Editorial

It is hard to reconcile how the time has passed since the last editorial, which marked month three of the pandemic. Here, a year later, we have learned to exist in a world of isolation with many new and different demands by inventing ways to keep connected with family and friends, to teach and live in a changed world, and to stay healthy. It has been an unusual journey—one that is once in a lifetime. We owe a tremendous debt of gratitude to all essential workers, including teachers, who have literally put their lives on the line and contributed so much to the safety and well-being of all of us. One of the highlights for the editorial team at *LEARNing Landscapes* during this unusual year has been the large number of excellent submissions that we received from our call, in spite of the excessive demands of COVID-19, and the creative thinking and innovative practices that are represented in these articles. Our wonderful peer reviewers found time, in the midst of other responsibilities, to respond thoroughly and extensively to our authors, for which we, as well as the authors, are most appreciative. They have consistently, over the years, made publishing a learning process. A formal thank-you goes out to them. We also want to express sincere thanks to our talented and devoted copy editor, David Mitchell, who for 14 years has served *LEARNing Landscapes* and worked his magic.

The articles in this issue represent multiple levels of education and a wide range of interesting pedagogical practices based on principles of social constructivist learning (Richardson, 2003), which indicate that:

- Knowledge is socially constructed and builds upon previous knowledge (Vygotsky, 1978).
- Learning is active, contextual, and personal (Piaget, 1937).
- Learning occurs in the doing and the reflection upon it (Dewey, 1938).
- Learning must be meaningful and involve different modalities (Honebein, 1996; Eisner, 2002).

The underlying themes that cut across the many different contexts in this range of work all espouse the need for relational, reflective, and creative processes for meaningful and successful teaching and learning. We hope you will enjoy the variety and the read.

It should be noted that in all our issues, the articles are arranged alphabetically, but for the purposes of discussion in this editorial they are arranged thematically.

Invited Commentaries

We are very pleased to include in this issue invited commentaries from Cambridge, Massachusetts, and Montreal, Quebec. **Eleanor Duckworth** is Professor Emerita at the Harvard Graduate School of Education (HGSE). In our interview with her, Duckworth traces her constructivist teaching roots to her work with Jean Piaget and, subsequently, with the Elementary Science Study in Boston. She describes how later she developed, based on constructivist principles, the now famous T-440 course at HGSE, known colloquially as the "Moon Course." She shares how graduate students who took that course over a span of more than two decades continue to keep in touch with her some 40 years later, to share, discuss, and

solve pedagogical questions based on her approaches for inspiring constructivist teaching and learning. **Carol Rowan**, an independent scholar and educational consultant based in Montreal, explains in our interview how she developed her passion for the Arctic and wanted her children raised with the cultural and Indigenous knowledge in which she found herself immersed and profoundly engaged. She developed a pedagogy that she calls "learning with stories." She began by carefully observing and visually documenting the young children while they were engaged in activities outdoors. Then she worked with an Elder in the community to produce these "stories" in Inuktitut. This gave her access to Inuit cultural knowledge, provided a way for the children to identify with their language and validate their experiences, and built strong ties with families, which shifted their perception of her as a teacher. She advocates for a "Nunangat pedagogy," a "thinking with the land, water, snow and ice—about going outside" and working with Elders to bring Indigenous knowledge into educational practices, locally and beyond.

Pedagogies in the Early and Elementary Years

Haley Dominey, at Memorial University, explores the research on the relationship between imaginative play and creativity, both inside and outside classrooms, and laments the lack of emphasis on these important dimensions of learning in schools. She argues for professional development to help teachers create the necessary conditions for imaginative play and suggests the arts and multidisciplinary approaches for learning can enhance creativity and encourage imagination. She provides an example of how, in a grade five science class, a student was encouraged to "think outside the box" during an activity on identifying and categorizing natural resources. Dominey concludes with a series of photos of mundane objects she took in her home during COVID-19 and shares how, in careful observation and contemplation from different vantage points, she was able to perceive aspects she had previously overlooked. **Lisa Nontell**, from the University of Saskatchewan, discusses the tensions that exist between teacher-centred teaching and play-based approaches in Kindergarten. She describes how she shifted her emphasis to play, and worked alongside her students as a fellow learner and participant in reimagined workspaces for exploration, experimentation, and imaginative play, and where meaningful and exciting learning took place. **Anne Murray-Orr** and **Jennifer Mitton** are located at St. Xavier University. These authors discuss how six elementary/middle school teachers in Eastern Canada incorporated critical literacy into their classroom practices. Their observations and interviews revealed that critical literacy practices need to be intentionally imbedded into planning, so that students are engaged in issues that are relevant to their communities, and should experience multimodalities of expression and representation. **Sonal Kavia**, an education consultant, and **Shaun Murphy**, from the University of Saskatchewan, studied the use of mindfulness practices by two educators (one veteran and one beginner) and a school leader in a small rural elementary school. Their narrative inquiry, replete with vignettes and examples of support from the school leader, reveals that the qualities of deep listening (to the self and others) and being present and aware in the moment, as well as direct perception and empathy, all contribute to creating compassionate, caring school spaces and a mindful pedagogy. **Jillian Vancoughnett**, also from the University of Saskatchewan, describes her work with a parent to meet the needs of three-year-old, Shirley, who was diagnosed on the autism spectrum. Jillian used parent knowledge to help guide a transition from working in the home and surroundings through a series of gradual moves to a school setting.

She suggests that authentic and meaningful home visits should be at the centre of a special needs program and highlights the pedagogical possibilities that exist when parent knowledge is "invited and welcomed." **Pradita Nambiar**, who is a teacher in Vidyaranya School, and **Sharada Gade**, who is an independent researcher, both located in India, describe in three vignettes a reading-aloud pedagogy that Pradita uses with her Kindergarten students. They posit that reading aloud fosters the cultural-historical development of children through socio-dramatic play and word substitution. This exposure helps them to prepare for and transition into the subsequent grade.

Literacy Pedagogies

Emma Chen, from the University of Saskatchewan, shares an autobiographical narrative inquiry into teaching Chinese to her preschool daughters to develop and maintain their heritage language. She transformed her home into a multimedia space for listening, playing, reading, writing, and creating, and integrated friends and relatives into the activities. She kept a daily, digital diary to document what transpired. She highlights how this heritage language learning builds passion about the language and helps to connect immigrant children with families, culture, and community. She advocates for including this approach in the education system. **Debbie Golos**, University of Minnesota, **Annie Moses**, National Association for the Education of Young Children, **Elaine Gale**, from City University of New York, and **Michele Berke**, from the California School for the Deaf, provide an overview of the various existing perspectives for educating Deaf children. They argue that the sound-based approaches, which are used most frequently, emanate from a deficit notion about Deaf people that suggests they need to be "fixed" so they can "fit" into a hearing world. They discuss that, instead, there is a need for a cultural perspective that views Deaf individuals as visual beings who have their own language that exists in a rich, visual culture, in theatre, sports, and language. They believe that teaching American Sign Language (ASL) would benefit all students and, furthermore, would help develop positive perceptions about their peers who are Deaf.

Secondary School Pedagogies

Jessica Whitelaw, at the University of Pennsylvania, describes a yearlong, collaborative practitioner inquiry with two secondary teachers and their diverse group of students in an urban, art-based school. She shares, with detailed examples and excerpts from interviews, how the teachers strategically and intentionally used the arts to explore the topics of "Who am I? Who are you? Who are we?" as the impetus for fostering relational and social justice teaching and learning. One example discusses how the students wrote a script to protest a funding cut that would have a direct impact on their ability to continue to attend the school. They learned about empathy by getting to know others more personally, and found their voices as they portrayed who they were and why. She suggests that placing the arts at the centre of classroom life develops these deep relational spaces. **Amanah Eljaji** describes her work with grade nine secondary students as she helped them create counter stories to push back at the dominant and negative narrative which they had internalized about being Muslim. Sharing artwork and poetry, and other multimodal approaches, she shows how she helped them create their own stories to map out resistance

to the dominant narrative. She urges teachers to provide "many mirrors" for youth to see themselves, as well as "windows" through which to view other diverse worlds. **Anne Phelan**, from the University of British Columbia, and **Melanie Janzen**, from the University of Manitoba, posit that obligation is what often drives teachers in the midst of the "machinery of schooling." They describe four teacher stories that support the notion of the sense of obligation and the faith teachers have in dealing with the unexpected, and helpfully juxtapose these with John Caputo's work on teaching and ethics. They show poignantly how inventive these teachers had to be in dealing with the tensions that occur between the demands of their everyday duties and/or fear of breaking rules and the strong sense of ethical obligation they felt as professionals about responding to unexpected events that occurred.

Reflective Practices in Higher Education

Warren Linds, **Tejaswinee Jhunjhunwala**, **Linthuja Nadarajah**, and **Antonio Starnino**, at Concordia University, and **Elinor Vettraino**, at Aston University, describe a 6-Part Story Method (6PSM) they use as a pedagogical tool. It uses abstract images to elicit a structured storytelling process that enables reflexive learning about approaches to ethical practices. The 6PSM process builds on Gersie's (1997) Story Evocation Technique (SET), where participants draw on cards to create a visual story based on a six-part structure—character, task, a force to help, a hindering force, an action, and ending. Vettraino developed picture cards to alleviate embarrassment that might result from adults having to draw. Linds used the 6PSM process as a course assignment and then, subsequently, invited three willing students from the course to work with him and Vettraino. They created their individual stories from the same set of cards. Three themes emerged which included safety, the difference between want and need, and creative exploration. The work concluded with an individual exploration of each theme and suggested that the structure of this process provides a degree of safety and limits what emerges. The telling of the story moves in and out of the structure, partly as a result of a response from others, and each telling provides new knowledge for the creator. **Elia Gindin** and **Meaghan van Steenbergen**, two teachers, and **Douglas Gleddie**, a Professor at the University of Alberta, engaged in a four-month, reflective, online process in which they shared a teaching experience, then read each of the shared stories to understand the feelings and contexts of their colleagues while bringing their own experiences to "the table." Finally, they produced a collaborative reflection in a shared Google document. They discovered that this collaborative process enabled them to understand experiences from different perspectives and was a valuable reflective approach for inducing professional growth. **Sandra Jack-Malik**, **Janet Kuhnke**, and **Kristin O'Rourke**, at Cape Breton University, describe their narrative inquiry with preservice teachers on the use of the Kairos Blanket Exercise (KBE). The purpose of the KBE exercise is to build understanding about shared history as Indigenous and non-Indigenous peoples in Canada. The process involves the exploration of the history of pre-contact, treaty making, colonization, and resistance, while stepping onto blankets that represent the land and the role of First Nations, Inuit, and Métis peoples during these experiences. Simultaneously, the participants reflect on what they know about this history and how they learned it. Later, in "Talking Circles," they share what they have learned and what this means to them. The results of the study indicated that the process made the participants feel safe enough to ask questions. Some shifted their understanding of the history, and others, interestingly, began considering how they might contribute to

decolonizing their teaching, which augurs well for this pedagogical approach. **Julie Mooney**, at the University of Alberta, used auto-ethnography, autobiographical writing, and scholarly literature to weave together her personal narrative, with self-reflection and theoretical work as a way of wrestling with how to decolonize and Indigenize her teaching. She examines critically and poignantly her identity and miseducation, and the roadblocks she has encountered along the way. She discovered, as illustrated in her compelling narratives, that relationality, responsibility, and place are the "starting points" for living reconciliation and enacting decolonization and Indigenization in her teaching and curricular practices.

Visual Pedagogical Approaches in Higher Education

Gail Prasad and **The Lions BEd Group**, at York University, describe their study on reflective practice with six teacher candidates who were part of a course on "Inquiries Into Learning." Prasad workshopped collage making with the students and then guided them through the creation of a series of three collages to portray their vision of learning and their doubts about becoming teachers. The final collage was one that merged these hopes and fears. This work culminated with a final reflective statement. This collage process revealed to these candidates how their hopes and fears naturally and realistically mingle. The authors hope to use this work to explore further aesthetic-based pedagogies in preservice teacher education. **Ellyn Lyle**, a Professor, and **Chantelle Caissie**, a student, both at Yorkville University, reveal evocatively, poetically, and reflectively, their dialogical analysis of shared learning experiences. Their work was guided by the notion that personal experiences inform both what and how each learner comes to know. The poetic writing space they created became a safe place in which to share vulnerabilities and build relationship. They conclude that their "co-constructed praxis" is a way to re-humanize education because it helps to resist the dominant discourse that otherwise would "write their stories" for them. **Alison Grittner** and **The Social Justice Learning Collaborative**, at the University of Calgary, share how six Master of Social Work students, in an online learning environment (due to COVID-19), created sensory essays through drawing, photography, performance, music, and media, to reflect critically on their social location and identities. More practically, the sensory, arts-based essays helped to alleviate the amount of screen time for the course. They show how this process allowed these students to draw on their unique perspectives and experiences to foster deep reflection and transformative understandings of social justice issues. **M'Balia Thomas**, at the University of Kansas, describes two Teaching of English to other Language Learners (TESOL) assessment tasks in which she has integrated creativity. The first of these is the "Supervisory Observation Report" which she uses in an undergraduate course. The students evaluate a scenario depicting a teacher's pedagogical response to a second language student with limited English proficiency and then offer feedback to improve this response. The second is "The Conference Poster," for which students address the real-world challenges of communicating a theoretical argument succinctly, critically, and visually for their peers. The creation of a poster helps to prepare students for the oral demands of comprehensive exams and dissertations, and fosters professionalization among them. Thomas argues that these approaches, which incorporate everyday creativity, promote deeper learning and risk taking that is needed in classrooms. Also, these tasks help the instructor to focus on and clarify what needs to be taught, contextualized, and provided for students in advance. **Tiiu Poldma** and **Zakia Hammouni**, at the Université de Montréal, and **Lora Di Fabio**, at American Biltrite, describe how they

helped students to connect theory and practice by creating an aesthetic problem-solving task in a workshop setting. Fifty undergraduate, Interior Design Program students in a second-year theory course learned the basic theories about light and colour. Then they attended a workshop put on by the Colour Marketing Group (CMG), a nonprofit, international, colour-forecasting organization. They were shown how colours are forecasted annually and globally. Next, working in pairs, they had to solve a specific colour problem. Finally, they prepared concept boards to share their processes and the thinking behind them. These were submitted as a course assignment, but also were part of a juried competition to select the best work to become part of future CMG workshops. The process helped to elucidate theories, put these into practice, and engage the students in authentic and meaningful learning. **Annie Savard**, at McGill University, shares how she supports doctoral students in becoming Mathematic Teacher Educators (MTEs) during a graduate course that she teaches. Her seminar addresses the divide that exists between theory and practice. It emphasizes how to improve pedagogy for pre- and in-service teachers, and how to coach teachers on best practices. It promotes the need for a critical stance and helps them to situate themselves in their work. In addition, they make connections between their teacher educator roles and their research projects. Savard provides an overview of the class activities and presents five, multimodal assignments (Observation Tools, Cycle of Enactment and Investigation, Coaching Teachers, Journey Synthesis, and E-Portfolio) for supporting the development of MTEs. She posits that the integration of theory and practice, the varied assignments, and the peer work help to position the students differently as MTEs.

Adapting Pedagogies for Learning in Higher Education

Allison Gonsalves and **Emily Sprowls**, at McGill University, co-designed an undergraduate science course with **Dawn Wiseman**, from Bishop's University, and then Gonsalves and Sprowls taught it at McGill. They tried to make it as interactive as possible while pivoting to an online environment due to COVID-19. They provide an overview of the science curriculum and share how previously, pre-COVID students were introduced to what are called Ambitious Science Teaching (ABT) practices, which they then deconstructed and analyzed. For the online students, they offered a hybrid approach by demonstrating with a small group of in-person students (within safety regulations), and by sharing this demonstration synchronously, as well as recording and posting it. Google Jamboard was used so students could talk about science ideas and then collaboratively sketch and share them digitally in real time. A whiteboard, which was used by the small group of in-person students, was photographed and posted to provide a record for the others. They discuss how "rehearsals," that is, selecting a "big idea" and modeling to reach consensus about an explanation, posed challenges in terms of time and in the portrayal in the online context. The authors discuss these challenges candidly and provide helpful suggestions for using the interactive functions of digital platforms. They ponder about whether the transfer of science from an online context to an in-person classroom will work for these future teachers who did the course online. **Sumer Seiki** and **Daniela Domínguez**, at the University of San Francisco, and **Jolynn Asato**, at the San José State University, describe how they use a "familial curriculum" to prepare preservice science teachers. To personalize and contextualize science, this curriculum incorporates "personal, familial, community, and cultural knowledge, stories, and emotions" . . . which have been passed on

generationally. The authors explored a seven-week course with 14 preservice teachers. Using interviews, observations, and artifacts, they share the histories and familial knowledge of three students, which are juxtaposed and re-valued alongside science. The results showed that short science lessons that incorporate accessing, articulating, and translating community cultural knowledge, are extremely valuable and are made relatable through family stories. **Brigette Herron** and **Kathryn Roulston**, at the University of Georgia, discuss the need to "slow down and dig deep" in a first-year seminar and in a graduate course on research interviewing. They share how they teach the students to use Ethnomethodology (EM) and Conversation Analysis (CA) to examine the construction of interviews. They describe two cases. In the first, the students viewed a Martin Luther King interview and analyzed it by focusing on ways of *answering questions about controversial topics*. The second was an analysis of a publicly available interview on interviewing where the students examined *difficult interactions*. These detailed analyses helped the students to understand how participation works in interviews, to notice how question-and-answer sequences unfold, and to recognize the importance of positioning themselves critically.

Journeys in Pedagogical Thinking

Christopher Stonebanks, at Bishop's University, describes his pedagogical journey, which began when he used a Freirean approach in his teaching in the James Bay Cree community in Mistassini. Subsequently, while doing his PhD, he abandoned Freirean pedagogy and became immersed in Critical Pedagogy with some of the key scholars at the time. After his doctoral work, he became involved in an education project in the rural region of Milawi, which prompted him to question the field of critical pedagogy because of the hierarchies that he realized existed in it, and he wished to flatten. The juxtaposition of these pedagogies brought him full circle back to the work of Freire and its emancipatory and humanized roots. He used these ideas to help this community in Milawi build and own a public campus dedicated to lifelong learning. He found his pedagogical home in the work of Freire. **Corinna Peterken**, at Brigham Young University, and **Miriam Potts**, at Victoria University, journeyed through Rock Canyon, Park City Rail Trail, and Great Salt Lake, and share how attentive walking on foot, art making, and storying, produce a relational kind of learning and a different kind of knowing. This combination fosters careful noticing and reflection and establishes links with other living things, places, and materials. The article suggests new perspectives for thinking about and "doing" pedagogy. Last, but certainly not least, **Gunita Gupta**, from the University of British Columbia, shares her pedagogical journey by weaving theoretical perspectives and alternating these with personal and engaging stories of her milestone realizations. She starts from the premise that pedagogy can be understood as the methods for teaching, and then, deftly and poignantly, shows, rather than tells, in her personal narratives, how pedagogy is not a choice, but a response and a way of being with children. She completes her pedagogical journey and simultaneously convinces the reader that, above all, pedagogy is the practice of love.

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Lynn Butler-Kisber (B.Ed., M.Ed., McGill; Ed.D. Harvard) is a Professor of Education in the Department of Integrated Studies, Faculty of Education and an Associate Member of the Institute for Health and Social Policy, Faculty of Medicine, McGill University. She was recently elected Chair of the Elliot Eisner Special Interest Group at the American Educational Research Association. Her teaching and research include qualitative research methodologies; leadership, multiliteracies; and professional development. She is particularly interested in arts-based methodologies, more specifically in visual inquiry (collage, photo/film, and visual narratives) and poetic inquiry on which she has written and presented extensively. She focuses on issues of marginalization, equity, and social justice. Some recent publications include *Poetic Inquiries of Reflection and Renewal: Poetry as Research* (2017), with Guiney Yallop, Stewart, and Wiebe; the second edition of her book*, Qualitative Inquiry: Thematic, Narrative and Arts-Based Perspectives* (Sage, April 2018) and Collage-making, in the 2019 *Sage Research Methods Foundations* (edited by Atkinson, Delacourt, et al.). She is founding (2007) and continuing Editor of *LEARNing Landscapes*, an online, open access, peer-reviewed journal that integrates theory and practice, encourages multimodal submissions and the inclusion of a variety of voices. Current projects include: The NEXTschool Initiative; the Human Displacement and Narrative Inquiry Project (Routledge 2022) and online Sage Nvivo Webinars on arts-based research. She has done a range of international research and development projects in Dominican Republic, China, Indonesia, Trinidad and Tobago, Turks and Caicos Islands, and in the UK and USA.