polonius gives his son Laertes, shortly to leave for France, sound advice concerning self-judgement and self-understanding when he says that one must be true to oneself, while his own actions show little ability to do so. Polonius says:

Polonius: This above all, to thine own self be true,
    and it must follow, as the night the day,
    Thou canst not then be false to any man.
    Hamlet. Act I, sc. iii, lines 78-80.

Polonius does not help his daughter Ophelia, who has no mother, to understand her relationship with Hamlet, but gloatingly revels in Hamlet's love for her. In his longwinded manner, he cannot wait to tell Queen Gertrude of this love, and of Hamlet's apparent lunacy:
Polonius: I have a daughter, have while she is mine
Who in her duty and obedience, mark,
Hath given me this. Now gather and surmise.
(he reads) 'To the celestial, and my soul's idol, the
most beautiful Ophelia,' -
... 'Doubt thou the stars are fire,
Doubt that the sun doth move;
Doubt truth to be a liar;
But never doubt I love."

Polonius suggests a course of action to the King and Queen:

Polonius: At such a time I'll loose my daughter to him.
   Be you and I behind an arras then;
   Mark the encounter, if he love her not,
   And be not from his reason fall'n thereon,
   Let me be no assistant for a state,
   But keep a farm and carters.

The suggestion that he 'loose' his daughter degrades her to the
level of an animal put to another animal to be mated. The idea
of the King, Queen and Polonius sneaking about behind an arras to
spy on Prince Hamlet, suggests that they have no sense of self-
judgement and self-understanding.

The pupil, accompanied by the teacher as secondary educator,
could interpret for himself the insensitivity shown by Polonius,
who is unable to distinguish between love and lust. The pupil
could evaluate the lack of self-understanding and self-judgement
by Polonius, and his anti-normative disclosure of Being.

TWELFTH NIGHT by WILLIAM SHAKESPEARE

Malvolio is unable to show self-judgement and self-understanding
because he is in love with himself. After the Clown tells Olivia that she is a fool to mourn for her brother's soul if he is in heaven, Malvolio makes a humourless response to Olivia and rebukes her tactlessly:

Olivia: What think you of this fool, Malvolio? Doth he not mend?

Malvolio: Yes and shall do, till the pangs of death shake him. Infirmity, that decays the wise, doth ever make the better fool.

*Twelfth Night.* Act I, sc. v, lines 68-72.

Malvolio: I marvel your ladyship takes delight in such a barren rascal; I saw him put down the other day with an ordinary fool that has no more brain than a stone. Look you now, he's out of his guard already; unless you laugh and minister occasion to him, he is gagged. I protest I take these wise men that crow so at these set kind of fools no better than the fools' zanies.

*Twelfth Night.* Act I, sc. v, lines 77-84.

Malvolio is inferior in position to Olivia, yet she reproves him gently for his over-reactions and fault-finding:

Olivia: O; you are sick of self-love, Malvolio, and taste with a distemper'd appetite. To be generous, guiltless, and of free disposition, is to take those things for bird-bolts that you deem cannon bullets. There is no slander in an allowed fool, though he do nothing but rail; nor no railing in a known discreet man, though he do nothing but reprove.

*Twelfth Night.* Act I, sc. v, lines 85-90.

Whereas Olivia shows that she is able to actualise Being and understand and judge Malvolio, he finds it difficult to judge and understand himself.
The pupil, assisted by the teacher as secondary educator, could be led to interpret for himself whether Malvolio can judge and understand himself, and whether he actualises Being normatively or anti-normatively.

MURDER IN THE CATHEDRAL by THOMAS STEARNS ELIOT

Thomas is able to judge and understand himself. The Tempters are four aspects of Thomas which he discards, by his will, for they are not true to his innermost real self (Coghill 1965:106). The first natural sensual man fulfils his will-to-pleasure, the second seeks political will-to-power, and the third is the man whose will-to-power leads him to use the Church in a secular way (Coghill 1965:107). The fourth Tempter, a surprise to Thomas, seeks the supreme glories of sainthood for the satisfaction it would bring, so that Thomas could rule from the tomb and be 'high in heaven' - the temptation to pride to which Satan succumbed (Coghill 1965:107).

Thomas makes it clear in his Christmas Day sermon that he chooses what God wills, and not according to his pride:

Thomas: A martyrdom is always the design of God, for his love of men, to warn them and to lead them, to bring them back to His ways. It is never the design of man; for the true martyr is he who has become the instrument of God, who has lost his will in the will of God, and who no longer desires anything for himself, not even the glory of being a martyr.

Murder in the Cathedral. Interlude, lines 65-70.
Jones (1960:62-63) says that two halves of a pattern are fulfilled in a true martyrdom, for God gives it, and the martyr accepts it in the right spirit. Thomas chooses normatively to commend his soul into God's hands, as Everyman does at death, in the Medieval Morality play EVERYMAN, repeating Christ's words on the cross:

In manus tuas commendo spiritum meium
Luke. XXIII, line 46.

The teacher as secondary educator could accompany the pupil to interpret and evaluate the choices and actions of Thomas, and to discern his ability or inability for self-judgement and self-understanding, so that Being could be either normatively or anti-normatively disclosed.

THE WASTE LAND by THOMAS STEARNS ELIOT

Intense boredom and anxiety about life and death lies behind the activity and inactivity throughout The Waste Land (Cahill 1968:49). A woman experiences little communication or satisfaction in an empty marriage, being concerned with externals, like jewels (Cahill 1968:47). She is self-concerned, and is unable to judge or understand herself:


I think we are in rats' alley
Where the dead men lost their bones.
In rats' alley, there seems little hope of a regenerative death into rebirth in Part I, for the language is shallow, and the woman's mind is empty (Cahill 1968:49). She is dependent on the man to give her security and to make her decisions. She does not understand herself, and find meaning in her sterile relationship.

The pupil, assisted by the teacher as secondary educator, could interpret and evaluate for himself whether self-judgement and self-understanding are possible in a spatially aesthetic marble scene, and whether Being can be deconcealed in rats' alley.

MASTER HAROLD AND THE BOYS by ATHOL FUGARD

Hally has a poor self-concept, so finds it difficult to judge and understand himself. When he was younger, Sam made a kite, and Hally could not understand why Sam enjoyed whistling away as he fulfilled his dream to put it together and fly it:

Hally: The sheer audacity of it took my breath away. I mean, seriously, what the hell does a black man know about flying a kite?

Master Harold and the Boys. Page 29.

Hally is ashamed of the appearance of the kite, because it is made from a tomato box and brown paper, and stuck together with flour and glue. His reaction is to pray that there would be no children around to laugh at them. Hally is too self-absorbed to be able to judge himself adequately, although he makes attempts to do so in the play, and thinks that his life is a fiasco. But
once the kite flies, Hally sees its value, and shouts:

Hally: I was so proud of us! It was the most splendid thing I had ever seen. I wished there were hundreds of kids around to watch us. The part that scared me, though, was when you showed me how to make it dive down to the ground and then just when it was on the point of crashing, swoop up again! . . . It was sort of sad bringing it down, Sam. And it looked sad again when it was lying there on the ground. Like something that had lost its soul.

Realising how conscious their memories have made Hally of Sam's presence in his life, and he asks:

Hally: How old are you, Sam?
Sam: Two score and five.
Hally: Strange, isn't it?
Sam: What's strange about it?
Hally: Little white boy in short trousers and a black man old enough to be his father flying a kite. It's not every day you see that.
Sam: But why strange? Because the one is white and the other black?
Hally: I don't know. Would it have been just as strange, I suppose, if it had been me and my Dad . . . cripple man and a little boy! Nope! There's no chance of flying a kite without it being strange.

Hally realises that Sam is the role model he wishes his father would be for him.

The pupil, led by the teacher as secondary educator, could be accompanied to interpret and evaluate for himself Hally's
ability for self-judgement and self-understanding, and to see whether he discloses Being normatively or antinormatively.

LOVING - TELEVISION "SOAP"

Ava Rescott, who enters into one marriage after another for the sake of money and position in society, is so self-centred, self-absorbed, and lacking in self-judgement that she sees herself as a victim of circumstance. Ava shows little understanding when Jack Forbes divorces her, for keeping him in ignorance of their still-born baby, and for passing off her sister's baby as Jack's child. Ava is incapable of judging her actions, and blames Jack for ill-using her, and also Clay for seducing her.

Her subsequent marriages to Curtis Alden and Alex Masters (posing as Clay Alden) fail because of her lack of self-knowledge, and her inability to judge her petulant machinations and frequent tantrum bursts. Her next conquest is to be the powerful, rich Dane Hammond, whom she believes him to be dying. Ava's motives are less than honourable, for she not only shows little concern for the sanctity of marriage, but also no self-understanding.

The pupil, assisted by the teacher as secondary educator, could be led to interpret and evaluate the possibility of Ava's being capable of self-judgement and self-understanding, and whether she is able to actualise Being normatively.
AN IRISH AIRMAN FORESEES HIS DEATH by WILLIAM BUTLER YEATS

The airman knows that he could die. He says:

No law, nor duty bade me fight,
Nor public men, nor cheering crowds,
A lonely impulse of delight
Drove to this tumult in the clouds

The airman takes a solipsistic look at his life and his death, and accepts it as his fate to die in battle. He judges and understands himself in a matter-of-fact manner, lacking depth. His attitude to death shows no sense of a boundary situation, with which he has to grapple. At the end of the poem he says:

I balanced all, brought all to mind
The years to come seemed waste of breath,
A waste of breath the years behind
In balance with this life, this death.

The pupil, accompanied by the teacher as secondary educator, could be assisted to interpret the self-judgement and self-understanding of the airman, who is prepared to die to satisfy his impulse to fly.

4.2.3 Evaluation in terms of worthiness of being human

The selected dramatic and poetic works will be evaluated according to the criterion:

What do the choices reveal about the regard for the dignity of fellow human beings, and for the normative disclosure of Being, in the play or poem?
Lear recognises too late the treachery of his elder daughters, Goneril and Regan, with their lack of common decency and respect for humanity, and the true worth of Cordelia. It is not only his daughters who show their lack of regard for the human dignity of others, for Lear's wish for Goneril, no matter how justified it might appear, is destructive:

Lear: Into her womb convey sterility!
King Lear. Act I, sc. iv, lines 278.

Only after Gloucester's eyes are gouged out by Cornwall, does Lear have insight into the machinations of Goneril and Regan.

Edgar is treated with a lack of dignity by his bastard brother, Edmund, who presents him as a villain, and causes Gloucester, their father, to banish Edgar. Pretending to be mad Tom o'Bedlam, Edgar attempts to escape death at the hands of Edmund. After Gloucester is cruelly blinded, Edgar does not take revenge for his banishment, but treats him with dignity by accompanying him to be his eyes. In despair, Gloucester wants to end his life by jumping off a cliff, but Edgar prevents this, and gives him all the hope and support he can.

Cordelia, wronged by Lear, genuinely loves him and is faithful to him throughout the play. She is kind, considerate, and worthy of being human, for she considers Lear's dignity, and forgives his
wrongs against her.

Accompanied by the teacher as secondary educator, the experiences of characters in the play could give the pupil the opportunity to evaluate the consequences of murder—a disregard for human dignity—to solve the problem of having to deal with people and establish relationships.

HAMLET by WILLIAM SHAKESPEARE

After seeing and hearing the ghost, Marcellus says:

Marcellus: Something is rotten in the state of Denmark.

Hamlet. Act I, sc. iv, line 90.

The whole court is corrupted by Claudius, and there is a lack of dignity accorded to people. Ophelia is treated badly by Polonius, and later by Hamlet. Hamlet, uncertain of the ghost's message, feels he can confirm or deny its pronouncements only by seeing the reactions of the King and Queen to the players' scene.

Hamlet, in undignified fashion, confronts his mother in her chamber after the players' scene. Thinking that it is Claudius sneaking behind the arras, Hamlet mistakenly stabs at Polonius and kills him. He then uses strong imagery of corruption to treat his mother with indignity:
Hamlet: ... What devil was't
    That thus hath cozen'd you at hoodman-blind?

    ... Nay, but to live
    In the rank sweat of an enseaued bed,
    Stew'd in corruption, honeying and making love
    Over the nasty sty!

    **Hamlet.** Act III, sc. iv, lines 76-93.

While waiting for the players to present the MOUSE-TRAP, Hamlet treats his love for Ophelia with a complete lack of dignity, and turns it into something seamy:

    Hamlet: Lady, shall I lie in your lap?
    Ophelia: No, my lord.
    Hamlet: I mean, my head upon your lap?
    Ophelia: Ay, my lord.
    Hamlet: Do you think I meant country matters?
    Ophelia: I think nothing, my lord.
    Hamlet: That's a fair thought to lie between maid's legs.
    Ophelia: What is, my lord?
    Hamlet: Nothing.
    Ophelia: You are merry, my lord.
    Hamlet: Who, I?
    Ophelia: Ay, my lord.
    Hamlet: O God, your only jig-maker! What should a man do but be merry? For look you how cheerfully my mother looks, and my father died within's two hours.

    **Hamlet.** Act III, sc. ii, lines 109-122.

To subject his beloved Ophelia to such abuse because she blindly obeyed her father, shows a disregard for her dignity.
The pupil, accompanied by the teacher as secondary educator, could assist the pupil to interpret and evaluate dignity, and the normative or antinormative disclosing of Being by characters in the play, for himself.

**TWELFTH NIGHT** by **WILLIAM SHAKESPEARE**

In perpetrating the prank played on the puritanical Malvolio, Maria, Sir Toby Belch, Sir Andrew Aguecheek and Fabian show little regard for his dignity. They enjoy taking him down a peg for railing at them during their undignified drinking bouts. His innermost desires are exposed as Maria traps him into thinking the letter is written by Olivia:

> Maria: Get ye all three into the box-tree. Malvolio's coming down the walk. He has been yonder i' the sun practising behaviour to his own shadow this half-hour. Observe him, for the love of mockery, for I know this letter will make a contemplative idiot of him. Close, in the name of jesting! Lie thou there; (Throws down a letter) for here comes the trout that must be caught with tickling.  


The consequences of Malvolio's belief that Olivia wishes to marry him, are cruel and inhuman. His undignified wearing of yellow stockings and cross-garters, and his set smile which he thinks Olivia has requested, make him a laughing stock. He is again
treated with a lack of dignity when he is incarcerated on the pretext that he is mad. Fabian reads his letter to Olivia:

**Fabian:** 'By the Lord, madam, you wrong me, and the world shall know it. Though you have put me into darkness, and given your drunken cousin rule over me, yet have I the benefit of my sense as well as your ladyship. I have your own letter that induced me to the semblance I put on; with the which I doubt not but to do myself much right, or you much shame. Think of me as you please. I leave my duty a little unthought of, and speak out of my injury'.

**THE MADLY-US’D MALVOLIO.**

*Twelfth Night.* Act V, sc. i, lines 291-298.

Olivia assures Malvolio that she did not write the letter, and shows how sensitive she is to the fact that he has been duped:

**Olivia:** He hath been most notoriously abus’d,

*Twelfth Night.* Act V, sc. i, line 365.

In contrast to Olivia, who is a worthy human being, Maria, Sir Toby Belch, Sir Andrew Aguecheek, and Fabian show how unworthy they are to be human. They are incapable of actualising Being normatively through respecting the dignity of Malvolio.

The pupil, accompanied by the teacher as secondary educator, could be assisted to interpret and evaluate dignity and normative or antinormative disclosure of Being in the play for himself.
The imagery used by the chorus for the impending arrival of the four Knights suggests undignified monstrosity, brutishness and horror. When man forgets his God, he has nothing left but the beast and, if the bestial and angelic senses are broken, chaos reigns.

In Part I, the Third Priest shows his awareness that the events to follow are in God’s hands:

Third Priest: For good or ill, let the wheel turn.
    The wheel has been still, these seven years, and no good.
    For ill or good, let the wheel turn.
    For who knows the end of good or evil?
    Until the grinders cease
    And the door shall be shut in the street,
    And all the daughters of music shall be brought low.
    Murder in the Cathedral. Part I, lines 137-143.

The reference to the grinders—one of many biblical allusions—is taken from Ecclesiastes (XII, line 14).

The priests are concerned when the chorus struggles to understand the implications of the impending murder. Thomas reassures the priests, by explaining the eternal recurrent pattern of life and death:

Thomas: Peace. And let them be, in their exaltation.
    They speak better than they know, and beyond your understanding
    They know and do not know what it is to act or suffer.
    They know and do not know, that action is suffering
    And suffering is action. Neither does the agent suffer
    Nor the patient act. But both are fixed
    In an eternal action, an eternal patience
To which all may consent that it may be willed
That the pattern may subsist, for the pattern is the action
And suffering, that the wheel may turn and still
Be forever still.

_Murder in the Cathedral._ Part I, lines 206-217.

A key phrase is 'An eternal patience', because _patience_ (derived from the Latin _pati_, to suffer) is the same as, and yet different from, _suffering_, for the former gives a sense of stillness and waiting, and the latter has the sense of enduring (Coghill 1965:18). In the struggle of Good and Evil, God, at the centre of the wheel, both suffers and is still, and man finds peace united to His will, neither acting nor suffering for his own advantage (Coghill 1965:18). CHRIST says:

> Be ye therefore perfect.
> _Matthew, v, 48._

Thomas refuses to have the house of God turned into a fortress, and orders the door to be unbarred, and the Knights come in. Thomas is aware that, if he is to be sacrificed, his death will not be measured in ordinary, everyday time:

_Thomas: It is not in time that my death shall be known._

_Murder in the Cathedral._ II, line 330.

The Knights show no awareness of the dignity of Thomas, and kill him while he is praying at the altar. During the murder, Thomas is at the centre of the wheel, and the swords of the Knights make up the spokes. The image of the wheel dominates the play and recurs constantly to illuminate central meanings (Coghill 1965:109). By uniting man's will to the will of God at the centre of the wheel, Thomas becomes part of the pattern which, since the Incarnation, has given meaning to life (Coghill 1965:
The Knights address the audience colloquially at the end of the play, and use persuasive public speaking to justify and rationalise their deeds. As Englishmen, they claim to believe in fair play, having sympathies always with the under-dog (Coghill 1965:135).

The pupil, led by the teacher as secondary educator, could be assisted to evaluate for himself the dignity of Thomas, and the lack of dignity with which he is murdered. He can also assess whether Being is normatively or antinormatively actualised by Thomas and the Knights.

THE WASTE LAND by THOMAS STEARNS ELIOT

Eliot suggests a lack of ability for rebirth:

A crowd flowed over London Bridge, so many,
I had not thought death had undone so many.

This crowd of the 'they', like a herd, seem unable to encounter and reach out to others. They have no expectations and, locked in their own worlds, they lack dignity. The indifference and boredom of people is evident throughout the poem. The lines:

I was neither living nor dead.
   The Waste Land. I, line 64.

'Are you alive or not? Is there nothing in your head?'

I can connect
Nothing with nothing.
show that their experience is a dull, boring act, and indicate their wasted lives. Life is purposeless, and neither good nor evil (Cahill 1968:49). Death for most brings no dignified rebirth and no anxiety or tension.

Tiresias, the blind seer, who has insight, watches the boring affair of the typist with the house agent's clerk, which is dull, undignified, passionless and unregenerative, and merely satisfies a biological urge. After dinner:

The time is now propitious, as he guesses,  
The meal is ended, she is bored and tired,  
Endeavours to engage her in caresses  
Which still are unreproved, if undesired.  
Flushed and decided, he assaults at once;  
Exploring hands encounter no defence;  
His vanity requires no response,  
And makes a welcome of indifference.  

When he leaves, the typist suggests a finality to the debased affair, which is undignified and anti-normative, as she seems incapable of any possible expectation of genuine love.

'Well now that's done: and I'm glad it's over'.  

In escaping from boredom, tiresome sex leads further into waste places (Cahill 1968:49). The pupil, assisted by the teacher as secondary educator, could interpret and evaluate the poem for its lack of dignity and inability to uncover Being normatively.
Hally is ashamed of his father because he lacks dignity, and seems to have no idea of what it is to be a worthy and decent human being. When Hally's mother telephones from the hospital to say that his father is coming home, Hally is extremely upset because of his filthy habits, and his desperate need for drink:

Hally: It's the end of the peace and quiet we've been having. ... you and the nurses should have held him down, taken his crutches away. ... I know only too well he's my father! ... I'm not being disrespectful, but I'm sick and tired of emptying stinking chamberpots full of phlegm and piss. ... just remember to start hiding your bag away again, because he'll be at your purse before long for money for booze. And when he's well enough to come down here, you better keep an eye on the till as well, because that is also going to develop a leak.

His change of tone when speaking to his father shows an emotional conflict as he tries to be polite and treat him with the dignity his father does not fully deserve. Hally eventually becomes desolate and silent.

The teacher as secondary educator could assist the pupil to evaluate the dignity of Hally's father, and his worthiness or unworthiness of being human.

LOVING - TELEVISION 'SOAP'

Dane Hammond, Jack Forbes' real father, has little regard for the
dignity of Jack's adoptive mother, and marries her, partly to uplift himself in society, but mainly to get closer to Jack. Ann is unable to cope when Dane and Gwynneth have an affair, and in undignified fashion she turns to drink.

Dane stops at nothing to damage Cabot Alden's name and dignity, for preventing him from joining an exclusive club. He arranges for sprinklers to be turned on in Cabot's apartment, where Cabot is advising Ava on company matters, leading to Cabot and Ava removing their outer garments to dry out. Dane sends photographs of them in their underwear, and combines them to appear as if they are in the same room, and sends them to the local gossip magazine - The Tattler. Because of the lack of dignity with which Cabot is displayed on the front page, and also due to a cryptic note sent by Dane to Cabot's wife to suggest that Cabot and Ava are having an affair, Dane destroys the trust between Cabot and Isabel. Dane attempts to ruin Cabot further, by arranging for the wrong formula to be used in a face cream. The plot misfires, for the first victim is Cabot's wife, Isabel Alden, whose face is deeply scarred.

Dane is a thoroughly unworthy man, for his choices to keep in favour with his son, Jack, are based on harming the dignity and person of others, and cannot result in the disclosing of Being normatively. The pupil, assisted by the teacher as secondary educator, could be led to interpret and evaluate for himself
whether the dignity of others is respected or not, and whether Being is disclosed normatively or antinormatively.

FUTILITY by WILFRED OWEN

The speaker in the poem shows a concern for the dignity of the soldier who has died, for he says:

Move him into the sun -
Gently its touch awoke him once,
At home, whispering of fields unsown.
Always it woke him, even in France,
Until this morning and this snow.
If anything might rouse him now
The kind old sun will know.

The teacher as secondary educator is to accompany the pupil to evaluate the dignity shown to the soldier, and whether the speaker discloses Being normatively or anti-normatively.

4.2.4 Evaluation in terms of morally independent choosing and acting

The selected dramatic and poetic works will be evaluated according to the criterion:

Are individual choices and conduct in the play or poem made according to the demands of propriety, so that Being is disclosed normatively?

KING LEAR by WILLIAM SHAKESPEARE

Lear rages against Cordelia for disobeying him, and acts with impropriety when banishing Kent, who chooses to defend her:
Kent: ... Be Kent unmannerly
When Lear is mad. What would'st thou do, old man?
Think'st thou that duty shall have dread to speak
When power to flattery bows? To plainness honour's bound
When majesty falls to folly. Reserve thy state;
And, in thy best consideration, check
This hideous rashness. aAnswer my life my judgment,
Thy younger daughter does not love thee least;
Nor are those empty-hearted whose low sounds
Reverb no hollowness.

Lear: Kent, on thy life, no more!

Kent: My life I never held but as a pawn
To wage against thine enemies; nor fear to lose it,
Thy safety being motive.

Lear: Out of my sight!

Kent: See better, Lear; and let me still remain
The true blank of thine eye.

Lear: Now, by Apollo, -

Kent: Now, by Apollo, King,
Thou swear'st thy Gods in vain.

King Lear. Act I, sc. i, lines 143-159.

Edgar chooses with propriety and with love to look after both the mad Lear, and his blinded father, Gloucester. Edgar tells Albany of his father:

Edgar: ... O! our lives' sweetness,
That we the pain of death would hourly die
Rather than die at once! - taught me to shift
Into a madman's rags, t'assume a semblance
That very dogs disdain'd and in this habit
Met I my father with his bleeding rings,
Their precious stones new lost; became his guide,
Led him, beg'd for him, sav'd him from despair

King Lear. Act V, sc. iii, lines 183-191.

Edgar is able to actualise Being, as he chooses decisively to act
to help his father in need.
The pupil, assisted by the teacher as secondary educator, could be led to interpret and evaluate the extent to which Kent and Edgar choose to act according to the demands of propriety, and whether Being is normatively or antinormatively disclosed.

HAMLET by WILLIAM SHAKESPEARE

Queen Gertrude's choice to marry Claudius in such haste after the death of her husband is not within the bounds of propriety. A period of mourning is appropriate, especially for the King. Hamlet kills Polonius, and Claudius sends Rosencrantz and Guildenstern to find the body. Hamlet appears to be raving mad:

Rosencrantz: My lord, you must tell us where the body is, and go with us to the King
Hamlet: The body is with the King, but the King is not with the body. The King is a thing -
Guildenstern: A thing, my lord!
Hamlet: Of nothing. Bring me to him. Hide fox, and all after.

Hamlet. Act VI, sc. iii, lines 24-30.

When Hamlet is discovered, Claudius asks him:

King: Now, Hamlet, where's Polonius?
Hamlet: At supper.
King: At supper! Where?
Hamlet: Not where he eats, but where a' is eaten; a certain convocation of politic worms are e'en at him.
Your worm is your only emperor for diet:
King: ... Where is Polonius?
Hamlet: In heaven; send thither to see, if your messenger find him not there, seek him i' th' other place yourself. But if, indeed, you find him not within this month, you shall nose him as you go up the stairs into the lobby.

Hamlet. Act IV, sc. iii, lines 18-37.

The pupil, accompanied by the teacher as secondary educator, is to be assisted to interpret and evaluate the choice to act in terms of propriety in these scenes, and whether Being is normatively or antinormatively disclosed.

Twelfth Night by William Shakespeare

The cruel gulling of Malvolio is possible only because he chooses and acts according to his own improprietous aspirations to be above his station, and not because he has any deep regard for Olivia. Even before he picks up the letter dropped by Maria, Malvolio deludes himself that his fantasy to marry Olivia could materialise:

Malvolio: To be Count Malvolio!

There is example for't: for the Lady of the Strachey married the yeoman of the wardrobe

Having been three months married to her, sitting in my state -

Calling my officers about me, in my branched velvet gown, having come from a day-bed - where I have left Olivia sleeping -

And then to have the humour of state; and after a demure travel of regard, telling them I know my place as I would they should do theirs.

During Malvolio's expression of his wish for an exalted position, he is overheard by Sir Toby Belch, Sir Andrew Aguecheek and Fabian, who constantly interject in stage whispers, indicating their contempt for him. Malvolio continues:

Malvolio: Seven of my people, with an obedient start, make out for him. I frown the while, and perchance wind up my watch, or play with my — some rich jewel — ... Toby approaches; curtsies there to me — ... I extend my hand to him thus, quenching my familiar smile with an austere regard of control—

Saying 'Cousin Toby, my fortunes having cast on me your niece give me this prerogative of speech'

'You must amend your drunkenness' —

'Besides, you waste the treasure of your time with a foolish knight,' —

'One Sir Andrew,' —

*Twelfth Night*. Act II, sc. v, lines 54-73.

It seems little wonder that Sir Toby and Sir Andrew are furious with Malvolio. He is below their station but, because of their carousing, he considers them his inferiors. Malvolio's reading of the letter appears to confirm his delusions, for he chooses to believe that the initials M O A I could possibly be his own, and bends one clue after another to suit his desires.

Malvolio's inability to choose and act according to the norms of
propriety are no reason for the gullers to laugh at his folly, for they are as incapable of actualising Being normatively as he is. The teacher as secondary educator could accompany the pupil to interpret and evaluate whether the choice to gull Malvolio, no matter how deserved, is within the bounds of propriety, and whether Being is disclosed normatively or antinormatively.

**MURDER IN THE CATHEDRAL by THOMAS STEARNS ELIOT**

Thomas chooses and acts within the bounds of propriety and refuses to be tempted by an unexpected Tempter, who tempts him as the devil tempted Christ in the wilderness, in order to be:

*Fourth Tempter: Supreme, but for one.*

*Murder in the Cathedral. Part I, line 523.*

After weighing up the Fourth Tempter’s argument, Thomas concludes that he will not feed his pride to satisfy Lucifer’s wish and choose martyrdom. Thomas says:

*Thomas: Now is my way clear, now is the meaning plain; Temptation shall not come in this kind again. The last temptation is the greatest treason: To do the right deed for the wrong reason.*

*Murder in the Cathedral. Part I, line 665.*

After the murder, the chorus loses any sense of time and place with the enormous evil let loose and, according to Jones (1960: 74), they have moved from apathy to a lively faith and a humble acceptance, under the impact of martyrdom:
Chorus: Clear the air! clean the sky! wash the wind! take
stone from stone and wash them.
The land is foul, the water is foul, our beasts and
ourselves defiled with blood.
A rain of blood has blinded my eyes.
_Murder in the Cathedral._ Part II, lines 397-399.

As he is only human, Thomas experiences the temptations and works
through them, and thereby actualises Being normatively. On the
other hand, the Knights get drunk, to enable them to kill an
Archbishop. Their actualisation of Being is antinormative. Their
naturalistic everyday speech at the end of the play contrasts
starkly with the poetry in the play, the latter bringing a deeper
dimension of feeling and mood to the interpretation.

The pupil could be assisted by the teacher as secondary educator
to decide for himself whether Thomas acts within the bounds of
propriety, and whether Being is actualised normatively or not.

**THE WASTE LAND by THOMAS STEARNS ELIOT**

Cahill (1968:52) says that the Fisher King decides to face life
and death, submit his will, and die to his old self, to be born
anew, so that if one has the courage to be and accept the terror
of the human condition, salvation and real peace is possible.

The morally independent choice and action of the Fisher King is
made according to the demands of propriety, for he shows courage
in his acceptance of his human condition. He does not merely
engage in a nihilistic, suicidal death lacking in propriety, for
his rebirth is recreative.

A Game of Chess begins with a description similar to that of Cleopatra's barge on the Nile. Cleopatra is too preoccupied with material things and sexual lust to be concerned with whether her actions and choices are normative or not. The barge is perceived imaginatively in SHAKESPEARE'S ANTONY AND CLEOPATRA:

Enobarbus: The barge she sat in, like a burnish'd throne,
    Burn'd on the water

In THE WASTE LAND, the barge has become a cold chair, and the water marble:

The Chair she sat in, like a burnished throne,
    Glowed on the marble
The Waste Land. II, lines 77-78.

In THE WASTE LAND, nature is imprisoned in a frozen solipsistic art work.

The pupil, assisted by the teacher as secondary educator, could be led to evaluate the choices and actions of the Fisher King and Cleopatra, and to assess whether Being is normatively or antinormatively uncovered.

MASTER HAROLD AND THE BOYS by ATHOL FUGARD

Hally is so frustrated and hurt by his father's filthy habits and
conduct, that he acts with impropriety when he tells Sam:

Hally: Do you know what the winner's trophy is? A beautiful big chamber-pot with roses on one side, and it's full to the brim with piss. And guess who I think is going to be this year's winner.

*Master Harold and the Boys*. Page 52.

Sam, realising that Hally is shamefully over-stepping the bounds of propriety in his choice to regale against his father, almost shouts when he says:

Sam: Stop now! ... No, Hally, you mustn't do it. Take back those words and ask for forgiveness! It's a terrible sin for a son to mock his father with jokes like that. You'll be punished if you carry on. Your father is your father, even if he is ... a cripple man.

*Master Harold and the Boys*. Page 52.

Resenting Sam's criticism of his choice of action, Hally turns on him. He reveals his immaturity in a joke learnt from his father:

Hally: ... you mustn't get the wrong idea about me and my Dad, Sam. We also have our good times together. Some bloody good laughs. He's got a marvellous sense of humour. Want to know what our favourite joke is? He gives out a big groan, you see, and says: 'It's not fair, is it, Hally?' Then I have to ask: 'What chum?' And then he says: 'A nigger's arse' ... and we both have a good laugh.

*Master Harold and the Boys*. Page 55.

Hally is using Sam to take revenge against his father:

Sam: It's me you're after. You should just have said 'Sam's arse' ... because that's the one you're trying to kick. Anyway, how do you know it's not fair? You've never seen it. Do you want to? (He drops his trousers and underpants and presents his backside for Hally's inspection). Have a good look. A real Basuto arse ... which is about as nigger as they can come. Satisfied.
It's not just that you've made me feel dirtier than I've ever been in my life... I mean, how do I wash off yours and your father's filth?

Master Harold and the Boys. Page 56.

Hally's regression into vicious racial taunts culminates in his spitting in Sam's face. He orders Sam to call him 'Master Harold'. Having lost his opportunity to learn from Sam how to choose to act according to the demands of propriety, Hally is in confusion and despair.

The teacher as secondary educator could accompany the pupil to interpret and evaluate the individual choices and conduct of Sam and Hally, and whether they are made within the demands of propriety so that Being is normatively disclosed.

LOVING - TELEVISION 'SOAP'

Kate Rescott, the mother of Ava, is one of the few people in the series to make individual choices and behave according to the demands of propriety. She constantly scolds Ava for her conduct, although she is unable to influence her. Kate's new-found friend, the dustman, who is sincere and able to choose to act in accordance with propriety, is not approved of by the social climbing Ava.

Another sincere person is Minnie, who shows disapproval when Egypt manipulates Alex into having an affair with her, so that she can have a baby. Neither Egypt nor Alex understands that the
moral act of choosing and acting within the laws of propriety is not for the flouting of self-centred individuals bent on their own will-to-pleasure.

Cabot makes individual choices according to norms of propriety, but his motives are suspect, for he seems to pay lip-service because of his place in society. When Shana is discovered to be his illegitimate daughter, he wishes at first to disown her. Later, having been grudgingly forgiven by his wife, Isabel, he acknowledges Shana, and redeems himself. In this respect, there is the possibility of his disclosing Being normatively.

The pupil, assisted by the teacher as secondary educator, could interpret and evaluate whether the demands of propriety are met, and whether Being is normatively or antinormatively disclosed.

MOUNTAIN LION by DAVID HERBERT LAWRENCE

The hunters in the poem do not choose to act according to the norms of propriety, for they shoot a beautiful lion for the sake of having a trophy. Lawrence writes:

So, she will never leap up that way again, with the yellow flash of a mountain lion's long shoot!

And I think in this empty world there was room for me and a mountain lion. 

And I think in the world beyond, how easily we might spare a million or two of humans
And never miss them.
Yet what a gap in the world, the missing white frost-face of that slim yellow mountain lion.
The two Mexican hunters show the lion no mercy, but Lawrence shows a deep concern for what he feels is improper in killing so beautiful a creature.

The demands of propriety could be evaluated by the pupil, assisted by the teacher as secondary educator, and the question of the meaning of Being assessed for its normative or antinormative disclosure.

4.2.5 Evaluation in terms of responsibility

The selected dramatic and poetic works will be evaluated according to the criterion:

Do the choices in the play or poem reveal, through actualising normative Being, a preference for what is proper and an aversion to the improper?

KING LEAR by WILLIAM SHAKESPEARE

The behaviour of the treacherous sisters, Goneril and Regan, is irresponsible, and neither shows a preference for what is proper, nor an aversion to what is improper. Their treatment of Lear and Gloucester is inhuman. Both sisters lust after Edmund, and he plays one sister against the other. In the camp near Dover, it is evident that Edmund uses both women for his pleasure:

Regan: ... Now, sweet lord,
You know the goodness I intend upon you.
Tell me - but truly - but then speak the truth,
Do you not love my sister?
Edmund: ... In honour'd love.

Regan: But have you never found my brother's way
To the forefended place?

King Lear. Act V, sc. i, lines 7-11.

Edmund has no intention of answering her directly. Goneril says, in an aside:

Goneril: I had rather lose the battle than that sister
Should loosen him and me.

King Lear. Act V, sc. i, lines 18-19.

Goneril, unaware that Edmund is also having an affair with Regan, disregards her marriage vows in her adulterous affair with him. There is no sense of what is proper on the part of any of them.

The pupil, assisted by the teacher as secondary educator, could be accompanied to interpret and evaluate whether or not Goneril, Regan and Edmund show a preference for what is proper and an aversion for what is improper in the play, and whether Being is normatively or antinormatively disclosed.

HAMLET by WILLIAM SHAKESPEARE

Neither Gertrude nor Claudius shows a preference for what is proper, or an aversion to what is improper. In her haste to marry Claudius, Gertrude fulfils her passionate need. Claudius is so intent on gaining his brother's crown and his brother's wife that, after murdering his brother, he marries Gertrude callously, insensitively and with all speed.
Hamlet justifies his improper choice to be violent because of his father's murder, and his mother's corruption by Claudius:

*Hamlet:* ... O, from this time forth,
My thoughts be bloody, or be nothing worth!
*Hamlet.* Act IV, sc. iv, lines 65-66.

Ophelia's suicide is not within the bounds of what is proper. The Queen tells Laertes:

*Queen:* One woe doth treat upon another's heel,
So fast they follow; your sister's drowned
*Laertes.*
*Hamlet.* Act IV, sc. vii, lines 163-164.

Once she is mad, it might be argued that Ophelia is no longer responsible for her actions. Nevertheless, the fact that she should have been denied burial in hallowed ground, shows that she was not expected to break the norm and kill herself. Claudius' intervention allowed her to be buried decently:

*Doctor:* ... Her death was doubtful,
And, but that great common o'ersways the order,
She should in ground unsanctified have lodg'd
Till the last trumpet; ...
*Hamlet.* Act V, sc. i, lines 221-224.

By leaping into Ophelia's grave to fight, Laertes and Hamlet reveal no preference for what is proper, nor an aversion to what is improper. As he leaps in, Hamlet cries:

*Hamlet:* ... This is I,
*Hamlet the Dane.*
*Hamlet.* Act V, sc. i, lines 251-252.
Hamlet earlier rejects the possibility of his own suicide in his soliloquy, since immortality is promised to man, and shows an awareness of what is proper, and an aversion to what is improper:

Hamlet: To be, or not to be - that is the question

... To die, to sleep;
To sleep, perchance to dream. Ay there's the rub;
For in that sleep of death what dreams may come,
When we have shuffled off this mortal coil,
Must give us pause. There's the respect
That makes calamity of so long life; ...

Thus conscience does make cowards of us all;
Hamlet. Act III, sc. i, lines 56-83.

The pupil, accompanied by the teacher as secondary educator, could be led to interpret and evaluate what is proper and the aversion to what is improper for himself, and the possibility of actualising Being either normatively or anti-normatively.

TWELFTH NIGHT by WILLIAM SHAKESPEARE

The choice by Sir Toby Belch, Sir Andrew Aguecheek and the Clown to engage improperly in riotous drinking and singing, wakes up the household. Maria warns them:

Maria: What a caterwauling do you keep here! If my lady have not call'd up her steward Malvolio, and bid him turn you out of doors, never trust me.
Twelfth Night. Act II, sc. iii, lines 70-72.

They do not heed Maria, and Malvolio appears, saying:
Malvolio: Sir Toby, I must be round with you. My lady bade me tell you that, though she harbours you as her kinsman, she's nothing allied to your disorders. If you can separate yourself and your misdemeanours, you are welcome to the house; if not, and it would please you to take leave of her, she is very willing to bid you farewell. 
Twelfth Night. Act II, sc. iii, lines 91-96.

The choices made by Sir Toby Belch, Sir Andrew Aguecheek and the Clown, are irresponsible and show no preference for what is proper, nor an aversion to what is improper. Because of his surly disposition, Malvolio, like the others in the scene, is unable to actualise Being normatively.

The pupil, assisted by the teacher as secondary educator, could be led to interpret and evaluate the choices made for actions, and whether the characters show a preference for what is proper or an aversion to what is improper. He could also assess whether Being is normatively or antinormatively disclosed.

MURDER IN THE CATHEDRAL by THOMAS STEARNS ELIOT

The chorus urges Thomas to return to France, because they do not want the responsibility of anything happening to him:

You come with applause, you come with rejoicing, but you come bringing death into Canterbury:  
A doom on the house, a doom on yourself, a doom on the world.  
We do not want anything to happen.  
Seven years we have lived quietly.  
Succeeded in avoiding notice,  
Living and partly living.  
Murder in the Cathedral. Part I, lines 149-154.
That the women are living and partly living, indicates that they have lost the courage to live on the spiritual plane, and live only on the worldly plane. They ask Thomas if he realises what it means:

To the small folk drawn into the pattern of fate, the small folk who live among small things,
The strain on the brain of the small folk who stand to the doom of the house, the doom of their lord, the doom of the world? Murder in the Cathedral. Part I, lines 193-194.

They find it difficult to take responsibility for what is happening, and blame their own inadequacies for their inability to understand the murder.

The teacher as secondary educator could accompany the pupil to come to his own conclusions concerning the choices made in the play, and the preference for, or aversion to, what is proper or improper, as well as whether Being is normatively or anti-normatively actualised.

THE WASTE LAND by THOMAS STEARNS ELIOT

The people in the Waste Land are unable to fulfil themselves, let alone have a preference for what is proper, and an aversion to what is improper. In the Fire Sermon, there is a suggestion of nymphs being pleasure-seekers, and being friendly with the City Directors on the banks of the River Thames, which once carried the barges of King Henry VIII and Queen Elizabeth I:
The river's tent is broken; the last fingers of leaf
Clutch and sink into the wet bank. The wind
Crosses the brown land, unheard. The nympha are departed.
Sweet Thames, run softly, till I end my song.
The river bears no empty bottles, sandwich papers,
Silk handkerchiefs, cardboard boxes, cigarette ends
Or other testimony of summer nights. The nympha are
departed.
And their friends, the loitering heirs of City directors:
Departed, have left no addresses.

The Thames is no longer the romantic river about which SPENSER
wrote in Elizabethan times. Among SPENSER'S poems are THE FAERIE
QUEEN, EPITHALIMION and PROTHALAMION (Grierson & Smith
1956:69). There is a suggestion of indolence and superficiality
about the Directors, who leave no addresses, thereby avoiding
permanence, and traceability.

The pupil, assisted by the teacher as secondary educator, could
be led to interpret and evaluate whether there is a suggestion of
a preference for what is proper, and an aversion to what is
improper, or not, and whether Being is disclosed normatively or
antinormatively.

*MASTER HAROLD AND THE BOYS* by ATHOL FUGARD

Hilda Samuels and Willie argue because Hilda does not do what
Willie wants her to do, and he is afraid they will not win the
Ballroom Dancing competition. His choice to give her a hiding is
not only short-sighted, but does not show a preference for what
is proper. Sam does his best to see that Willie enjoys dancing:
Sam: ... Look happy, Willie! Relax, Willie! ... Ja, make it smooth. And give it more style. It must look like you're enjoying yourself.

Willie: How can I enjoy myself? Not straight, too stiff and now it's also glide, give it more style, make it smooth ... Haai! Is hard to remember all those things, Boet Sam.

Sam: That's your trouble. You're trying too hard.

Willie: I try hard because it is hard.

Sam: Beating her up every time she makes a mistake in the waltz? No, Willie! That takes the pleasure out of ballroom dancing. ...

*Master Harold and the Boys*. Pages 4-7.

Sam becomes impatient with Willie, who keeps blaming Hilda for his lack of dancing technique. He can't take Willie seriously any more, and tells him to practise with a pillow as a dancing partner:

Sam: 'Just a fellow with his pillow ...
Dancing like a willow ...
In an autumn breeze...'

There's the answer to your problem! Judges' announcement in two weeks' time: 'Ladies and gentlemen, the winner in the open section ... Mr Willie Malopo and his pillow!'


The fight that ensues between Sam and Willie, because of Willie's anger at Sam's so-called fun, is treated by Hally as a tiff between two children. To treat two middle-aged men like this does not show an aversion to what is improper, for Hally struts around like a little despot, and gives vent to his anger and frustration.
The pupil, assisted by the teacher as secondary educator, could be helped to interpret and evaluate whether choices made by the characters will disclose being normatively, and whether or not they show an aversion to what is improper.

LOVING - TELEVISION 'SOAP'

Jack Forbes realises that he did not choose to act with a preference for what is proper and an aversion to what is improper when he deceived his wife, Stacy Donovan. Jack regrets the affair with Lily, and takes responsibility for the pain he caused the unforgiving Stacy. In taking revenge on Jack, Stacy's choice to engage in a tumultuous affair with Rick Alden, shows as little preference for what is proper as Jack does, and as little ability to evaluate her choice responsibly.

Because he was drunk when Rick was conceived, Clay considers that he has broken no norm of propriety, even though he and Gwynneth were unmarried at the time, and Gwynneth was constrained by her clergyman father to have Rick adopted. Nevertheless, both Clay and Gwynneth take responsibility for Rick when they learn that he is their son, and accept him as an Alden.

Rick breaks a norm of propriety when he uses his will-to-power over Stacy, and drugs her. In turn, Stacy does not see that she breaks a norm of propriety in denying Rick the right to see his
child. The emphasis in these sordid affairs is not on that which is proper, but in terms of self-seeking on the next whim. The characters do not show an ability to make responsible choices.

The pupil, assisted by the teacher as secondary educator, could be led to interpret and evaluate whether the characters have a preference for what is proper, and an aversion to what is improper, and whether Being is actualised normatively or anti-normatively.

DULCE ET DECORUM EST by WILFRED OWEN

The poet shows an aversion to what is improper in World War I, with its soul-deadening experiences of death in the trenches. He describes a soldier, dying after being poisoned by gas:

Gas! Gas! Quick, boys! - An ecstasy of fumbling.
Fitting the clumsy helmets just in time,
But someone still was yelling out and stumbling
And floundering like a man in fire or lime. -
Dim through the misty panes and thick green light,
As under a green sea, I saw him drowning.

In all my dreams, before my helpless sight,
He plunges at me, guttering, choking, drowning.

The impression made on the poet by the terrible conditions and the deaths, contrast with the glorification of war by writers before the conflict, and is evident in the poem:
If you could hear, at every jolt, the blood
Come gargling from the froth-corrupted lungs,
Obscene as cancer, bitter as the cud
Of vile, incurable sores on innocent tongues, —
My friend, you would not tell with such high zest
To children ardent for some desperate glory,
The old Lie: Dulce et decorum est
Pro patria mori.

4.2.6 Evaluation in terms of norm identification

The selected dramatic and poetic works will be evaluated according to the criterion:

Are the choices in the play or poem made normatively, so that Being could be normatively disclosed?

KING LEAR by WILLIAM SHAKESPEARE

Gloucester acknowledges that Edmund is a bastard, and says to Kent:

Gloucester: His breeding, sir, hath been at my charge,
    I have so often blush'd to acknowledge him that now
    I am braz'd to't.

Kent: I cannot conceive you.
    King Lear. Act I, sc. i, lines 8-22.

Kent intends 'conceive' as 'understand', but Gloucester does not:

Gloucester: Sir, this young fellow's mother could;
    whereupon she grew round-womb'd, and had indeed,
    sir, a son for her cradle ere she had a husband
for her bed ... there was good sport at his making, and the whoreson must be acknowledged.

Not only Gloucester's choice to commit adultery and conceive a
child, but his self-centredness in talking of the consummation with enjoyment, show his insensitivity to his son. By forging a letter to implicate his legitimate brother, Edgar, in treachery against his dearly-loved father, Edmund takes an antinormative revenge on Gloucester because he made him a bastard.

The teacher as secondary educator could lead the pupil to discern whether the choices in the play are normative or antinormative, and how Being could be disclosed.

HAMLET by WILLIAM SHAKESPEARE

There is such corruption in Denmark that it is difficult to find norms of decency. Murders and a suicide are the order of the day. When Claudius orders Rosencrantz and Guildenstern to kill Hamlet, a storm at sea, ironically, causes their deaths instead.

Before Hamlet fights Laertes, Horatio is convinced that Hamlet will win:

Horatio: You will not lose this wager, my lord.

Hamlet: I do not think so; since he went into France, I have been in continual practice. I shall win at the odds. But thou wouldst not think how ill all's here about my heart; - but it is no matter. ... It is but foolery; but it is such a kind of gains-giving as would perhaps trouble a woman. ... Not a whit, we defy augury: there is a special providence in the fall of a sparrow. If it be now, 'tis not to come; if it be not to come, it will be now; if it be not now, yet it will come - the readiness is all. Since no man owes of aught he leaves, what is't to leave betimes? Let be.  

HAMLET. Act V, sc. ii, lines 201-222.
Again, King Claudius acts antinormatively, and drops poison in a pearl into a wine cup, intending it for Hamlet, but Hamlet does not drink it. Claudius again tries to kill Hamlet by preparing a poisoned unbated rapier for Laertes to use. By mistake, Hamlet takes up the rapier, and Laertes lies dying. Laertes shows that he is aware of normative choices and behaviour, and accepts the fact that, having broken the moral law, he must die:

Laertes: I am justly killed with mine own treachery.  
Hamlet. Act V, sc. ii, line 299.

Queen Gertrude drinks from the poisoned cup, and later exclaims:

Queen: No, no, the drink, the drink! O my dear Hamlet!  
The drink, the drink! I am poison'd! (She dies).  

Hamlet kills the king, saying:

Hamlet: Here, thou incestuous, murd'rous, damned Dane,  
Drink off this potion. Is thy union here?  
Follow my mother.  

and the dying Laertes kills Hamlet with the poisoned rapier.  
After all the violent anti-normative murders which do not allow the characters to actualise Being normatively, Fortinbras marches in with his army to restore order to Denmark.

The pupil could be led by the teacher as secondary educator to interpret and evaluate normative and antinormative choices in the play, and decide for himself if Being is normatively disclosed.
TWELFTH NIGHT by WILLIAM SHAKESPEARE

The revenge taken by Sir Toby Belch, Sir Andrew Aguecheek, Fabian and Maria for Malvolio's treatment of them during their drinking bouts is out of proportion. Malvolio tells them:

Malvolio: My masters, are you mad? Or what are you? Have you no wit, manners, nor honesty, but to gabble like tinkers at this time of night? Do ye make an alehouse of my lady's house, that ye squeak out your coizers' catches without any mitigation or remorse of voice? Is there no respect of place, persons, nor time, in you?

Twelfth Night. Act II, sc. iii, lines 83-88.

Malvolio's gulling and incarceration are not in terms of an identification with norms. When Fabian reads Malvolio's letter to Olivia, explaining his deep feelings about his incarceration, and how he has been grievously wronged, Olivia realises that he has been gulled. She is sincere in her assurance to him that she did not write the letter, and shows how sensitive she is to the fact that he has been duped:

Olivia: He hath been most notoriously abus'd.

Twelfth Night. Act V, sc. i, line 367.

The pupil, assisted by the teacher as secondary educator, could be accompanied to interpret and evaluate the identification of norms in the scenes, and the possibility of the normative disclosing of Being.
MURDER IN THE CATHEDRAL by THOMAS STEARNS ELIOT

Speaking to the Third Tempter, Thomas boasts of having the keys of heaven and of hell, and so is guilty of the anti-normative sin of pride. Thomas says:

Thomas: No! shall I, who keep the keys
Of heaven and hell, supreme alone in England,
Who bind and loose, with power from the Pope,
Descend to desire a punier power?
Murder in the Cathedral. Part I, line 376-379.

Thomas modifies his statement later:

Thomas: Temporal power, to build a good world,
To keep order, as the world knows order.
Those who put their faith in worldly order
Not controlled by the order of God,
In confident ignorance, but arrest disorder.
Make it fast, breed fatal disease,
Degrade what they exalt.
Murder in the Cathedral. Part I, lines 385-391.

Thomas continues to be concerned about perdition:

Thomas: ... Can I neither act nor suffer
Without perdition?
Murder in the Cathedral. Part I, lines 589-590.

At the end of Part I, Thomas is coming to terms with death:

Thomas: I shall no longer act or suffer, to the sword's end.
Murder in the Cathedral. Part I, lines 705-708.

Thomas sees a way out of his dilemma. He can neither act nor suffer willingly on the human plane, without being damned for the sin of pride.
The teacher as secondary educator could accompany the pupil to interpret and evaluate the choices made by Thomas in terms of an identification with norms, and the actualisation of normative Being.

THE WASTE LAND by THOMAS STEARNS ELIOT

The companion of a low-class woman chatters on about another woman who took pills 'to bring it off' (line 159), suggesting the antinormative prevention of new life. She says, trivially:

When Lil's husband got demobbed, I said -
I didn't mince my words, I said to her myself,
HURRY UP PLEASE ITS TIME
Now Albert's coming back, make yourself a bit smart.
He'll want to know what you done with that money he gave you
To get yourself some teeth.
The Waste Land. II, lines 139-144.

The woman is a victim of a sterile stalemate marriage (Cahill 1968:47). The reference to time suggests that it is time for a death and rebirth. But this does not seem possible here. The woman is more interested in externals - in getting some teeth - than in any spiritual regeneration to break her empty marriage.

The section ends:

HURRY UP PLEASE ITS TIME
HURRY UP PLEASE ITS TIME
Ta ta. Goonight. Goonight.
Good night, ladies, good night, sweet ladies, good night, good night.
The repetition of time suggests death. The lines which follow contain farewells in colloquial language, and suggest the impossibility of death and rebirth in this situation. The last line is reminiscent of the heightened language of Ophelia’s mad speech in Shakespeare’s HAMLET, before her antinormative death by drowning:

Come, my coach! Good night, ladies; good night, sweet ladies, good night, good night.  
Hamlet. Act IV, sc v, lines 70-74.

In the following lines, the vastness and the link with eternity are absent in an adulterous affair between Sweeney and Mrs Porter:

But at my back from time to time I hear  
The sound of horns and motors, which shall bring  
Sweeney to Mrs. Porter in the spring.  
The Waste Land. III lines 196-199.

Because of the debasement of sex, there is little possibility of regeneration, even though it is Spring. This contrasts with ANDREW MARVELL’S seventeenth century poem, which reveals joy and hope:

But at my back I always hear  
Times winged Chariot hurrying near:  
And yonder all before us lie  
Deserts of vast Eternity.  
... Thus, though we cannot make our Sun  
Stand still, yet we will make him run.  
To his Coy Mistress. Lines 21-24, 45-46.

The teacher as secondary educator could lead the pupil to interpret and evaluate the poem in terms of norm-identification,
and the possibility of actualising Being normatively or not.

MASTER HAROLD AND THE BOYS by ATHOL FUGARD

In choosing to spit at Sam, Hally does not show that he understands norm-identification, for his responsibility is to himself, and he is not able to move outside his own centre. Willie says that, although Hally is in long trousers, he is still a little boy. Sam is deeply hurt by Hally's choice to spit at him, and says:

Sam: You don't know all of what you've just done ...
Master Harold. It's not just that you've made me feel dirtier I've ever been in my life ... I mean, how do I wash off yours and your father's filth? ... I've also failed. A long time ago I promised myself I was going to try and do something, but you've just shown me ... Master Harold ... that I've failed.

Master Harold and the Boys. Page 57.

Sam, a black man, remembers an incident when Hally was a little white boy in short trousers, but that they were not then aspiring to fly a kite:

Sam: It was the old Jubilee days, after dinner one night. I was in your room. You came in and just stood against the wall, looking down at the ground, and only after I'd asked you what you wanted, what was wrong, I don't know how many times, did you speak and even then so softly I almost didn't hear you. 'Sam, please help me to go and fetch my Dad.' Remember? He was dead drunk on the floor of the Central Hotel Bar.

Master Harold and the Boys. Page 57.

Hally needed permission for Sam to go into the bar, and carry him
on his back, with Hally carrying the crutches. Sam shakes his head as he remembers:

Sam: A crowded Main Street with all the people watching a little white boy following his drunk father on a nigger's back! I felt for that little boy... Master Harold. I felt for him. After that we still had to clean him up, remember? He'd messed in his trousers, so we had to clean him up and get him into bed... You love him and you're ashamed of him. You're ashamed of so much! And now that's going to include yourself. That was the promise I made to myself: to try and stop that happening...

Master Harold and the Boys. Page 58.

Sam tells Hally that the source of his shame was his father, who should have been his teacher:

Sam: You hadn't done anything wrong, but you went around as if you owed the world an apology for being alive. I didn't like seeing that! That's not the way a boy grows up to be a man! But the one person who should have been teaching you what that means was the cause of your shame. If you really want to know, that's why I made you that kite. I wanted you to look up, be proud of something, of yourself.

Master Harold and the Boys. Page 58.

Although Sam suggests to Hally that he fly another kite, Hally makes the excuse that it is raining.

Sam's choice of Sarah Vaughan's record to dance with Willie at the end of the play is significant:

Sam: 'Little man you're crying, I know why you're blue, Someone took your kiddy car away; Better go to sleep now, Little man you've had a busy day.'
'Johnny won your marbles,
Tell you what we'll do;
Dad will get you new ones right away;
Better go to sleep now,
Little man you've had a busy day.'

Master Harold and the Boys. Page 60.

Sam discerns that Hally has not yet found the maturity he seeks. Although he is treated badly by Hally, Sam can see that he will have to continue to support and comfort Hally as a surrogate father until he is able to grow up.

The teacher as secondary educator could accompany the pupil to interpret and evaluate the responsibility shown by the characters in the play, and whether they have a sense of norm-identification or not.

LOVING - TELEVISION 'SOAP'

Abril's brother, Rio, chooses to come into America as an illegal immigrant, and this anti-normative action is used by Dane Hammond. To win Rio's trust, Dane pretends to have supported the freedom fighters followed by Rio. Rio soon discovers Dane's double standards, for he has antinormatively stolen Rio's key to Jack's laboratory so that a secret formula for face cream can be taken out.

Because Dane knows that Rio will not want to be in conflict with the law, he blackmails him into working for him. Both behave antinormatively. Rio, because he has broken the law, plays into
Dane's hands, and Dane, because he sees a victim to use for his own ends, uses Rio. Both act without concern for norms, and make it impossible to actualise Being.

The teacher as secondary educator could lead the pupil to interpret and evaluate norm-identification in the series, and to come to his own conclusions concerning the actualising of Being.

AT THE THEATRE by A.P. HERBERT

The speaker behaves antinormatively at the theatre, and is extremely sarcastic. The talkative woman is inconsiderate, but it is unnecessary to address her as he does:

Dear Madam, you have seen this play; I never saw it till today.

The lady you have brought with you Is, I infer, a half-wit, too,

In short, foul woman, it would suit Me just as well if you were mute; In fact, to make my meaning plain’ I trust you will not speak again. And, - may I add one human touch? Don’t breathe upon my neck so much.

The pupil could be led by the teacher as secondary educator to interpret and evaluate the poem for himself, and decide whether the speaker acts in terms of norm-identification or not, and whether Being could be disclosed normatively.
4.2.7 Evaluation in terms of a philosophy of life

The selected dramatic and poetic works will be evaluated according to the criterion:

What do the values disclosed in choices in the play or poem reveal about a philosophy of life, and is normative Being able to be uncovered?

KING LEAR by WILLIAM SHAKESPEARE

At the beginning of the play, Lear shows little understanding of love, for he expects his daughters to measure out their love for him according to a mechanistic philosophy of life to gain their shares of the kingdom accordingly. On a map, Lear divides his kingdom, and this prompts insincere declarations of love by Goneril and Regan, and a deeply sincere rejection by Cordelia. Through his self-centredness, Lear chooses unwisely to abdicate his responsibility as king, while still expecting to be treated as the king.

Goneril and Regan, having created an atmosphere of mistrust and jealousy, do not reach out to others and encounter them as human beings. Their philosophy of life is destructive and extremely self-centred. Albany is aghast at the deeds of Goneril and Regan and says:
Albany: Wisdom and goodness to the vile seem vile; 
Filths savour but themselves. What have you done? 
Tigers, not daughters, what have you perform'd? 
A father, and a gracious aged man, 
Whose reverence even the head-lugg'd bear would lick, 
... Humanity must performe prey on itself, 
like monsters of the deep. 
King Lear. Act IV, sc. ii, lines 38-49.

Edmund reveals his philosophy of life in the worship of Nature:

Edmund: Thou, Nature, art my goddess; to thy law 
My services are bound. Wherefore should I 
Stand in the plague of custom, and permit 
The curiosity of nations to deprive me, 
For that I am some twelve or fourteen moonshines 
Lag of a brother? Why bastard? Wherefore base? 
King Lear. Act I, sc. ii, lines 1-6.

Gloucester, after discovering Edgar's apparent treachery in 
framing him, shows that his philosophy of life is also based on 
Nature, for he says:

Gloucester: These late eclipses in the sun and moon 
portend no good to us. Though the wisdom of Nature 
can reason it thus and thus, yet Nature finds 
itselv scourged by the sequent effects. ... This 
villain of mine comes under the prediction: there's 
son against father. The King falls from bias 
nature: There's father against child. 
King Lear. Act I, sc. ii, lines 100-117.

Edmund realises that men blame the sun, moon and stars for their 
own behaviour, when they are totally responsible for their 
actions. He says:

Edmund: ...an admirable evasion of whoremaster man, to lay 
his goatish disposition to the charge of a star! 
My father compounded with my mother under the Dragon's 
Tail and my nativity was under Ursa major, so that 
it follows I am rough and lecherous. Fut, I should 
have been that I am, had the maidenliest star in the 
firmament twinkled on my bastardizing. 
King Lear. Act I, sc. ii, lines 120-127.
The actions of Gloucester, Edmund, Goneril and Regan, as well as the positive actions of Cordelia, could give the pupil the opportunity to evaluate the honesty of Cordelia, and the lack of humanity of Goneril and Regan who, according to Albany, are even less than beasts. They could also assess the inhumane treatment of his father by Edmund. Their values, with the exception of Cordelia, do not indicate that Being is uncovered normatively.

**HAMLET** by **WILLIAM SHAKESPEARE**

The philosophy of life perpetrated by Claudius and his court is one of violence, corruption, self-seeking, and total disregard for the dignity of others. It reveals a chain of antinormative behaviour, culminating in the deaths of Claudius, Hamlet, Polonius, Gertrude, Laertes and Ophelia.

The resort to violence by Claudius in murdering his brother, in plotting to send Rosencrantz and Guildenstern to murder Hamlet, in baiting the rapier for Laertes to kill Hamlet with poison, and in placing the poison in the wine cup intended for Hamlet so that the queen is mistakenly murdered, is antinormative.

In this climate of violence, Hamlet's philosophy of life is one of conflict, and he discloses Being both normatively and antinormatively. On the one hand, by taking responsibility for avenging his father's murder perpetrated antinormatively by
Claudius, Hamlet discloses Being normatively. On the other hand, by his choice to engage in physical violence against Polonius, the King and Laertes, and verbal abuse against Ophelia, Hamlet uncovers Being antinormatively.

It is only at the end of the play, when Prince Fortinbras and the English ambassadors arrive, that order is restored. On asking Horatio to explain what has happened, Fortinbras is told:

Horatio: How these things came about. So shall you hear
Of carnal, bloody and unnatural acts;
Of accidental judgments, casual slaughters;
Of deaths put on by cunning and forc'd cause;
And, in this upshot, purpose mistook
Fall'n on th' inventors' heads - all this can I
Truly deliver.

The pupil, assisted by the teacher as secondary educator, could be led to discern what the values in the choices reveal about a philosophy of life, and the possibility of disclosing Being in a normative manner.

TWELFTH NIGHT by WILLIAM SHAKESPEARE

The philosophy of life espoused by Sir Toby Belch, Sir Andrew Aguecheek, Maria and Fabian is an absolutisation of a will-to-pleasure, whereas that of Malvolio is one of will-to-power. Sir Toby deceives Sir Andrew, who pays for their drinks, into staying longer than he had intended. Sir Toby tells him that Olivia is
secretly in love with him, and Sir Andrew believes him. When he sees that Viola, dressed as Cesaria, has Olivia's attention, Sir Toby persuades Sir Andrew to challenge Viola to a duel. Fabian and Sir Toby help Sir Andrew to write the challenge:

Sir Toby: (Reads) 'Thou com'st to the Lady Olivia, and in my sight she uses thee kindly; but thou liest in thy throat; that is not the matter I challenge thee for... I will waylay thee going home, where, if it be thy chance to kill me... 'Thou kill'st me like a rogue and a villain!'

Malvolio's surly disposition remains with him throughout the play. Denied the power over Sir Toby and the other revellers, and realising how he has been misused, he shouts:

Malvolio: I'll be reveng'd on the whole pack of you.
Twelfth Night. Act V, sc. i, 364.

Although it can be argued that he is justified in his outburst, his resort to likening the malcontents to animals in a pack shows insensitivity, and his philosophy of life does not encourage others to relate to him kindly.

The pupil, accompanied by the teacher as secondary educator, could be led to evaluate choices in terms of a philosophy of life in the play, and to discern whether Being could be actualised normatively or not.
The philosophy of life of Thomas, the Priests, and the chorus is Christian. Thomas shows, by his choice in the Sermon, that his will is allied to God's will and that his choices are determined by a Christian philosophy of life. The Tempters present a philosophy of life which is bent on persuading Thomas to their view, based on what they think are Thomas' inner desires. Thomas rejects temptation after temptation. At first, he is tempted to return to his youth:

First Tempter: Old Tom, gay Tom, Becket of London ... Eating up the darkness, with wit and wine and wisdom! Murder in the Cathedral. Part I, line 261-272.

Thomas is tempted also to become Chancellor, which he refuses. But when he is tempted to become a martyr, he hesitates. Finally, he rejects the temptation out of hand, as he makes clear in his Christmas Sermon, for his will is in the hands of God. Thomas experiences the temptations and works through them, as he is only human.

The Knights address the audience at the end like four public speakers. Rationalising Thomas' actions, they justify their own acts in everyday, naturalistic speech. Their prose is in stark contrast to the poetry in the play, the latter bringing a deeper dimension of feeling and mood to the interpretation. At the end of the play, the Knights turn the drama into a political meeting,
using colloquial speech and many cliches. One suggests that the Archbishop committed suicide. This fact is suspect, for Thomas clarifies the position in his sermon that a martyrdom is bestowed by God, and not by man. The Knights are not men of God, and their philosophy of life is based on norms that allow men to kill an Archbishop, even while at prayer.

The play affords many opportunities for the teacher as secondary educator to guide the educand to evaluate a philosophy of life, and to come to his own conclusions as to whether Being is normatively or antinormatively disclosed by Thomas and the Knights.

THE WASTE LAND by THOMAS STEARNS ELIOT

According to W.H. Gardner (in Cahill 1968:44-45), the first part of THE WASTE LAND suggests that the recovery of a religious view of life helps man to perceive the shadow of death over mundane hopes and physical existence, and to realise that the arid, petty horror of life is without a transcendental purpose.

In THE BURIAL OF THE DEAD, April is described not as something sweet, as in GEOFFREY CHAUCER’S THE CANTERBURY TALES:

Whan that Aprille with his shoures sote
The droghte of Marche hath perced to the rote
The Canterbury Tales, lines 1-2.
but in the following terms:

April is the cruellèst moneth, breeding
Lilacs out of the dead land, mixing
Memory and desire, stirring
Dull roots with spring rain.


The philosophy of life is mainly Christian, but with references to mythology and ritual. The famous clairvoyante, Madame Sosostris, has a pack of tarot cards. The drowned Phoenician Sailor suggests hope and rebirth as in baptism. The reference to the pearls that used to be his eyes suggests a strange, mysterious transformation. The Fisher King appears to be the man with three staves. And the wheel, as in _Murder in the Cathedral_, refers to the maintenance of the pattern of time, with the spiritual aspect in the centre. To fear death by water suggests the inability to have the rebirth.

Frazer (in Cahill 1968:46) says that the death by water allusion is associated with the god drowned in Mediterranean fertility cults, where an effigy of the god is thrown into the water, and presages his rebirth. Although allusions to Christianity and other religions abound in _The Waste Land_, the possibility of the actualisation of Being are minimal.

The pupil, accompanied by the teacher as secondary educator, could be led to evaluate choices made according to a philosophy of life, and whether Being is normatively disclosed or not.
The philosophy of life of Hally's father is one of self-seeking, and enjoyment at others' discomfort. Hally's immaturity is evident in the telling of the joke he learnt from his father. Hally's philosophy of life is negative, and he cannot free himself from his unhappy childhood with his drunken crippled father. He is unable to direct his homework positively:

(Hally settles down to his homework; determined preparations ... pen, ruler, exercise book, dictionary, another cake ... all of which will lead to nothing).  
Master Harold and the Boys. Page 35.

Hally constantly doubts what the world is like:

Hally: Life is just a plain bloody mess, that's all.  
And people are fools.

Sam: Come on, Hally.

Hally: Yes, they are! They bloody well deserve what they get.

Sam: They don't complain.

Hally: Don't try to be clever, Sam. It doesn't suit you. Anybody who thinks there's nothing wrong with this world needs to have his head examined. Just when things are going along all right, without fail someone or something will come along and spoil everything. Somebody should write that down as a fundamental law of the Universe. The principle of perpetual disappointment. If there is a God who created this world, he should scrap it and try again.  
Master Harold and the Boys. Pages 34-35.

That Hally is bewildered and wants to blame God for the ills of the world, shows his immaturity. On the other hand, Sam keeps
his dream alive throughout the play.

The teacher as secondary educator could accompany the pupil to interpret and evaluate a philosophy of life for himself.

LOVING - TELEVISION 'SOAP'

Some of the characters in LOVING are seen to pray in the small chapel in the hospital. Ava goes there to light a candle for her mother, Kate Rescott, who has cancer. Alex is found there praying for Egypt and his baby daughter, who has a problem with her lungs. Apart from Kate, the behaviour of Ava and Alex does not appear to be governed by a philosophy of life which frowns upon the breaking of normative marriage vows.

Clay Alden's philosophy of life is self-seeking. He is doing his best to oust his father from the business, and stops at nothing to get his own way, even if it means drugging Cabot to appear senile and incapable of making decisions. Cabot's dangerous game to ask Ava to 'spy' for him at Alden Enterprises, shows that he will stop at nothing to maintain control of the Board. Having been seen by Dane to take Ava into an apartment to help her to understand how to do the spying, Cabot lays himself open to more of Dane's treachery.

Being is likely to remain forgotten by most of the characters in
LOVING, for few of them believe in a philosophy of life which is not destructive.

The teacher as secondary educator could accompany the pupil to interpret and evaluate for himself the choices made according to a philosophy of life, and whether Being is normatively or anti-normatively disclosed.

OZYMANDIAS by PERCY BYSSHE SHELLEY

It is evident in the poem that Ozymandias believed his statue would survive forever:

I met a traveller from an antique land
Who said: 'Two vast and trunkless legs of stone
Stand in the desert.
And on the pedestal these words appear:
My name is Ozymandias, king of kings:
Look on my works, ye Mighty, and despair!
Nothing beside remains. Round the decay
Of that colossal wreck, boundless and bare,
The lone and level sands stretch far away.'

Ozymandias' philosophy of life is one of making himself godlike and thinking it is in his own power to become immortalised.

4.3 CONCLUSION

The writer believes that dramatic and poetic works, studied in accordance with the pedagogic aim structure in respect of meaningful existence, self-judgement and self-understanding,
worthiness of being human, morally independent choosing and acting, responsibility, norm identification, and a philosophy of life which cherishes the person, will aid the pupil, assisted by the teacher as secondary educator, to disclose Being.

The pupil can neither be prevented from watching fatuous soap operas, nor be constrained to avoid anti-normative dramatic and poetic works. With a firm background of dignified works, against which dramas and poetry can be normatively evaluated, he can be assisted to choose responsibly which works will help him to uncover Being, and assign his own meaning to them.
5.1 SUMMARY

In Chapter 1, the background reality is described. Being is separated from being in a scientific-technological twentieth century. The awareness of Being, reflected in dramatic and poetic works, is obscured by technological waves, in terms of the computer and television, for the high school South African pupil. The education crisis in post-apartheid South Africa, and the need to keep up in technology, indicates the urgent need to develop the pupil's technological capacity and skill, and to actualise his potential. Among the many consequences of man's suffering at the hands of a blind technology, without his God - whether Christian, Jewish, Muslim, or other - are impotence, degradation, alienation, and loneliness.

A mass education system to cater mainly for blacks in South Africa, based on the successful technology-based economy and superior education system of Japan (and of South Korea, which mirrors Japan), is being considered. The Japanese emphasise
effort. Music and singing are included in Japanese education. Only 1% Japanese primary schools have computers, against the 22% in American schools.

Americans, on the other hand, stress ability for pupils, who spend less time at school, have vast numbers of drop-outs, and concentrate on the individual.

The written form focuses on verbal language in a literary mode as virtual memory. In written recorded drama, time is spatialised. Drama is returned to the book by a scientifically-influenced literary critic, who separates the play's constituent parts and ignores expressive visual and aural sensory qualities, and spatial and temporal rhythms. Even SHAKESPEARE'S plays are positivised under the influence of science.

Advanced computers over-emphasise verbal functions, and affect psychological and sociological functions, and intellectual development. Television and the film (a dream mode with spatial dream events) focus on visual nonverbal functions. Television violence, fear and aggression are emphasised. Only one-third of parents control the amount and content of television programmes watched by their children.

Drama itself (live drama) is not literature but poetry in action, resembling the awake mode, and integrating verbal and nonverbal
factors. In a live circuit between reader and text, the reader's thoughts and feelings are channelled, for complex intellectual and emotional meanings fuse with verbal symbols.

Pupils can be either participants at a drama, encountering personae, or spectators, who merely see personalities, egos or costumed actors, and so are alienated, naturally unparticipating, and inauthentically there. If pupils have character, one fails to meet them. Existence of character is possible only when the pupil is responsible for his own Being. A detective mentality (in place of God) occurs when science distances man and determines historical time or action from the end.

The purpose of this study is to investigate pedagogic implications of BEING as reflected in dramatic and poetic works. In terms of a pedagogic perspective, attention is given to the primordial human capacity to actualise Being in the light of influences on the pupil of a technological scientific education.

In Chapter 2, a Postmodernist existentialist approach to dramatic and poetic works is explained. The existential approach de-emphasises science and technology, and emphasises existence and the uniqueness of the person. Brief accounts are given of KIERKEGAARD, HEIDEGGER, MARCEL, SARTRE, and DOSTOEVSKY, even
though the latter is not an existentialist. HEIDEGGER's contribution to the truth of Being is made with reference to phenomenology, thinking and language, and avoids idealism and realism. Hermeneutics determines Heidegger's phenomenology, and his path is the:

difference between Being and beings
the phenomena of forgetfulness and covered-up-ness
Being in everyday being-in-the-world, and
man's authenticity-for-Being.

A postmodern literary hermeneutics is a discovery as disclosure. Heidegger distinguishes meditative thinking from calculative technological and representational thinking. Language is the house of Being, and the Saying of language names the entire Being of language, for it pervades the total language structure.

A modernist approach, against the middle class ethos, is anti-Aristotelian and anti-Western, rebelling against causal factors and rejecting linear form in favour of spatial form, thereby inculcating iconic spatial values.

The postmodernist approach has a hermeneutic circle of understanding, and HEIDEGGER'S methodological strategy begins with an analysis of the human being from the departure point of everyday existence. The work of dramatists and poets is described.
The solution to the problem lies in achieving the aim of adulthood. In Chapter 3, the study is set against the pedagogic aim structure, and examples from drama and poetry are given. The method of investigation involves the phenomenological approach, which allows the true Being of phenomena to appear, and signifies a way 'back to the things themselves'.

In Chapter 3, categories and criteria relevant to the pedagogic implications of Being in dramatic and poetic works are explained in terms of the pedagogic aim structure. This comprises meaningful existence, self-judgement and self-understanding, worthiness of being human, morally independent choosing and acting, responsibility, norm-identification, and philosophy of life.

The pedagogic relation structure, pedagogic sequence structure and pedagogic activity structure are described solely to place the pedagogic aim structure in context. The pedagogic relation structure is described in terms of knowing, trust and authority. The pedagogic sequence structure is explained in relation to association, encounter, engagement, intervention, periodic breaking away, and return to being-together. The pedagogic activity structure is described in terms of meaning, exerting, normed exemplification, venturing, gratitude accountability hope, actualisation, realisation, human dignity, self-knowledge, freedom. The authentic features of the nature of the pedagogic
phenomenon are then explained in terms of openness, exploration, encounter, authority, expectation, freedom, futurity, support, security, and normativity, and criteria are derived from their categories.

Finally, criteria in the form of questions derived from the pedagogic aim structure are used to evaluate selected dramatic and poetic works in Chapter 4. These are criteria derived from meaningful existence, self-judgement and self-understanding, worthiness of being human, morally independent choosing and acting, responsibility, norm identification, and philosophy of life.

In Chapter 4, the application of criteria to specific examples of dramatic and poetic works is described. The selected dramatic and poetic works for evaluation are

KING LEAR, HAMLET and TWELFTH NIGHT by WILLIAM SHAKESPEARE,
MURDER IN THE CATHEDRAL and THE WASTE LAND by
THOMAS STEARNS ELIOT
MASTER HAROLD AND THE BOYS by ATHOL FUGARD
LOVING - TELEVISION 'SOAP'
A SELECTION OF SHORT POEMS

5.2 CONCLUSION

The separation of Being from being in a scientistic-technological twentieth century implies that the pupil's capacity to actualise Being, which is concealed by technology, is threatened. The aim of adulthood is not achieved if pupils are engaged in a mechanical
activity. The emphasis on a mass technical and career-oriented education, based on the successful education systems of Japan and South Korea, is one suggestion to uplift the South African economy, which has been in crisis for a number of years.

Television and the computer, like the written word, are inanimate media, and are no replacement for live dialogic encounters between people. As alienation, depersonalisation and impotence are only a few of the many consequences of twentieth century science and technology, which uses a calculative metalanguage appropriate to technological education, it is important that the over-emphasis on being at the expense of Being is to be avoided. A one-sided positivistic approach emphasises being above Being. To follow a one-sided idealistic education, which fosters Being, would be to relegate being to an inferior position, and polarise reality. Being can be unconcealed in reflective meditative poetic thinking, which Heidegger says unites it with being. It is important that the unique characteristics of the pupil are not ignored.

Although education is to pay attention both to science and the humanities, neither is to invade the bracketings of the other, or either Being or being will be deified. Computer education, with its calculative emphasis, has an important place in future education, as long as its bracketings do not invade those of the humanities, and it is taught educatively according to its own
Positivised spatialised clock time restricts the creative person's use of rich intuitive language, and attempts to measure incommunicable consciousness objectively, transforming the 'Thou' into a useful 'It'.

The characteristics of adulthood have been explained in the pedagogic aim structure and, with the use of the phenomenological approach and an evaluation of selected dramatic and poetic works, it is shown that Being can be disclosed. Knowledge of the pedagogic aim structure alone will not ensure that the pupil will learn to bring dramatic and poetic works, presented via the media of print and television, to life, so that the factual verbal aspects of the text are received. The pupil needs the assistance and understanding of the teacher as secondary educator to help him to bring the works to life as if in a live situation, and to be able to discuss and evaluate them in the normative framework evident in the pedagogic essences.

5.3 RECOMMENDATIONS

The teacher, as secondary educator, is to accompany the pupil to assign his own meaning to reality. With educative teaching directed towards the goal of adulthood, the pupil, accompanied by the teacher as secondary educator, can be assisted to evaluate
dramatic and poetic works according to his ability to evaluate meaningful existence, self-judgement and self-understanding, worthiness of being human, morally independent choosing and acting, responsibility, norm identification and a philosophy of life, in terms of the whether Being is actualised or not.

The pupil particularly needs to know and understand the distinction between dread and fear, so that he does not learn to objectify fear in an escapist manner. The importance of the choice of dramatic and poetic texts cannot be over-emphasised. For this reason, the pedagogic aim structure and a perceptual evaluation of the works of dramatists of the calibre of SHAKESPEARE, ELIOT, and FUGARD, among others, gives the opportunity for insight in Being, and into relationships with others. This is not done Eurocentrically, but by the pupil's making the texts his own, according to his own understanding of life.

The study of poetic works is not recommended as a solipsistic flight into spatialised time, so that the pupil learns to escape from life. It is a study involved directly with reality in the awake situation. The pupil cannot be prevented from watching unsuitable television programmes, or reading escapist novels. He can be assisted by the teacher, as secondary educator, to build up a repertoire of works, against a framework of norms inherent in the pedagogic aim structure, which
give him the opportunity to think and evaluate them for himself, with the help of the secondary educator. Much meaninglessness, anonymity, frustration, lack of freedom, and degradation to a problem can be avoided if the pupil is assisted to choose to take responsibility for his life, and not place the blame on others or circumstances, and be enabled to disclose Being.

Although modernists and postmodernists are anti-Aristotelian, the works of SHAKESPEARE, for instance, follow the rules, and then break through their rigidity to give the reader or viewer the opportunity of evaluating their open-ended insights. After studying a Shakespearean tragedy like HAMLET, abounding in murder after murder, and a suicide, it is evident that the emphasis is not on violence for its own sake.

With the background of the criteria of the Shakespearean play in mind, the pupil is to be led to evaluate for himself some of the many stereotyped detective stories which abound at prime television time, like KATTS AND DOG, GIDEON OLIVER, and COLUMBO which, while entertaining, lay the emphasis on the following up of clues, until the mystery is solved. Pupils are to be participants in a drama, and not merely spectators, encounter the personae and not merely see personalities, and become perceptual dramatic critics and not merely destructive scientific literary critics. For all of this, the pupil needs the teacher as secondary educator to understand the differences between the
factors, and be able to assist him to recognise the distinctions.

The pupil, assisted by the teacher as secondary educator, needs to be able to discern the *will-to-power* evident in many television programmes, like SUPERMAN, and the Cartesian emphasis on moralism and things in a number of escapist soap operas, like KNOT'S LANDING, and interpret and evaluate them in terms of a set of values consistent with the pedagogic aim structure.

The benefit of studying the Japanese education system is obviously enormous, for their results in scientific and mathematic achievements are superior to other countries. But the fact that their education system operates in terms of a different philosophy of life - possibly Buddhist, Shinto or Confucian - to a Western philosophy of life - possibly Christian or Jewish or other - many modifications would have to be made, for it could not be taken over 'willy-nilly' into a South African system of education. An emphasis on effort, perseverance and motivation, is important and commendable. The extreme pressure placed on pupils to succeed in order to keep up in the technological race, on the other hand, is worrying, for it is not to be achieved at the expense of the unique person. The importance of establishing relationships with others, of communicating with them in an 'I-Thou' situation, and in engaging in dialogic encounters in an atmosphere of trust, cannot be over-emphasised.
On the other hand, the American system of education, which appears more flexible than the Japanese system (and by implication the Korean system), does not achieve a comparable standard of achievement. Should South African education attempt to follow successful Japanese education to uplift science and mathematics, and the economy, the teacher, as secondary educator, is urgently needed to guide the pupil to unfold all of his facets, and not become locked in scientism.

The emphasis on individualism is as one-sided as the Japanese emphasis on group-conformity. The pupil's education is to take account of both the individual and the group factors without resorting to the isms involved in individualism and conformism.

The teacher, as secondary educator, is to accompany the pupil to assign his own meaning to the evaluation of dramatic and poetic works in the live poetic situation. In this way, a poetic unity of the verbal aspects, and the inner nonverbal aspects which make the unique pupil human, will ensure that he is able to deconceal Being, and become what he ought to be.
APPENDIX A

THE PEDAGOGIC STRUCTURES - ALL INTERCONNECTED

Pedagogic Aim Structure

MEANINGFUL EXISTENCE
SELF-JUDGEMENT AND SELF-UNDERSTANDING
WORTHINESS OF BEING HUMAN
MORALLY INDEPENDENT CHOOSING AND ACTING
RESPONSIBILITY
NORM IDENTIFICATION
PHILOSOPHY OF LIFE
The Pedagogic Relation Structure

KNOWING

TRUST

AUTHORITY
The Pedagogic Activity Structure

MEANING

EXERTING

NORMED IDENTIFICATION

VENTURING

GRATITUDE

ACCOUNTABILITY

HOPE

ACTUALISATION

REALISATION

HUMAN DIGNITY

SELF-KNOWLEDGE

FREEDOM
(iv)

**The Pedagogic Sequence Structure**

ASSOCIATION

ENCOUNTER

ENGAGEMENT

INTERVENTION

PERIODIC BREAKING AWAY

RETURN TO BEING-TOGETHER
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