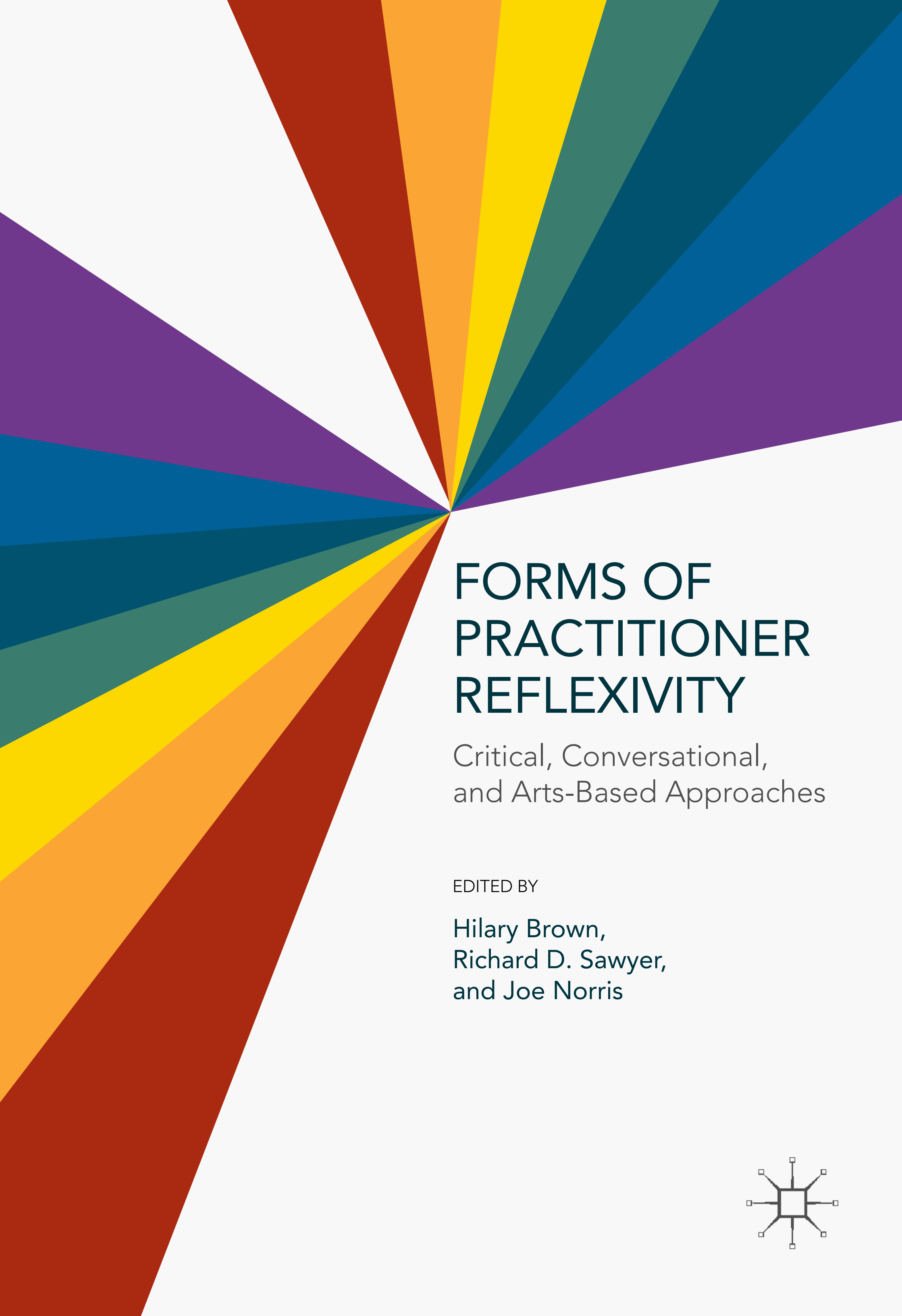

FORMS OF PRACTITIONER REFLEXIVITY

Critical, Conversational, and Arts-Based Approaches

EDITED BY

Hilary Brown,
Richard D. Sawyer,
and Joe Norris

Forms of Practitioner Reflexivity

Hilary Brown • Richard D. Sawyer • Joe Norris
Editors

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Critical, Conversational, and Arts-Based Approaches

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Editors
Hilary Brown
Brock University
St. Catharines, Ontario, Canada

Joe Norris
Brock University
St. Catharines, Ontario, Canada

Richard D. Sawyer
Washington State University
Portland, Oregon, USA

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AUTHOR BIOGRAPHIES

Rick Breault is Director of the Southwest Regional Professional Development Center at Missouri State University, where he also teaches research methods. He recently returned from Moldova, where he was researching democratic practices in schools as a Fulbright Scholar. His other research interests include preservice teacher thinking and teacher identities.

Hilary Brown, recipient of the 2012 Brock University Award for Excellence in teaching for Early Career Faculty, guides teacher candidates to become culturally inclusive teachers while simultaneously attempts to disrupt the status quo in education today. She is a qualitative researcher who encourages her students to delve deeply into the self in order to expose and reconcile their vulnerabilities, while she simultaneously attempts to do the same. The reciprocal nature of this deeply reflective process has the potential to result in the improvement of one's professional practice. With this in mind, Hilary's research is focused on the practical application of holistic and invitational theory.

Lida Dekker, EdD, MN, RN, PHCNS-BC Public/Community Health, is a nursing faculty at Washington State University. She practiced as a Certified Nurse-Midwife for 25 years and has just completed her education doctorate with a focus on the meaning and practice of Cultural Safety as expressed by nurses in the Pacific Northwest.

Sandy Farquhar is a senior lecturer at the faculty of education, University of Auckland, New Zealand. Her current research focuses on teacher identity and narrative. She uses philosophical inquiry as a form of methodology and has published in philosophy of education journals including two guest editorials on philosophy and pedagogy of early childhood education for Educational Philosophy and Theory.

Esther Fitzpatrick is a Lecturer in teacher education at the University of Auckland. She has researched and published on issues of racial–ethnic identity in postcolonial communities, drama as a method of inquiry, art-based methodologies, "Hauntology," poetry, and Ekphrasis.

Henny Hamilton is a second-year PhD student in the Joint PhD in Educational Studies program offered through Brock, Lakehead, and Windsor Universities. Her doctoral research includes investigating the relational practices used by exemplary teachers in the classroom to ensure the needs of their students with learning disabilities are met. She currently works as an Intermediate teacher with the Peel District School Board.

Deidre LeFevre is a senior lecturer in Education at the University of Auckland, New Zealand. Her research and teaching focus on leadership and learning for educational change and improvement.

Sara Matthews is Associate Professor of Culture and Conflict in the Department of Global Studies, Wilfrid Laurier University. An interdisciplinary scholar, her research and teaching explores the cultural studies of conflict and social reparation. She is interested in how individuals and communities learn from traumatic historical events and imagine forms of social justice and reconciliation. Her current project, The Cultural Life of Drones, explores how technologies of mechanized surveillance and killing teach sovereignty as terror.

Patrice A. McClellan, EdD, is Associate Professor and Director of the Master's Program in Organizational Leadership at Lourdes University. Dr. McClellan's research interests include culturally relevant leadership development and social contexts of leadership praxis.

Joe Norris, recipient of the 2015 Tom Barone Award for Distinguished Contributions to Arts-Based Educational Research from the Arts-Based

Educational SIG of the American Educational Research Association, teaches drama in education, applied theater, and research methods at Brock University. He has focused his teaching and research on fostering a playful, creative, participatory, and socially aware stance toward self and Other. His award winning book, *Playbuilding as Qualitative Research: A Participatory Arts-based Approach*, is based upon his extensive work with social issues theater. In addition to duoethnography, Joe is involved in performative inquiry projects that involve video dissemination through web links, www.joenorrisplaybuilding.ca.

Melody Rasmor is a Family Nurse Practitioner and Occupational Community Health Nurse with over 30 years of experience. Melody has been employed as an Assistant Clinical Professor at Washington State University for the past 12 years. Her recent research work has been focused on educational innovations of using the digital storytelling assignment in her advanced physical assessment course as a way to promote reflective practitioner and utilize more creative activities into the curriculum.

Richard Sawyer's scholarship focuses on qualitative research and curricular theory. He is interested in reflexive and transformative curriculum within transnational contexts, especially those related to education and neoliberalism and homonormativity. Recent publications include: *Understanding Qualitative Research: Duoethnography*, Oxford University Press; and *Duoethnography: Promoting Personal and Societal Change within Dialogic Self-Study*, Left Coast Publications. He coedited a special themed issue on duoethnography for the *International Review of Qualitative Research*. Upcoming publications include three coedited books in 2016 with Palgrave Press. He received the AERA Division D Significant Contribution to Educational Measurement and Research Methodology Award for *Understanding Qualitative Research: Duoethnography.*

Stefanie Sebok is a third-year PhD student specializing in measurement, assessment, and evaluation at Queen's University, Kingston. Her main interests include exploring the rating behavior of assessors, particularly in high-stakes assessment contexts. In addition to her work within the K-12 education system, Stefanie has taught university courses at both the undergraduate and graduate levels. She also currently works as a personal counsellor at Queen's University.

M. Taylor Wallace, EdM, has taught secondary English/language arts for the Longview School District for 8 years and teacher preparation courses for Washington State University for 5 years. He recently completed course work for an EdD and is beginning his dissertation, which will focus on hybrid educators and school/university partnerships.

Judy Woods is a PhD Education student at Queen's University, Kingston, concentrating in curriculum studies with research interests in assessment and evaluation. Her doctoral research examines the potential of embedded formative assessment for promoting professional learning in clinical nursing education. Judy practices as a Registered Nurse and a clinical teacher and is also an Ontario Certified Teacher with elementary and postsecondary teaching experience.

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Dialogic Reflection: An Exploration of Its Embodied, Imaginative, and Reflexive Dynamic

Hilary Brown and Richard D. Sawyer

We began this project to explore a critical question in practitioner preparation: what are innovative practices of reflection in professional education intended to expand approaches for professionals to work with diverse others? Dewey (1938) is generally credited with bringing reflection into the field of education. He distinguished between habitual action and reflective action. Schön (1983) expanded upon Dewey's notion of reflection by looking at reflection both on-action and in-action. Both theorists supported the idea of practitioners reconceptualizing problems through reflection.

In this project, we draw from the work of Schön and Dewey to include reflexivity—often a desired but elusive practice—as an additional goal of reflection. Reflexivity is the acknowledgment of an individual situated within a personal history within the real world. Hence, self-reflexivity is the act of personal change within a real-world context. The following

H. Brown (✉)
Department of Teacher Education, Brock University, St. Catharines, ON, Canada

R.D. Sawyer
College of Education, Washington State University Vancouver, Vancouver, WA, USA

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chapters present creative ways to (self) reflexively navigate through professional educational situations. In each contribution, what became apparent was that as practitioners expanded their approaches to work with diverse others, they created contexts for dialogic imagination, self-examination, and reflexivity. Central to their creation of these was, for each contributor, a deep sense of care.

Working in a caring profession such as education (higher education, middle school, and high school) or nursing education presupposes that professionals should assume a responsibility of care for the people they work alongside, which includes both students and colleagues. According to the Oxford dictionary, care is described as to "look after and provide for the needs of" ("Care," 2015). It would seem reasonable then that as caring professionals we should exercise care in this manner within our professional workplace environment. However, what care looks like and feels like in practice for one person often takes on a different complexion for another professional even in the same field. Noddings (1984) notes that an individual's "position or attitude of caring activates a complex structure of memories, feelings, and capacities" (p. 8); hence, examining one's history becomes essential when determining how care is lived in the field when looking after and providing for the needs of our students. Because this nebulous notion of care is determined by the individual, we believe it is prudent for caring professionals to both examine and become aware of the biases and assumptions they hold when working with diverse others. This theme organically emerged throughout each chapter, regardless of whether the reflective approach was solitary (Larrivee & Cooper, 2006), dialogic (Norris & Sawyer, 2012), an ongoing inquiry (Larrivee & Cooper), or perpetual problem-solving method (Larrivee & Cooper). In each installment/chapter, the author(s) has invariably embodied an ethic of care, and this is why perhaps each contributor deeply reflected on themself before sharing their innovation methods of reflection; they simply cared for themselves, and in turn this created a space to care for diverse others.

Much of the literature on reflection considers the growth of reflection to be the goal of certain forms of practice, such as problem solving or inquiry. As a goal, the promotion of reflection within practitioners who follow professional routines frozen within unexamined self-narratives, often, unfortunately, located within closed and mutually reinforcing institutional structures, is valuable indeed. What we wish to highlight in this volume is how practitioners can expand this view of reflection to become a new pedagogy of imagination and reconceptualization of practice.

Motivated by a deep sense of care, each contributor shifted his or her perceptions of their own story to become at times counterintuitive, dynamic, and generative. Each contributor threaded reflection into his or her practice as a pedagogy of self/collaborative improvement. As a pedagogy of improvement, reflection was not the product but rather the generator of further reflection and new ways to perceive and imagine practice. As the practitioners in this volume demonstrate, reflection begets reflection.

Practices for Becoming Deeply Reflective

Larrivee and Cooper (2006) highlight three essential practices for becoming a reflective practitioner. They are solitary reflection, ongoing inquiry, and perpetual problem solving. We add dialogic practice (richly and diversely exemplified by our contributors) to this list as a fourth reflective practice. After we briefly describe these reflective practices, we highlight how the contributing chapters fit into and oftentimes overlap between these essential practices.

Solitary reflection is described as "making time for thoughtful consideration of your actions and critical inquiry into the impact of your own behavior…negotiating feelings of frustration and insecurity" (Larrivee & Cooper, p. 10). Solitary reflection creates a space for discovering, honoring, and expressing one's authentic voice. According to Brookfield (1995):

> As a counter hegemonic moment – one in which we reject the commonsense explanations and injunctions that tell us "This is the way it is and has to be" – the moment of finding our voice leads us to withdraw our consent to our own servitude. What we heard formerly as objective truth…now rings hollow. (p. 46)

In short, solitary reflection can be transformative (Mezirow, 1991).

Ongoing inquiry and perpetual problem solving are integrated differently in practice, yet both "allow for a way of developing a practice that accepts uncertainty, recognizes contextual bounds and considers multiple plausible explanations for events and circumstance" (Larrivee & Cooper, 2006, p. 10). Ongoing inquiry is a "practice [that] involves unending questioning of the status quo and conventional wisdom by seeking [one's] own truth" (p. 10). It requires an individual to examine the assumptions that underlie both classroom and school practices. On the other hand, perpetual problem solvers constantly seek new information and in doing so they "find better solutions, build relationships, and teach students new coping strategies" (pp. 10–11). Within this setting, problem solvers:

- Do not enforce a preset standard of operation
- Set up the classroom to serve as a laboratory for purposeful experimentation
- Recognize that a practice or procedure is never permanent
- Understand that new insights, understandings, and perspectives can bring previous decisions up for reevaluation at any time (Larrivee)

Dialogic Reflection

Dialogic practice, a poststructuralist form of reflection, engenders a practitioner's critical thinking and meaning making in relation to new images and narratives. Key to dialogic reflection is the promotion of structures that stimulate new perspectives and, in reference to a famous text by Bakhtin, a "dialogic imagination" (Bakhtin, 1981). Referring to literature as text, Bakhtin stated that as one reads a novel, the reader creates generative spaces in which different images and ideas transact, situating the reader within heteroglossic in-between spaces. These in-between spaces are dialogic spaces in which the text—as generated by the reader/participant—is never stable, but rather representative of multiple shifting meanings.

Bakhtin maintains that dialogue leads to a shattering—and subsequent reformation—of meaning. In true dialogue (as opposed to authoritative discourse), the act of utterance creates a context in which a word "becomes relativized, de-privileged, aware of competing definitions for the same things" (Holquist, 1981, 427). Holquist, reviewing Bakhtin, states that "dialogue may be external (between two different people) or internal (between an earlier and a later self), as well as spatial (A to B) or temporal (A to A) (1981, p. 427)." As with other forms of reflection, the goal of dialogic reflection is the promotion of self-critique and change in practice. In contrast to other forms of reflection, however, dialogic reflection takes a more embodied approach to reflection. As a form of embodied reflection, the participant involves himself or herself in a process in which he or she disrupts and reconceptualizes their views in relation to their narrative. This process creates the first step to meaningful reflexivity.

Duoethnography, for example, represents an example of embodied reflection. In duoethnography, the text is not a printed page; rather, it is the curriculum of one's life, one's currere (Pinar, 1975, 1994). With this form of personal inquiry, two researchers investigate a topic of interest using their own life as the curriculum that drives the dialogue and the subsequent research. In this inquiry, dialogue as the methodology is the means for the generation of new insights and understandings. Duoethnographers emphasis difference of perspective to generate new perspectives about a topic: "Rather than reaching a consensus, duoethnographers make their disparate opinion explicit" (Norris & Sawyer, 2012, p. 14) and in doing so attempt to disrupt the metanarrative "by questioning held beliefs" (Norris & Sawyer, 2012, p. 15). In duoethnography, the dialectical situation—the heteroglossia—is fluid and dynamic and layered, including one's reading/transacting with a variety of media (e.g., Skype calls), artifacts (e.g., high school yearbooks), and art objects (childhood photography).

The act of transacting with these media involves a process of visual phenomenology for the participant. Visual phenomenology emphasizes the unstable transaction (Eisner, 1991) that takes place between a viewer and art. This transaction promotes an intertextual construction of meaning, as the meaning of the art is not contained within the form itself (Sullivan, 2005), but rather emerges through a transaction between the viewer and the artwork (Eisner, 1991). Sullivan describes this process: "Meaning is not within a form itself, say a person, painting, or a poem, but exists within a network of social relations and discourse. This interpretive landscape of 'intertextuality' serves as the means by which meanings become distributed and debated" (Sullivan, 2005, p. 43).

This intertextuality facilitates practitioners' development of new relationships with themselves and their patterns of perception—or even imagination—to specific topics and situations. As practitioners code and double-code held meanings with contrasting dialogic meanings, they are engaging in a reflective process that builds a capacity for increased imagination and a changed viewpoint. The result is an embodied change that creates sites of cyclical meaning making—sites of re/generation.

In this collection, each chapter extends one or more of the essential reflection practices. In the next section, we will highlight each chapter's contribution based on their approach: arts-based, disciplinary, and/or critical, as well as the essential reflective practices they extend as forms of dialogic reflection.

Arts-Based Approaches

An arts-based approach to reflection allows for multiple representations. It allows researchers to express understandings not always accessible or re-presentable through other means. In their perpetual problem solving, *Photography as Reflexive Practice: Containing Pedagogical Complexity in the Learning Encounter*, Garrett and Matthews use photography to assist their postsecondary students to make sense of global violence as they learn to teach social studies. What is interesting is that learning with or through photography created a complexity of learning that was foreign to most of their students. Hence, the medium itself created more dissonance than global violence and learning to teach social studies. They end their chapter with a discussion on the relationship between containment and pedagogical complexity as theorized through their findings.

In Rasmor's hybrid solitary reflection, *Digital Storytelling in Nurse Practitioner Education: A Beginning of Reflective Clinical Practice*, she uses digital storytelling to both guide and create the space for nurse practitioners to reflect upon their new identity as they evolve as registered nurses. Thus, it is Rasmor's students who undergo the solitary reflection with Rasmor acting as their guide. Digital storytelling creates a new media pathway for literacy, learning, creativity, and reflexivity to flourish. Arts-based approaches to reflection are particularly suited to human inquiry where human experience and interaction are valued. It allows for personal, emotional, experiential, and embodied expressions of knowledge. What emerged from the process of digital storytelling reflected that kind of depth through the hidden curriculum of classroom safety, disclosure, and the importance of deeper reflection when deconstructing and reconstructing one's own culture and identity. In the end, the digital story as an educational approach that encompasses both the thousand-year-old tradition of storytelling with the digital technology of the twenty-first century, emerged as a powerful elixir for deep reflection to blossom.

Arts-based activities allow people to connect thoughts and feelings and come to a better understanding of the issue they are researching. In Woods and Sebok's *Promoting Professional Conversations and Reflective Practice Among Educators: Unpacking Portfolio Assessment using Duoethnography*, they explore the use of electronic and blended methods for engaging in professional conversations around the perpetual problem-solving issue of assessment. The inherent juxtaposition of the online conversation was interrupted by the time and space that was naturally built-in between their online communications. This liminal space implicitly called for a more deeply informed reflection. This improved their ability to connect their thoughts and feelings and brought an articulation of embodied knowledge that helped situate a reconceptualization around what they now believe about portfolio assessment. They rightly conclude that often when individuals are working there is not enough time for reflection and professional development; therefore, using this creative approach allowed them to foster meaningful conversation and promote a sustained reflexivity between them.

Critical Approaches

Examining the ethical, social, and political consequences of one's professional practice requires a critical approach. Questioning one's underlying assumptions, biases, and values is a critical dimension (Larrivee & Cooper, 2006). According to Brookfield (1995) "we *are* our assumptions"; consequently, "becoming aware of the implicit assumptions that frame how we think and act is one of the most challenging intellectual puzzles we face in our lives" (p. 2). The authors that took a critical approach pursued a reflective process at the level of the self. Through a reflexive inquiry stance, a deep examination of their values and beliefs were excavated and through the writing process both their personal and professional identities shifted.

Lida Dekker, a nurse educator with 30 years of clinical experience, used story, poetry, and formal literature to illuminate cultural safety. In her work entitled *Cultural Safety and Critical Race Theory: Education Frameworks to Promote Reflective Nursing Practice*, she unearths her roots and through a questioning of her own family cultural values she is determined to learn about the various values held by her clients so that she could provide the most culturally aligned care possible. In doing so, she transfers her knowledge and experience into the classroom where she provide a framework to guide her nursing students through a deeply critically reflective course specifically focused on their practice. This ongoing inquiry has spanned her entire life and has allowed her to question from where she speaks.

In *Shifting Personalities: A Critical Discussion of a Duoethnographic Inquiry of a Personal Curriculum of Post/Colonialism*, Rick Sawyer uses duoethnography as a method to promote a process of curriculum "decolonialism." As an educator committed to teaching in postcolonial ways that do not privilege one particular group over another, he was challenged to construct curriculum that respects the voice and democratic inclusion of different cultures and people. Teacher educators, like Sawyer, "extend their considerations to issues beyond the classroom to include democratic ideals" (Larrivee & Cooper, 2006). He knows that at the local, and more systemic, and global levels curriculum cannot be separated from the larger social and political realities; yet, through an example of "good" postcolonial teaching he examines and critiques a lesson he taught leaving no stone unturned.

The final chapter in the critical approaches grouping is *Feminine Identity and the Academy* by Deirdre Le Fevre and Sandy Farquhar. This exemplary collaborative reflective piece flows beautifully between the dialogic conversation of the two researchers and the interspersing of the formal literature that corroborates how women experience their positions within the academy. While reading, the seamless connection between conversation and the literature illuminates how both women live their values and beliefs within the patriarchal institutional backbone of the academy. The many perceived norms that interrupt a sense of continuity for women between self and identity in the academy are unveiled, which mires the potential for women in leadership positions. However, a hopeful conclusion prevails. By invoking Dalli's (2008) ground-up approach, along with Meyerson's (2001) idea of the tempered radical, they hope to provide a springboard for what they consider to be a more creative ethic of leadership practice (Gibbons & Farquhar, 2013). Le Fevre and Farquhar end by pondering how they, as tempered radicals, can facilitate a ground-up approach within their own organizations. This is truly a grassroots approach.

Integrative Responsiveness Approaches

The sharing of personal constructions in order to reach a shared understanding is the focus of the next group of chapters. The issues that are considered are understood in terms of the ways they are socially constructed between the teacher and the student. M. Taylor Wallace, in the chapter *Reflexivity from the Third Space: A Hybrid Educator's Approach to Improving Education*, has been able to engage in the connectivity between the epistemic knowledge of the university and the phronesis of the secondary school site. His perpetual problem solving has allowed him to contribute to the relatively unstudied population of the hybrid educator, one whose professional practice has the potential to simultaneously merge the theoretical realm of higher education with the practical realm of a high school classroom. The immediate integrative responsiveness Wallace experienced allowed him to teach similar content at the same time. For example, after engaging with instructional texts that explain the driving theories behind literature circles with his preservice teachers, Wallace would bring crates of books from the school to the university and have preservice teachers engage in the same literature assignments as his secondary students—reading aloud, journaling, and creating presentations—so they could engage in the whole literature experience. This integrative approach created a collaborative community of practice, which created space for understanding to emerge. By utilizing the expertise of practicing teachers, both the preservice teachers alongside their hybrid educator have the potential to deepen their understanding of what it means to teach and learn in a complex educational environment.

In the next installment, Hilary Brown and Henny Hamilton use duoethnography to deeply reflect and examine their own values and beliefs about what it means to teach for diversity in the chapter *Going Beneath the Surface: What is Teaching for Diversity Anyway*? This dialogic inquiry was the perfect catalyst for them to disrupt the status quo of the standardized educational reform that predominates today's educational system. They do this by taking the reader on a Hero's Journey (Campbell, 1949) as they describe their communal adventure to overcome the inherent obstacles that were present in both their personal as well as professional lives. This deeply metareflective chapter is transformative in the sense that transformation and freedom to teach for diversity occurred through learning and action. What is teaching for diversity? According to Brown and Hamilton, you start in your classrooms with your students. Through an integrative responsive you take time to listen, be with each other, and learn from each other in ways that encourage deep self-reflection. It would seem that once again it begins at the grassroots level.

In the next chapter *Shape Shifting in the Classroom: Masks and Credibility in Teaching*, Rick Breault uses an intensive solitary reflective approach as he examines his professional identity in relation to the masks he has worn. His honest appraisal exposes conflicted identities that were at times hidden from view behind a mask along with the circumstances that determined which mask he would don. For two prolonged time periods in Breault's life, he experienced flow behind a mask that allowed him to flourish in all areas of his life. However, it is impossible to maintain a constant state of flow and in those less than optimal junctures in one's life and during these tumultuous times Breault struggled with personas that were not as stimulating or fulfilling. Through an integrative responsive approach between his professional, personal, cognitive, and emotional identities he found his way to realize that an authentic mask is one that can be as evasive as the less than desirable masks. As he came to this conclusion another mask unveiled itself. Today, he has settled on a mask that personifies a teacher in transition in the context of a profession that is evolving. He is not the same man he was. He is a different person and with difference comes growth. He has moved to thinking beyond the self and, in the spirit of Erik Erikson's generativity, he is applying himself toward establishing and guiding the next generation as a direct result from his new sense of optimism about humanity.

In the final chapter, integrative responsiveness is observed through the experience of the Teaching Assistants (TAs) who examined their own unique responses to academic integrity, assessment, and the professor/teaching assistant/student triadic relationship through a theatrical form of representation. Through the work of Mirror Theatre, A/R/Tors (actor/research/teachers) create participatory dramas that they dialogically play out with audience members. This integrative approach invites all participants to pre-live possible scenarios and through reflection and collaborative critical conversations on the dramas they cocreated they begin to imagine other ways of being. This culminating chapter reminds us that reflecting on possibilities through "role play" and employing "what if" scenarios can guide us toward new forms of learning and hence new ways of being in the world. These new ways that have the potential for us, and more specifically in this chapter the TAs, to navigate new avenues of thought to work with diverse others.

Conclusion

Our goal was to unveil innovative dialogic methods of reflection in professional education, which were intended to expand approaches for professionals to work with diverse others. As professionals working in a caring profession such as teacher preparation, the contributing authors took it upon themselves to ensure that they looked after and provided for the needs of their students, teacher candidates, and/or teaching assistants and in doing so looked after themselves in the process. When a person has deeply examined his or her biases, values, and assumptions, the likelihood that he or she will be open to working with diverse others expands. The essential reflective processes utilized by the contributors—perpetual problem solving, duoethnography, solitary reflection, or ongoing inquiry—allowed the contributors to reframe and reconceptualize their position and in turn guide their students to do the same and we believe this process prepares teachers to work with diverse others. It did not matter whether they used an arts-based, critical, or an integrative responsive approach. All three approaches alongside the chosen reflective process allowed both the teacher and the student to break through familiar cycles of thought. They each extended the three central reflection processes by creating and exploiting dialogic spaces for themselves. In doing so they created new pathways by seeing new ways of interpreting a situation, which allowed the authors to reposition themselves within the context of their issue.

In closing, guiding students to become critically reflective at the level of the self was revealed as the most valuable way to prepare teachers to work with diverse others. According to Larrivee and Cooper (2006), it has been stated that teachers who develop as reflective practitioners are more likely to continue to challenge the underlying beliefs that drive their behavior. However, they also mention that our ability to change our beliefs is not immediate nor is it direct but rather it is through critically examining assumptions, interpretations, and expectations. Therefore, as we grow in our reflective practice and develop methods and strategies to guide our students we must understand that “the end goal is constantly changing and illusive even as we continue to expand our knowledge and understanding of our differences” (Samuels, 2014, p. 1).

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PART I

Arts-Based Approaches

Photography as Reflective Practice: Containing Pedagogical Complexity in the Learning Encounter

Sara Matthews and H. James Garrett

Introduction

This paper investigates the use of photography as a narrative approach to learning in the context of postsecondary education. Two case presentations are discussed: a social studies methods course in a teacher education program in the south of the USA and a senior undergraduate seminar on global violence at a university in southern Ontario, Canada. With each case, we explore how the assignment of photography contains and works through the complexities of learning out of crisis, frustration and anxiety. Learning to witness narratives of global violence and learning to teach social studies—while significantly different in many ways—are similar encounters in that they both contain dilemmas of representation, both are mitigated by larger sociopolitical discourses, and both call upon deep affective attachments to the world. One of the dilemmas of classroom

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S. Matthews (✉)
Department of Global Studies, Wilfrid Laurier University, Waterloo, ON, Canada

H.J. Garrett
Department of Educational Theory and Practice, College of Education,
University of Georgia, Athens, GA, USA

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learning that involves encounters with difficult social histories is how to reflect on the dynamics of learning at stake for both teachers and students who have different kinds of work in this regard. In this chapter, we theorize reflective practice as a relation to learning in which meaning is made from an understanding of how the curriculum stages an encounter between one's own archive of experience and the wider social world.

As a way to represent and interpret these layered processes in our classrooms, we have each assigned our students the task of creating and narrating photographs. With these assignments, the intent was to explore how photography, as a mode of both representation and interpretation, could help students to tolerate, symbolize, and narrate encounters in learning that were experienced as intellectually and emotionally demanding. As a practice that literally expresses one's relation to the world through visuality, photography offers a unique method for reflecting on meaning as a relation rather than a thing in itself. The chapter, thus, has two different objectives. One purpose is an inquiry into how students symbolize their learning when that experience contains and/or represents a difficult demand—such as in learning to teach or learning to witness narratives of violence. We explain the distinct dynamics of each of these calls to learning in our case presentations below. Second, we inquire as to how the photography assignments we invite our students to complete can contain these experiences and, through reflective practice, lead to new forms of thought. Here, we are concerned with the students' ability to think with rather than refuse the frustrations and anxieties of learning.

We propose that the practice of photography offers the student a way to represent and interpret their experience, bringing about a tolerable and instructive containment (Bion, 1962; Waddell, 2002). We begin our support of this proposition by elaborating our theoretical framework, drawing on psychoanalytic inquiries of pedagogy and curriculum to do so. Developing the concept of pedagogical complexity, a term of learning that attends to the ways in which education is felt as a form of interference that blurs the boundaries between one's inner and outer worlds, we then consider the psychical function of containment as it relates to the practice of photography. To do this, we employ a case presentation structure, discussing how each of us conceptualized and implemented our photography assignments as well as how students engaged with them.[1] Case presentations allow us to preserve and delve into our respective approaches to the photography assignment as well as work through our distinct investments and interpretive strategies. We then develop a cross-case analysis of our case presentation "data", exploring the significance of any similarities and divergences. Finally, we return to a discussion of the relationship between reflection, containment, and pedagogical complexity as theorized through these insights.

Psychoanalysis, Complexity, and Containment

If one gives credence to the emotional (e.g. Boler, 1999), political (e.g. Apple, 2004; Giroux, 2005), social (e.g. Anyon, 1980), and psychical (e.g. Britzman, 2003a, 2003b) components of any classroom context, there is no avoiding the fact of complexity in pedagogy. Our use of the term "pedagogical complexity" is inspired by inquiries into learning that view the self as relational and so consider how one's attachments to the social world—sometimes conflicted, sometimes passionate and/or indifferent—can lead to new forms of knowledge and understanding. Here, we are influenced by terms of learning such as Britzman's (1998) "difficult knowledge", Felman's (1992) "teaching out of crisis", and Ellsworth's (2005) "pedagogical address". What these terms share is a perspective that education is a relation that brings the learner to the limits of knowledge and of the self, an encounter that is both affectively charged and emotionally significant. For example, Ellsworth's theorization of "pedagogical address" aids our understanding of pedagogy as part of a relational structure rather than a didactic exchange (p. 103). For Ellsworth, what makes pedagogy powerful is the "refusal of narrative closure" in which lessons remain open questions. In the context of learning from difficult social histories, Britzman's (1998) term helps us to think about how curriculum provokes a relational encounter where social trauma as it is represented in the world outside comes to resonate with the learners' inner world. Both student and teacher must work to interpret these resonances if significance is to be made. This is similar to Felman's (1992) thought that teaching "takes place precisely only through a crisis" (p. 53) in which both the teacher and the learner are brought to their respective limits. In this model, learning is viewed as a process of self-transformation that is predicated on being able to work productively with the traumatic qualities of learning itself.

To address these conditions of learning, and in keeping with the theoretical orientations of the authors above, we turn to psychoanalysis because it is a disciplinary and theoretical orientation that attempts to theorize the movement between affect and thought, a dynamic we argue is central to the problem of learning from complexity.

While far from monolithic, psychoanalysis posits the existence and influence of the unconscious, the degree to which the subject will defend itself from conscious awareness of intolerable thoughts, wishes, and desires, and the notion that individual subjects can come to have new relationships to those wishes and desires through the analytic situation. Educational theorists and researchers drawing from Freud (Britzman, 2011), Winnicott (Farley, 2009), Bollas (Cartwright, 2010), and Lacan (Bibby, 2010; Taubman, 2007), frame educational inquiries from within the dynamic nature of knowledge that psychoanalytic theory characterizes. What is felt to be knowledge is often expressed in ways that carry the traces of anxieties and memories, wishes and fantasies. In other words, what we say is always heavily weighted with things other than what seems most apparent. As processes like these are brought into the realm of the classroom, where teaching and learning are supposed to be happening, psychoanalytic inquiries will pose questions about how all involved will hear and say simultaneously more and less than the manifest content of the lessons on offer. And while it is beyond the scope of this paper to delineate the fine-grained details of the unconscious and its treatment in the educational and curricular literature, we find psychoanalytic theory to be productive in our pedagogical work because it allows us to ask questions about the consequences of individual subjects coming into conversation with the social/political world. We understand this conversation as blurring the lines between what could be considered the inner, or personal, world with the outside, or social, one.

Drawn from the Latin *complex-us*, meaning “a whole comprehending in its compass a number of parts…elements not simply coordinated, but some of them involved in various degrees of subordination…not easily analyzed or disentangled” (Oxford English Dictionary), complexity is thus both a potential and a dilemma for education. The promise is with a view of learning as made from the tensions of relationality—of how we connect with ourselves and with others. These same tensions, however, are difficult to weather. They may tempt the pedagogue to find resolution in pedagogies of management, knowledge transfer, role performance, and other expressions of hardened authority such as outcomes-based learning (e.g. Taubman, 2009). Thinking about pedagogy as a social relation, and not merely a practice, we suggest, can be an antidote to the inclination to view problems only for instrumental solutions (Florio-Ruane, 2002).

Our teaching practices share the goals of helping students to work through the social relations of learning and to broaden the base from which they might understand and act in the world. In our teaching, the effort made to both engage and contain students in their encounters with pedagogical complexity often makes for considerable trouble. This trouble might take on different dimensions, perhaps manifest as expressions of resentment, anger, guilt, indifference, and/or withdrawal, but just as likely with passionate identification, attachment, and excitement. Knowledge, we have come to understand, can as often be felt as an unwelcome burden as it is an exciting facilitator. In education, where the entirety of the situation is purposed toward the development of new thoughts, there will therefore be a dynamic push and pull between the invitation toward thoughts and the dangers inherent in thinking them. Here, the distinction between the self, one's inner life, and the social are disturbed, opening possibilities for different ways of relating to the self and to others, but also troubling the view that understanding can ever be fully known. In the analytic sense, these dilemmas of understanding can be interpreted through the concept of transference in which old conflicts find purchase in contemporary situations, including the "repetition of familiar strategies of self-mastery and that work to maintain the illusion of the self as a coherent and cohesive entity in charge of itself" (Britzman & Pitt, 1996, p. 121). Through the dynamics of the transference the unconscious life of both teacher and student are therefore implicated in classroom discourse, presenting the complexities of learning as open to psychical interpretation.

Taubman (2007) brings these concerns to his discussion of reflective practice in educational experience, distinguishing two general trends. The first explores reflection as a measure of teaching effectiveness as aligned with an outcomes approach to learning. The second considers reflection as a practice of accounting for relations of power and intersectionality in learning encounters. Whereas both of these attitudes focus on evaluation of "attitudes, values, dispositions, knowledge and skills in terms of a priori standards phrased in terms of student learning", what is different about a psychoanalytic approach to reflective practice is that it "leads us to question how unconscious forces affect our interactions with students, the curriculum and the meanings we give our experiences" (Taubman, p. 3). What we like about Taubman's formulation of critical self-reflection is that instead of seeing the self as a unitary identity and knowledge as truth, there is a move to consider meaning as a provisional way of attaching to and therefore of understanding ourselves as part of the social world. Taubman (2007) takes up this discussion in relation to the teacher's position; in our work we think about our role as teachers (who are also researchers) but also the student whose work it is to reflect on and symbolize the dynamics of the curricular encounter.

Recognizing pedagogy as being shot through with complexity means that, even as we strive to create “good enough” (Winnicott, 1970) conditions for learning, any wish for being certain about outcomes is similarly troubled. Psychoanalytic commitments also encourage us to scrutinize ourselves: what are our own investments? Are we being overly hostile in our interpretations of, and responses to, our students and their work? What might be the transference of pedagogical design? Our reflections and our understandings of psychoanalytic processes do provoke and maintain our caution and humility in the face of the variety of student reactions, be they the most glowing and full of affection or the most resentful and angry.

Pedagogical complexity, then, entails invitations to think about classroom life as becoming increasingly populated with the frayed edges of understanding rather than a tight seam. Being able to tolerate the ambiguities of classroom life, as in the encounter with narratives of violence or with learning to teach, calls for the ability to withstand the wish for final answers or finite knowledge. What makes complexity pedagogical is far from a certainty, but we think that in order for it be so, that something of a containing function be present. It is this function and how it might operate in the context of learning to which we next turn our attention.

Containment and the Assignment of Photography

Containment is a psychoanalytic term that we find useful for describing the ways in which pedagogical anxieties and frustrations might be reflected upon and brought into significance through the learning encounter. The idea that learning is a dynamic encounter between the student, the teacher, and the curriculum is important for an understanding of exactly how containment functions in the educational setting. One way to illustrate this function is to think about how pedagogues and learners come to recognize, interpret, and then symbolize their respective psychical investments in the process of coming to know.

French (1997) identifies two common psychical investments of the teacher; the fear of competence or incompetence and the fear of loss of control (p. 488). Teachers will be confronted with these investments as they are called to answer questions to which they do not know the answer, challenged by students with more knowledge, and presented with situations holding uncertain outcomes. The containing function is demonstrated by the teachers ability to withstand the wish to defend against these anxieties (e.g. regimenting learning) and instead work to find ways to “create a space that enables learning” through experiment and playful thought (p. 487). Matthews (2007), in a paper that explores the dynamics of hate in teaching, similarly discusses the need for the teacher to be able to distinguish his or her own subjective hatred (as arising from his or her psychical projections onto the student) from hatred in its more objective form (as belonging to himself or herself). Containment, then, describes both a capacity and a function in pedagogy: in the first sense, the pedagogue is able to discern and interpret how his or her own fantasies structure the educational enterprise; in the second, he or she is then able to craft an appropriate pedagogical response from this understanding.

What we mean by an appropriate response is close to how the analyst Bion (1962) discusses the function of containment in the analytic setting. Rather than the analyst answering to the demands of the analysand (e.g. “Why am I acting this way?”), the containing function extends the time of the question such that new elements of thought may emerge. This may in turn lead to a new sense of understanding that arises from the analysand’s relationship to his or her own question. As Waddell (2002) describes it in relation to the analytic dynamic, the containing caregiver

> is able to take in the projections, to resist being overwhelmed by them, to render them manageable and, in a sense, to hand back to him [sic] a quality of experience which him [sic] feel divested of terror and capable of reintegration. (Waddell, 2002, p. 33)

The containing function, therefore, works to “hold thoughts in mind so that they can be ‘detoxified’ and permitted to gather new meanings” (Cartwright, 2010, p. 5). It is the process by which new ideas are generated in relationship to old narratives, wishes, or patterns. The dynamics of the containing function include the recognition of frustrations and other troubling affects and the ability to first hold and then return those thoughts to their original thinkers, though in a form that is differently and productively understood.

One of the reasons that a theory of containment is valuable to our study of pedagogical complexity is because we are interested to explore teaching modalities that can help the student to reflect on and make significance from times of uncertainty, breakdown, and frustration in the learning encounter. The practice of photography, we hypothesized, might bring a kind of knowledge that shares the qualities "of literature, of dreams, of patients" (Felman, 1987, p. 92)—a knowledge that, following Felman, is "not authoritative, not that of a master, a knowledge that does not know what it knows and is thus *not in possession of itself*" (p. 92). Because we wanted to move students beyond reductive understandings of the sociopolitical world, we were drawn to explore methods of narrative expression that might allow for the uncertainties of knowledge production. This is similar to Taubman's formulation of critical self-reflection as a stance of curiosity toward one's affective investments in knowledge. While our turn to photography in our teaching was something we arrived at separately, it was through shared conversation that we began to articulate a common understanding of its importance to our work. The impulse to assign photography was rooted in a desire to provoke a different orientation to learning than offered by the traditional research essay, an assignment that is often burdened by the weight of particular disciplinary regimes of schooling.[2] We consider, then, the assignment of photography as potentially serving a containing function for our students.

Our interest with photography was to explore how the process of representing one's relation to the world through the realm of aesthetic experience might contain conflicted experience in ways that are both tolerable and instructive. While the invitation to photograph might be experienced as a low-risk, high-yield practice when the provocation is open-ended, our use of photographs is much more directed and, therefore, we propose, instantiates reactions, confusions, anxieties, and frustrations in need of containing. Our sense is that the containing function is a necessary position in the process of beginning to reflect on pedagogical complexity. Therefore, we explore the act and process of photography as well as the relationship between the photograph and its assignment as a productive framework for containing pedagogical complexity.

Case Presentations

Both of our photography assignments ask students not only to author photographs, but also to narrate those photographs in writing. The photographs, and the students' narrations of them, are intended to help the student to represent their thoughts about what is discomforting pedagogical content. Both, that is, resemble modes of reflective practices. While the photography assignments were on the one hand an invitation toward thought, they were simultaneously an intervention into thought, particularly those forms of thinking that defend against the complexity of the learning encounter. Learning, as we have written above, will occur through breakdowns and missteps, frustrations and halted attempts because of the ways in which significant lessons are often difficult to bear.

Case Presentation from Social Studies Teacher Education

Learning to teach involves the confrontation between ideas and ideals, knowledge and wish, fantasy and reality. In social studies education, where in its best moments students are asked to come to increasingly sophisticated understandings of the relationship between self and the social world, students learning to teach are confronted with a range of difficult issues. Students are introduced to new theories and orientations to thinking about the constitution of the social world. While still new to these will-be-teachers, they are asked to transpose them into pedagogy for students who they simultaneously idealize and fear. These problems double back upon themselves and the resulting tangle is an example of a scene populated with pedagogical complexity.

The photography assignment developed for Jim's class was one provisional attempt to allow students to engage in a particular kind of reflective practice.

I was reaching for a task that would provide another location for students to practice talking about social processes and events in ways that opened up the topic for interpretation rather than succumb to the temptation to provide definitive answers to their students that simplify social reality. As opposed to assigning a paper or traditional presentation of image and text (such as PowerPoint), the invitation to photograph as a way to represent ideas was intended for students to practice talking about one thing (the photograph) in an attempt to explain a complex other (the social or pedagogical issue meant to be evoked through the photo essay). In this way, it mimics a common feature—representation through example, metaphor, and evocation—of the teacher's work while at the same time running against the most common practice associated with postsecondary classroom assignments, the research essay.

The assignment that I provided read as follows:

1. So much of our time in formal education (and this class is no different) asks us to formalize our ideas into linear texts. We are asked to take ideas and write about them in essays and present them in a PowerPoint. However, one thing we know about teaching is that

we cannot simply "tell" our students what we want them to know and expect them to know about it. Teaching, after all, is not telling. As the semester draws to a close, then, this assignment will ask you to represent your views on social studies education (or a specific "big issue") by relying most heavily on the photographic image. Using a series of ten photographs, you are to construct a photo essay that intends to convey meanings, evoke emotion, and to allow an experimentation with expression of complicated ideas.

2. The idea is not to choose something like civil rights, and then find/take ten photographs of the civil rights era and call it good. Instead, and following that example, if race is a social issue of interest—one that speaks to the heart of what social studies education is about in your mind—then you would take or find images that convey/represent/comprise/evoke issues of race in our society.
3. You may consider also adding a voiceover or a musical composition as part of this presentation.
4. Beyond the photographs, you will be asked to write a short companion piece describing:

- The purpose of the photo essay
- Your reasoning for choosing each photograph

During our seminar sessions, I worked with students on a variety of strategies to use while reading photographs and contemplating their composition. In relationship to this assignment, though, their perception was that I was asking them to participate in a process with which they felt inadequately prepared, without sure footing, and with the need to demonstrate some level of immediate proficiency. Most had little experience with the vocabulary and grammar a trained photographer would use, although when I inquired about their picture-taking habits on social media it became evident that they did, indeed, "know how" to take pictures. A photographic object meant for friends or social media is one thing; a professor asking for images as a significant part of an academic assignment was entirely something else.

Despite reassurances about the degree to which I was encouraging them to explore what the assignment meant for them, and what it could allow them to do and say, there were frequent questions about what "I", the teacher, "wanted". The pedagogical encounter was therefore characterized by elements of transference: demand, anxiety, and desire. Those who inhabit teacher education classrooms would not be surprised to hear such questions about the supposed wishes of the teacher. The assignment, though, helped me to resist my temptation to steer them toward any particular topic or ways of representing those topics in photographs.

I asked students to discuss their reservations and frustrations in an attempt to explore and engage them. To do this I posed several questions for which I solicited written responses: what they thought were the most important social or political issues that young students ought to know about, what the most compelling and difficult parts of learning to teach had been, and what they thought about the photography assignment itself. Many students were excited, if a bit unsure of how they might move through it. In one student's writing, I note how there is felt sense of connection with a simultaneous sense of "struggle" to complete it well:

> I like this assignment because I like the idea of re-presenting ideas in a unconventional way—mostly because I am a visual learner and images help me retain information. Something I have learned as I have been collecting images, though, is that it is much more difficult to do. I feel like I need to have a photographer's eye to do this assignment well, and I struggle with that.

In this student's writing I found a tension between the excitement of learning through visual representation and the internalized desire for the assurance of having done a "good job" before the job has even been completed. Another student began with a similarly excited statement, who wrote:

> My gut reaction to this assignment was, "wow". Was that an, "I'm super stoked, or an, "Oh shit" [I am] not sure. I have anxiety about being able to do a topic justice. Speaking of, anxiety seems to be an emotion that I feel frequently as a student/teacher

In this playful account, I read an honest sense of the student's felt sense of welcome invitation toward thinking in this way (this particular student enjoyed photography) but was unable to even finish her thought before recognizing that anxiety is part of her everyday experience of learning to teach.

Other students, though, were not quite as excited and were given over to anxiety and suspicion. One student wrote: "I am totally intimidated by this assignment". Another wrote, "I am not sure if I get what it is about”. Another: “Honestly, (1st Author), I am not at all excited about this assignment”. A student confided: “Honestly, (1st Author), I (and some of my classmates) really wish we could use photos from the Internet for this assignment”. And one student clearly articulated her skepticism this way: “I still am not seeing the connection between this project and my future career as a teacher”.

In all of these students’ writing, there is a sense of a distance between their expectations, their desire to perform well academically, and an encounter with something that felt unfamiliar. But I also understand their statements as being doubled versions of themselves. Statements in pedagogical settings in which the transference exists will serve the purposes of communicating an “other meaning”. While I cannot pretend to have any certain knowledge of what that other meaning is, those anxieties do rhyme with the concomitant anxieties of learning to teach.

The lack of preparation for the assignment works in the same way as feeling unprepared to teach, a nearly ubiquitous statement offered by the soon-to-be teacher. Intimidation, the wish for things to be different, and the feelings of imposition are all ingredients in the psychical recipes of encountering the classroom for the first time as a teacher. Anxiety, as the above student reminds, is part of doing assignments as well as learning to teach. For some, this anxiety was at or near the surface. Whether good or bad, the assignment was providing a mechanism to sustain a learning encounter. Their nervousness weighed on me as the due date approached.

Examples of topics produced through the photography assignments were the tensions between theory and practice, human rights, heteronormativity, and class divisions. One project tackled the idea of representing the “presence of absence”. The student who authored that project was interested in demonstrating that history is not past, but is present *in* the present (see Fig. 1)—in this sense (thought not in her words) invoking

Fig. 1 Blurred photograph of a student’s mouth titled “Cavern”

the Derridean notion of the specter, and could also be read psychoanalytically as history being articulated in the present to excavate unresolved conflict.

In order to represent those ideas, she took photographs of cement in which there was imprint of a leaf. She also used an image of a stained wooden desk, indicating the presence of a misplaced glass at some point in the past. The effects of that past, though, were always on display. She wrote:

> The events of the past have shaped the present. Aspects of past events appear to be ever-present in the here and now. This ring on a desk signifies how the past never exactly goes away.

It is not as though this student could not have written that the past is present without the photography assignment. However, the combination of imagining, and then imaging, and then articulating this sensibility around the photograph itself produces a pedagogy that performs what it represents. That is, through demonstrating in a different register the phenomenon of presence and absence, she was able to structure a pedagogical thought. The image she created in this case serves as a metaphor. “Metaphor”, Atwell-Vasey (Atwell-Vasey, 1998) reminds us,

> “relies on the imagination of its users to see that we can only include some elusive phenomena in our talk by letting other things, more sensible to us, stand in the position of the more elusive phenomenon” (p. 11).

In light of the image, the stain on a table is more sensible than the idea that time, history, the past, the present, and the social meanings of these are much more tied back onto/into one another than is commonly discussed. Instead of seeking an answer to the question, “how do I explain the connections between past and present”, the photograph and its narration allow the problematic an elongation through the representational and then symbolizing act.

Another student’s photo assignment revolved around representing learning as a relationship between darkness and light. While sometimes she represented that relationship as one of a progression from darkness to light, she also was able to represent the ways in which too bright of a light produces a blinding glare and, thus, obscures vision. This is to say that she was able to articulate through the photographs a nuanced elaboration of learning, one that counters the positivist notion that more knowledge is always better. For example, she wrote:

> We can choose to teach more and to teach differently, but however we proceed, we have to understand that whatever light—learning and knowledge—we achieve will create as many shadows as it destroys. This quest is endless.

The image that accompanied this particular piece of writing was an obscured and blurred image of the student's mouth (see Fig. 2).

The light comes from around the edges of what we learn are her lips, and the opened mouth is darkened. Such an image portrays a compelling notion that works against the predominate pedagogical thought that the teacher contains the "light" to pass onto the students. Indeed, in this image the teachers' mouth, the place of speech, is dark. The light must be coming from someplace else. Here again, the photograph performs the act that it represents, that the teacher is at the mercy of a knowledge that comes from some other. It acknowledges that knowledge is not always pretty. It evokes the idea that sources of knowledge are "other" than the teacher. Further, it allows an expression of the idea in an elaborated, visceral form. The photograph and its narration further complicate the dyadic relationship between teacher and student, knowledge and learn-

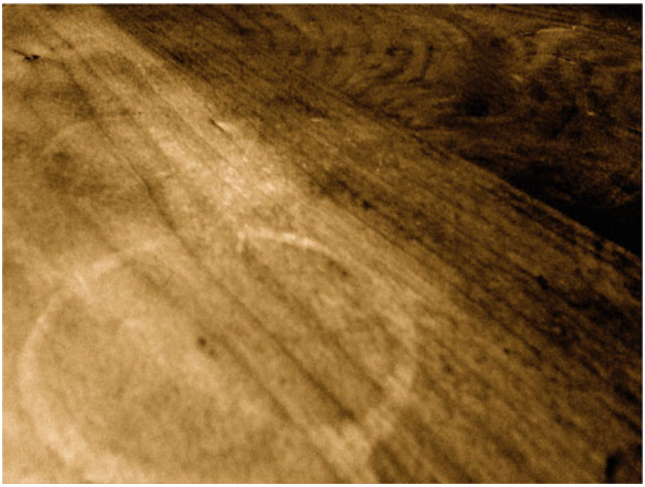

Fig. 2 The past in the present

ing. In resisting a simple splitting of these terms so often pitched against one another, the student represents a complicated relationship between them. It acknowledges the ways in which knowledge and its acquisition is an interminable process of movements between insight and disavowal. The image and its narration express that complexity while simultaneously holding it steady enough to symbolize.

A third example aimed to represent the idea of multiple truths and interpretations of sociocultural processes. To evoke the idea that perspective matters (something of huge concern to social studies educators), this student produced ten images from different angles, filters, and vantage points of the same wooden chair (see Fig. 3). Here, the student used repetition with difference as a pedagogical strategy to represent an idea

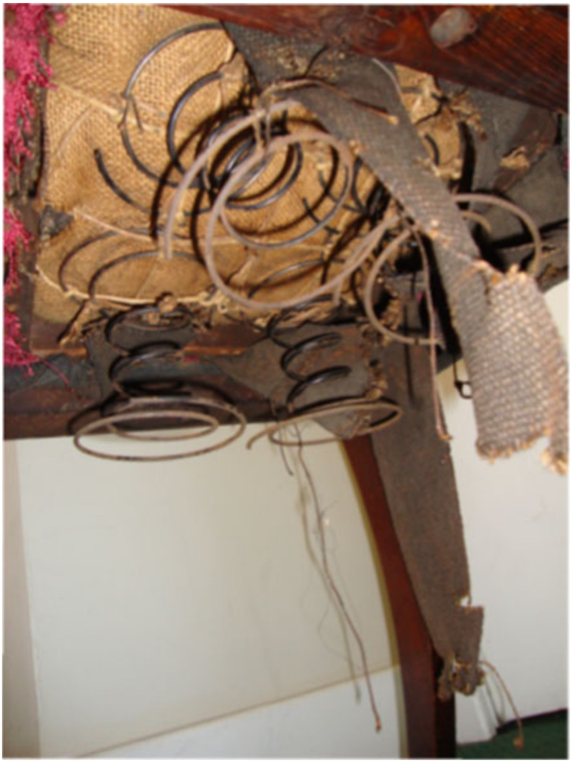

Fig. 3 Multiple truths

that seems to resist representation. Through elaborating on the ways that perspective allows different interpretations of the same object, the student communicated the idea in a novel way. That is, he could not have been able to offer the same kind of robust explanation by only taking the photographs or only using written text. It was the combination between narration and image that provided the space for him to do this work. This same student was one who was the most apprehensive and suspicious of the assignment.

The reflective practices engaged here have to do with the invitation for teachers-in-training to look again at objects in their lives, those that may serve a particular function for them but that now could serve as the focus for a photograph to help them tell a story about teaching and learning. The pedagogical complexity in this case is borne of the already unsteady terrain one walks in the process of becoming a teacher combined with the assignment to represent that journey through a relatively unfamiliar medium. The objects of the photographs came from the students' bodies and the physical spaces they inhabit. The act of composing photographs that obscured the mouth, focused the cement, and multiplied the chair held those objects in thought and in time. Such a holding allowed those images to serves as objects around which meanings could be articulated in the direction of pedagogy. By this I mean that the combination between image and narration provides the space for symbolization of complicated ideas in learning to teach and social studies education.

Case Presentation from the Global Studies Classroom

Sara's teaching and research interests lie with understanding how aesthetic practices—such as the visual and literary arts—symbolize and contain the conflicts of being human as they are expressed both in classroom learning and in the broader social contexts of war and organized violence. Coming to terms with the social reality that humans are capable of committing egregious acts, however, often pushes students beyond the limits of their comprehension. When, for example, students encounter representations of difficult social histories as part of the classroom curriculum, they meet something potentially unbearable about the larger world that touches on their own archive of conflict (Britzman, 1998; Pitt & Britzman, 2003). To understand history as an encounter (Farley, 2009) rather than a representation means thinking about how we are constituted relationally with others. The history of our material conditions encompasses our emotional ties to other and so our ways of knowing are both cultural and emotional. In my teaching, therefore, I look to models of understanding that theorize the affective dimensions of human encounter.

It is this curiosity that drew me to explore the potential of photography as a narrative approach to learning in the context of postsecondary education. The case presentation is a senior undergraduate seminar entitled "Narratives of/about Violence" that I teach in the Faculty of Arts at a comprehensive university in southern Ontario. The course, which explores how subjective, systemic, and symbolic violence is produced and sustained in contemporary life, engages the literature on testimony and witnessing as well as a variety of narrative accounts (Felman & Laub, 1992; Joya, 2011; Mencu, 1984/2010; Simon, Eppert, & Rosenberg, 2000). For their final cumulative project, students write a paper in which they articulate their own ethics of witnessing. The photography assignment, which I detail below, is one of several activities designed to engage students in the *practice* of witnessing. This practice involves a developing awareness of what it means to listen and attend to narratives of trauma as well as a capacity to reflect on one's orientation to that attentiveness as an experience of learning.

When learning itself repeats the qualities of trauma, as may be the case when we encounter histories of violence and conflict, we need models of representation that can contain this tension while symbolizing its emotional difficulties. Symbolization through language and aesthetic creation offers a way to represent and interpret experience without the need to resolve the contingencies of understanding. Indeed, the contingency of experience becomes a model for creative expression. Photography is one such aesthetic practice in which the visual frame both represents and interprets the movement between inspiration and thought. I thus anticipated that the assignment of photography might produce understanding as a relational experience and therefore sustain pedagogical complexity in the learning encounter. In this context, pedagogical complexity arises from the student's engagement with the curriculum and the social dilemmas that it represents, the conflicts of learning it provokes, and the demand to narrate photographs. It was my thinking that photography could help students to symbolize the difficulties of learning from experience when experience contains difficult demand—for example, learning to witness narratives of violence. Like the case example from the social studies teacher education context, what is represented is not then the literal translation of an idea, but rather the tentative contours of the student's relation to his or her own knowledge. In the design of my assignment, I therefore looked toward theories of representation that articulate how aesthetic objects and narrative accounts provide a means of "working through" experiences of historical trauma and social breakdown (Boym, 2001; Guerin & Hallas, 2007; Hirsh, 1997; Hodgkin & Radstone, 2003; Salztman, 2006; Simon, 2008; Young, 2000). The photography assignment undertaken by the class elaborates this approach to learning. As part of his or her course work, each student was responsible for maintaining a "witnessing portfolio"—a combination of free-associative and structured writing in relation to photography. Students completed weekly in-class writing exercises that responded to discussions and curricular material. In addition to their written accounts, students were asked to use photography as a way of representing their experience.

Students were encouraged to review their weekly journal entries in light of their photographs and to provide any additional commentary. The accumulated journal entries and photographs constituted an archive from which they drew in their final intellectual task for the course—the articulation of an ethics of witnessing.[3] Using their portfolio as a reference, students were able to trace the development of their ideas about the practice of witnessing as well as engage in a meta-analysis of their responses. Exploring the relationship between their visual and textual responses encouraged students to connect their thoughts to the concepts encountered in the course. It was in this way that the assignment of photography helped the students to symbolize their experience of witnessing: in other words, to narrate their affective responses to the course material and bring them into emotional and intellectual significance.

While in our other case presentation Jim discussed images and narration from different students, I focus on one example of student work that was produced via this orientation to learning. In her final course paper, Chantal (a pseudonym) connected her classroom learning with her summer work experience as medical support to a bomb-removal team in the Gaza Strip, Palestine. She describes her social and professional relationships in Gaza as primarily revolving around violence, which led her to enroll in the course with the intention of exploring what she calls her "affectation" to conflict. Of this relationship, she writes:

> Thinking of and trying to understand and resolve this experience in my mind has been a narrative about violence…It becomes clear upon re-reading my

> archive of witnessing that the weekly readings and resources caused associations with my experience in Gaza and that I was seeking some resolution to that experience. I knew from the outset that I wanted to continue studying conflict, but what I did not know at the time was that the study of conflict was tied up in the need for personal discoveries. I thought I was studying conflict in general, but what emerged through the journals was a desire to understand my own experience inside a conflict zone. What I seem to be trying to answer is the question: what does my experience in Gaza mean to me?

In this reflection on her classroom learning, Chantal relates how the violence that she experienced in the world outside—her work in Gaza—resonated with her "need for personal discoveries" about her "own experience inside a conflict zone". Here, there is a shift in the object of learning from "conflict in general" to the conflicts of self-understanding. These conflicts are rendered legible via the dynamics of pedagogical implication, in which the student learns to read herself otherwise through encounters with the curriculum and her own aesthetic representations. By pedagogical implication I refer to the ways in which the student comes to see herself as constituted in and through the psychical dynamics of learning that also instantiate ones relation to the outside world. In this context, Chantal's photographic archive served as a template from which to reflect on and understand her experiences in Gaza. This attempt to find herself within the frame of conflict is illustrated literally via Chantal's photographic archive: in eight of the 12 images she is featured as the main photographic subject. "As can be seen in the photographs," she writes, "there was an effort to become involved in the weekly material, to try to experience it in some way" (see Fig. 4). To physically represent herself in this way suggests the presence of another person to manipulate the camera shutter. The photographic act is thus also a social relation in which Chantal is witnessed in her attempts to represent her own encounter with witnessing.

Chantal takes her implication in the curriculum one step further by inscribing it materially onto her body. Articulating her intent with this method she expresses how

> The act of wearing these chosen pieces of testimony was an attempt to adopt a traumatic reality of my own. The performance for the camera was an 'other body' experience. My skin was no longer my own, nor my muscles nor my body; the sensation of this was a mixture of subservience to the camera and a burden carried. I felt marked by something that I could not see and that I could not just shrug off…I don't know how I feel about my time in

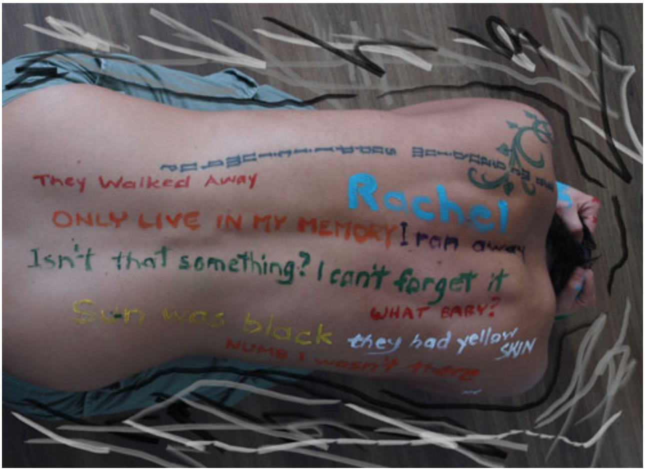

Fig. 4 Involvement

> Gaza, and so this physical activity brings my contemplation of conflict into a tangible dimension, and involves other senses. I interpret that I have been looking for ways to understand, although I have not been aware of these pursuits or connections.

Chantal's description of herself as "wearing" testimony in an effort to "adopt" traumatic reality produces a curious form of displacement: when performed for the camera the experience is one of alienation from her corporeal self. In this fantasy, skin, muscles and body become a tablet for the inscription of experience not yet understood. The photographic act is thus a relation of "subservience" through which Chantal is able to momentarily displace the burden of meaning. Freud employs the concept of Nachträglichkeit, or deferred action, to explain the ways in which unassimilated experience is, at a later date, revised or reworked into meaningful significance (Laplanche & Pontalis, 2012). It may be that the photographic gesture sustains a fantasy of displacement that enables the working through of experience that, as Chantal describes it, cannot be "seen" but neither "shrugged off". The act of photography provides a way to anchor displaced experience—to find it within time. To look at experience through the lens of photography might therefore satisfy what she names as "looking for ways to understand" without awareness of what the "pursuits or connections" may be. The photograph thus contains the uncertainty of thought in ways that Chantal can tolerate and return to. She perceives the archive as making

> …endeavors into personal spaces, however there is a subtle contrast between the written archive and the photographic archive. Where the journal attempts to intellectually grasp ideas by relating them to an experience in Gaza, the photographic images engage without invoking these remembrances. Curiously, Gaza never crossed my mind in the taking of these photographs. They do depict an endeavor into the self in order to understand ideas and experiences that are foreign; an effort to work through these concepts in order to create or identify personal relationships to them…

With regard to her witnessing portfolio, it is the juxtaposition of photograph and text that allows Chantal a way of relating to her experience that exceeds intellectual demand. Indeed, while both the journals and the photographs respond to the weekly course material, it is the relation between these two modes of expression that allows Chantal a creative relation to her own thought. For this student, the photographic impulse opens the space to encounter thought as a relational process involving the working through of uncertainties. Central to this form of thinking is the ability to reflect on and then bring affect into significance, a key dimension of the ability to contain pedagogical complexity.

Case Presentation Analysis and Discussion

As we read our presentations of these examples against each other and then in relationship to the ideas of pedagogical complexity and containment, we see the following two issues emerge. First, there are significant differences in the orientations to pedagogical complexity that the assignments offered students in the particular contexts. While Jim's assignment was given within a context of students being invited to think about how to represent complicated ideas to others, Sara's assignment may have encouraged a more self-reflective stance, in that the assignment demanded the authoring of a statement about a personal ethics of witnessing using photographs as a hub around which to develop this thinking. In the first case presentation, complexity is instantiated by the demand to represent ideas under construction through a relatively unfamiliar medium, while in the second we see pedagogical complexity in the students' dilemma of how to interpret a photographic archive in relation to a conceptual, rather than representational, idea. These differences are interesting to us because they show how pedagogical complexity is never articulated as just one moment but rather a range of relational dynamics that are provoked by the particular knot of knowledge being worked through. Our assignments provided different kinds of work for the student: how to represent conflict as a complicated relationship between self and other; how to narrate this encounter through symbolic and visual means; how to accept those fragments of knowledge as part of a provisional understanding of oneself in relation to the wider world. We see our individual assignments as aiding in an extension of the psychoanalytic idea of containment into the scenes of pedagogy across all of these dimensions.

While our case presentations are significantly different in terms of the dilemmas of learning that they represent, the assignments themselves operate in strikingly similar ways with respect to pedagogical containment. The act of taking the photograph displaced worry onto a new frame (literally and figuratively), making space for meanings to emerge as tentative ideas. Furthermore, the textual and narrative reflection that followed the creation of the photographs invited the circulation of new narratives and understandings. In case presentation 1, the students represented the object world in which the objects were meant to signify the murky terrain of knowledge, the influence of the past on the present, and the repetition with difference of multiple perspectives. The assignment became what Ellsworth (2005) might call a "scene of pedagogical address" in that students were able to "assume a relation within a system of meanings" (p. 103). The mouth, the cement, and the chair were repurposed within narratives that pointed toward learning and social understanding. In case presentation 2, Chantal comments on how the photography and journal writing became a physical exploration that brought a more tangible dimension to her contemplation of conflict, allowing her to reflect on her experiences in Gaza through a different lens than offered by political analysis alone. This recalls Felman's (1992) characterization of learning as moving through crisis, in the sense that for Chantal, her experience of the humanitarian crisis in Gaza was initially indistinguishable from the crisis of her own inability to adequately respond. The transformative moment for Chantal arises only after she has been able to creatively represent the traumatic qualities of her own learning, even as she was initially unable to understand the symbolic force of her photographs. By bringing her journal writing and photographic archive into conversation with the theoretical readings assigned in the class, Chantal is then able to reflect on and analyze her own implication in the course material.

With this invitation to sustain the interpretative encounter we recognize the assignment as maintaining a productive distance between the apprehension and the understanding of challenging experiences. It was our goal, as pedagogues, to keep that distance open, for it is this invitation, we suggest, that lends pedagogical impact to the learning encounter. As we have argued, containment allows the learner the critical distance they need to be able to notice and reflect on their fantasies of learning, a position from which they then may be able to think with their affective responses. By displacing their anxieties, frustrations, and excitements onto the photography assignment, which offered its own form of pedagogical demand, the students in our case presentations were freed up, to some degree, from the constraint of having to make sense of their implication in the course material too soon. It is in this way that we understand distance as a form of containment, since the rapid movement toward intellectual closure can sometimes foreclose insight. For these students the intervention of photography became an invitation to sustained thought.

Conclusion

Reflective practices rendered psychoanalytically offer the opportunity to "shift our perspectives such that we can think differently about what it means to engage" in the practices under consideration in the reflection (Taubman, 2007, p. 2). The cases we have presented here seem to tell a story of reflective practices that we see as offering not so much "reflection" as through looking into a mirror at the self, but rather looking in the mirror to see what is behind us, offering us some glimpses into the blind spots. The photography assignments functioned as a container for pedagogical complexity that allowed for reflective practices to occur.

We have argued that, in the pedagogical context, containment describes both a capacity and a function: there is an ability to notice and interpret one's implication in the curriculum for the purpose of crafting an embodied understanding. In our reading of student work, we interpret that the photography assignment did perform a containing function in the sense that the frustrations of learning were held by the assignment and then returned in a form that was differently and productively understood. We see this in our case presentations with how the assignments turned into elongated encounters with curriculum in which questioning and tension were favored over answers and directives. Further, we were able to use the design and intent of the assignment as a way to prevent us from making meaning *for* the students; we could not tell them what to photograph or "how to" do it, again aiding our holding in abeyance premature understandings. The assignment, we think, provided the space and structure for provisional thoughts to form so that something different might emerge, though the modality and tone of such insight could not be anticipated in advance. The assignment resists the teaching of a lesson and instead constructs a pedagogical structure made from its demand, the students' work over time, and the involvement of the instructor in navigating the itinerant tensions therein. The assignment of photography has its own structure, as well, made from the anticipation and desire of the instructors. In this sense, the very structure of the assignment also seemed to contain—that is, to represent and interpret—the thought processes involved in its undertaking.

In conclusion, we turn again to Lacan (1998) who reminds his audience that "a dream does not introduce us into any kind of unfathomable experience or mystery—it is read *in what is said about it*" (p. 96, emphasis added). Similarly, there is nothing particularly special about the photographs that are produced in these assignments as standalone objects. In this paper, we were primarily interested in what the students had to say about their photographs and how the invitation to work visually—with written narrations to support that work—transformed their relation to their own processes of understanding, and, consequently, to what and how it was that they were able to know. When we began this project we were curious about how the assignments, students' reactions to them, the photographs themselves, and the narrations thereof were felt as provocations toward learning. Through our collaborative inquiry we have theorized that the assignment of photography is a narrative practice that both instantiates and contains pedagogical complexity in relationship to weighty curricular landscapes.

NOTES

1. Each author secured permission through University ethics protocols to gain access to the student course work that is discussed in this paper.
2. We realize that the assignment of photography also bears a history of educational demand given the particular context of learning. In an arts education classroom, for example, students may have a different relation to the photo-

graphic impulse than in the social studies classroom. As a practice of narrative representation, photography, like the research essay, is thus also burdened by both popular and institutional expectations. It is our argument, however, that it may achieve different work with regard to the symbolization and containment of pedagogical complexity.

3. One of our seminal course texts was Shoshana Felman and Dori Laub's "Testimony: Crisis of Witnessing in Literature, Psychoanalysis and History" (Routledge 1992). Reading selections from this text, students were asked to identify and describe the authors' vision of ethical encounter and to develop, over the course of the semester, their own understanding of this term in relation to their individual witnessing practice.

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Digital Storytelling in Nurse Practitioner Education: A Beginning of Reflective Clinical Practice

Melody Rasmor

There has been little research done that focuses on the use of digital storytelling (DS) in graduate education to foster reflective thinking. DS provides nurse practitioner (NP) education with new media pathways of literacy, learning, creativity, and reflexivity. This chapter will discuss how the digital story allows students to share introductions, history, reflections, and personal information while deconstructing and reconstructing the student's own culture and identity as a part of a self-identity assessment.

First, I must introduce myself as a nurse practitioner who always wanted to be an artist, but due to my female gender during the 1960s and 1970s, I was given three career path choices: I could be a secretary, teacher, or nurse. I chose nursing with the hope that I could still do my art. I found ways to express myself by making collages on paper and sculptures with a variety of found objects for years. Most of my pieces involve people. I believe I have been influenced by several experiences from my distant past. I grew up traveling up and down the Columbia Gorge in Washington State to visit my grandmother's farm. I feel some of the most memorable influences included the Native American fishing at Celico Falls, the Paleographic images on the rocks at Horsethief Lake, the Rodan

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M. Rasmor (✉)
Washington State University Vancouver, Vancouver, WA, USA

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Sculptures housed in the Maryhill Museum and the pristine sun on the rock formations of Columbia Gorge itself.

During my Educational Doctorate Program, I took a few classes that focused on the intersections of race, language, culture, and gender in relation to the ways that teachers construct notions of identity. As a final assignment for the class, we created an aesthetic presentation that was a reflection of our race, language, and culture. This class has allowed me the time to reflect on my history and examination of my own culture. Having this opportunity has inspired me to think how these aesthetic pieces join together to bring voice to a culture identity. In the summer of 2010, I was once again enrolled in the Philosophy of Education 501 course, in the Doctorate of Educational Leadership Program at Washington State University (WSU) in Pullman, Washington. I was impressed by the experience of listening to other graduate students present their digital stories assignment. All students were either educators or administrators. These adult learners shared stories of their personal lives, families, and educational journeys. It was a powerful exchange that created an immediate classroom bond. This experience motivated me to attempt to use the digital storytelling assignment in my graduate nurse practitioner advanced physical assessment course (See Appendix A for Assignment Description). Additionally, I found these digital story introductions to be more meaningful introductions than the traditional going around in a circle and having students state their names and where they worked. After taking more education courses, I found support for this type of assignment from the personal autoethnography (Chang, 2008; Denzin, 1997), duoethnography (Norris, Sawyer, & Lund, 2012; Sawyer & Norris, 2009), narrative inquiry (Connelly & Clandinin, 1988), self-reflection (Boud, Keogh, & Walker, 1985; Frank, 1995; Mantzoukas, 2007; Sandars, 2009; Schön, 1983), storytelling (Baldwin 2005; Reason & Hawkins, 1988), digital storytelling (Lambert, 2003; Sheneman, 2010), and art-infused curriculums (Freedman, 2003; Greene, 1995; McCabe, Neill, Granville, & Grace, 2012; Sameshima, Vandermause, Chalmers, & Gabriel, 2009). All of these sources have supported the use of the digital storytelling for classroom engagement and reflection.

As I started to explore the literature about stories, I became fascinated with the wide range of terms in our language that help define storytelling. According to the National Storytelling Network web site (2012), storytelling can be defined as "the interactive art of using words and actions to reveal the elements and images of a story while encouraging the listener's imagination." I also review the education literature that seems to claim much of the credit starting with the storytelling hours provided by librarians. The use of narrative stories can also be found in the early work of Dewey (1938). Later in the literature, Clandinin and Connelly (2000) describe the importance of narrative stories as an important form of inquiry used in educational and social science research. These narrative stories provide insights to past, present, and future. Narrative stories also help us make sense of our world. Narrative stories in health care help providers come up with a diagnosis in order to treat a medical problem.

When I was first exposed to the use of a digital story, it was like a light bulb came on from my nursing experience and the hundreds of stories that I have heard, told, and shared. Basically, digital stories are a short explanation of some desired life event, struggle, or an important experience. Digital stories can come in the form of autobiographies, memoirs, essays, or scripts. Often they will be developed as a series of photos or drawings with a voice or music overlay and usually are three minutes or less. These stories become a short narrative of a person's life that has been condensed to share with others (Lambert, 2003). There are a variety of forms of digital stories which can include personal narrative stories, informative or instructional stories, and retold historical stories.

The disciplines of nursing and art still remain miles apart. "My goal… was to try something new in my class. In advanced practice nursing education, the nurse practitioner students are constructing a new identity as a primary care provider as they evolve from an RN role. Development of a new professional identity is a dynamic process that helps broaden one's own perspectives and outlook. Sharing narratives about student experiences can facilitate self-awareness and identity formation as a powerful reflective narrative experience. Narrative stories shared throughout an intensive 2-year program helps student NPs explore the question: "Who am I becoming?" (Sumara & Luce-Kapler, 1996)

In the primary care setting, nurse practitioners are confronted with a variety of health care issues, compelling them to address their own beliefs and values in listening to other's stories. The patient and their family's story helps NPs make sense of their world, providing insights to past, present, and future (Clandinin & Connelly, 2000). These reflective thinking skills increase the practitioner's capacity to see others and their personal and contextual experience of illness as well as address their own attitudes, perceptions, and beliefs (Mauksch, Dugsdale, Dodson, & Epstein, 2008).

In the classic textbook *Bate's Guide to Physical Examination and History Taking* (Bickley & Szilagyi, 2013), the components of a comprehensive history are considered the patient's story. In history taking, there is an emphasis on the "empathic listening and close observation that helps the practitioner have an open and unique vista on the patient's outlook, concerns and habits" (p. 75). These stories or histories are usually considered to be the most valuable part of the clinical encounter for making an accurate diagnosis and developing patient management strategies. Therefore, the advanced history and physical assessment class provides a logical platform for the digital storytelling assignment to promote self-understanding and the development of the patient and family centered narrative focus.

Using the digital story is a new innovation within nursing education. Digital stories are defined as storytelling with the addition of art forms and using multidimensional ways of sharing through images, music, narration, text, and video clips (Lambert, 2009; Robin, 2008). Ohler (2005) suggests that the intensive work of combining the narrative with technology creates a clearer vision. It also provides the opportunity for greater understanding of a new world of media in which students must continue to grow, learn, and succeed, enhancing their media literacy. The purpose was to have students start thinking about themselves and the future impact that others have had in our lives. It is a critical thinking exercise to welcome diversity and to understand everyone has a story to tell. Most of the decisions that we make as nurse practitioners are based in part on our philosophies of what we believe works best, and our philosophies of what we generally believe is the "right" thing to do. Rarely, however, do we take the time to reflect upon who we are as a person. Students prepared an autobiographical presentation describing their personal, nursing/professional background. It was also suggested students explore their identity(s), positionality, and the impact their background has on the way that they view the world. Students often included a discussion of family, ancestors, and the impact family had on their attitudes and beliefs toward diversity, multiculturalism, and learning. Finally, students reflected on how these experiences and beliefs translated into their overall experiences and desire to work as a nurse practitioner. These stories utilized programs like PowerPoint™, *i*movie™, or Movie-Maker™. Pictures included their own or "found" pictures or a mixture. The time limit to the digital story was three minutes, with students writing a script and adding voice overlay rather than narrate the story as they presented it. One student said it best, “I got to know people better in that class than I did in any other class in the program.”

Examples of Personal Narratives in the NP Classroom

Examples of students’ digital storytelling experiences are provided from classroom field notes. The fact that nurse practitioner students reflect upon and highlight their own personal development through cultural and environmental influences is both succinct and memorable. This presents perhaps one of the most compelling arguments for the use of this digital story technology. As educators, we are attempting to make classroom activities meaningful. Students themselves bring depth and richness when they share their own digital stories. To further illustrate the power of the digital storytelling assignment I have provided three brief narrative illustrations of this self-reflection.

SP’s Digital Story Case #1

The story of a young nurse practitioner student named SP, from the country of Iran, exemplifies the power of digital story elements. Her digital story is detailed frame by frame. She experienced the pain of maltreatment and had been a victim of religious prejudice. She was deprived of receiving an opportunity for higher education and was known to be untouchable because of being a member of Baha’i faith. She was so excited to immigrate to America after seeing so many traumas and so much prejudice. She is very thankful for the opportunity to attend a university, gain an education, and at the end, serve humanity. Her English was soft-spoken, poetic, and she was very humble. She shared pictures of her family and talked about how fortunate she was to be accepted into the NP program. Her last slide showed the American flag. She was tearful in her voice as she expressed pride to call America her new home.

GP’s Digital Story Case #2

The following story, on the same day as SP’s, was of a male nurse practitioner student named GP whose digital story was about his service to the

US Army National Guard as a medic deployed to Iraq. GP's story was in contrast to SP's story. His story was told from the lens of a health care provider taking care of soldiers injured from the roadside bombs. Both stories were well respected and appreciated within the classroom. As Clandinin and Connelly (2000) remind us, narrative stories help students to look at life from different angles. Stories offer a chance for the student to see how things could have been better or worse and offer no right or wrong answers. In addition, Sawyer (2010) outlines democratic education and incorporates narratives about cross-border experiences as a way to allow educators and students to gain access to a deeper and more international perspective.

MA's Digital Story Case #3

The last story told this year was captured as a field note from a research assistant.

MA was a student in the summer Advanced Physical Assessment course. She was the first to present her digital story. She had pictures she had downloaded and she spoke about her life as opposed to having a true digital story. MA's first sentence stunned the entire class into silence and captivated everyone. She began her presentation with the sentence: "I was stolen twice as a child"; needless to say, this was quite an attention "getter." She then went on to explain that she did not have any pictures of her family and went on to show pictures of "objects" that were significant to her. For example, she showed the car that she and her mother lived in outside of a house she grew up in, and Oregon Health Sciences University, the nursing school she attended. There was not one picture of a family member or someone who was significant in her formative years. The woman standing before us was quite comfortable with describing the details of her parent's lack of concern for her and shuffling her around as a child. She was able to cope with a drug abusive stepfather and inattentive mother figure by submersing herself in reading books when she was old enough to read. MA was quite calm, open, and even proud that she was able to not only survive her shocking past but to push past it and become not only a Registered Nurse, but a candidate for a nurse practitioner degree in WSU's Master of Nursing program.

After implementation of this assignment, something powerful happened—the students experienced a transformation or phenomenal social change in the classroom. As one of the more influential theorists, Freire has unequivocally impacted my teaching pedagogy. Freire (1970) explained by creating dialogue between the student and teacher where they learn together in a nontraditional classroom, we can evoke higher consciousness outside of social norms. What I discovered was the power of the dialogue around storytelling; the creation of deeper meaningful stories helped students express their own voice as NPs. The digital story is a place where students can review their own past history and make new meaning as they prepare their personal stories about their own cultures, religions, families, and personal challenges told in their own voice. I found students' own personal stories were as rich as any patient stories that I could have created. The next section will provide an overview and need for a study on the use of digital stories in nursing education.

The outcomes of this learning exercise impacted this group of students and extended beyond this one physical assessment course. Most students are well versed in technology and embrace the digital revolution. Nursing faculty need to develop greater media literacy. Due to the students' ability to utilize more than one type of software, the digital story exercise introduces a number of different modalities that strengthen both students' and faculty's awareness of digital images as a tool to enhance learning. The assignment helped faculty see the possibilities for using technology to enhance reflexivity in other clinical courses.

The digital story is an autobiographical assignment that combines creating, developing, presenting, and listening activities. It provides a myriad of learning outcomes including new understandings about self and other that include religion, culture, and family (Chang, 2008). The ability to self-evaluate and reflect back on one's personal history was enhanced. The digital story exercise helps promote team building and the development of a cohort. A sense of cohesion and community within a class was created, which, prior to the inclusion of digital storytelling, was very task oriented and individual student focused. The assignment begins a process that will continue throughout the primary care nurse practitioner curriculum of developing self-reflective, empathetic, and person-centered practitioners.

The potential for digital storytelling in primary care practitioner education and clinical practice is endless. The digital story could be used in a case study learning approach where patient cases are presented. The digital medium could foster a more holistic view of the patient beyond medical diagnosis or management of chronic health conditions. In a clinical setting to improve practice and enhance clinical learning, patient testimonials or telling of patient-centered experiences could be presented as a digital story, fostering both education of patients and providers and improving the quality of care offered. A potential curricular innovation might be a "capstone" project at the end of a nurse practitioner program—encompassing clinical challenges encountered, vulnerable groups or populations exposed to, and personal growth and development as a primary care nurse practitioner. These stories could be hosted digitally in a web-based salon. In conclusion, the digital story is an educational approach that embraces both the 1000-year-old tradition of storytelling with the digital technology of the twenty-first century. This technological and narrative focus can facilitate the development of authentic and empathetic practitioners who view patients as individuals within a community and culture and value their humanity and unique story.

Critical Reflective Practice

Critical reflective practice is inherent in many professions including nursing (Boud et al., 1985; Chambers, 1999; Ironside, 2006; Kinsella, 2009; Mantzoukas, 2007; Mezirow, 2000; Sandars, 2009). Nurses are constantly sharing a common bond with their patients as they share their lives, stories, and challenges in a variety of health care settings. Florence Nightingale (1860) taught nurses to think about the care they were providing to their patients. This is an important example of reflection. Schön's book (Schön, 1983), entitled *The Reflective Practitioner*, devotes a whole chapter to reflective practice in science-based professions such as medicine. Schön explains the many ways that information is expressed, received, and even sometimes misinterpreted. He reminds the reader to constantly use reflection in daily practice to guide learning. According to Mantzoukas (2007), "Schön's work on reflection has been highly influential for practice-based disciplines, such as nursing" (p. 242) and he goes on to explain the notion of reflective learning in nursing curricula in the UK is essential as students are actually evaluated and assessed on their ability to be a reflective learner. Hence, Mantzoukas (2007) suggests that nursing curricula facilitate and cultivate these cognitive activities of transformative experiences. One way might be through the use of the digital story where students are telling their own stories.

Reflection, reevaluating, and rethinking are all a form of the metacognitive process. Sandars (2009) suggests that "thinking about thinking is reflection" (p. 685). The metacognitive process creates greater understanding of self and situations to inform future action. The author provides a simple illustration of a circular figure that represents a reflection model. He explains that we do, we review, we plan, and we improve. He acknowledges that although there is no evidence to suggest that reflection actually does improve patient care, to him it seems logical that it would. Reflection is what helps students learn about how to care for patients. He further outlines reflection as taking place in three stages (p. 686): before, during, and after. Sandars (2009) explains that there is an essential component of the medical profession, the therapeutic self, which recognizes the underlying personal values and beliefs that are represented in professionals' attitudes such as empathy and caring. He suggests that understanding of both the self and the situation has a wider impact on developing new insights that can change future responses to medical practice situations. Sandars (2009) states that "reflection is a process with a definite purpose" (p. 686). I would suggest that nursing curricula create more learning opportunities for reflective practice and insights.

Clandinin and Connelly (2000) state that narrative becomes a way of understanding experience. With narrative as a vantage point, nurse practitioners have a reference point, a life, and a ground to stand on to imagine the experience. Experience is the story a person lives. People live stories and, in the telling of these stories, reaffirm them, modify them, and create new ones. Stories lived and told educate the self and others, including the young (Clandinin & Connelly). Similarly, Ironside (2006) affirms that narrative pedagogy is an approach that engages students and teachers to pool their wisdom, challenge themselves and each other about preconceived perceptions, and begin envisioning new possibilities for providing care. When we practice reflection we often see new possibilities and deeper meanings.

An example of how deeper meaning emerges through story comes from Frank's (1995) book, entitled *Wounded Storyteller*. Frank explains that patients who have a disease often have to redefine their stories as their lives have been changed by that illness or disease. Stories create a way for patients to do this through human interaction. Gazarian (2010) explains that storytelling is a uniquely human activity that has guided learning. Reflecting on what one knows and the process of examining one's assumptions are what occurs when students are asked to tell a story. This is a valuable self-reflection process. The whole notion of storytelling and hearing the human voice is an important part of learning about nursing care. Benner, Surphen, Leonard, and Day (2010) challenge educators to create experiential learning that encourages students to be imaginative and creative. Often there is a variety of reflective thinking that goes into the development of the digital story from photo selection, to the written script and the personal voice.

There were three main questions addressed in my research (Rasmor, 2014). The first series of questions addressed the process of developing a digital story. Most students could define a digital story, they thought pictures were important, and the voice overlay was new technology to them. The amount of disclosure students felt comfortable with in a classroom setting varied. The second series of questions dealt with presenting, listening, and learning as they shared their digital stories. This group of questions found four overall themes. The themes were awareness of self, confidence, cultural awareness, and bonding. Their answers reassured and validated the researcher's experience with the overall purpose of the assignment. Students shared their stories and felt a sense of accomplishment and confidence, which created a greater bond with classmates. Most students felt an increased cultural awareness. Finally, the third question dealt with greater insight into self and others, and deeper reflection or the ability to see how this assignment related to their future role in primary care. All students shared some insights about self and others in a positive way. Even when students were concerned about disclosure, they could reflect about the relevance of this assignment.

Thus, the overall goal of the DS was to have students reflect on who they are by introducing themselves to the rest of the class. One student summed it up by stating, "*it was interesting because it reminds us that everyone has a real individual story and we forget that sometimes.*"

By using the DS for classroom introductions, students could see similarities and diversities among the students in the course. The ability to present and listen to stories is a vital skill they will need in their roles as NPs. Therefore, the advanced assessment class provided a logical platform for the digital storytelling assignment. My personal interest in this project was experimenting with different ways of learning and expression. Not all of our students learn the same way. I wanted to give each student a voice and space to share their personal stories. I was not disappointed. The next section will cover the final discussion and conclusions with recommendations related to practice and further research.

Development Process

There were themes that emerged after carefully reviewing the research transcripts (Rasmor, 2014) that included storytelling, organization of pictures, computer technology, sharing stories with others, and disclosure issues.

Storytelling is an important communication tool that each person will use throughout life. There were many different comments about how to define the DS from "my life in a nutshell" to "a substitute for getting up in front of the class the old-fashioned way and introducing yourself." Some students focused on their whole life, or how they became a nurse. Some focused on their accomplishments, struggles, families, cultures, and/or history. Others took a journey approach and included how they got to be where they are today and where they are going. A few students discussed significant events that have affected their life like war or military deployments. Some people shared their presentation with humor, while others took a much more serious or guarded approach. Two years later, students were able to recall each other's stories and how different students were from one another.

Organization of pictures and stories are an important part of a digital story. Since this assignment was given two weeks before class started, there was limited time to discuss much about the construction of their DS. The students reflected on how they found images that were stored and how they retrieved photos. For some students this was a difficult part of the assignment because they did not have photos of what they wanted to share; they went to the Internet to find images that reflected their intended message. There seems to be a trend toward students storing more of their pictures on their phones rather in albums or digitally on their computers. Some students who came from overseas had fewer or no photos of their life. Many students realized that what they chose to show and what others showed indicated how important it was to have certain photos. Overall, the participants felt photos were important to sharing their story.

The literature suggested that a lack of computer skills could be a limitation of this kind of assignment. By the time of this study, most students had basic or above-average computer literacy and didn't find the assignment difficult from a technology standpoint. One person asked his daughter for help. Two students did not feel comfortable with their computer skills. Two students mentioned that the voice overlay was new technology for them. According to Lambert (2013), "In digital stories, voice not only tells a vital narrative but it also captures the essence of the narrator, their unique character, and their connection to the lived experience" (p. 63). In other words, it is more than a PowerPoint slideshow put to music; it came alive with voice overlay.

Students seeing their story and hearing them tell their story was a new experience for most of them. Reflecting on one's own experiences and looking for a larger meaning was also an unexpected outcome of this assignment. Many students shared their stories with significant others (spouses, parents, and children). Some didn't share with anyone. The two students who did not share their story with anyone were women, one who was divorced and the other single. Both of these women noted that they were private, guarded people, and had issues with disclosure.

Disclosing what to share with a class full of strangers was a concern brought up a few times during the interviews. Most students had no difficulty sharing their stories and actually liked the assignment. Concerns about disclosure did not seem to be related to age or self-confidence. In fact, there were no factors other than gender that seemed to be related to concerns about disclosure. Possibly, reticence in disclosure may be related to the basic aspects of the individual's personality, which was beyond the scope of this study.

Three women discussed the disclosure issue in detail; no males had issues related to disclosure. Since so many students shared very personal content, it is surprising that more students were not concerned or fearful about disclosure. "*I felt it was asking over and above what should be asked of a student because it is personal information.*" Another comment was noted "*… I am a very private person and am not somebody that likes to share my life story and so I felt a little afraid of the assignment.*" And still one of the male participant's comment indicated just the opposite, "I *am pretty open, so no concerns with me. I don't have any problems giving presentations.*"

This section covered the process of developing a DS with themes that included defining storytelling, organization and pictures, computer technology skills, sharing and disclosing personal information in an academic setting. The next section will examine the presenting, listening, and learning aspect.

Presenting, Listening, and Learning from Digital Stories

Most students reported gaining a new perspective on their accomplishments after completing the DS. Overall, the students reported being proud of a wide variety of past experiences. It also was a way that students could remember and process details about their classmates. They might refer to someone from the class by remembering their story.

Completing, sharing, and comparing individuals' stories with the rest of the class allowed the participants to increase their confidence. Confidence came from reviewing all the work completed to get into the NP program, and completing the first assignment (which was the DS). One male student commented: *It gave me a little insight what I had already accomplished and things that I am looking forward to doing.*"

Sharing personal stories also taps into cultural beliefs. Most students appreciated learning new cultural aspects from their classmates. Students seemed to be more transformed through listening to other stories. From my research (Rasmor, 2014) six students mentioned the value of sharing their DS for the cultural benefit, realizing not everyone shares the same beliefs and values. Unexpectedly, two students did not perceive that the DS helped with cultural awareness. Both of these students were also guarded and had issues related to personal disclosure. Whether the issue of personal disclosure was related to their lack of sensitivity to cultural awareness could not be answered by this study.

The theme of developing a common bond by sharing personal information allowed the classmates to become more intimate and have an appreciation toward each other. Several participants described how the DS helped students to get to know their classmates faster than they might have otherwise. One student said it best, "*I got to know people better in that class than I did in any other class in the program.*" Another participant said that "*the common connection for all of us was this advanced assessment class.*"

From my perspective, this assignment provides a better understanding of student worldviews, situational stressors, and cultural beliefs that led to a richer classroom discussion and improved relations between students and faculty This section highlighted the connection students made when they presented, listened, and learned through sharing their own stories. These types of exercises help students to build relationships, which is an important part of primary care practice and interdisciplinary team interactions within the health care system.

Even when there did not seem to be much in common, listening and sharing stories helped students to bond and reflect through shared human experience. The next section will cover the greater understanding of self, others, and deeper reflection that arose from the DS assignment.

Greater Understanding of Self, and Others

Completing the DS allowed the students to reflect on their own lives in a different way. For example, not judging others too quickly is a critical diagnostic skill essential in primary care; appreciating all the hardwork that brought the student to where they are now; recognizing shortcomings related to our biases, and personal judgments; and learning more about disclosure issues or guarded aspects of ourselves. A role transition is another part of the student's identity that changes as the result of going back to school to become an advanced practice nurse. This shared learning experience is a journey into their self-identity by reflecting on "Where have I been," "What's next," and "Who am I becoming?"

Students were able to own their insights from stories they heard in class and provide a deeper awareness of the shared experience as noted in the earlier participant interviews. These autoethnography accounts are often difficult to address and are easily bridged by the DS assignment. In the following months, I had a student share his insight about his digital story: "*While making this* (*DS*) *I was able to reflect on all the reasons why I want to give high quality patient care. It was humbling to remember that I didn't get into this* [*nursing career*] *just for money alone. I think sometimes we go blind to our convictions. Seeing how a sick mother can affect an entire family has really changed the way I view holistic care*, *as my mom's sickness really hurt everyone in the family. By helping one person in that family you can help everyone*."

As I continued to use this assignment in my physical assessment class after my research, it was confirming to read this testimony to the effectiveness of the DS assignment.

Throughout the Family Nurse Practitioner education, students are often required to ask personal history of their patients. These are often sensitive and private in nature, such as sexually transmitted diseases, stress-related issues, depression, anxiety, overall health related to weight, diet, and exercise. Going through the experience of sharing personal information (through the DS) allowed some people to understand how difficult it might be for patients to answer the personal questions we ask them, the patient. Some students shared how they now have a better understanding that first impressions are not always correct, and they need to understand more about the patients they are treating. One student expressed that her views of professional boundaries in nursing make it difficult to be open with patients and "*that there is taboo*" to share our stories with patients.

Another student said, "*It is very humbling and that this is what we are asking our patients to do is tell their story.*" They are changing their role from RN to an Advanced Practice Primary Care provider and learning to obtain accurate personal history stories are a critical element of diagnostic treatment.

The shared learning experience after seeing several stories in a classroom helped students see the overall value of individual differences and created a sense of community with their fellow classmates. Students deepened their relationship by sharing their stories. Additionally, students shared their stories and found that their accomplishments were similar or quite different from other classmates. This type of reflection is a powerful learning tool for appreciating differences that may not be revealed otherwise.

My research questions clearly built on one another. As described earlier in the chapter, the first level looked at the process of developing a DS, the second level had the students articulate what they learned from sharing their DS, and finally, the third level delved into the insights of self and others and how it may impact their future role in primary care. As a result each student had a different outcome when developing their Digital Stories. Some students were able to see multidimensional aspects and others were very linear in their approach. The themes that clearly emerged were linked to insights, accomplishments, confidence, cultural awareness, and bonding. Overall, most students were quick to make comments about what they learned and felt comfortable sharing their insights about self. Disclosure was a critical issue for some and figuring out what to disclose was more of a process element than a presenting element. People that were culturally diverse were those who really wanted to share their stories; however, this assignment was more difficult for them as they had no photographs or computers, due to the fact that they were refugees or immigrants with little resources. These stories were usually quite dramatic and insightful at the same time. Surprisingly, each participant discovered something different in this assignment. More importantly, it creates the ability to learn new insights about self and change viewpoints and misconceptions, which can translate into better clinical decision-making skills for primary care practice.

After students develop their own story and present it to others, they learn important listening skills that will be used throughout their education and career. DS has promising implications for educators. It is a team-building tool that blends narrative pedagogies, creativity, and technology to help students develop self-reflection skills. It provides opportunities to listen to stories, create stories, and practice active narrative-based learning that can bridge age, gender, and cultural gaps in both higher educational and professional health care settings.

In an advanced physical assessment class in which students assess one another, it builds trust, openness, and breaks downs barriers that could interfere with students working together and learning from one another. As Hendry (2007) stated, “Through telling our lives we engage in the act of meaning making. This is a sacred act. Stories are what make us human. We are our narratives. They are not something that can be outside of ourselves because they are what give shape to us, what gives meaning” (p. 495). The shared experience of storytelling has implications for nursing practice, education, and research. The technology is here and the innovation will continue to transform health care education and learning.

In conclusion, the digital story is an educational approach that encompasses both the 1000-year-old tradition of storytelling with the digital technology of the twenty-first century. This technological and narrative focus can facilitate the development of authentic and empathetic practitioners who really view patients as people and value their humanity. In addition, this study suggests that the use of DS can help students understand themselves and one another better.

The story told by the student provides a glimpse into personal stories, voices, and life experiences of people much like our patient population. These stories can share life challenges and achievements relating to health, family, and well-being. DS is a method that can provide an opportunity to create dialogue and provide rich, culturally diverse and relevant first-person narrative stories. In the beginning, faculty thought this assignment had no merit. When they used the assignment, faculty became more convinced that this was a powerful assignment for both the classroom and online platform and was very powerful as students could view other stories. Many watched more than the required amount and got to know each other even in distance. Once they learn how to do DS, there are many transferrable technical skills that can be utilized for other class assignments throughout the program.

Finally, health care providers will listen to many narrative patient stories over time. Therefore, this study has brought me full circle back to the fact that students need to know their authentic stories before they consider being able to listen to, and treat their patients. This means they can reflect, reexamine, and rethink and gain new insights into self and others. So… let the stories begin.

Digital Story Assignment

Assignment

1. Digital Story and Autobiographical (20 Points) (Prerequisite Assignment) Do This Before Class Begins

The overall purpose of this exercise is to start thinking about ourselves and the future impact that others have had in our lives. It is a critical thinking exercise to welcome diversity and understand everyone has a story to tell and so we will start this class by using these stories to introduce each other. Most of the decisions that we make as nurses and nurse practitioners are based in part on our philosophies of what we believe is the larger purpose of our philosophies of what we believe works best, and our philosophies of what we generally believe is the "right" thing to do. Rarely, however, do we take the time to reflect upon who we are as a person. Prepare an autobiographical *presentation* describing your personal, nursing/professional background. *Reflect on your life and your schooling experiences* and analyze the roles diverse socioeconomic, ethnic, or linguistic contexts have had on your life. Explore your identity(s) and your positionality and the impact your background has on the way that you view the world. You may also want to include a discussion of your family, including the origins of your ancestors, and the impact your family and experiences has had on your attitudes and beliefs toward diversity, multiculturalism, teaching, and learning. How have your experiences and beliefs translated into your practices? How have your experiences and beliefs impacted your expectations of others in the health care settings? How has your own schooling experiences impacted your practice as a nurse and your desire to work as a nurse practitioner?

For this assignment, you may digitally tell your story via PowerPoint, *i*movie, movie-maker, or some other program, but I would like for it to contain pictures (your own or "found" pictures or a mixture) and be timed so that it is no more than three minute long. You may wish to use your paper as a "script" to be read in front of the class as your video plays or you may read and record your narration onto your video. The choice is yours. *Do not* plan to do a presentation where you will need to click through a PowerPoint presentation.

Helpful hints on preparing a digital story for educators can be found at: www.techlearning.com/printablearticle/8030

Another great link for a reference is:
http://www.storycenter.org/

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Promoting Professional Conversations and Reflective Practice Among Educators: Unpacking Our Portfolios Using Duoethnography

Judy C . Woods and Stefanie S. Sebok

REFLECTING ON OUR LIVED EXPERIENCES

All journeys begin at different starting points. There is always a history.

I (Judy) was born in 1954 in a small town hospital in eastern Ontario, and grew up on a dairy farm. I walked 2½ miles to school until we were given bicycles, and then bus transportation. At age 6, I began grade one. I remember in early elementary school being brought into the teacher's office. My sister was there and the teacher was holding a strap and asking me about my sister's homework and the reason for it not being done. I knew that my response to the teacher's questions would determine if my sister received the strap. Teachers had authority. Parents supported teachers. I knew I needed to protect my sister. I had the label of "being smart" and this followed me in school. I was the "good student." I caused no trouble. I followed the rules. In a geography project, I was given a mark higher than another student whose work I believed was better than mine. Sometimes I got marks that I didn't deserve. Sometimes others didn't get marks that they did deserve. After grade 13, I began a 2-year Diploma

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J.C. Woods (✉) • S.S. Sebok
Queen's University, Kingston, ON, Canada

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Nursing program, leaving home for the first time. I returned home most weekends and then after graduation, at the age of 20, moved to Toronto to begin my nursing career. I moved back to the farm outside Ottawa in 1977 and enrolled full-time in a critical care nursing course. After completion, I joined the nursing staff at a hospital in Ottawa, and then moved to the city.

It was July 27th, 1986 at exactly 8:34 a. m. that I (Stef) was born at Burnaby General Hospital, breech nonetheless. Being a Vancouverite from the moment I was born, I spent all of my years growing up in the Greater Vancouver Area. My siblings and I had a fenced backyard to play in and summer trips to the Okanagan, which was our only real escape from urban city life. When I was 5 years old, I started kindergarten. My teacher's name was Mrs. LaBelle, but she insisted we called her Mrs. Beautiful (a fun fact my grandmother still reminds me of till this day). Most of what I remember after that first day was much teasing and torment I endured from my fellow classmates. When I was in grade 7, something changed. One of my classmates was bullying me and instead of sitting back and taking it I told him to "stick a condom over your head so it will bring out the real you." My dad gave me the idea, but we would need a whole other duoethnography to discuss my father's parenting style. From that day forward I had reached "distinction" status, I had priority seating in the principal's office. High school was the real turning point. In grade 9, the senior basketball coach asked me to try out for his team and I spent the vast majority of my time in high school walking around in sweatpants and playing sports. Funny how being a foot taller than everyone in elementary school gets you bullied, but being a foot taller in high school gets you a starting spot. After high school I moved to Victoria and began my Bachelor's Degree. Those four years were really spent trying to figure out what I wanted to do with my life. By the end of four years I decided that I wanted to be a counselor and moved up to Prince George to begin my Master's. During my Master's degree, I got an opportunity to teach and I loved it. Thus, off I went back to Vancouver to get my teaching qualifications. While I was finishing up my thesis, I received offers to do a PhD in Education and in September 2011, I traveled to Kingston, Ontario, to start my PhD at Queen's University.

Born in different parts of the country, belonging to different generations, and becoming professionals in different careers made for diverse and interesting cocreated conversations. When our paths crossed in graduate school our early dialogues about professionalism in different contexts led to our first duoethnography (Woods & Sebok, 2013). As we continued our informal dialogues, formative and summative assessment grounded in our graduate research interests emerged as a topic of keen interest that steered us to our present study, which is the examination of both the process and product of portfolio assessment.

As researcher-participants we created an opportunity to reexamine our professional learning and teaching practice through duoethnographic conversations (Sawyer & Norris, 2013) using our professional portfolios as artifacts. We explored the use of electronic (email) and blended methods (telephone, text messaging, face-to-face) to engage in professional reflective conversations. Duoethnography (Norris, Sawyer, & Lund, 2012) is a qualitative research method in which two or more researchers engage in critical inquiry and dialogue focused on a specific research problem or interest. Through the use of dialogic (Arnett, Bell, & Fritz, 2010) and dialectic (Burch, 2004) processes conducted primarily online, we juxtaposed our lived experiences of developing a professional portfolio in our respective and different teacher education programs and relate these to our views of assessment in order to generate diverse understandings of ourselves as educators (Sawyer & Norris, 2013). By generating, structuring, and comparing and contrasting personal narratives, we examined our lived experiences and reflected upon how those experiences helped develop our views about teaching, learning, and assessment.

As portfolios are becoming more and more prevalent as a way to support students in demonstrating their competency and learning in higher education, especially in programs such as medicine, nursing, and education (McCready, 2007; Ryan, 2011; Woodward & Nanlohy, 2010), this study examines the development and use of a professional portfolio commonly used as a culminating assessment in undergraduate teacher education programs (Woodward & Nanlohy).

ENGAGING IN DUOETHNOGRAPHY

Duoethnography is a relatively new qualitative research methodology (Sawyer & Norris, 2013) wherein two (or sometimes more) researchers engage in provocative conversation to critically and constructively scrutinize a shared and often problematic interest. Establishment of a relationship of trust between the researchers is a prerequisite for employing duoethnography. Having established trust, a feeling of safety and security with each other through our friendship and our earlier work (Woods &

Sebok, 2013), we felt safe to embark on a new exploration, this time investigating assessment. We had facilitated conditions for creating a safe environment for authentic reflections (Fernsten & Fernsten, 2005) intended to foster our growth.

According to Maslow's theory of human motivation in developmental psychology and the pyramidal hierarchy of needs, fulfilling safety and security needs is the next developmental level to be fulfilled after an individual attains their basic needs for food, water, and the essentials of life (Lester, Hvezda, Sullivan, & Plourde, 1983). In the safe environment we had established, we shared our stories and ourselves while concurrently open to debate or analytical retort, which could steer us toward more profound realizations.

We obtained Research Ethics Board approval for our research and within the documents we both signed a letter of agreement indicating that either one of us could withdraw participation from the study at any time.

Living in different geographical locations allowed us to access hybrid means of communication when examining our portfolios as artifacts and using these to reflect on our teacher education experiences and our understandings of assessment. Although email was the primary means of communication, we arranged face-to-face or telephone conversations and used text messaging when clarification was necessary.

How I View Assessment—Judy

I am a mother, daughter, sister, teacher, nurse, and student. I am a living example of a lifelong learner. My current practice of formative assessment embraces Wiliam's (2011) five strategies of formative assessment for promoting further student learning. Formative assessment was not my lived experience. In fact, I am not certain formative assessment existed when I attended elementary school. My early school experiences may have been only summative.

In my teacher education program I saw "formative" on our practicum evaluation forms and did not understand what this meant. I was told that my host classroom teacher and I were expected to complete the formative evaluation form and then I would submit it to the practicum office when I returned to campus following my student teaching experience. I made an inference that as the student teacher, I was being formed as a teacher.

How things change. I am a graduate student in a Faculty of Education, approaching the end of my doctoral journey. My dissertation is about continuous professional learning (CPL) with a focus on embedded formative assessment (EFA) and its implications for self-regulated learning. I am examining embedded formative assessment, as described by Wiliam (2011) in education research, and transferring this knowledge to a clinical nursing education context. The road traveled thus far is enabling me to make a contribution to teaching, learning, and assessment in nurse education. My culminating task now is to contribute to the profession of nursing.

How I View Assessment—Stef

"*You're the worst mother ever!*" I shouted at my mother in the fourth grade as I ran to my room angry because she would not do my homework. My early experiences with assessment led me to not have much faith and trust in the assessment process during my K-12 Education. Assessment just was not meaningful. It took me a long time and several degrees to realize what assessment means to me. Assessment for me is about understanding, accurately understanding more about yourself and others by gathering information and critically evaluating what was gathered. Although people differ in their approach to assessment, people really seem to segregate themselves based on their personalized beliefs about the fundamental purpose of assessment.

My Master's counseling program was where assessment took on a whole new meaning for me. I was trained to notice crucial things not only about others, but also about myself. When we assess broadly, we generate a vast amount of information that could be used to determine next steps. Sometimes we assess things that really do not seem to matter and other times we fail to capture what really matters, which is problematic when we need to make judgments and decisions.

My desire to better understand how and why we assess the way we do led me into a PhD program where I specialized in assessment and evaluation. I found it comforting to find that many of my colleagues working in the area of assessment and evaluation were drawn to this field because of some past, usually negative, experience they had with assessment. For me, this really speaks to how cherished and valued the notion of assessment is within our lives.

I am a teacher, counselor, researcher, and scholar. I have had many different opportunities and I tried to embrace each one of them as if it was the most important thing I have ever done. While working on my doctoral dissertation, my main research interests included applications of psychometric models for measuring complex concepts and exploring the rating behavior of assessors. Simply put, I like numbers and I am curious about how the patterns of numbers categorize different people.

I learned early on in my professional career (Sebok, 2014) that if I want to grow, I need to associate myself with individuals who do not always see things in the same way that I do. *How can I realize the impact of my unexpressed inferences and assumptions without aligning myself with individuals who will help me identify those blind spots?* This idea to reflect on our past, current, and future practice as teachers came about in part because I read an article where two scholars engaged in a dialogue (via email) about assessment challenges (Eva & Hodges, 2012). This was what I needed, someone to engage with in a deep dialogue about assessment. I approached Judy because I knew she was interested in assessment issues, and we had previously completed a duoethnography where we had established mutual trust (Woods & Sebok, 2013). With the inherent feeling of safety embedded in my partnership with Judy, I could breathe, pause, and think, and truly engage in self-analysis.

Judy and I discussed assessment (e.g., formative, summative, and self-assessment) in great detail, pushing each other to articulate our personal values, beliefs, assumptions, and expectations for assessment in teaching. The email communications created a space where we could sit and think before responding to the other. I recall an instance where Judy mentioned the importance of self-assessment in developing and examining a portfolio and I responded back in an email:

> I said before that Eva and Regehr (2005) suggest "we have no special insight into our own abilities" but I actually disagree with that statement. I think we have special insights, but we do not have a safe channel for expressing those insights. Many of us can think of a time when we have been unfairly evaluated for exposing our weaknesses or asking for help in a much-needed area of improvement and so we as students have learned to avoid identifying areas of weakness. I found it interesting that you did not identify areas of weakness in your portfolio because when I reviewed mine a couple of days ago, neither did I. (Personal communication, March 26, 2014)

When I reflect on this email, it solidifies that I have accurate insights into my own abilities, both strengths and weaknesses, but I am hesitant to share those insights due to negative past experiences. I remember evaluators using my authentic and revealing self-assessments against me on both report cards and performance evaluations. Perhaps I am simply projecting my own negative experiences with assessment, but I still wonder why I am so intolerant of the idea that we cannot have insights into our own abilities. In considering professional knowledge and the development of our own abilities, the interplay between self-reflection and supervision is crucial. As teachers, given that our work is often carried out with little or no direct supervision, being able to critically self-reflect often compensates for the lack of direct supervision. If we have no special insights and are unable to effectively self-assess, then we may never know how to recognize our blind spots. Recognizing our weaknesses is necessary if we are to move forward in professional practice.

Doing the Duoethnography

Given our shared interests in formative and summative assessment, it was not surprising that our informal conversations about developing professional portfolios during our respective undergraduate teacher education programs, led us to conduct a second duoethnography examining these portfolios. Creating a professional portfolio was a requirement in each of our undergraduate teacher education programs; however, our portfolios took different forms and followed different structures. One was electronic and the other was paper. One was perceived as a short-term assignment; the other was a course-long project. Course expectations for creating these portfolios influenced our engagement in the process and the product of the portfolio.

We decided to use our portfolios as artifacts to prompt reflection on our learning and also to ground our online conversations in this study. We anticipated these reflections had potential to facilitate conversations about the development and use of professional portfolios for assessment and for our professional learning.

Additionally, we decided upon three intended outcomes. First, we would compare our experience of developing these professional portfolios and their usefulness for assessment in relation to our understanding of practice, as well as suggest improvements for how portfolios might be used to inform professional learning. Specifically, we would look for evidence that a professional portfolio has value beyond a culminating task. Second, we would use the learning that arose from our investigation to consider our own teaching and learning practices. Last, because of the emerging nature of duoethnography, we felt it was important to critique and report on our experience using the method as a systematic form of inquiry. These intended outcomes guided our research. In this chapter, we focus primarily on the first outcome, reflecting upon our lived experiences of portfolio development and assessment, and exploring how reflection and professional conversations facilitated by duoethnography might be useful for professional learning.

Because we lived and worked in different geographic locations over the time of this study, we explored our experiences with professional portfolios primarily through the use of online conversations (e.g. email, text messaging, and phone conversations). The nature of these email conversations, created space for reflection within the dialogue. Reflections occurred before, during, and after sending, receiving, and reading email messages from each other. Our online conversations were layered one upon the other. When Stef sent an email, Judy replied and vice versa. Unlike face-to-face conversations, there were time gaps between the sending and the receiving of messages; this pause provoked further inspection of our portfolios. The time and space between the end of one email message and the beginning of another facilitated deeper reflection, particularly when the message incited the reader. We had time to unpack and think about a response to the question(s) or idea(s) before responding. Each email required a new and/or deeper reflection by both sender and receiver. The electronic format for conversation extended the dialogue about our experiences with portfolios and of assessment and at times led to differing interpretations or new understandings. When necessary we initiated phone contact to clarify emerging differences.

Our conversations continued over a 3-month period. At that time they were compiled electronically and subsequently reviewed with the quality of the conversations analyzed for their ability to probe, challenge, and trigger new understandings. The decoding and encoding (Saldana, 2009) of these conversations was conducted in a continuous cycle. Independently, we each conducted a thematic analysis of these conversations and then came together to collate our findings.

EXAMINING THE ARTIFACTS

As duoethnographers, we reflected on the products we created to represent our professional development as teacher candidates. In doing so, we also assessed the adequacy of each artifact as a representation of what we had learned. Finally, we speculated on how examining and then thinking and talking about these artifacts (or others) can contribute to our learning in the present. In our initial meeting, we shared our professional portfolios, describing the unique processes we used to create the collection of learning artifacts. We began to examine the similarities and differences in purpose, format, and content. Then, we focused on the developmental process of creating the complete portfolio and reflected on how these dimensions influenced our experiences and learning outcomes.

Judy. Initially we looked for similarities and differences. In one online conversation, Stef described the development of her portfolio in terms of it being a summative task for meeting a program accountability standard.

> I am convinced that it must have been an accountability measure because the content we needed to provide was very structured and specific. We were expected to provide an artifact or anecdote for each of the education, competence, and professional conduct standards set forth by the regulatory body. Our portfolio was definitely used for summative assessment, which is a shame because it could have been so much more. (Personal communication, March 22, 2014)

My response, 3 days later, proposed that for me development of a portfolio was a formative process, and further to this, self-assessment was a feature of assembling my portfolio.

> My interpretation of formative assessment in this case, is that we were developing and demonstrating attributes of professionalism in doing the work of this project, making our portfolio. I was creating a representation of myself as a professional and purposefully selecting learning experiences, photos, and other representations of my readiness for teaching in a classroom. I decided what could, should, and would be in my portfolio. McCready (2007) in nursing literature describes this as having autonomy. I don't know if, or what I was thinking about it at the time, but now I view it as a formative process, throughout which, I was self-assessing. I was assessing myself as a novice teacher and highlighting my strengths in the portfolio. (Personal communication, March 25, 2014)

Examining our professional portfolios and reflecting upon our prior learning experiences was educative (Kilgore, Sattler, & Turns, 2013). Our experiences of portfolio development and our interpretation of portfolio assessment differed. As students in teacher education programs we approached the portfolio development tasks differently. Stef focused on the end product and I focused on both the process for producing the end product as well as the finished product itself.

Through an examination of our finished portfolios as artifacts and then sharing our reflections on our unique teacher education experiences, we reengaged with prior learning and assessment experiences and then drilled further into our conversations about formative and summative assessment. Larrivee (2000) uses the term *critically reflective* to incorporate both critical inquiry and self-reflection, that is, a conscious examination of the implications and consequences of one's teaching practices on students, together with a teacher's self-examination of his or her values and beliefs in relation to his or her students. In this duoethnography we are critically reflective graduate student educators. It seems that development of the portfolio as students in our teacher education programs was less educative than reflecting upon the experience and the product as educators in graduate studies. Reflection is a critical element in professional learning, one that could be used to separate those who are professional from those who are not.

Examining Our BEd Portfolios and Teaching Philosophies

Judy. My portfolio, you have seen it, is paper based. The one thing that I recall clearly when I pick up my bulging black binder is that it was presented as a tool to take to an interview for a classroom teacher position. I seemed to think it would give me an edge. With that in mind, I was driven to participate in as many extra activities, courses, and learning experiences as I could fit in, so that my binder, my portfolio, would reflect my love of learning and my desire to be a classroom teacher. I kept adding "proof" of my preparation as new documents. Thinking about it now, I was making it for someone else—my practicum supervisor, the Practicum Office, and my potential future principal. It was worth a check mark on a checklist. I did the work. Why was it not for me? I began to flip through my portfolio pages and consider if, and if so, how developing a portfolio might be useful in formative or summative assessment. I will begin a self-assessment of my professional development as an educator.

The edge I thought I needed was for attaining future employment. As a "mature" student, I had conscientiously and intentionally participated in courses that I believed would make me more marketable as a new teacher. These numerous certifications represented the quality of my educational preparation for teaching, and the quantity of these reflected my achievements, or so I thought. I was a good "student teacher" or teacher candidate, and my professional portfolio was developed to showcase my potential as a beginning teacher. I thought that showing these to my practicum supervisor would be evidence of my commitment to teaching and learning, and that showing these to a principal at an interview would show my achievements, demonstrate my potential, and then give me a better opportunity to be hired. I did see the Professional Portfolio assignment as a task, but a worthwhile task and the edge I felt that I needed. The portfolio could serve as evidence of my performance, demonstrating both process (activities, courses, and learning experiences) and product (paper-based portfolio) reflection (Fernsten & Fernsten, 2005). I did not have insight that a principal or other teachers like my classmates, might not be interested in it.

Externally, my portfolio is black with white pages. The more I learn, the less I see of black and white. I see more gray. Looking inside my paper-based portfolio and rereading my philosophy of teaching, I still recognize the gardener, nurturing her students, but this gardener is now fading. Over the last 10 years my teaching has transitioned from elementary to secondary and post-secondary. The students are older. The students have lived more. I have lived more. We bring different experiences. We are different.

As a graduate student and a teacher I view my paper-based professional portfolio as an artifact, a representation of my BEd program, that journey. In it, I described my teaching philosophy as that of a gardener, nurturing growth. While I hold onto the nurturing (and part of this is the nurse), I now embrace other representations for my teaching philosophy. These new artifacts embrace a new metaphor of a compass and a lighthouse. The compass provides direction and the lighthouse illuminates the journey. Together they guide both teacher and students in knowing where they are, and knowing where they are going next (Ramaprasad, 1983).

Stef. Most of my portfolio was too generalized and vague to demonstrate any meaningful insights about myself as an educator. Most of my portfolio contained what sounded like insincere, regurgitated ideals about Education. Never once did I consider the feasibility or implementation of what those ideals would look like in the classroom. It was not until I began unpacking my educational experiences with someone that I gleaned insight into myself as an educator. I value and work hard to establish safe learning environments because it makes me feel uncomfortable when I see people disrespected and ridiculed (perhaps residual trauma from my days of being taunted and teased?). I truly believe that without a safe learning environment individuals cannot take the risks needed to become better. And if we cannot be honest with others (or ourselves) because it is unsafe, how can we be expected to grow and develop as professionals? In that regard, this duoethnography allowed me to realize the importance of failure and appreciate instances where it is safe to reflect upon those moments.

> If I had to create another portfolio today using the same criteria as my BEd program, my portfolio would look quite different. Sure, there are threads throughout the portfolio that foreshadow the type of teacher I think I am becoming (e.g., one that strives to establish safe learning environments and believes in the importance of giving and receiving feedback); however, most of the portfolio was too vague or abstract, which in most instances just made me think as I was reading–"get off your soapbox Stef." My opening sentences read, "The main purpose of Education is to ensure that all students learn through high quality educational experiences". This left me with so many questions: What did I think constituted high-quality educational experiences? As a teacher, how was I going to facilitate those educational experiences? Why did I think that was the main purpose of Education? Do I still feel that way now? So much to think about. I know your work is in embedded formative assessment, what place would portfolios have within an embedded formative assessment framework? (Personal communication, April 10, 2014)

Judy. At the time I received this email I had just returned from an international symposium on assessment. I replied to Stef that I had not heard any discussion about the use of portfolios as evidence of student learning nor any conversations about portfolio assessment of students' work. In my response to Stef, I posed an idea and a question.

> When I think about the use of portfolios for formative assessment from a teacher perspective, I suggest that portfolio development in a course could be a practical strategy for teaching students about formative assessment. Dylan Wiliam's book, Embedded Formative Assessment (Wiliam, 2011) describes five key strategies with practical applications. These are (1) clarifying, sharing, and understanding learning intentions and criteria for success; (2) engineering effective classroom discussions, activities, and learning tasks that elicit evidence of learning; (3) providing feedback that moves learning forward; (4) activating learners as instructional resources for one another;

> and (5) activating learners as owners of their own learning (Wiliam, 2011). What might developing a portfolio in a course, as a learning strategy for learning about formative assessment look like? (Personal communication, April 12, 2014).

Reexamining the Past in the Present

Judy. I began to think about how I might use Wiliam's (2011) embedded formative assessment strategies to promote students' success in creating portfolios to showcase their learning. I reflected on differences between Stef and my portfolio development processes. The obvious difference was time. Portfolio development takes time and requires a student to make thoughtful decisions about what becomes part of the portfolio. Developing my portfolio over 8 months facilitated time for thinking, planning, and implementation. I completed an extra course so that I could include that certificate. In Stef's case, the portfolio was produced at the end of a semester. Classroom work dates were assigned. How the portfolio assignment was presented, understood, and then acted upon constrained the learning that might have occurred. What could have been a rich learning activity became instead a task to be completed during dedicated time by a specific date. The intended output, the electronic portfolio, was to some extent invisible. An opportunity for richer learning was missed.

In 2004, I saw my paper-based portfolio as a sort of ticket to a teaching position and when this didn't happen, I felt disappointed. Reflecting on the portfolio in this study, I understand how a portfolio might be used differently, more effectively, as in assessment for learning (formative) and assessment of learning (summative). My experience of creating a portfolio revealed a formative and summative purpose. I did not fully agree with Stef's initial finding that her portfolio was purely summative, and I responded. A formative–summative divide emerged in our conversations.

> You suggest that being summative undermines any formative aspects. I am not sure that has to be so. In developing my portfolio I suggest I came to a better understanding of my novice or developing teaching competencies. I agree that the portfolio served a summative purpose, demonstrating completion of a requirement. I think I didn't revisit mine because it didn't do what I hoped it would do, help me acquire a teaching position. (Personal communication, March 25, 2014)

Looking back, I view my portfolio as a professional collection marking my BEd professional journey, a showcase of certificates and achievements, things that at the time I believed were evidence of becoming an excellent teacher. Looking at it now, it has familiarity as a scrapbook, a place where I collected and assembled proof of what I had done and where I had gone. There was indeed quality in the quantity because I was the "good student"; I had looked at the requirements and attended to each. I had done what I could to collect markers, evidence of my learning, so that I could show this to others. And who would have guessed, now we are showing them to each other and using them for another reason—to better understand their purpose in education and assessment.

Stef. Overall, reviewing my BEd portfolio was disappointing. When I looked back, I can see that I was such a novice teacher with limited experience. As I was reflecting upon the narratives and experiences I described throughout my portfolio I began thinking how unfair of a task it is to have students create a portfolio when they have such limited knowledge and experience. "I wonder how can you encourage someone to become a life-long learner when you have an end of program assessment (e.g., portfolios) that focus primarily on the learning that has occurred as opposed to the learning that has yet to occur" (Personal communication, April 10, 2014)

I think portfolios can be used to promote lifelong learning. Perhaps, if students were given the opportunity to get feedback from both their peers and their instructors in a continuous manner, adopting an assessment for learning culture, then students could more fully understand the notion of formative assessment. One thing I thought of was, what if the "summative assessment" aspect of portfolios was viewed as a snapshot in time, where there is no end, but more formalized assessment that could be used for summative purposes. Do you think that could work? Imagine a system of continuous assessment to foster lifelong learning of professionals.

Judy. As reader and writer engaged in an ongoing but interrupted series of conversations, surface and pedagogical self-reflection occurred in isolation before, during, and after our email transactions. The geographical distances between us, and the spaces and time between sending an email and then receiving the other's response contributed a certain complexity and also a novelty to the conversations.

Unlike a face-to-face conversation where the ongoing communication is live and supplemented by tone and body language and the response is forthcoming, communication by email required more time between exchanges. This delayed the conversation and postponed responses to questions; however, these gaps facilitated deeper thinking, which supported drilling down into the matter. Reflections interrupted and reflections renewed. The writer's reflection halted or stalled with the pressing of the submit button. Then, dependent on the receiver's response when reading the email, these reflections resumed, extended, or shifted. Sometimes a new reflection began. Prompted by our artifacts, individually and together we were able to think more deeply on our past and present views of formative and summative assessment, to examine and consider congruity and dissonance between and among past and present knowledge, experience and interpretations; and in so doing, we began to examine the potential of our reflective conversations as an approach for professional learning.

Participating in this duoethnography through focused reflective conversations generated changes in our thinking and facilitated our growth both as individuals and as educators. Our thinking shifted from student perspective, that is, from teacher candidates developing our own portfolios, to teacher perspective and the potential of implementing portfolios for teaching and assessment in our developing practices. Our duoethnography was a forum for continuous professional learning, learning that emerges from reflection with another, learning that cannot be realized in solitude.

Unpacking the Portfolio and the Portfolio Experience

Judy. Unpacking our teacher education portfolios while engaged in graduate studies in a Faculty of Education, allowed us to examine the strengths and weaknesses of these earlier products as a form of professional learning in the present. Independently we reengaged with the artifact, systematically reflected on our own experience in developing our portfolio and the curriculum surrounding this work, and then shared our findings. Initial reflections were at surface and pedagogical levels relating to course requirements and any defined portfolio descriptions. Sharing our experiences and interpretations of these with each other in an email conversation prompted us to reflect on what was written, consider how this differed or not from our own experiences, and then prompted us to respond.

Early emails included conversations about assessment through comparison, even comparing our portfolios with course guidelines and requirements, and with the work of others as a means of self-assessment. Stef revealed that she purposefully selected artifacts that made her stand out when compared with her colleagues. I shared feelings of disappointment when other teacher candidates were not interested in seeing what was in my portfolio in a scheduled "show and tell." I had held back telling my classmates of my alternate practicum teaching experience at the Science Observatory Centre at Herstmonceux Castle in England, saving this for presentation day. To enrich the quality of my portfolio, and for this hyped presentation, I had included numerous photos and lesson plans. Then on presentation day, time for presenting was limited and unstructured in a portion of one class period, sharing within a small group of five to six students sitting at the same table. Other students weren't really interested. Only a few viewed my portfolio for a few minutes. I felt cheated. There was no peer or teacher feedback. We did not hand our portfolios in. There was no explicit formative or summative assessment. It was done or not done.

Our reflections revealed differences in our experiences of both the process and the final product. Frustration emerged from realizing that this assignment met the needs of others, not our needs, and also from our discovery of the untapped potential of developing a portfolio in a professional program. A natural extension of these conversations was reflecting upon how we were now examining the portfolios as artifacts in this duoethnographic study as a form of professional learning, and then questioning the possibility of intentionally implementing portfolio development as a course assignment to explicitly teach reflective practice and professional learning.

Stef. Teacher education programs are designed like factories that manufacture automobiles and the goal is to create a product that would be desired and sought after by others. As an inspiring educator, I felt like just another Honda when asked to create my teaching portfolio. As per the course outline, we had five consecutive days at the end of our program to create an electronic portfolio that was supposed to show, in some way, that we met the eight standards of professional competence and conduct. Most of us caught on that the sooner you finished the portfolio, the earlier you completed the program. I was really confused and remembered thinking "this is not good teaching." The circumstances surrounding the development of my teaching portfolio aggravated and annoyed me because everyone in my cohort just spent a year learning how to be a good teacher and how to vary or differentiate our assessments, but the construction and assessment of our portfolios was bad teaching and assessment smacking me in the face. How the instructor went about gathering information to justify our learning went against everything I stood for as a teacher. The teaching portfolio was a summative task for me and I remember thinking, from an assessment perspective, *this does not represent who I am or what I learned about teaching*. And just like that, I was back in grade 4 again, looking for a way to complete another meaningless assessment.

My portfolio could have been so much more and I realized that through my dialogues with Judy. The teaching portfolio was the tool that gave Judy and me a starting point for deeper, fruitful conversations and reflections. Although we both constructed teaching portfolios, differences emerged from our examination of the process. I felt like Judy got way more out of her portfolio than I did and this led to feelings of jealousy and disappointment on my part. I approached creating a portfolio as a checklist item on my way to becoming a teacher, meanwhile Judy used it to validate herself as a learner.

An important aspect of our conversations was how Judy and I were able to move beyond surface-level reflections to pedagogical, critical, and self-reflection (see Larrivee, 2000). I started asking myself how I could move beyond my negative experience with portfolio assessment in order to improve the way I assess my own students. How could I engage with portfolios differently, so that my students had opportunities, like Judy, to grow and develop throughout the creation of their portfolios? When my students created portfolios, everything they did throughout the course went into the portfolio so that students had choice and opportunities to convey and expand upon their learning. This stems from my belief that assessments should be accurate, which sometimes requires flexibility from myself as a teacher. I want all of my students to have the chance to be successful and I would never want any of them to feel disappointed like I did because they looked back and saw all these missed opportunities.

Emerging Reflections: Assessment, Safety, and Self-Study

Judy. As Stef and I examined and questioned the purpose of our portfolios and how they were or were not used for assessment, we consciously and critically reflected upon how we, as educators now, might implement portfolios to support students in our future classrooms. Although we acknowledge and value both formative and summative assessment, Stef focused primarily on a summative assessment of learning approach; while I focused primarily on formative, that is, assessment as learning (Earl, 2003) and assessment for learning (Black & Wiliam, 2009).

The following email transcripts represent emerging interpretations and reinterpretations about assessment, safety, and self-study. Engagement in these professional conversations provoked reflection leading to changes in our individual thinking and also our approaches to teaching, learning, and assessment. Trust facilitated our continuing conversations.

I commented on being a novice teacher when developing the portfolio and having autonomy in highlighting my strengths. "In doing so, although I didn't identify areas of weakness, how could I not look at where I was in my learning, determine where I needed to go next, and then begin to plan how to get there (Ramaprasad, 1983) (Personal communication, March 25, 2014). I then confessed that as a graduate student in the Assessment and Evaluation Group at Queen's University, I felt embarrassed to discover the Assessment and Evaluation section of my professional portfolio had one belief statement and three paragraphs. I suggested this weakness was now being transformed into a strength through graduate studies. Stef responded and the conversation continued.

> **Stef.** I'm still not entirely convinced that portfolios can serve both formative and summative assessment purposes without one having the upper hand. You even described creating a representation of yourself as a professional and purposefully selecting learning experiences, photos, and other representations to demonstrate your readiness for teaching. You need to read "They liked it if you said you cried": how medical students perceive the teaching of professionalism (Birden & Usherwood, 2013). This article basically describes how students articulated what they thought assessors wanted to hear in order to obtain a passing mark. In situations like this, the summative aspect of being assessed and ultimately graded almost negates any genuineness and authenticity that could actually be useful for personal improvement. (Personal communication, March 26, 2014)
>
> **Judy.** So I challenge whether formative or summative assessment has the upper hand. Maybe that is how it really works, formative and summative working together with formative assessment working hand in hand while reaching towards the summative assessment and attaining the end product goal. Formative assessment then, helps prepares you for the summative assessment. Formative feedback, as you are learning, facilitates further learning. If at some point formative or summative assessment takes an upper hand, to what extent does that matter? (Personal communication, March 27, 2014)

I was comfortable with a summative–formative divide. Stef describes formative and summative assessment as two distinct modes of assessment with fundamentally different purposes. I interpret formative and summative assessment as having different purposes but reaching toward a common goal, that is, learning.

Stef indicated that similar to me, she had not identified areas of weaknesses in her portfolio clearly describing her discomfort around this. In response, I acknowledged "I too have experienced discomfort when exposing what I perceive to be my weaknesses and suggest it (not displaying them) is because exposing these makes us vulnerable. Reflection on practice feels safer. For practitioners whether nurses, counselors, educators or physicians, reflection on our practice can serve as a channel for expressing our 'insights' and facilitate further professional development." (Personal communication, March 27, 2014)

I took this further and extended the conversation.

> Self-study research in education incorporates reflection on practice for the purpose of improving teaching practice. This isn't unique to teachers. As a Registered Nurse in Ontario and Nova Scotia, as part of my annual renewal of license for practicing, I am required to reflect on my nursing practice. Reflection on practice furthers professional growth and development. Looking at where you are, thinking of where you want to go, and then taking steps to get there. Sound familiar? It sounds like Ramaprasad (1983) again. (Personal communication, March 27, 2014)

Discussion

The purpose of this research was to reexamine the professional portfolios from our teacher education programs to study the experience of portfolio development and examine portfolio assessment in this context. Additionally, the aim was to investigate the potential of a hybrid form of communication for conducting a duoethnography. Finally, this research examined the use of artifacts to facilitate reflective practice as a form of professional learning. Reflection and professional learning occurred at the level of the individual researchers independently, and then interdependently.

The nature of the conversations, and their capacity to be conducted primarily online, created space within and between our dialogues. They emerged within our emails when we finished one thought and began to construct another. They existed between the sending of an email and receiving a response. In the space between our exchanges, Stef and I led our separate lives, each continuing in our graduate studies, teaching, and also counseling (Stef) or nursing (Judy). We had other places where we could think about and sometimes talk to others about the work of this duoethnography. We came across journal articles (i.e., Birden & Usherwood, 2013) and attended meetings and research conferences (e.g., International Symposium on Assessment for Learning) and talked with others (such as our professors at Queen's University or other distinguished researchers, e.g., Dylan Wiliam). These experiences influenced our thinking about assessment over the duration of this duoethnography.

Without allocating specific times for conversations, as we had done with previous research, at times there were delays in the response time for our online conversations. Sometimes no response was required and in some instances no questions were raised. The natural pauses created time and space for thinking, and as we went about our lives, sooner or later one of us would have an experience or an insight and want to share it with the other. As an example, I was privileged as a Doctoral student to participate in a 5-day symposium with international researchers focused on assessment for learning. After a10-day gap in our emails, Stef shared a reflection on the vagueness of her electronic portfolio and ended the conversation with a question. What is the place of portfolios in an embedded formative assessment framework? Her question, which was focused on my research interest, embedded formative assessment (Wiliam, 2011), took our conversation in a new direction. I was excited when I read the email and thoughtfully prepared my response. I had met Dylan Wiliam at the symposium and had shared how I was examining the five embedded formative assessment strategies from education in a nursing education context for my research. It took me 2 days to figure out and prepare my answer to Stef's question.

> I see real possibilities in developing a course outline linked to the EFA strategies, one that clearly sets learning intentions and criteria for success. A teacher would engineer discussions, activities and tasks, for example, relating to becoming a self-regulated professional learner. In the classroom the teacher and students will participate in opportunities for learning about and practicing self-assessment, peer assessment and teacher assessment. This will involve formative feedback and opportunities for students to make revisions

> on their work by incorporating the feedback. Students will be encouraged to support each other's learning and to take responsibility for their own learning. The five strategies, explicitly presented and linked to accessible online resources, will serve as the skeleton for this portfolio project. Students will experience practical application of the embedded formative assessment strategies in the development of a portfolio. The portfolio could be focused on professional learning in an area of interest to the student, or it could be focused on learning about assessment. What novice teacher would not want to learn more about assessment for learning when its outcome is to improve student learning? Portfolios could serve as a tool for experiencing and learning about formative assessment. (Personal communication, April 12, 2014)

At other times delays in sending responses contributed to the conversation going in a different direction rather than drilling further down into a specific topic. As an example, the gap between April 12 and May 3 led to a telephone conversation to look at where we were, and to prepare our next steps. We had submitted a conference proposal.

> **Stef.** When I think back to how this duoethnography started, we wanted to examine our own growth and development as educators. We also wanted the support of each other in order to help identify those blind spots where we might not be able to see our own strengths or areas for further improvement. I personally have enjoyed our conversations. Where else would I be able to have stimulating conversations about assessment, portfolios, and personal growth as an educator with someone else who is invested at my own leisure? What are your thoughts about our conversations thus far? I would like to talk more specifically now about my own aspects of teaching based on my portfolio and teaching experiences since I obtained my B.Ed degree as I would like your perspective on some aspects. (Personal communication, May 3, 2014)
>
> **Judy.** I have enjoyed these conversations and hope they can continue. Sometimes it doesn't feel like a conversation, I want to respond to all of your email comments. So, first, to your comment on students' perspectives on formative assessment, I agree that formative assessment, "in the service of learning" as Davies and Herbst (2013) call it, is lower stakes. I wonder if it is receiving the feedback that contributes to students loving formative assessment.

And yes, it is good to turn back to our portfolios and to reflect on our teaching experiences post B.Ed. to see our growth. When we reflect on our B.Ed. portfolios, I suggest we both agree that they could have been "done" differently. With the explicit purpose to promote professional learning, one could create a living portfolio for life-long learning. We received limited formative or summative feedback and yet ongoing or continuous assessment throughout the B.Ed. program could have made the portfolio project more meaningful and launched us as professional life-long learners. It seems like a lost opportunity. Or maybe it did help situate us at a beginning level but we did not appreciate it at the time and are in such different places now. (Personal communication, May 4, 2014)

Given that both of us were working as educators and clinicians while engaging in this duoethnography, it sometimes seemed that our conversations were disjointed. In the example above, my response to Stef indicated that I wanted to respond to all comments and in doing so, unless you have the linked email open, the conversation seems convoluted and sometimes parts are not attended to. Furthermore, when we sent an email we did not know when it would be read, and we took time to reflect before responding. Often there were several paragraphs with questions that we needed to answer. Sometimes we had questions for clarification, and comments too. Between answering questions and asking new ones, the flow of conversation was interrupted.

Although our dialogue was primarily carried out via email, we always had the option of clarifying our interpretations of the online dialogue through phone or in-person conversations. A few times we did check-in with each other to challenge our assumptions of what was written and attend to the trustworthiness of the data.

Multiple conversation threads (e.g., lifelong learning, formative assessment, summative assessment, thinking as educators, professional learning) became apparent within the online duoethnography. Having conversations with each other kept the ideas, which in this instance were related to assessment, in the forefront in our work as educators. In essence, we had created a cycle of inquiry and reflection that was connecting our theory and understandings with the work we do as educators in practice.

Although throughout this process we felt engaged in the teaching and learning aspects of being an educator, we both felt a desire to respond to the many different aspects that were unfolding in our conversations. In real-time conversations it is generally easier to let go of something as the moment passes or you cannot always remember what someone said, but having the conversation put down into words leaves an unfinished feeling when parts of conversations are left unaddressed.

Findings in this duoethnography reveal promise for the use of a professional portfolio beyond a culminating task within teacher education programs. The portfolio served as a repository for evidence of learning and provided an avenue for engaging in duoethnographic conversations that reflected upon philosophy, theory, and practice. Reflections raised questions and extended our conversations, sometimes in new directions, yet always grounded in teaching, learning, and assessment. At some point, our study had to end and a conference paper written. Our formal online professional conversations came to a natural ending.

Re: More Duo

From Judy Woods
Sent May 6, 2014

To Stefanie Sebok
My further thoughts on our conversations-well I think it is time to take stock of what we have learned to date. I have made a few notes about the "product" of this research to now, and the "process". I don't think we are finished yet, as we have not reached all of our goals, but suggest it is time to look at reporting to others and then decide where we want to go next.
Onwards or eastwards ☺
Judy

CONCLUSION

This research makes a contribution to the professional development literature by demonstrating that educators can engage in reflective practice using electronic and blended methods of communication. Our reflections, facilitated by technology, follow a cyclical process of examining the experience, critical analysis, and then emergence of a revised perspective, as described by Hetzner, Heid, and Gruber (2012). Technological approaches can facilitate dialogic and dialectic conversations in a way that fosters and supports meaningful personal and professional development.

Reflecting upon our lived experiences of portfolio development and assessment in this way, demonstrates how duoethnography facilitated reflections and professional conversations, which may be useful for professional learning. Furthermore, this work contributes to the literature on duoethnography as an approach for coming to new understandings, particularly for examining portfolios or other artifacts to promote professional learning in higher education. This approach adds to Jones' (2010) examination of the utility of a professional practice portfolio for quality learning. In addition, it offers a novel application for facilitating professional development in higher education settings.

Finally, this duoethnography demonstrates how electronic and blended methods of communication, and using artifacts such as professional portfolios, can be useful for promoting reflection as an approach to promote (and provoke) professional learning.

Oftentime is a constraint within individuals' work lives and geographical distance creates other challenges; therefore, alternatives methods such as this need to be explored.

On a personal note, we believe our research did allow us to take stock of what we have learned to date, and as our summative email suggests this final *product* (i.e., this chapter) allowed us to map our *processes* and we both agree we are not finished yet, as we continue to strive toward our goals of becoming more critically reflective in both our day-to-day professional and personal interactions. This deeply reflective work allowed us to take stock of where we are and has given us direction for where we want to go next, onward and upward. The sky is the limit.

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PART II

Critical Approaches

Cultural Safety and Critical Race Theory: Education Frameworks to Promote Reflective Nursing Practice

Lida Dekker

As a nurse educator with 30 years of clinical experience, I undertook the study, *Informing nursing education: The meaning and experience of cultural safety as expressed by nurses in the Pacific Northwest*, as part of my doctoral dissertation (Dekker, 2014, 2015) for several reasons. I observed myself and other nurses ignorantly causing distress to clients and patients due to our failure to understand and act outside our own cultural biases. Nurse educators, through their students, have the potential to impact the future health and illness outcomes of whole communities for generations to come. Teaching the evolving concepts of cultural safety, including concepts of critical race theory in the USA, holds promise for educating nurses to be mindful of power differentials that must be shifted to provide patient-centered, family-centered care (Anderson et al., 2003; Benner, Sutphen, Leonard, & Day, 2010; Bobo, 2004; Calin, 1996; Gibbs, 2005; Jeffs, 2001; Papps & Ramsden, 1996; Tatum, 2009; Taylor, 2009). A culturally safe health care system that does not impede those in need of care and that supports communities to prevent ill health is a vision for the future worth exploring (Clingerman, 2011; Doutrich, Arcus, Dekker, Spuck, & Pollock-Robinson, 2012; Duke, Connor, & McEldowney, 2009; Ford &

L. Dekker (✉)
Washington State University Vancouver, Vancouver, WA, USA

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Airhihenbuwa, 2010; Greenwood, 2009; IOM, 2003; Joint Commission Standards on Patient Safety, 2010; Kaiser Family Foundation, 2005; NAHO, 2009; Villarruel, 2004; Woods, 2010).

Doutrich, Dekker, Spuck, and Hoeksel (2014) identified awareness among new faculty indicating that nurse educators need clinical expertise as well as expertise in how to teach. The teaching includes how to promote hands-on clinical skills, how to foster deep integrated learning of wide-ranging content, and how to transform novices into ethical, thoughtfully reflective lifelong learner practitioners. This exploration and understanding gained through self-reflection and self-assessment is called for by thought-leaders in education and nursing in order to continue to evolve professionally, as well as to be an effective and authentic educator (American Association of Colleges of Nursing, 2011; Benner et al., 2010; Benner, 1984; Brookfield, 1995; Campinha-Bacote, 2002; Doutrich et al., 2012; Doutrich et al., 2014; Duke et al., 2009; Greene, 1991; Rolfe & Gardner, 2006; Schön, 1983).

Several definitions are given in order to clarify my use of certain concepts. Cultural safety is a concept that has been evolving as theory and practice in New Zealand nursing since the 1990s (Ramsden, 2003), and is being adopted and adapted in other countries, such as Australia (Johnstone & Kanitsaki, 2007), Canada (Anderson et al., 2003), Israel (Arieli, Friedman, & Hirschfield, 2012), and the USA (Doutrich et al., 2012; Moceri, 2014). A definition of cultural safety from the Nursing Council of New Zealand (2011) is:

> The effective nursing practice of a person or family from another culture, and is determined by that person or family. Culture includes, but is not restricted to, age or generation; gender; sexual orientation; occupation and socioeconomic status; ethnic origin or migrant experience; religious or spiritual belief; and disability. The nurse delivering the nursing service will have undertaken a process of reflection on his or her own cultural identity and will recognize the impact that his or her personal culture has on his or her professional practice. Unsafe cultural practice comprises any action which diminishes, demeans or disempowers the cultural identity and well-being of an individual. (p. 7)

The definition of effective, in the context of this chapter, is also cited from the Nursing Council of New Zealand (2011), “Having the intended outcome” (p. 20). Thus, the intended outcome of nursing care is the improved health status of the patient or client; and culturally safe care has been effective if the client says it has been. In the context of US nursing, effective also means having the intended outcome; however, the standard for intended outcomes is most often set by the health care system rather than established by clients' individual values. This critical difference in placement of power in the health care system rather than with the individual patient has not been effective in desired health outcomes for the USA as a whole (Institute of Medicine, 1999, 2003, 2004; U.S. Department of Health and Human Services, 2014). The term cultural competence has been used in the USA among helping professions since the 1980s. The seminal work of Cross, Bazron, Dennis, and Isaacs (1989) provides the standard for definition of these terms:

> The word **culture** is used because it implies the integrated pattern of human behavior that includes thoughts, communications, actions, customs, beliefs, values and institutions of a racial, ethnic, religious or social group. The word **competence** is used because it implies having the capacity to function effectively (National Center for Cultural Competence, 2004).

This chapter examines what is actually effective in terms of the desired outcomes for the recipients of nursing care within the USA, and explores how cultural safety may be more effective than cultural competence has been. In the first section of this chapter, I share my personal journey and detail how I came to cultural safety by highlighting seminal moments in my life. I do this through poetry, story, and journal entries interspersed with my personal narrative of how cultural safety has emerged in my life. In the next section I outline how I am reconciling my personal perspective with my professional obligation as a nurse educator by outlining a course I developed and now teach. In the final section, I share a compelling transformational experience from one of my participants that bridges the theory–practice divide and then conclude the chapter with a poem, intended to stimulate critical reflection in the reader after the page is turned.

CULTURAL SAFETY

Cultural safety first commanded my attention in 2004. It sounded right to me; the term itself provided an alternative point of view to transcultural nursing or cultural competence, which were the concepts in the tool kit I had been taught up to that point. This chapter is an attempt to describe how cultural safety has informed my own teaching and to suggest application of cultural safety concepts to nursing education in the USA.

In addition to the previously cited definition of cultural safety from the Nursing Council of New Zealand, an Australian nurse researcher has defined cultural safety as:

> … an environment that is safe for people: where there is no assault, challenge or denial of their identity, of who they are and what they need. It is about shared respect, shared meaning, shared knowledge and experience, of learning, living and working together with dignity and truly listening (Williams, 1999, p. 213).

A colleague and mentor became equally drawn to cultural safety and traveled to New Zealand to interview nurses about their experiences of the teaching and the process involved in its development. She invited me among others to collaborate in the interpretation and eventual publication of her data. Five themes were uncovered in this hermeneutic study of 12 nurses, "… (1) 'Reflection is key,' (2) 'Know who you are and where you come from,' (3) 'Learn to walk alongside,' (4) 'Getting it right,' and (5) 'Change over time' in the evolving nature of Cultural Safety" (Doutrich et al., 2012, p. 144). These themes are confirmed and expanded upon in the published discussions and research of New Zealand, Australian, Canadian, and US nurse scholars (Anderson et al., 2003; Gibbs, 2005; Jeffs, 2001; Mkandawire-Valhmu & Doering, 2012; Mortensen, 2010; Nursing Council of New Zealand, 2011; Nicoll & Higgins, 2004; ReimerKirkham, Baumbusch, Schultz, & Anderson, 2007; Richardson, 2004; Richardson & Carryer, 2005; Woods, 2010). As a result of this research, in 2008 I created an elective course for Washington State University that is ongoing, titled Cultural Safety and Social Justice in Global Society (Dekker, 2015).

The architect of cultural safety in New Zealand was Irihapeti Ramsden (2003), who, in the 1980s and 1990s, used her knowledge and position in both the Maori and pakeha (Maori word for New Zealanders of European descent) worlds to create the cultural safety transformative model of nursing and nursing education that was identified as unique in international scholarship (Ramsden, 2003). Ramsden stated that she was influenced by Freire's *Pedagogy of the Oppressed* (Freire, 1970) as well as Bell Hooks' *Teaching to Transgress* (1994). Other theorists, indigenous and nonindigenous, also influenced her including Trinh T Minh-ha (Trinh, 1995), Henri Giroux (1992), and Fritjof Capra (1989). All were concerned with understanding and addressing various forms of political marginalization, power relationships, and oppression consistent with critical social theory frameworks. Ramsden died in 2004 after battling cancer, but her pioneering work in developing the cultural safety theory and education model lives on in the New Zealand Nurse Practice Act as a required element of nursing education and practice (Nursing Council of New Zealand, 2011).

Subsequent nurse scholars in New Zealand, Australia, Canada, and now in the USA have studied, critiqued, adapted, and applied cultural safety to their respective practices (Anderson et al., 2003; Doutrich et al., 2012; Duke et al., 2009; Group, 2006; Mkandawire-Valhmu & Doering, 2012; ReimerKirkham et al., 2007). Even though cultural safety grew from Maori nursing needs and insights, there is a universal quality that resonates with nurses in other countries who are looking for answers to the question: How do I meet the needs of patients, clients and students who have values, language, needs and expectations vastly different from my own? (Anderson et al., 2003; Arieli et al., 2012; Mkandawire-Valhmu & Doering, 2012; ReimerKirkham et al., 2007) One particularly relevant dissertation from a New Zealand nurse working in Australia was a critical discourse analysis focused on cultural safety and Transcultural Nursing that asked the question, “When nurses have had access to cultural care theory and its related literature for some 30 years, why has this not, as yet, had a significant impact on nursing?” (Seaton, 2010, p. vii) Seaton called for nurses internationally to reexamine the foundations of their practice models in the light of an increasingly culturally complex global society, and to seek new solutions to nursing education and care of multicultural clients (Seaton, 2010).

To know oneself and to be aware of power differentials in relationships are two tenets of cultural safety that is formed within the critical social theory paradigm. Because nursing is primarily a female occupation with a long history of gender politics vis-a-vis the male-dominated medical profession, there is a feminist epistemology, also grounded in critical social theory, which permeates any research designed to strengthen and bring to light the analytical and self-reflective skills of nursing professionals (Koro-Ljungberg, Yendel-Hoppey, Smith, & Hayes, 2009).

As an educator, I would describe myself as being a critical feminist constructivist with roots in behaviorism. Constructivism’s core concepts are that learners construct meaning and thus knowledge for themselves out of sensory input; the focus must be on the learner, not on the subject or lesson to be taught; knowledge is the meaning attributed to experience (constructed) by the learner; learning is an active process; learning takes time; assessment becomes part of the learning process. In contrast, behaviorist learning activities involve rote memorization, skills repetition, drill, and practice. Constructivist learning activities involve problem solving, group collaboration, exploration, and discovery (Schunk, 2012). My model for critical feminist thinking applied to nursing practice and education is found in the writings of Ramsden (2003).

As a registered nurse and certified nurse-midwife for 35 years, I have been exposed to training based in a variety of methods and theories. Earlier childhood experiences naturally also influenced my development. I became a nurse when I was 30, started a freestanding birth center when I was 40, got married when I was 50, became a nurse educator at 56, and at age 67 achieved Doctor of Education in Teacher Leadership. I have been a nurse since 1980, a Certified Nurse-Midwife since 1986, and have participated in approximately 5000 births. My social context made sense to me only from a feminist perspective. As life experiences unfolded, I incorporated various theories about culture into my worldview and my teaching practice.

Where I Came from

As I moved deeply into the process of learning to reflect on my nursing practice, I became aware that it was essential to reexamine from my adult perspective the influences of my childhood, cultural background, and values that were imparted to me by my extended family. My father's grandfather immigrated to a farm in Alabama from Prussia (Swiss-German) in the early 1800s. My father's father later immigrated to a primitive farm in Saskatchewan, Canada where my father grew up doing chores, playing ice hockey, and going to church. His family name was Eichenberger, descending from the Prussian house of VonEichberg. The boys of the family became: ministers, a medical missionary, army officers, and a business executive. The girls married and one of them later became an independent career woman. She was the person who inspired me to trust my urge to explore possibilities in life.

My mother's family traces back to a colonel serving under Washington in the Revolutionary War, and further back to the house of an English king. My mother grew up in Kansas and Missouri. Going to church and doing housework generated by her seven younger brothers and a sister was her established routine. Her siblings became: two salespersons and five optometrists. Mother was a homemaker until she became an LPN at age 55, 10 years after my parents divorced.

It took me years to come to understand and then compensate for the high value placed on marriage, male children, and the "blood line" in both sides of the family. As a strong-willed, unmarried female, I felt distanced from the family for most of my adult life. When I married at age 50, I was finally accepted as an adult.

Other important values to my birth family were attending church, vocalizing beliefs, evangelism to foreign lands, and keeping up certain strict appearances of righteousness. My own spiritual practice is highly personal, not something I would impose on someone else, and not openly shared with my family. I have not been able to reconcile the blatant hypocrisy of professed beliefs versus behind-the-scenes behaviors I have seen and experienced in organized churches. I seem to have internalized the "work hard and keep the house clean" ethic, for which I am grateful, and have a nostalgic love of Midwestern thunder showers. The following poem is an ode to my childhood:

> Left of Faith
>
> No need for reincarnation in Kansas.Last stop.You stay in Kansas, you know where you are.Oh maybe there's a yearning for catfish fryon the Missouri side of the Kaw River, but that's still Kansas in God's eyes.Once you've seen the Flint Hillsyou know what the earth can do.Would be no mountains if the prairie wind had its way.Out West those Sierra peaks keep you wanting lifetimes.A few of the young ones tempted to dance through the world religionsgo to California.No end to desire meditating on coastal fault lines.Once you leave Kansas you have to be born again. You stay, all the overtone chant redemption you ever needin a cicada nightfront porchfireflies. (Dekker, 1996a, 1996b)

What Do I Do Now?

Perhaps because I deeply questioned my own family cultural values, I was compelled to learn about the various values held by my clients. Labor and delivery can be a powerful motivator forcing one to examine expectations, values, and outcomes. It is almost impossible to provide labor support in an out-of-hospital birth center without honoring the individual and cultural values the client brings to the experience. In my teaching practice I also endeavor to be aware of the values and backgrounds my students bring to the learning environment. I agree with constructivists who believe that cognitive development must be considered as the foundation for further learning (Schunk, 2012).

Prior to my research, I took for granted my interest and absorption with teaching cultural safety. However, after observing the passion and dedication with which each of the participants engaged with and embodied cultural safety in their professional and personal lives, I have come to more deeply realize that practicing cultural safety is a way of being as well as an ongoing process of becoming. With this in mind I developed a course with the goal of supporting nursing students along the continuum of a conscious state of being where they could begin to examine their own biases and assumptions around cultural safety. The course provides a framework to guide them through a deeply critical reflection process specifically focused on their practice.

In 1986, a group of 30 women in the San Francisco Bay Area got together and divided-up a do-it-yourself manual from what is now called the American Association of Birth Centers (2014), titled How to Start a Freestanding Birth Center. We formed study groups, researched and lobbied our California government on insurance and health related issues, and generally convinced ourselves that our community needed to take charge of our own birthing environment. I trained many women to be labor coaches. Finally, I said that if everyone was serious about supporting the birth center, I would go back to school to be a midwife. We exemplified the finest elements of highly motivated, self-regulated, constructivist feminist activists. I was Director and provided a full scope CNM practice with childbirth education and a well-woman's clinic. We had a successful 10-year run with about 350 births and not one emergency transfer. The safety and effectiveness of this practice is evidenced in a low rate of transfer (11 %) for labors only that indicated a risk of needing medical intervention, and an 8 % C-section rate, which confirmed that those were appropriate transfers to the hospital setting. We gained national accreditation by the Commission for the Accreditation of Birth Centers (2014) and state licensure by the State of California. My clients taught me about many complementary and alternative healing modalities. I also learned from my patients that I could not "teach" them anything about health that they were not ready or motivated to learn. This poem was a celebration of the lessons I learned and experiences I had undergone.

A Child Is Born

> Hannah wouldn't let her husband in the room the night Eliza Noor was born He would step to the doorway, but as soon as his belly preceded him across the threshold, she came out of her labor trance and yelled, "Keep him out of here!"
>
> (No male third chakras in control of this scene.) In her written birth plan she had requested silence. No unnecessary words to bespoken in her presence.
>
> We sat between her legs and honored her wishes, the women who had gathered to pray and meditate and do the tasks that ease a child in to the world safely, to welcome the spirit of Eliza Noor to her body.
>
> How is it that a pregnant woman can hold a roomful of people between her legs?
>
> Cynthia came in late into the night or early in the morning. Cynthia, my red-haired nurse angel whose usual role was injectinggreat glee and enthusiasm into exhausted midnight labors, who isfamous for singing "Buffalo Gal, Won't You Come Out Tonight"
>
> when pushing is taking hours. Cynthia hadn't read the birth plan, and cheerily burst in the roommistaking our stillness for flagging energy. I was so deep in my communion with Hannah's process that I only stared. Hannah shot open her eyes, returning from her transition zone "No speaking!" she boomed. Cynthia got the picture fast and switched to invisible nurse mode. I love Cynthia's skills.
>
> The next entrants to the room were the Sufi Masters in an arc over the birth bed. They were taking on their female valences and singing the way for Eliza Noor.
>
> Hannah asked with a quiet voice, "When will she be born?" I replied, "Go ahead if you're ready."
>
> No need to examine her: second baby, show of blood, grunting breaths, Sufi angels singing… I heard them bless Eliza Noor whose essence is to be the feminine principlein a too male spiritual practice.
>
> And if I, who doesn't know a Baba from a Sri, could hear the Sufi master's singing,
>
> I must be blessed by angels too. (Dekker, 1996a, 1996b)

In the process of being a nurse and health educator, I found it necessary to evaluate both my personal intercultural sensitivity and where my patients and students were in their subjective experience of other cultures. Bennett's Development Model of Intercultural Sensitivity has personally been a useful framework for this. Bennett's six stages have been helpful in understanding my own emotions and experiences in travel and living in other cultures, as well as my professional practice. I think I have moved back and forth through these stages several times over the course of my life. The model helps me to understand that Acceptance, Adaptation, and Integration are part of an ongoing process of cultural self-awareness that sometimes may throw me back into Denial, Defense, and Minimization (Bennett, 2000).

In 1976, while I was in Africa in a game reserve compound for 3 months, the park worker's wives would tell me, "*Just hold the thought and we will understand you.*" There was some truth in this, as we each felt good will toward the other and wanted to communicate. Now I see this perhaps as minimization of our differences, sometimes referred to as cultural blindness. Eventually, as I became very ill with fevers and digestive disasters, the women would say to me, "*You must return to your home. Africa will kill you*!" I agreed. We had moved into acceptance of each other and recognized our differences. Bennett (2000) would say that one must move into adaptation from acceptance so that true empathy is experienced. For me, years of reflection on my experiences in Zambia have continued to reveal insights into my own behavior and the people I encountered. I have flip-flopped around in defense and minimization, sometimes idealizing the "simple life" and then feeling "superior" for the perceived accomplishments of my own culture. I hope that the integration of this experience where I lost my health, but gained exposure to a world and culture vastly different from my own, has fed my nursing practice and engendered compassion and understanding.

On April 2, 1997, I met my husband on vacation on the beach in Waikiki. A year later, we were married and moved to Hawaii. Along with swimming and sunning, I worked in an insurance office that sent me to all the islands in the state to train providers and audit medical practices. Here I discovered the challenges of maintaining current immunizations with remote island families who did not believe in germ theory. Missing the great rewards of hands-on patient care, I took a position as a contract registered nurse (RN) in labor and delivery at the Tripler Army Medical Center to brush up my hospital skills. Eventually, I transferred to the Tripler OB/GYN Clinic to provide prenatal and GYN care as a certified nurse-midwife (CNM). Providing care to active duty women and families was a great privilege. My nursing practice continued to expand my worldview and provide me with lessons in communication and learning how to learn.

Discovering Unconscious Bias

On Thanksgiving Day, 2001, I dressed for work as a labor and delivery nurse at the Tripler Army Medical Center in Hawaii. As a rule, I blend in, as a nurse is supposed to do, in my scrubs, pulled-back hair and wearing no jewelry. Because it was Thanksgiving Day, I had the impulse to honor the Native Americans whose sharing enabled the settling of this land (and resulted in their own undoing). I put on my beaded Indian corn necklace, purchased in the desert Southwest in a sincere attempt to honor the crafts person who made it and the spirit of new beginnings represented by the corn. I was not unaware of the irony of working at a military center on this day.

At report, I was assigned to a "dual active duty couple." I learned that both the patient and her husband were active duty Marines. She was a second-time mom with "no complications in her history, in active labor, progressing well.". I anticipated a tough, strong woman and an even tougher man, and a smooth delivery.

When I entered the room, the husband was leaning close to his wife, talking softly. The sounds that he made were like a gentle stream in the forest, and the room became a sanctuary as he coached her through her intense contractions. Recognizing that this process was working at this stage of the labor, I did my nursing assessment and stood by. I planned to offer pain meds if the going got tough. Finally, I had to ask, "These are the most beautiful sounds I have ever heard. What language are you speaking?"

"Apache," he replied.

I was profoundly moved, and felt I had been given a gift to hear this private communication. He went on to explain with great pride that he had met his wife in an Apache immersion school and that their firstborn son was fluent in the language as well.

Quickly, I assessed my plan of care. This Apache couple was honoring their traditions by being warriors and by preserving their precious language. As they were of a strong Indian tradition and were Marines, I did not want to insult them by suggesting the use of pain medication; but on the other hand, I did not want my patient to suffer beyond her desire or ability to cope with the natural, but painful process of birth. Fortunately, the transition phase went quickly in this labor and we were off to the delivery room as nature prevailed.

I felt that what I could do to honor this birth and this couple's culture was to provide as much privacy as possible in a setting that was stark at best. When birth is uncomplicated and unmedicated, and the couple is in tune with their own family process, I try to protect that family circle

> from unnecessary interference and disruption. At the end of the day, my little beaded necklace seemed like a silly, ethnocentric gesture. This couple was in control of their own cultural needs. As a nurse, I had the opportunity to help create the kind of dignified and safe environment they deserved.

From this experience I became aware of my own cultural ignorance, bias, and stereotype, which were that a Native American is needy, when in this case my patient was not only stronger than I was, but rather was self-reliant, creative, and proud. After 20 plus years of OB nursing, I did have the skill to know when to just simply get out of the way. Encounters with every patient provide opportunities to expand cultural awareness of others, as well as self-awareness. The desire to be culturally safe and effective arises from and gives rise to this process. Reflection on practice has been a guiding principle of my professional life and is the Big Picture take-home message I embed in all my teaching. The process of reflection on a reflective practice is part of the metacognitive process of constructivist theory (Bennett, 2000; Schunk, 2012).

My husband and I moved from Honolulu to Vancouver, Washington in 2003 to rejoin mainland culture. Clark College hired me to develop a Nursing Assistant Certified program, which was approved by the state and has become a successful ongoing program offering. Subsequently, I was hired to be a maternity clinical instructor in the Clark College Nursing Program.

The lessons I learned were gleaned from a journal I kept in 2003 when I was a new nursing clinical instructor teaching students in a hospital setting. Two examples follow.

> Make friends with the housekeeping staff and let them know that you respect the work they do. They will be great allies and will keep an eye on your students' welfare and let you know if someone is having a problem. (Personal Journal, May 5, 2003)
>
> The most important thing I have learned about my teaching in the past year is that each student brings a unique set of skills, expectations, abilities and motivations to this clinical experience. It is important to take time to get to know each student and to honor his/her unique gifts and needs. Planting and nurturing the seeds of tolerance, scholarship and integrity at this stage in their open minds, are the best actions you can take along with recognizing the signs of dehydration and offering bottled water to the overwhelmed student. (Personal Journal, May 10, 2003)

These journal entries provide evidence of my reflective practice and illustrate the influence of constructivist theory in my thinking and teaching practice at the beginning of my transition from midwifery practice to academia.

Historical Perspective to Reflection on Practice

In addition to recognizing and shifting power in relationships, cultural safety demands both self-reflection as well as reflection on practice. Nursing scholars have made valuable contributions to understanding how to teach and value reflection. Nurse educators are charged with encouraging and teaching reflection on practice as a component of professional nursing behavior. The most recent iteration of the Essentials for Baccalaureate Nursing includes reflection on practice in all nursing competencies (American Association of Colleges of Nursing, 2011). Definitions of professionalism include reflection as essential to growth and the ability to improve upon practice (Benner, et al., 2010; Schön, 1983). Contemporary nursing educators trace the emphasis on reflection in professional practice to Schön's writings. Most nursing and education scholars agree that Schön's work developed from Dewey's (1916) influence on American education (Benner et al., 2010; Greene, 1991; Kinsella, 2009; Kuiper & Pesut, 2004; Ruth-Sahd, 2003; Schön, 1983; Teekman, 2000; Thorpe, 2004). Nurse educators report intuitive or tacit understandings of what constitutes deep reflection, yet often are unable to clearly articulate what they expect in responses from students beyond, "I know it when I see it." Linking self-reflection and reflection on practice to culturally safe care needs to be made explicit to nursing students. This is accomplished in a course I created and is an effective way to move nursing students out of unconscious comfort with their biases into cultural self-awareness and greater sensitivity to clients (Srivastava, 2007).

Course Description of Cultural Safety and Social Justice in Global Society

Using principles from constructivism such as scaffolding of content, multidimensionality with high levels of individual choice in assignments and content, I developed the course using the guiding principles of constructivist learning environments mentioned in Schunk (2012). Students are invited to request content and explore resources about particular cultural groups or social justice issues that are of interest to them at the beginning of the term and as the semester progresses. The final weeks of the semester are most flexible for adding new student-specific content. This exemplifies the concept of posing problems of emerging relevance to the students. A visual model of the course is represented in Figure 5. The assignments are all centered on discussions of the primary concepts of cultural safety and of a cultural competence continuum as described in a textbook we use by Srivastava (Cross, 1988; Srivastava, 2007). Students are encouraged to express their personal opinions while respecting differing opinions of classmates.

Reflecting on the Inherent Tension in a Cultural Safety Stance

To know oneself through reflection and to be aware of power differentials in relationships are two tenets of cultural safety that is informed by critical theories. As a nurse educator, I strive to help the nurses I teach to integrate into their care the cultural safety concept of a lifelong commitment to reflecting on and learning from their professional practice in order to grow responsibly and responsively to their communities (Cochran-Smith, 2000; Diekelmann, 2001; Harry, 1992; Ironside, 2001; Lytle & Cochran-Smith, 1992).

Using excerpts from a conversation with a former student, I will illustrate the complexity and inherent tension in adopting and adapting cultural safety in US Nursing.

Niki is a family nurse practitioner (FNP) currently working with a holistic cancer care practice in the Pacific Northwest. As an undergraduate and graduate student she distinguished herself by her willingness to learn, grow, share her reflective process and apply her understanding of most promising practices to the health care settings in which she was a professional nurse. At the time of this conversation, she lived in the small rural religious community in which she was born and raised, but has since relocated to a larger urban city, where her advanced nursing practice flourishes. For Niki, understanding and embracing cultural safety began with a personal focus. She has built upon this personal focus to educate others

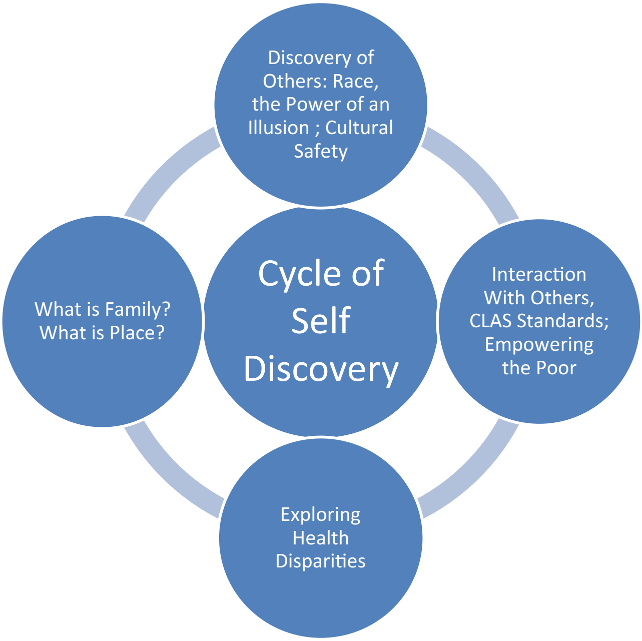
Discovery of Others: Race, the Power of an Illusion ; Cultural Safety
What is Family? What is Place?
Cycle of Self Discovery
Interaction With Others, CLAS Standards; Empowering the Poor
Exploring Health Disparities

Fig. 5 Cultural Safety and Social Justice in Global Society

by publishing articles in scholarly journals (Flemmer, Doutrich, Dekker, & Rondeau, 2012; Flemmer, Dekker, & Doutrich, 2014) and writing a regular Internet blog, *The We Belong Project* (http://thewebelongproject.com/). (Flemmer, 2014) She is evolving into being a spokesperson at interprofessional conferences for culturally safe practice with all clients and LGBT populations in particular describing a model she calls *Empathic Partnership in healthcare*.

> Niki's reflections and stories exemplify the inherent tension in the stance that is honoring one's own truth even while honoring the truth of others who would deny your validity. These excerpts response from an August, 2013, dialogue began with the query, "What comes to mind when you think about cultural safety?"
>
> Niki: I think the ability to realize that you are living with a filter, the reflection piece, is the biggest message for me about cultural safety. I've noticed my ability to practice with cultural safety is pretty much in cor-

> relation with my willingness to have an open heart. Looking at your own life with empathy I think is part of cultural safety, because you have to be able to look at your own filter kind of separate from just being your truth and look at it for what it is; it's a set of lenses that affect your world view.
>
> … I suspect that it's easier for people who are a little bit less mainstream, or are really introspective to identify with cultural safety right off the bat. So being a gay woman living in a religious environment, I was living the truth of everyone around me. I took that on as THE one truth, and I did not realize that everyone around me has lenses and filters and their own culture. When I took your class, I thought, "Oh, these are actually filters, and these are actually cultures, that I've been raised with; that it's not THE one truth." Then I was able to look at what I had been trying to reject inside of myself, because the truth of who I am, and my culture, wasn't aligning with those around me. Being able to learn about it in a different way, is what really started me realizing the importance of cultural safety. And it is part of what saved me from myself.
>
> LD: Can you think of any particular part of that class that had that affect?
>
> Niki: I think the inclusion, because I had never really had a teacher include sexuality as part of anything other than a simple context. So having a teacher bring up the one thing that was the biggest barrier to me fitting into the culture of those around me, not as something that needed to be changed, but rather embraced, was what made me realize that, "Oh my god, not everyone is living with the one truth that who I am at my core, i.e., being gay, is a sin."
>
> LD: And that was your first introduction to that?
>
> Niki: I knew that other people were living in the world who didn't think that being gay was a sin, but I didn't realize that they could also be very very good, very very spiritual people. … The whole inclusion thing, is what really got me thinking. All through my education up to that point, culture was more of an ethnic or racism spectrum. It wasn't about a White woman, growing up in America, having a culture herself.

The last sentence from Niki's story illustrates the value of including a critical race theory framework with cultural safety to educate service professionals. White ethnocentrism is well recognized as a component of cultural blindness and institutional racism that promotes oppression and suppression of the experiences of ethnic minorities (Bobo, 2004; Harry, 1992; Tatum, 2009; Taylor, 2009). However, Niki's comment eloquently reveals how failure to recognize that everyone has individual multicultural identities limits the growth and self-actualization of all people (Doutrich et al., 2014).

Niki's next story illustrates her internal reflective process, as well as the conflicts and inherent tension in maintaining a culturally safe stance in her professional practice.

> Niki: I live in a small town and a religious community, so if someone were to say a homophobic remark instead of taking that to heart and feeling the pain of that, I now say to myself, "Wow! Their culture has told them that's okay to say that being gay is something to be less than, or something to make fun of. They have a much different lens than I do." It doesn't happen frequently, maybe a couple of times a month. So, being willing and courageous enough to look at the possibility that, what we believe, what our truth is, is actually just a set of cultures or beliefs that have been passed down, not actually THE truth…having the courage to just look at that in yourself is, is huge. It's not surprising that most people don't do it, because it opens up a lot of old wounds. But once you're able to do that, it opens up a whole world for you and you can see other people in a new light. That their beliefs don't define them. We're all just doing the best we can. We don't have to be in conflict over our truth, or our filters, or our cultures.
>
> I am trying to figure out how much to assert myself with co-workers and how much to not assert my truth, and allow them to have theirs…it's still confusing to me. Welcoming people to have a different view of a situation versus trying to control them or the way they think that's not culturally safe. I struggle with that.
>
> There's a lot of homophobia and judgment against people; a lot of comments are made, off the cuff, in the operating room. For example, on patients that are having surgery, nurses will put a sticky note on the chart, Husband: Matt and a phone number to call them when the surgery is done. So this nurse that I know to be very conservative has the word "Partner" in quotation marks with the number and it just infuriated me because no one would ever put "Husband" in quotation marks. That just enraged me. And I thought, not only is she putting judgment out there, she's putting it out there for every single provider that comes into contact with that patient today. It just felt like the validation of that relationship was completely stripped.
>
> It's hard to know when to speak up and when to not but we're not providing cultural safety when we're not even having these discussions, you know? I think the beauty of it is allowing ourselves to change and adapt, you know, change the tint on our lens or adjust our filter a little bit. Because the truth of who we are is always changing.

Niki chose very deliberately to be identified in the sharing of her stories. The point she made was that her whole way of being is dedicated to truly being herself as she finds her place in the world. She is not seeking anonymity as she shares her unfolding truths.

SUMMARIZING MY PROCESS OF REFLECTION

As I sit at my keyboard, my eyes stray to a random phrase I have written on the cluttered white board over my desk, "*Giving words to my experience*." I did not cite a particular source, but it is a phrase I hear frequently from students in my cultural safety course, and it summarizes my process of reflection. A quick Internet search of the phrase in quotes yields multiple direct hits, many of which are part of giving thanks for an author's or artist's work that has given words to the reality of someone who had not been able to express an experience.

Greater understanding of oneself is an element of cultural safety that is linked to reflection on practice and on knowing one's own story, how one is situated historically, socially, and in the multiple levels of experience that constitute one's culture. The potential of this research to improve nursing practice and education will be demonstrated in the awareness and desire generated in readers to know themselves and their own stories and how this knowledge may influence their treatment of others. Shank and Villella (2004) described this research potential as illuminative fertility. While the future actualization of the findings may not be formally recorded (de Witt & Ploeg, 2006), it is suggested that influencing progressive change toward cultural safety in nursing education resulting in improved patient care may help to decrease health disparities in cultural groups currently not well served by the dominant culture health care system (Ford & Airhihenbuwa, 2010; Josewski, 2012; ReimerKirkham et al., 2007; Yurkovich, Hopkins-Lattergrass, & Rieke, 2011).

Illuminative fertility refers to "new, subtle, nuanced pictures of what were once familiar topics and areas. The degree of divergence, subtlety and nuanced insight that we receive is one measure of the *illuminative fertility* of the findings" (Shank & Villella, 2004, p. 50). Shank and Villella (2004) go on to say, "The other measure is in terms of difference that our findings make in practice" (p. 50).

It is my hope that the stories, personal reflections, and scholarly references that comprise this chapter provide the reader with stimulation that comes from giving words to experience and will cultivate illuminative fertility in deepened reflective process. My poem, *Woman's Work*, gives words to the element of the reflective process of visualizing a world that is consistent with one's own values. It is not a conclusion, but rather an invitation to further reflection.

> Woman's Work
> Did you read the article in
> the Woman's Work Section of
> the Sunday Chronicle about
> the mid-wife who signed a 5-year
> 15 million dollar agreement with a
> health-care team to counsel women
> about nutrition and how to love their bodies.
> She committed to a contract enabling
> laboring mothers to feel supported and
> safe, promoting the natural process
> of delivery with minimal intervention.
> Her hands, with hold the stretching
> vulvas of the community and
> massage the bulging perineums of her fans
> are insured for 20 million dollars each
> in a show of support by Lloyd's of London
> for the well-being of newborn infants in
> the Bay Area.
> With the setting of this precedent
> similar contracts are expected to be
> forth-coming in the dance community.
> In other financial news,
> a MacArthur Foundation Genius Award
> has been given to the founder of
> Rapunzel press, developer of
> spiral printing,
> enabling the feminine imagination to be
> freed from linear thought
> in literature (Dekker, 1997).

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Desperately Seeking Self-Reflexivity: A Critique of a Duoethnography About Becoming a Postcolonial Teacher

Richard D. Sawyer

As an educator of current and future teachers, I—like many people I know—speak of teaching in ways that promote justice, equity, and postcolonialism. However, while it is easy to speak of teaching in ways that respect the voice and democratic inclusion of different cultures and people (Brettschneider, 2001; Gutmann, 1999; Henderson & Kesson, 1999), it is exceptionally difficult to do so. To begin a journey of critical self-understanding and self-reflexivity, one must transverse personal and cultural ontological traps. These traps include one's personal history and positionality in relation to schools, subjects, students, and communities. They include our embodied ways of talking to friends, students, and strangers. They include how comfortable and complicit we are with our ways of knowing. And they include our imaginative capacity to begin and maintain this journey. Maxine Greene reminds us of the need to be critically self-aware, to engage our existential reality:

> Alienated teachers, out of touch with their own existential reality, may contribute

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R.D. Sawyer (✉)
College of Education, Washington State University Vancouver, Vancouver, WA, USA

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> to the distancing and even to the manipulating that presumably take place in many schools. This is because, estranged from themselves as they are, they may well treat whatever they imagine to be selfhood as a kind of commodity, a possession they carry within, impervious to organizational demand and impervious to control. Such people are not personally present to others or in the situations of their lives. This is because human beings who lack an awareness of their own personal reality (which is futuring, questing) cannot exist in a 'we-relation' with other human beings. (Greene, 1991, p. 8)

The challenge is for us to conceptualize and then reconceptualize our process of becoming. For us to enter this process of becoming with *conscientiation* (Freire, 1970), we are faced with a nearly impossible dilemma: we need to disassociate from our stories to restory them, to shatter them before recreating them, as we gain a greater critical understanding of society at the same time.

Perhaps a first step in such a goal, to refer to the initial quote by Maxine Greene, is to become *in-touch* "with [one's] own existential reality." Such emancipation requires an examination of our deep positionality in relation to the objects of our critique (e.g., schools, students, people different from ourselves). To conduct such a critique, a friend (Tonda Liggett) and I engaged in a duoethnography about the extent to which we teach in postcolonial ways (Sawyer & Liggett, 2012a, 2012b). Specifically, we each focused on the deconstruction of one particular lesson plan. We selected the lesson plan as perhaps the clearest and strongest example of postcolonial teaching, that is, where we thought we did not teach in colonial ways. Thus, we examined one's practice as cultural text and artifact. The intention was for us to consider this lesson as something of a critical case: To what extent did our best example of postcolonial teaching retain vestiges of colonialism? Our rationale was that if we were to discover examples of colonialism in the best lesson, we could conclude that there was a very good chance that such examples existed throughout our curriculum. Throughout this process, we both individually and communally examined our cultural scripts and ways in which we have been enculturated by and through them.

Duoethnography Described

Duoethnography presents a dialogic approach to self-study. Instead of being individualistic, it is relational, instead of singular, it is pluralistic and dynamic. Joe Norris and I have constructed duoethnography as a relational and dialogic self-study methodology. Just as one's identity and sense of interpretation develop in relation to culture and significant others in one's life, duoethnography as a reflexive form of self-study evolves in a relational way. We think that by examining one's life in relation to another (and different) person's perceptions of that life, the inquirer begins to first destabilize his or her life story and then restory it in the face of the other.

In duoethnography, two people of difference assist each other in reconceptualizing their life histories in relation to a particular phenomenon (e.g., sexual orientation, racism, immigration, beauty, teaching, and so on). In this quest, the researcher/subject becomes not the topic but the site of inquiry (Oberg & Wilson, 1992). Working together, duoethnographers conduct an archeological dig on their life histories as embedded in rich and ongoing multigenerational genealogies. These genealogies contain the histories of their socialization and internalization of beliefs and values in relation to a topic. We examine our histories not for what they *mean*, but for discourses they *contain* (Derrida, 1976). Drawing from both Derrida (1976) and Foucault (1972), duoethnographers deconstruct/reconstruct their lives as text. As such, they do not add a new sequence to their unfolding narrative, but rather transform the existing sequences and stories.

As an open and phenomenological method, there are not prescribed methodological steps in doing a duoethnography, but rather tenets of inquiry. As living tenets, they have evolved over time. In this particular inquiry, we foregrounded specific tenets that facilitated our inquiry.

The first aspect of duoethnography that helped Tonda Liggett and me frame this particular inquiry about colonialism (Sawyer & Liggett, 2012a) was Bill Pinar's concept of *currere* (Pinar, 1975, 1994). *Currere* as a lens provided a framework for me to begin to approach my experience as a lived curricular text. Pinar defines *currere* as regressive (looking back), progressive (considering the present and looking forward), analytical (deconstructing), and synthetical (reconstructing) that is "temporal and conceptual in nature" (Pinar, 1994, p. 19). In *currere*, one engages in a journey of self-understanding by examining how one's skills, knowledge, and beliefs have been experientially formed. The goal is to reconceptualize one's beliefs and perceptions about self and society. In this study, *currere* was central as I examined childhood photographs as artifacts of my early socialization process. In terms of this particular study, we used old childhood photos to take us back into our early history, with a goal of engaging in a process of historical deconstruction. We placed our photos within their time frames and explored the social/cultural foundations of normative meanings and representations within the photos.

A second aspect of duoethnography important to this inquiry was its dialogic process. Within this process of dialogue, we highlighted difference as a heuristic. Exploring differences (not safe commonalities) within our dialogues, we created dialectical exchanges. These exchanges were informed by Bakhtin's (1981) view of the role of dialogue as a heteroglossia—a multivoiced and critical tension. Within his theory, dialogue functions as a mediating device to promote readers' development of higher forms of consciousness. In duoethnography, these dialogues are first between the researchers. In our study we identified the speaker of specific lines as if in a play or performance in order to highlight differing viewpoints. But in duoethnography, dialogue can also be between researcher(s) and artifacts of cultural media (e.g., photographs, songs, the written study itself). In this study we examined childhood photos, high school yearbooks, and old lesson plans. Echoing Rosenblatt's (1978) reader response theory, this process creates a new text through a reader–text transaction. For example, gender was not an initial topic of inquiry in this study, but as I examined my life through Tonda's experience, it became central. As a woman growing up in the USA, Tonda was more aware of the explicitly gendered nature of experience, and our dialogue transformed me with her differently situated lens.

This dialogic format scaffolded a process of critical engagement of our perceptions of our stories to prevent them from becoming our personal mythologies. Instead of viewing these intertwined intersections as binary relationships (I'm here; you're there), we sought "to engage, instead of repress or deny, our hybrid identities, our in-between locations" (Asher, 2007, 68). This dialogic format offers shared yet contrasting critical educational incidents and dialogic analyses of insights related to those incidents. Through the use of dialogue, we sought to create a dynamic, layered, critical, and ultimately democratic form of self-understanding in relation to other and more diverse representations of the world. Furthermore, we sought to locate a space as inquirers to articulate and grasp the moral outrage often silenced by everyday life.

Duoethnography is consistent with postmodern theories that frame identity in complex ways inconsistent with tidy normative categories of essentialist attributes (Butler, 2006). As we worked together, we sought to explore the differences, not the similarities in our two perspectives. We worked to create dialectics—multivoiced texts—as we explored contrasting and differing perspectives. We began by talking about our general topic—of teaching in postcolonial ways—and then doing an initial review of this discussion. We identified emergent themes and asked ourselves which ones seemed resonant enough as the basis of our study.

The Inquiry Described

Duoethnographies are embodied, living inquiries. This particular study on postcolonialism, now spanning several years, has become a cornerstone of my self-examination. In this study, Tonda and I examined (1) a transtemporal exchange of our perceptions and beliefs, (2) the intergenerational and cultural genealogies of those perceptions and beliefs (Foucault, 1972), (3) the differences between the content of our perceptions, and (4) the concrete manifestations of our perceptions and beliefs as objectified by past school lesson plans and teaching approaches.

In this study, Tonda and I selected a number of artifacts for critical examination, trying to keep our choices somewhat parallel to promote cross-dialogue and contrasting positions. We did the first iteration of this study about 5 years ago. At that time, we met a number of times at work. Sitting around a conference table, we turned on a tape recorder and started talking about postcolonial teaching more generally. We also considered possible artifacts to illuminate the topic and theory to frame it. These were "free-flowing" conversations and all thoughts were welcome. After two or three meetings, we listened to the tapes and identified the specific foci of our study: the legacy of colonial discourses from our childhoods to examine their relationship to our current (and ideally, postcolonial) teaching.

Since we knew that we wanted to use Pinar's currere (1975) as a frame, we critiqued the present with the past and the past with the present. Consistent with the tenets of duoethnography, we began by examining our childhoods. Again, considering ourselves the site, not the topic of our inquiry, we excavated early childhood experiences to examine how our beliefs and assumptions about colonialism were formed.

In our first version of this study, I examined an old booklet that my father brought back to the USA following WWII. Because I spent the first few years of my life in Germany in the 1950s, I thought this booklet of the US military club—"Club 48"—that he went to in Berlin would provide traces about my early socialization landscape. I found the borders of the cover image especially interesting. In the center pane is the building that housed the club. To the left of this building is a border, within which is listed all the names of the then 48 United States. The border on the right is white, a blank canvas. When I first examined this image, I was struck by the subliminal message of colonialism in its layout: If you read the image from left to right, the names of the states come first as a frame to the building in the center of the cover. Then, to the right of the building as if in the future, is empty space, the unknown. The future of this building (and of Germany) is framed by the collective United States. The subsequent images in the book are of the interior of the club. Featuring the "Coca Cola" bar and American swing music (played by a German band), they leave little doubt that this is a future not so much of democracy but of commercialism and consumerism.

After examining this booklet I considered my early schooling and outlined key memories about socialization. Thinking back, I was struck by certain insights: the march of the Manifest Destiny (the doctrine extolling US global expansionism) in the curriculum, the commercial underpinnings of school popularity (e.g., number of Valentine's cards, age of your clothing, parents' car), grades based on identity (e.g., family's socioeconomic status), and the lack of consideration for difference or diversity.

In the next step in the study, we examined examples of our own curriculum from when we became teachers. The goal was to examine how our early socialization framed our latter-day teaching. As I mentioned, for this study I selected what I thought was one of my better examples of postcolonial teaching, an activity where I had students write in both the vernacular and its formal standard English translation. For example, one student wrote these passages:

Slang	*Standard English*
Yeah, homes, I was chilling with the beat, just kickin it down on two-four when I seen Grizz from the crew. She said, "Hey cuz, got a square?" I said, don't mess with it, babe." "Why don't we stop off at Mickey D's and get some grub?" asked Grizz. I said, "Na, let's go score on some steers."	*Yes, my friend, I was calmly sitting listening to the radio, just relaxing down on twenty-fourth street, when I saw Grizz from the gang. She said, "Hey, you got a cigarette?" I said, "I don't smoke." "Why don't we go to McDonald's and get something to eat?" asked Grizz. I said, "Na, let's go get some beer."*

I expected to learn that there was room for improvement in my teaching, but still, I was surprised by the insights. Here are some quotes from the earlier publication:

> This assignment represents an improvement from the more decontextualized and test-framed curriculum then found at the school. It […] recognized students' more personal language and encouraged them to construct a story from it, possibly for the first time in their lives. However, there are some things that I would change if I were to repeat this assignment. In this duoethnography, I have noted that colonial notions framed some of my earlier perceptions, symbolized by the brochure from the 48 Club in Berlin. What I found fascinating in doing this duoethnography was that I discovered that a similar "red-white-and-blue" border framed some of my teaching. In teaching writing, for example, I framed authentic student voice with the dominant discourse. The fact that I isolated the students' language with quotation marks and called it "slang" represented a privileging of standard English. And while the activity was fun to do in class, the not-so- hidden message suggested that the students' language needed to be translated, not the other way around. I ask myself if this, then, becomes an act of colonialism. (Sawyer & Liggett, 2012a, p. 84)
>
> Another imbalance of privilege in this assignment may be found in the grading process. While all students who did this assignment received maximum points for doing it (an "A"), students who didn't do it were marked down. But can I really blame some of them for resisting what they may have considered an act of appropriation in the pairing of their personal language with standard English, a language that privileges some (Christensen, 2009) and condemns others? I now think that an improvement to this assignment would be to use it as a means to examine the overall framing of power and privilege in language in general, and in standard English in particular. (p. 84)
>
> My perception of my students' conceptual worlds was normative and often seen as a point of departure in teaching, not arrival. It is easy to fall into the trap of thinking that we are operating in our classes within a "culturally neutral" model. But of course we are not. Attempting to create a respectful classroom space in a vacuum is both an act of cultural genocide and a subtle guarantee of the dominant narrative since it is not critiqued and remains hidden. The dominant culture can become so normative that it is difficult to even see it, making the process of deconstruction nearly impossible. (p. 86)

After we "completed" this initial duoethnography, we kept thinking about it and raising further questions. I personally kept contemplating

Tonda's concern with gender in her own reading of her work in the initial study. We decided to open the inquiry again and explore the topics of gender and sexuality more deeply. Three years ago, we thus revisited the inquiry. I selected new artifacts, specifically a picture of myself at age 3 to juxtapose against a picture of Tonda at the same age. I also found an old school report card with the grading rubric on the back. We now examined colonialism in terms of enforced identity in relation to constructions of gender. She examined a photo of herself dressed like Snow White in a frilly dress and hat. I examined the photo of myself dressed as a miniature gentleman, only wearing bold white sunglasses. Interrogating these images, I thought of a quote from Prikryl (2010), who stated, "The way a photograph lops off a slice of reality, severing it from the narrative flow of time, is a seductive thing: it acts like a little hammer to the reflex in our brain that wants to tell stories" (p. 29). As we examined our photos, we tried to pull them out of their familiar narratives and see them as a stranger might. Drawing from arts-based research, we created new meanings from our transactions with the photos (Leavy, 2009; Sullivan, 2005).

In the second iteration of this study, I wrote:

> What stands out to me now in the photo, undeniably and profoundly, is its framing. Much of my body has been cut off—removed from the photo by my father who took the picture. I'm lounging but definitely not sitting the way an "all American" boy would. My lower legs have been cut off. Were they crossed? Curled beneath me? For me, right now, this—the shorts, the sunglasses, the posture, and the photo's framing—all create a tension within the picture. They break the narrative memory of the day—a pleasant relaxing day. They call for analysis and deconstruction of what I now perceive to be happening in relation to the narrowly (and self-servingly) normative notions of behavior in that Eisenhower era. [….] Who I was or supposed to be was being shaped in ways that felt uncomfortable to me. I definitely did not intend to "resist"; rather, it was quite the opposite. In trying to please and be the perfect boy, I could only express myself in ways that broke the normativity of the moment.

A key insight for me from the second study was—in spite of my rhetoric in the first study about the importance of gender and gendered spaces—I was not aware of gender, that I did not really "see" it. While this admission might sound like a good thing (seeing individuals and not gender), in my case what it meant was that by not perceiving gender, I was interpreting situations with a normative and biased lens. Once I realized what was happening, I started, in the words of Maxine Greene, to become "[aware] of [my] own personal reality" (Greene, 1991, p. 8).

Perhaps the best example of this change, one found in the second study but not the first, is in my reconceptualization of my students' work in the critical case lesson. In addition to the new understandings that I listed above, when we revisited this lesson I now saw how my enacted curriculum contained a hidden curriculum (Krammer & Mangiardi, 2012; Sawyer & Norris, 2015) that defaulted to my own normative male notion of not perceiving gender. In the second study (Sawyer & Liggett, 2012b), I had this epiphany:

> The […] piece that is now hitting me so strongly and which is stemming from our earlier discussion of gender, is the way that I have not recognized gender in anyway in this assignment. It is as if in my mind the assignment is gender neutral. But nothing is gender neutral. By not recognizing it within the assignment, I am actually defaulting to a normalized view of gender within the curriculum, which is a colonial view of it. There were many rich and generative things that I could have done to recognize (not introduce—since it was already there in an unstated way) gender in the assignment, but I did none of these. There is a parallel here between what I did and how I was raised. (p. 641)

After this new understanding, I began to again realize the power of embodied and experiential processes. I now began to understand that by NOT recognizing gender in a clearly gendered activity (using vernacular language) I am not creating a gender neutral situation. Rather, I AM creating a null curriculum (Sawyer & Norris, 2015), one that is at the least a vaguely disconcerting absent-present situation for some or a glaring festering omission for others.

My second new and profound insight involved notions of power in the classroom. I realized that

> if I were to teach this lesson again, I would consider using this activity as a means to examine the overall framing of power and privilege in formal English. This concern is echoed by Christensen (2009) as she reflects on her own teaching: "Without examining the legacy of language supremacy, I maintain the old world order because I haven't explored why formal English is the standard and how it came to power, and how that power is wielded to make some people feel welcome and others feel like outsiders." (p. 209)

I then became aware of the need to discuss with students questions of power and privilege embedded within language. As a follow-up to this unit on language, it would have been interesting to have the students explore "The Autobiography of Malcolm X," which foregrounds power dimensions of language.

My third insight in the second iteration of the study was about larger discourses framing colonialism in the classroom. As part of the extended study, I examined an old high school report card. What I found interesting was the grading rubric that was printed on the back of the card. I was surprised by the pronounced focus of the rubric on behavior, socialization, and "life adjustment" in contrast to academic disciplinary content. For example, one of the categories was "initiative." Under superior for initiative, the rubric gave this statement: "Pupil works independently and has sufficient interest and initiative to undertake original projects beyond assigned work." What was interesting was the statement for "unsatisfactory" for the initiative category: "Pupil is indifferent toward suggestions for daily work." Clearly, independence is a desirable behavior in the first in relation to original projects. The unsatisfactory one also, however, emphasizes independence in relation to original projects, but student initiative here is rejected.

PERSONAL CHALLENGES

As I consider my life, I tend to reflect on my personal mythology. After a difficult early adulthood I made a successful transition into being a productive and, I would like to think, moral person. I quickly form the following thought: I succeeded because of who I am. Without personal merit, determination, drive, and complex coping skills, my life would have been different. In this reverie, I never consider the socio/cultural currents in my life moving me in particular directions. I rarely consider my privilege as a context within spaces reinforcing that privilege. The challenge is to consider these privileged narratives and spaces, to go beyond the perception of life as personal mythology and examine the interrelated narratives of one's life. These do include one's personal narrative, but a key consideration is how that narrative is situated within bigger narratives related to race, culture, sexual orientation, gender, cultural capital, empire, capitalism, colonialism, religion, language, place, disability, and family—to name a few. And of course, these are not linear and separate narratives, but intertwined. For the lucky few, these intertwined narratives mutually lead to the good life. For others, they create systemic obstacles to potential happiness.

In terms of duoethnography, the challenge is to begin to deconstruct our perception of these intertwined narratives. The theories of both Derrida and Foucault facilitate this project. Derrida (1976) viewed the deconstruction of a text as an ongoing process—open and playful—rather than a quest for ultimate and fixed findings. While a goal may be to examine the presuppositions of a text and its origin, he thought that texts have no pure origins. Rather, what we are examining is our projection of the origin of the text. In this study on decolonialism, I was first examining my reading of "colonialism" within the context of my childhood. I was not trying to explicate a fixed finding of the meaning of this concept. Rather, I was constructing new intrepretations of its meaning as I examined previous interpretations.

Again, dialogue helps the inquirer to open a text to multiple interpretations, provoking a sense of heteroglossia (Bakhtin, 1981)—of meaning generation occurring within in-between spaces involving difference. More obviously, conversations about a particular event can create such an in-between space. Throughout the study, my conversations with Tonda provided me with new insights about first, how colonialism impacts perceptions of gender and second, how I, as a white male, was oblivious to this dynamic.

Perhaps less obviously, however, participants can also open in-between spaces with their engagement with the oppositional capabilities of art. As Leavy (2009) states, "The arts always retain oppositional capabilities" (p. 216). "The kind of dialogue promoted by arts-based practices is predicated on *evoking* meanings [emphasis in original], not denoting them" (Leavy, 2009, p. 14). Sameshima and Irwin (2008) describe the active role art plays in these transactions: "The text of artful representation is…a text seeking a response" (p. 3).

The theories of Foucault also facilitate a duoethnographic process in relation to a participant's opening a text to new and generative readings. Foucault (1972) discussed the tension between the genealogy of historical events, which put a deterministic pressure on a subject and on the agency of the subject to disrupt this determinism and become transformative. In our study, Tonda and I found that many of the discourses of our early years were dominant narratives, not counternarratives. I also discovered that, to a certain extent, when I taught high school my curriculum may have facilitated counternarratives and difference. However, I would argue that these counternarratives were safely contained, thus subversively in the service and production of dominate discourses. It takes a concerted effort to destablize one's viewpoint. If one doesn't have the imagination to examine one's own narrative from the margins, how can one show the empathy necessary to view their narrative through the eyes of the other person of difference? This process, which is not neutral, requires humility and courage. To engage in this process, one needs a commitment to painful self-discovery.

Painful self-discovery may be a requisite for a duoethnographer to resist the normal tendency to seek similarities and commonalities with his or her duoethnography partner. To overcome this challenge—which is key to doing a duoethnography—duoethnographers have considered in various ways the concept of difference as a heuristic. For example, Sawyer, Dekker & Rasmor (in press) both gave interpretations of each other's stories to provide each other with a new interpretive lens. Dekker described this process as new form of reflection:

> So, for me, to have Melody look at me and my life, and see things that I had not ever seen, even though I had been deeply reflective in my whole existence, but she could say—Oh, I kind of see it this way. Like she would have a completely different interpretation of my experience and it made me realize that there was a different interpretation beside my own that could very well have been my experience. I mean, there was the experience—what had happened to me, but that experience was only in my mind through my interpretation of it and if I could accept someone else's interpretation of it, it suddenly becomes a totally different experience. (In press)

Another example of a scholar beginning to find this pain can be found in Hummel and Toyosaki's duoethnography on the construction of male whiteness (Hummel & Toyosaki, 2015). Hummel shows how difficult it is to make the seductively invisible visible. In his duoethnography, he recognized that he was situating himself (as a white male) out of his analysis of whiteness in his own field of whiteness studies:

> I claimed "doing" intersectional work (Chávez, 2012; Chávez & Griffin, 2012; Crenshaw, 1991), but I completely ignored race. It was not enough to identify myself as white in my own work, because I clearly had no clue what that meant. When I received feedback that I needed to attend more to race, I had no idea what that meant and what to do. (Hummel & Toyosaki, 2015, p. 31)

In their duoethnography, Toyosaki, who was raised in Japan, makes this statement to Hummel, who was raised in the USA, to encourage Hummel to deepen this thinking:

Toyosaki: I need to problematize the dichotomous construction between me as a nonwhite ethnographer and you as a white ethnographic participant.

Hummel: Whiteness is "parasitic" (West in Yep, 2007, p. 89) on nonwhiteness. They emerge interwoven. I need to problematize the dichotomous construction between me as a white ethnographer and you as a nonwhite ethnographic participant. (p. 32)

Later, Hummel states, "My skin is tainted with centuries of blood, labor, enslavement, colonization, and silence" (p. 33).

He adds:

> I tend to move between the two opposite ends of a continuum—an unaware white and a "good" white. The dynamic middle filled with failures, sadness, misunderstandings, and so on is a dialogic space. I need to be dialogical and responsive in order to let your stories and difficult questions be part of who I am and, more importantly, who I can become. After all, this is a life-long journey to become more human. (p. 37)

In my study with Tonda, I operationalized Oberg and Wilson's (1992) words about using self as site and not topic. I translated their words to mean I would do a personal and deep archeological dig on my life, and—perhaps more tellingly—on the underlying discourses of my history. As an archeological dig, you first recognize and name the situation (as Hummel did) and then you examine what the discourses were and where they came from. Like them, I did not want to rely on a process of reconceptualization happening naturally as an offshoot of the dialogic process. However, my approach was slightly different from that of Dekker and Rasmor and Toyosaki and Hummel. In my and Tonda's study, I attempted to apply Tonda's conceptual lens, which was very different from my own, to my own situation, thus destabilizing my perception. For example, Tonda was examining colonialism through a lens of gender and the occupation of one's embodied persona. While this concept in the abstract was not new for me, it was new for me as a lived and experiential understanding. Norris and I maintain that duoethnography is as much about ontology as epistemology (Sawyer & Norris, 2015). It is a lived inquiry, not just a conceptual lens.

It's important to note that I had to consciously "push" myself to examine my own experience through a gendered lens. To examine my past curriculum, I asked myself questions Wineburg (2001) raised: "How do we navigate the tension between the familiar and the strange: How do we embrace what we share with the past but remain open to aspects that might startle us into reconsidering what it means to be human?" (p. 17) Doing the study, I first had to realize that when I considered gender, I defaulted to a normative "masculine" view of gender. This realization alone was an immense insight for me. I then asked myself how was the curricular text gendered? Then, recognizing the bias I created, I asked, what was the hidden curriculum? And I then understood that this curriculum reinforced negative gender views embedded both within the students' daily language as well as in the "standard English" I sought to teach.

A central tenet of duoethnography, currere, is one of the most challenging. Currere, an aspect of relational, dynamic, and embodied curriculum—and born in New York in the curriculum reconceptualization movement of the mid-1970s—has become a much-used but little-experienced concept. The relationship between currere, transtemporal and contingent *curriculum theory*, to duoethnography, a method of inquiry, can be difficult to grasp. But, it is important to understand what curriculum is: Curriculum is not empty and prescriptive implementation. It is life. People who engage in curriculum (as we all do), explore the deeply human and emic questions that we live. People who engage in duoethnography do the same (Sawyer & Norris, 2013). But the challenge of engaging in transtemporal research remains. In duoethnography we engage in transtemporal inquiry by mutually critiquing the past with the present and the present with the past.

In my study with Tonda, I interrogated the past by asking what is similar to what I do now and—keeping with the duoethnography tenet about difference—what is different. Examining the past with a present-tense lens, culturally, I am shocked by the racism, the sexism, the homophobia, and the powerful consistency between that year in the 1970s and other earlier years in the history of the USA (1945, 1929, 1865). The clothing and fashion may have been different in the 1970s, but the colonialism was deeply resonant of 1865 or 1885 or 1954, the year of *Brown v. the Board of Education*, the Supreme Court case decision that integrated public schools in the USA. By examining the years that I went to public school in Seattle with a current lens, I isolated many stark themes of that time period. However, by examining the current time by the 1970s—a still racist, colonial, and time of international aggression on the part of the USA—the current time period still did not really seem so different. As Foucault reminds us, the genealogy of the current time is the same genealogy of the past (Foucault, 1972).

But, on a more personal level, the transtemporal analyses of these two time periods provides a deep and embodied connection to the analyses of life discourses. In duoethnography, reflexivity is facilitated by currere, by the critical transaction between the past and the present. Without my revisiting my childhood, I cannot make a deep connection between the topic of this inquiry and my life. And without this connection, there can be no reflexivity.

Next Steps

Relational, contingent, generative, dialogic, and dynamic, this study on postcolonial teaching was both inquiry and reflexive pedagogy. As inquiry, it led to a new level of awareness about my personal complicity with educational structures that reinforce normative discourses. By itself this was not a surprising "finding" of the study. Years ago I read Dan Lortie's discussion of "induction by observation" (Lortie, 1976), his theory that teachers measure classroom success by assessing the congruence of their curriculum to their educational histories. But I was surprised to expose the extent to which, at least in my own case, my own good intentions for pedagogic inclusion were subverted by the opportunistic nature of colonial discourses within my lived curriculum.

But also, as an experiential ethnography, this study was itself pedagogic and generative. It provided me with new ways of both imagining and engaging in my practice—through the eyes of difference—in inclusive ways. If you view curriculum as a dynamic and collective process generated by lived transactions and exchanges among the teacher(s) and students (Connelly & Clandinin, 1988), as I do, then the necessity of trying to teach in nonnarcissistic ways that do not reinforce one's own history as a teacher, student, and member of a dominant class and/or culture becomes painfully clear. The process of beginning to destabilize deeply held narcissistic ways of engaging in practice transcends perception and epistemology: it involves the ontology of lived experience and—in this case—of embodied pedagogy. In this study, I encountered this pedagogy of reflexivity by (1) perceiving my practice through the eyes of difference, (2) reading the underlying historical discourses of that practice, and (3) conducting dialogic self-critique that promoted change.

However, this study also made clear that dialogic self-critique is not easy. Public disclosure is painful, but by its very nature, contributes to our becoming less narcissistic. As a shared event, its publication invites readers into its "third space" (Roth, 2005), presenting them with opportunities to dialogue with the text and engage in self-critique.

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Re(cognizing) Leadership: Women in Early Childhood Education and the Academy

Deidre M. Le Fevre and Sandy L. Farquhar

Leading the Way: An Introduction

This chapter explores the intersection between our experience of leadership as women in the academy and our work supporting female university students in becoming leaders in early childhood education (ECE). We are two academics working in educational leadership as both a daily practice and as a curriculum that we teach. Inspired by the call for chapters we began a conversation together about leadership in the academy and in early childhood education. We quickly realized how closely these two sectors of education can inform each other and how aligned we were in our leadership philosophy. Situating our work within a narrative method of inquiry (Clandinin & Connelly, 2000) we coauthored the following conversation. The embodiedness of this kind of methodology also sits within a postfeminist theoretical position (Richardson, 2000). In terms of process, we met up over a series of half days—working in the same room—talking and writing. Once we had formed a coherent narrative, we took turns at critiquing ourselves and crafting the conversation further via email.

Here, we examine the gendered nature of leadership in the academy and in the early childhood sector, exploring our personal and collective

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D.M. Le Fevre (✉) • S.L. Farquhar
The University of Auckland, Auckland, New Zealand

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narratives of resistance in relation to dominant discourses of leadership. Our conversations reveal some tensions between these discourses, our personal values and experiences of leadership, and contemporary leadership theory. Throughout, we identify a stark contrast between the patriarchy of the academy and the matriarchy of the early childhood education sector, disrupting the received wisdom about what constitutes good leadership.

We begin by exploring our experiences of leadership, and then move to our work in re(cognizing) leadership in ways that make more visible the leadership work of women. In the first part of the chapter, we share two different stories about women being invisible in leadership, both from our own perspectives and with reference to women more generally. In the following part of the chapter, we explore the relationship between contemporary leadership theory and traditional models of leadership. In the third part of the chapter, we explore the importance of re(cognizing) and en(couraging) practices of leadership by women within the academy and in ECE, again sharing edited communications about how we teach and develop leadership with our students. We then draw on the idea of "tempered radicalism" (Meyerson, 2001) to explore how we work as leaders in the academy, while en(couraging) others to be educational leaders in early childhood contexts. Our overall intention is to provoke thinking about ways to re(cognize) and en(courage) women exercising leadership within the organizations they work in.

Twenty-Seven Photos and a Women's Room

Deidre: I'm walking down the hallway, I can't say it's musty, there's new carpet, bright, freshly whitewashed walls, and other graduate students rushing by, their animated voices discussing educational theories and problems of practice. They are excited to be part of the university, or the "academy" as we sometimes refer to it. Past the photos they and I walk, 27 photos in all, photos of past university presidents—all white men. I walk around the corner to the School of Education seminar room, sit down for the graduate student seminar, and I am surrounded by a further 16 photos—of past and recent Department Chairs. The last one in this series is a woman, a woman in a suit. I experience clear and everpresent messages about leadership in the academy.

Twenty years later, I'm in a different university, still receiving many of the same messages about leadership, but something has changed. The numbers of men in senior positions has changed (though only a little), but mostly it is I who have changed—in how I think about leadership, how I enact it, and how I support others to enact it.

Sandy: When I look back at my time as an early childhood teacher I recall feeling like an imposter: I had teaching qualifications and enjoyed teaching, but I couldn't find an authentic way to belong. I wish I'd read the literature that is available now about imposters (Fletcher, 2004)—it would have made a difference. There I was, a qualified early childhood teacher at a time when working in child care was generally perceived as a low status occupation. At the same time, most of the workers (as we were called then) were battling for status recognition and the right to become qualified, but I would have been seen in a position of privilege. I obviously didn't belong–I was an imposter.

But early childhood education went through some major changes during the 1980s and 1990s. What is relevant to our conversation is the significant role played by women in driving that change. Child care had always been very much aligned with an agenda of women and work. At that point, feminist politics came to the fore, as a vocal collective drew attention to women's rights: the right to affordable quality child care, the right to work and the associated right to financial independence. Early childhood education in New Zealand is built on this strong, collective, women's voice. The New Zealand early years curriculum is now celebrated throughout the world and I believe credit is largely due to these women in 1980s and 1990s. They focused public attention and exercised strong leadership, capitalizing on a very small window of political opportunity to raise the status of early childhood education in the public eye. We now recognize early childhood as a "sector," and refer to early childhood teaching as a "profession," both of which I see clearly stem from the shared voice and collective action of these women.

These days, early childhood teacher education features in major universities throughout New Zealand,[1] but I wonder how well the principles of collaboration, shared voice, and collectivity are manifest in the academy today. As early childhood educators, we didn't belong in the academy for a long time. We've muscled our way in, earned the credentials, and played the game in the belief that we could belong. But it seems to me we have to play the game by white male rules, a game in which women's voices are easily silenced. Sad irony.

Deidre: Hearing you talk about women in early childhood reminds me of how I often feel like a fraud (McIntosh, 1985). Maybe I am a leader, but at the same time I don't feel like I fit with much of the public and dominant discourse of what it means to be leader. Fletcher (2004) refers to women feeling like "imposters" in public spaces wherein competitive vertical functions are overvalued and lateral collaborative functions of leadership are undervalued.

I see similar patterns across women's experience of leadership in the academy and their experience of leadership within the early childhood sector. I find this interesting because these are contrasting workplaces in many ways—the academy, traditionally filled with men; early childhood education, traditionally filled with women. However, challenges for women in leadership continue to exist in both these places. So the issue is more than who fills these spaces, and who works in these areas. The patterns I see are of the invisibility of much of women's leadership work, of leadership as male positional authority when in fact much of the life of these organizations is considerably influenced by women.

Sandy: I sometimes see myself not quite invisible, but somewhat furtive—surreptitious even—keeping up the appearance of complying with hardened patriarchal limits while promoting emergent and organic models of leadership. That is, I pretty much work within a top-down leadership model, but I espouse a ground-up approach. In EC, Carmen Dalli (2008) talks about the importance of a ground-up approach that reflects teachers' experiences. This suggests ideas of distributed leadership, collaboration, reflection, and acknowledgment of the emotional work that teachers are involved in. Both Fletcher (2004) and Myerson (2001) write about women being the social glue who frequently do the relational work involved in effective leadership, but in such a way that it remains invisible. I often wonder how we can make spaces for women's leadership work to be recognized and to flourish.

…I am counting up the faces in the photos you describe, Deidre. 27 university presidents… 16 Department Chairs… only one woman!

Deidre: Indeed, as women, we face leadership challenges in these different contexts, both in terms of our own leadership roles and in our work developing the leadership capability of other women. While data vary between countries, the overall picture across universities worldwide is that women hold less than 50 % of academic positions. On top of this they hold only around 15–20 % of the senior academic positions (Grove, 2013). Interestingly, here at the University of Auckland women hold close to half (45 %) of academic positions, which is encouraging to see; however, women still remain at 29 % of senior positions (Te Ara Tautika, 2014).

Challenges also exist for women's leadership in the early childhood sector: "Many early childhood teachers fear or avoid discussions about leadership due to misconceptions about what leadership entails. These misconceptions challenge teachers' ability to recognize, understand and engage in leadership as part of their everyday practice" (Cooper, 2014). Traditionally, leadership has been associated with one particular person in a position of formal authority, a model of leadership described by Fletcher (2003) and others as "heroic." It seems that dominant narratives of leadership often view it this way, with the model of positional leader/s "in charge" purporting to represent leadership in its entirety. Yet the reality is that leadership takes different forms, a multiplicity explicit in postheroic notions of leadership, but not often evident in the way people talk about their own leadership practices. Postheroic leadership "re-envisions the *what* of leadership by articulating leadership as a social process that occurs in and through human interactions and it articulates the how of leadership by focusing on the more mutual, less hierarchical leadership practices and skills needed to engage in collaborative, collective learning" (Fletcher, 2004, p. 6).

Sandy: Yes, that's the kind of leadership we need in early childhood, but the situation has become more complex than that. It is a new profession heavily enframed in a managerial and audit culture. Christine Woodrow (2008) suggests that early childhood is increasingly controlled through a regime of auditing, and this, along with the commodification of early childhood services, works against the realization of a strong professional identity. Seen in this way, professional issues and concerns that face emerging teachers make it difficult for teachers to recognize that they *are* leaders, let alone *practice* leadership. Put these complexities together with the politics of gender and you have a potent disablement.

Our roles in the academy are not immune either. Ulrika Haake (2009) talks about the way men tend to express leadership as restricted, nonpersonal, positive, and easy to handle; whereas women tend to talk about leadership as extensive, personal, problematic and gender-related (p. 300). Haake's longitudinal study of identity and new leaders in the academy didn't set out to look at gender; that is, no questions were asked about gender and there was no expectation that gender would be part of the identity development of academic leaders. At the beginning of the study, novice leaders didn't consider gender. However, as the study progressed, an explicit gendered discourse emerged. Of further concern is Haake's argument that the New Public Management "wave of academia may be reinforcing a leadership agenda that is suited to and made explicitly for men" (ibid, p. 301). As Fletcher points out "gender schema are powerful filters that influence how behavior is understood and interpreted" (Fletcher, 2004, p. 658).

Deidre: Given these gendered norms of leadership that pervade the academy, early childhood education and other spheres of life, it is not surprising that as women we question our roles in leadership, and that I and other women I talk with sometimes have difficulty recognizing ourselves as a leaders.

> I flick through the top shelf of the scores of books in the airport bookshelf
> "Leading from the top"
> "How to win conversations and convince others"
> "The seven, twelve, fourteen (however many) definitive steps to successful leadership"
> But these titles do not fit easily with me
> Do not fit at all
> They are men (and women) in business suits
> Straight teeth, shining eyes
> Highly visible positional leaders
> I leave the books on the shelf

These long-established norms disturb my sense of identity as a woman, an academic, and a teacher of leaders.

From Heroic to Postheroic Leadership

Sandy: It seems to me that gender and leadership in both the academy and in the early childhood sector share some common concerns. Over the last few decades, there has been a steady flow of development in research and literature on women in leadership. So, although there is some movement in the discourse, it is not yet clear how we might ensure these new understandings of leadership become more visible on the airport bookshops and in the photos displayed.

Deidre: Yes, there has been a shift in the rhetoric and theory describing leadership and organizations, away from a single person appointed to a position of formal authority, toward an increased understanding that leadership transcends formal positions. We now tend to have an image of organizations as living, dynamic systems made up of interconnected hubs of influence. However, while heroic theories of leadership have been replaced by understandings of organizations as complex webs of influence with collective responsibility for leadership (Spillane, Halverson, & Diamond, 2004), the 27 photos on the wall have not been replaced. Our personal sense, and the ways our students tend to view and define leadership, seems to have been lagging behind, perhaps reinforced by the way these and other images of heroic leadership confront us on a daily basis. However, the heroic leader is not an accurate representation. Rather, a great deal of leadership in organizations is done by those without a formal leadership designation.

Sandy: In early childhood, a number of us espouse a critical ecological approach to leadership. I mentioned before Dalli's "ground up" model of leadership that recognizes the everyday realities of teachers as they reflect on their work in the community. The approach recognizes the contribution made by all teachers, and by children and families, so it is, I believe, a postheroic model. It is also inspiring in that it draws on dialogical communication and an ethic of care, and emphasizes putting others first. I have argued elsewhere (Farquhar, 2008) that it seems the early childhood sector has distanced itself from its historical role of advocacy and has become subsumed within a culture of regulatory requirements. We have moved away from the second-wave feminist politics—the strong collective of early childhood sector/curriculum pioneers. We have lost something, but I am heartened by Carmen Dalli's call to bring about a "new critical ecology" to deal with "vulnerabilities" of our conditions (Dalli, 2010, p. 67). She argues that "Strength is also required to turn visions into organised strategies; learning from the history of the sector in the 1990s, collaboration and coordination are both essential requirements of a critical ecology, and advocacy and leadership go hand in hand" (ibid, p, 71). Although she was talking about the lives and work of teachers in centers, there is some resonance here for us in higher education too. Models like these are more inclusive of women in leadership, especially those who prefer to work as what I call quiet leaders—the leaders that Myerson talks about, who "pave alternative roads just by quietly speaking up for their personal truths or by refusing to silence aspects of themselves" (p. 5).

Deidre: Thinking about the quiet leader in a more inclusive model of leadership is an important shift. Over the past decade, scholars have drawn attention to the problems of power and privilege being reproduced through traditional models of leadership that are biased toward individualism and universalism. Many have observed that leaders rarely act alone, that leadership work is collaborative and that leaders often proceed in ambiguity, "in circumstances of 'not knowing'" (Sinclair, 2014, p. 29).

Sandy: I wonder how long it will take for the books at the airport bookstore to better reflect these more nuanced understandings of the complexity of organizations and leadership?

Deidre: I wonder also, because current heroic images of leadership hide an important aspect of the leadership activities of others (Fletcher, 2004). Leadership typically involves many people. I like the image Peggy McIntosh (1985) uses of an iceberg—the individual achievement of a positional leader is the visible part of the iceberg. However, understanding what happens beneath the waterline is essential to understanding the complex network of leadership and influence in an organization. Heroic concepts of leadership represent the tip of the iceberg. In contrast, postheroic concepts of leadership provide a significant focus on the relationships, practices, and skills that lie beneath the water enabling the iceberg to exist. This perspective acknowledges and takes account of the work of all the individuals who contribute to leadership practice (Harris, 2011). As Fletcher (2004) suggests, post heroic leadership recognizes a social process that is dynamic, multi-directional, and a collective activity. Fletcher maintains that human interaction is key and that leadership occurs through relationships and networks of influence. I think the dominant narrative of leadership in the academy is very much framed as the tip of the iceberg, with what lies beneath remaining somewhat invisible.

Sandy: … when I went to school, science books would inform us that 90 % of the iceberg remains hidden underwater, so within this metaphor the visible bits of leadership are a mere 10 % of what really goes on. If it wasn't for us—the invisibles, perhaps the heroes would be skating on thin ice … But, back to more serious matters…there is considerable dissonance around leadership in higher education with differing expectations between management and academics, contradictions between policies and practices, and poor delineation of responsibilities (Saltmarsh, Sutherland-Smith, & Randell-Moon, 2011). Although there may be some new thinking around leadership, the old rhetoric still remains. As Fletcher (2004) points out: "the everyday narrative about leadership and leadership practices—the stories people tell about leadership, the mythical legends that get passed on as exemplars of leadership behavior—remains stuck in old images of heroic individualism"(p. 652).

Re(cognizing) Leadership with Early Childhood Educators

Deidre: I think this is why we need to re(cognize) leadership. We've discussed the challenges inherent in trying to recognize the leadership practice of early childhood educators within the constraints of dominant narratives of heroic leadership. The challenges point us toward postheroic theories of leadership as potentially helpful. However, this requires intentionally interrupting (Katz & Dack, 2012) many of the understandings we currently hold of leadership. One way of thinking about interrupting or changing problematic theories and beliefs is re(cognizing) them. We use the term re(cognize) to represent the work of identifying and evaluating one's currently held theories and beliefs and to change these. In this context, to change them to be more aligned with current leadership theories and to be less dominated by the dominant narratives of heroic leadership that still lurk.

In my work with early childhood educators, I prioritize re(cognizing) leadership to a model beyond dominant narratives of the heroic model. This is not to dismiss in any way the importance of positional leaders or the significance of many hierarchical positional leadership roles; but rather, to provide a more complete picture of leadership that more accurately represents the reality of webs of leadership influence within and across organizations. In other words, to recognize that postheroic leadership perhaps better describes the nature of leadership in many organizations. There is a complex interplay between distributed leadership practices and positional leadership that provides direction and influence.

Sandy: I find it frustrating to hear the same public misconceptions about being an early childhood teacher that I heard when I was a student teacher in the early 1980s. Students report comments made to them, such as: "Do you really need a degree to change a diaper?" and "how come you don't want to be a real teacher?" It is important to me that early childhood educators leave university with a strong sense of themselves and their profession, in particular, the confidence to lead change in public attitudes. So even at this early stage in their careers—before they have even begun their first year as qualified teachers—they have to become part of a movement to change social perception.

Advocacy is an important part of a teacher's role and something that can be en(couraged) (Kolb, 1992). In the university courses I teach, through various strategies (e.g., small-group and one-to-one conversations, reflective writing tasks), I ask students to examine their own histories, to identify why they wanted to become an early childhood teacher, and to reflect on their years of study—this is self-inquiry and reflective practice work. Then they work in pairs and/or small groups to explore experiences and emotions—a more dialogical mode of inquiry. Students bring their own resources and I present various resources and publications for them to respond to. We then move on to role plays in which students create scenarios based on experiences. They also have to answer like: “How do you respond (and how would you like to respond) when someone puts down your profession?” Students provide concrete examples, share strategies together and then write them down or rehearse them. This sometimes elicits emotional responses and triggers reactions stimulated by power and gender issues. I wonder to what degree these issues are overlooked in the day-to-day practices when they start teaching. Nevertheless, I hope students can convert their personal experiences of this academic environment into wider personal and political activism. Leadership can and should involve addressing issues of gender and power. In fact, it is in dealing with power and gender issues that leaders often face their strongest challenges. Further, early childhood educators are intimately involved with the lives of young children/families, which suggests to me that as leaders, they also need to include in their repertoire an engagement with the intimate and emotional content of their lives.

Deidre: One way I have worked with early childhood educators in seeking to bring about change in the way they view and enact leadership is through the use of autobiography as a pedagogical tool. Autobiography involves the telling of stories of oneself (Rossiter & Clark, 2007). Autobiography is understood to function as a universal narrative structure through which people make meaning of their own and others’ lives and actions (Bruner, 1987). Re(cognizing) the dominant personal narratives about what leadership means is therefore crucial if we want to bring about change in educational leadership. Engaging early childhood educators in creating and analyzing their personal leadership autobiographies involves them in telling the stories of themselves as a leader in life within and beyond responsibilities as an early childhood educator. I ask for example: Who are you as a leader? How do you see yourself as a leader in other parts of your life? What is it that makes you a leader? What do you do? What impact does this have on others? What are the challenges for you? The autobiographical stories that this generates are the stories we choose to tell ourselves about what leadership means. These are significant because the stories we tell ourselves are the stories we often become: “to be a person is to have a story. More than that, it is to *be* a story” (Kenyon & Randall, 1997, p. 1). Thus, the stories we tell ourselves of leadership have a significant role in shaping the leadership we engage in.

After creating their own autobiographies, the early childhood educators analyze their autobiographies in an effort to identify underlying values and beliefs about leadership practice. I have found this approach to be effective in bringing about change for these educators because “people tend to stick with particular narratives that can unintentionally function to constrain their choice of future actions” (Le Fevre, 2011, p. 780). Engaging in autobiographical work makes visible some of these stories and provides opportunity for critique and change.

My work engaging the early childhood educators in re(cognizing) leadership practice in their work contexts requires explicitly critiquing current narratives of leadership (such as 27 photos and the women’s room) and drawing on their own experiences (autobiographies) to reconceptualize what leadership means. This also involves conversations focused on questions such as: Who does leadership in your organization? This tends to lead to conversations about what is regarded as leadership and what is not, identifying the invisible work such as the relational work in organizations (Fletcher, 1999).

Re(cognizing) leadership demands valuing the invisible. For example, what has been labeled a caring and relational voice and often remains the important but invisible work in organizations (Fletcher, 1999), and has been labeled the work of those who lack status and position (MacKinnon, 1982). Kolb maintains that “internal peacemaking is an informal activity that is part of the daily workings of the organization” (p. 66) but one that is essential to its work. Despite the importance of relational work to effective leadership in organizations, women who are the main protagonists of this work often tend to remain invisible (Fletcher, 1999).

En(couraging) Leadership: The Tempered Radical

Sandy: I see that part of our role in supporting early childhood educators to be effective leaders is helping them to re(cognize) what leadership means and to be aware of and engaged with different leadership practices within their organization. Another important part of this is en(couraging) them to engage in actual leadership in an effort to bring about change for improvement. This demands understanding both the skills and the attributes they currently have in leadership and the places they need further development for them to be effective. Obviously, this is not as simple as it sounds; after all, leadership takes courage.

Deidre: This reminds me of Debra Myerson's idea of "tempered radicals" (Meyerson, 2001) as this provides a way for us to explore some of the leadership tensions we navigate. Myerson describes tempered radicals as "people who operate on a fault line. They are organizational insiders who contribute and succeed in their jobs. At the same time, they are treated as outsiders because they represent ideals or agendas that are somehow at odds with the dominant culture" (p. 5).

Sandy: Aah, the imposter again! Yes, tempered radical does sound a lot like us: torn between conformity and rebellion, not extremists, working within systems rather than against them, and at a crucial point feeling ambivalent toward our organization (Meyerson, 2001). When I hear the word "tempered," a few images come to mind: temper may refer to one's disposition (i.e., sweet tempered/bad tempered); "to temper something" is to dilute or moderate a situation in some way. But the temper that appeals most in our discussion of leadership is the reference to a particular mode of tuning keyboards (Bach's well-tempered clavier) to facilitate more pleasant harmonics throughout various key changes—a metaphor for resonance and flexibility.

Deidre: Being a tempered radical is challenging. It demands both being able to work within the existing workplace organizational values and structures while also working to change these. The result of this is that women who are tempered radicals "face two primary sets of challenges: those related to the preservation of their 'selves' and those that involve advancing an agenda for change from within" (Meyerson, 2001, p. 11).

Sandy: Yes, as part of that agenda for change from within we need to be emphasizing the importance of facilitating and encouraging our colleagues as leaders. I am hopeful that it is a particularly useful counternarrative to that of the managerial (heroic) narrative that dominates both university and early childhood education. Tempered radicalism would promote acts of collegiality rather than competition and is a helpful way of en(couraging) leadership to work for change. It resonates with wider ideals of social justice in education, and in the context of ECE leadership the importance of a strong sense of identity and advocacy for children and families. Becoming a teacher and a leader necessarily involves developing an understanding of one's self as a leader.

Deidre and Sandy Concluding Reflection

The kind of dialogical teaching methods we use in our work as leaders relies on the idea of conversation as a powerful resource for teachers and leaders alike. Conversation is the form that this chapter has taken: numerous and various ways of talking with each other, revising and reviewing as we go. It seems that much of the leadership work of women currently remains invisible and women are not recognizing themselves as leaders within their organizations. Invoking Dalli's ground-up approach and critical ecologies, along with Meyerson's idea of the tempered radical, provides a springboard for what we consider to be a more creative ethic of leadership practice (Gibbons & Farquhar, 2013). We are interested in how we, as tempered radicals, can facilitate a ground-up approach within our own organizations.

We are hopeful that our work in re(cognizing) and broadening concepts of leadership in early childhood education can make important practices of leadership visible. Meyerson (2001) captures the possible nature of this change in her comment "organizations are always changing, continually adapting in response to an ongoing flow of inputs and activities. Since most changes are small, with incremental adaptation scattered throughout organizations, it may be difficult to recognize this movement as change, except retrospectively as effects accumulate. In addition, because this process is diffuse, specific causes of change are often difficult to pinpoint" (Meyerson, 2001, pp. 11–12). Because much of the leadership practice operates below the tip of the iceberg, much leadership practice remains invisible as long as we are distracted by the highly visible signs of heroic leadership. Our conversation and the work we do with early childhood educators, however, indicate to us that intentionally interrupting the dominant narrative of leadership that focuses on the tip of the iceberg can lead to new understandings and practices of leadership, in both the academy and the early childhood education sector.

Leadership for change is not just about "those characterized by bold visions and strategic savvy," but is "also characterized by patience, persistence, and resourcefulness" (Meyerson, 2001, p. 13). Engaging in this work has revealed to us that our personal narratives of leadership in the academy and the early childhood education sector contrast with popular notions of what it means to be a leader. As we explore our joint narratives of resistance, we are left anticipating possibilities for the idea of "tempered radicals" in supporting us to both re(cognize) leadership and to en(courage) those we work with to be educational leaders.

Note

1. As in many other first world countries, early childhood education has experienced rapid change and development with the NZ government recognizing the importance of professionalizing the sector as part of a wider economic plan. Now an increasingly important part of the education sector, early childhood education still struggles with low status in public perception although there is increasing positive recognition.

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PART III

Integrative Responsiveness Approaches

A Hybrid Educator's Approach to Improving Education from the Third Space

M. Taylor Wallace

In 1896, John Dewey argued at the University of Chicago to form a laboratory school that would work in conjunction with a department of pedagogy. This argument was based in the recognition that a pitfall existed between the epistemological realities of the universities and the public schools—that preservice teachers were not being exposed to truly reflexive professional experiences. Over nine decades later, these arguments continued and, for a time, moved to the forefront of the educational dialogue, as the Carnegie Forum on Education and the Economy (1986), the Holmes Group (1986), and the Blue Ribbon Report of the National Council for the Accreditation of Teacher Education (Levine, 2011) called for an increase in clinical experiences that could potentially bridge the gap that still exists between many of our educational institutions.

Some single-institution efforts, such as Brigham Young University's CITES partnership (Bullough et al., 1999), have shown the benefits of partnerships, but national reform efforts to form and maintain partnerships around teacher education have yet to be impactful in a majority of our nation's more traditionally rooted institutions (Pogrow, 1996). In fact, the way in which the theory versus practice argument has been cemented in the educational fabric of this country has reduced its fate

M.T. Wallace (✉)
Washington State University, Vancouver, WA, USA

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to that of star-crossed lovers, who have been immortalized for their lack of ability to make a lasting connection. Perhaps a new fabric needs to be woven. The two-worlds pitfall between the public schools and universities (Feiman-Nemser & Buchmann, 1985) is still a very real idea and needs to be approached in a new way. Using the theoretical lenses of third space (Bhabha, 1994) and communities of practice (Wenger, 1998) as a model for developing experiences in preservice teacher preparation, in this chapter I examine the communities of practice of both preservice and in-service teachers as well as myself, a hybrid educator, in a complex university/school relationship.

Hybrid educator is still a term that has yet to reach academic maturity in the research arena. Jennings and Peloso (2010) begin their definition of hybrid educator stating: "A hybrid educator is, most typically, a college adjunct professor employed full time by a public school system" (p. 153), which simply establishes positionality. Drawing on the work of Clark, Foster, Mantle-Bromley, and Associates (2005), Jennings and Peloso examine deeply the existence of the hybrid educator, who:

- Acts as a connector, a conduit between parallel institutions
- Typically maintains a primary role in only one institution
- Moves fluidly across an institutional continuum, not dichotomously

For the purposes of defining the hybrid educator position in this chapter, I add that it is a position that, in its adjunct professor qualification, requires the teaching of one or more education courses to preservice teachers, not just any university-level course.

As connectors of multiple educational contexts, hybrid educators must be familiar with both K-12 and university settings. Spanning these two educational landscapes, the hybrid educator thus constantly refamiliarizes herself with two technological and logistical configurations, two cultural (and/or philosophical) frameworks, and diverse shifting educational/societal structures and contexts. The hybrid educator, of course, is not experiencing two static landscapes: the minor shifts and major overhauls, the reform changes, and cultural ebbs and flows, are challenging to even veteran educators.

The primary role of the hybrid educator typically exists within the K-12 system, whereas a majority of clinical faculty are mainly identified by their roles within the university who are boundary spanners, who maintain their connectivity as primarily active through the university system. Both hybrid educators and clinical faculty move throughout each setting with a sense of partnership, one that may actually challenge traditional assumptions held by universities (Darling-Hammond, 1994). In order to critically examine systemic traditions, the examiner cannot take an "us versus them" stance, as a dichotomous position can only widen a rift. Given that dichotomous positions widen rifts, hybrid educators work in sites in-between theory and practice, the university and K-12 classrooms. This arrangement ideally provides the educator as well as her students with educational theory grounded in real laboratories of practice.

Hybrid educators live in both worlds, traversing a third space and unique community of practice, a dialogue between the university and the public school. Based on hybridity theory, Bhabha's (1994) cultural conception of third space postulates that two unique entities are mobilized, and a new, unique "space" is constructed through the transfer of communication between spaces; hybrid educators thus embody the pedagogical third space that Bhabha has culturally envisioned. Zeichner (2010) posits that "creating third spaces in teacher education involves an equal and more dialectical relationship between academic and practitioner knowledge in support of student teacher learning" (p. 92). This dialogue, then, can operate to combine the rich funds of knowledge within public schools and universities. Third space provides avenues of conceptual connectivity between groups or institutions, which can be broadly or tightly defined. This connectivity can cause anything from epistemological hybridization to shifts in roles and responsibilities—within and across groups—to perhaps the rejection of renegotiation of distinct social entities.

In addition to third space theory, in this chapter I also draw from theory related to communities of practice. Communities of practice are based in a social learning theory that situates participants in an environment that engages in the advancement of (1) *meaning*: learning as experience, (2) *practice*: learning as doing, (3) *community*: learning as belonging, and (4) *identity*: learning as becoming (Wenger, 1998, p. 5). Plainly put, communities of practice are: "groups of people who share a concern or a passion for something they do and learn how to do it better as they interact regularly" (Wenger, 2015, p. 1). This definition can equally apply to a group of dancers, a book club, or an online community; members may come and go and settings are often informal and fluid (Wenger, 2000), but there is a direction and purpose that focuses around a key concept or set of concepts that brings the community together. The community defines itself and drives learning based on a mutual commitment that lives so long as the advancement of knowledge is useful.

Central to the social learning theory that I highlight in this chapter is the concept of the construction of meaning. Wenger (1998) suggests that meaning is constructed within communities of practice through the unified duality of participation and reification, where social experiences within a group (participation) occur, and those experiences are brought into a solidified state of reality (reification). The reification of an experience then propels the next steps of participation, with new learning forming a cycle of collective advancement. For example, participants engaged in sports are constantly propelling new learning within their communities through this process: a skateboarder might try a new trick (participation); as his friends watch him successfully perform the trick (reification), the knowledge is instantiated within the group. This new trick might propel someone within the group to try a similar trick that has a greater degree of complexity or difficulty. The same thing occurs within education, where a group of teachers might put into action new teaching methods or an administrative team experiments in modifying school culture.

The ongoing process of participation and reification can often result in the opening of third spaces, where the already blurred boundaries of a given community are ungated to allow for engagement with other communities through the redefinition of the community itself. Within these third spaces, new communities of practice emerge, and the reifications that act as conduits between communities allow for the negotiation of new, shared meanings within and across groups. Members of these new communities are then able to redefine their spaces and maintain ownership themselves; this community development within third space occurs through brokers and boundary objects (Wenger, 1998). Brokers are situated within the participation aspect of the unified duality of meaning-making, while the reification aspect is represented by boundary objects.

A Hybrid Educator's Context

The high school at which I teach facilitates approximately 1,000 students and employs over 40 full-time teachers. It is located 30 miles from the university at which I work as an adjunct lecturer. Over 3,200 students attend the university, and there is a 14:1 student to staff ratio, though this campus is part of a much larger network. Both campuses are in SW Washington and could be considered semirural, with the university located on the fringe of a metropolitan area. I've taught secondary English for 8 years and held status as a university adjunct for six. For the last 2 years, I've helped to maintain a partnership between the high school in which I teach English and the university department of teaching and learning in which I teach a research methods course. I've also facilitated two interns who have completed their student-teaching experiences as well as numerous graduate observers.

This study focuses on the various brokers and boundary objects I've encountered as a hybrid educator in the pursuit of intentional preservice teacher preparation. Stakeholders in this process include teachers and students from the high school, graduate students from the university who are pursuing certification, and various university staff. Through examining my own practice, as well as the practice of several educators, I've isolated the following as specific forms of practice directly related to hybrid educators and practice within third space: epistemological awareness that merges theoretical and practical funds of knowledge, timeliness and immediacy of participation, increased reflexivity in action, and a renegotiation of traditional views of expertise.

Merging Theory and Practice

The most overt benefit of the secondary school/university partnership is the context it provides preservice teachers to integrate theoretical and practical funds of knowledge. These funds of knowledge come in the form of content, methods, and worldviews. While discussion of content can stay static without being problematic between the university and the secondary classroom, translating methods from a theoretical to a practice-based setting requires a vastly different lens, and the negotiation of worldviews between the university and the secondary classroom have the potential to be diametrically opposed. In order to ensure this integration occurs effectively, preservice teachers are given frequent opportunities to simultaneously develop their identities as students, researchers, and teachers, with these roles becoming mutually reinforcing.

One example of this integration comes from a reading methods course I used to teach for the university's English department. Though the main goal of the course was for preservice students to construct a comprehensive unit of study, an additional learning goal was for the students to become familiar with current practices from the profession. Using a variety of methods, I would teach the literature circles unit in the university course around the same time I was using literature circles in my secondary classroom that the preservice students visited, thus conceptually providing my students with the example of an authentic laboratory of practice. After engaging in instructional texts that explain the driving theories behind literature circles, I would bring crates of books with me from the school to the university and have preservice teachers engage in the same assignments as my secondary students—reading aloud, journaling, creating presentations, the whole experience. Throughout work time, I would stop small groups, have them disengage as students, and reengage them as teachers in order for them to analyze and hold discussions about the environment while the others were still on task. In these discussions, the preservice students would examine student engagement, noise level, use of materials, behavior, and interest. The preservice students offered these comments about this activity: "I never really thought a loud environment could be very productive. My English classes were always so quiet, and I guess I believed that [the environment] had to be that way." Through observations, these preservice teachers would then go out and develop another level of understanding by acting as researcher. This hybrid experience blended not only the theory and practice behind literature circles, but allowed students to view the experience through a variety of lenses.

In another, longer experience in their teacher preparation program, students blended practice and theory in their technology course. This course had been set up in partnership with a local school district (not the one in which I teach) to provide clinical experiences in regard to technology; preservice teachers are allowed access to district hardware and given tasks that are commonly undertaken by educators. By crossing boundaries outside of the university space and placing learning experiences in the secondary context, preservice teachers are shown the reality of certain technological issues—such as how certain district hardware and software interact as well as Internet connectivity—whose authentic engagement can challenge students.

During the 2014–2015 school year, I hosted an intern in my secondary English classroom who had previously taken the technology class. I could tell that the course had impacted her, as she would mention it periodically when technological issues would arise. As she engaged more deeply in the curriculum building process—around the second semester—she opted to format the English class primarily electronically through the use of wiki, in which students would collectively engage in knowledge construction online. After her internship experience, she commented on the connectivity of the process, saying:

> The light snapped on in my tech class when we were learning, instead of how to use technology, but the pedagogy and theory behind why to use it in the first place…It was a daily struggle [in my internship] at first because I was learning how to use it right alongside my students…I was floored at not only what the students learned, but what I learned as well. That's real cutting edge organic learning.

She encountered complex communities of practice here, which included groups of school district personnel, university preservice teachers, and university faculty. She was able to personify the unified duality of meaning-making: she (1) participated in multiple worlds by acting and interacting with a conceptual focus as a broker and (2) reified her participation by developing and implementing curriculum that acted as boundary objects.

The wiki, itself, was then the impetus behind a new community of practice, an electronic conceptual space where students explored and created modern dystopian literature. As a boundary object, the wiki was focused around the knowledge gained in the university-based community of practice and reified through the application in a school-based one. This blending of communities of practice will impact not only the students in the classroom but generations of teachers, as these teachers become brokers of this practice and work with new teachers throughout their careers. The process ensured the future construction of dynamic epistemological frameworks that would allow teachers—pre- or in-service—to create pedagogically based learning situations that would be borne out of objective, lived research. The left and right hands of theory would be working together instead of the maintaining the disjointed tug-of-war that often accompanies the theory versus practice argument, in the middle of which teachers are susceptible to being caught.

Timeliness and Immediacy

Beyond the epistemological transference that hybrid educators achieve between theoretical and practical funds of knowledge, there is also a complex chronological element of initial teacher preparation that is left relatively unexamined by brokers of either institution, assuming that the hybrid educator functions within a traditional or semitraditional university setting. Hybrid educators live in multiple, distinct "educational nows." These present tenses include the now of empirically verified research and theory and the now of the experienced truth of the practitioner. Collectively, they inform the now of the estimated/deduced gestalt that is forming tomorrow's learners. One preservice teacher described the timeliness of hybrid educators in the program, saying:

> I compare learning from an instructor who is teaching in the classroom to reading a primary source when learning about history. The primary source is real-time. It conveys the attitude of the people involved, what is happening in the trenches, and the work required understanding an event. …[These] course instructors served as a looking glass into the classroom.

The meta-awareness shown by this preservice teacher suggests that hybrid educators acted as boundary objects, not brokers, as she expanded her view of practice. She further stated that she viewed such educators as "a looking glass," a living monument that acted as an additional pedagogical lens through which she could perceive her practice. Viewing hybrid educators this way is valuable in realizing their shifting positionality in the process of negotiating spaces; though they begin as central brokers in the creation of third space, once they realize/reify those spaces, they can remain brokers between spaces or become boundary objects for other brokers who then negotiate new spaces. Considering the woman who co-taught with me as an intern, for example, we have shifted from participants of daily practice to "monuments" of lived experience for each other within the spaces that we now individually create as in-service teachers. The knowledge that was brought from her technology course was brought into my classroom and reified; without either space, the process does not create the impact that it actually did.

Without interactions with actual classrooms (through hybrid educators, clinical faculty, and site-based research), there is a real potential of maintaining the status quo by laying conceptual foundations upon dated perspectives. This may seem hyperbolic, but in approximately a decade in the state of Washington, there have been complete overhauls in both, the state standards and the teacher evaluation system, as well as three different iterations of the state standardized test.

Though many preservice teachers lack extended public school experience (as a teacher), some still maintain awareness that timeliness can be an obstacle in university courses and understand that hybrid educators can effectively remove this obstacle. For example, one particular hybrid educator taught a course in classroom management. He also worked as a full-time high school teacher, which served to link his theoretical knowledge of classroom management with experience and currency. One preservice teacher who completed his course commented on the benefits of this hybrid educator as a conceptual broker of concepts between current communities of practice, saying:

> The instructor was able to use recent developments in his own classroom to illustrate textbook principles… Many of our preparation courses focused solely on theory (without much connection to the practice of teaching). When they did lean toward the practical, they relied on hypothetical, idealistic, or less—than—recent examples of classroom dynamics. Our classroom management instructor, however, was able to explain and illustrate how theory plays out in a real, current-day classroom; he also shared which theoretical ideas were impractical/not actually useful in the classroom setting.

Though this preservice teacher criticizes the nonclinical faculty for being removed from current practice, it must be stated that hybrid educators often rely on the expertise of these university knowledge brokers by maintaining membership within university communities of practice or pursuing professional development and/or graduate degrees. These additional experiences enhance reflexivity and analytical ability while propelling hybrid educators to embody the concept of being a lifelong learner through interactions with university faculty and other brokers who do not consistently interact with public school classrooms.

Growth of Reflexivity

The third way in which linking communities of practice impacts practice is through an increase of reflexivity in third space brokers and in members of collaborating communities of practice. Reflexivity is a complex practice that needs to be informed by extensive, active participation in both the theoretical and the experiential realms until they appear merged (until the "gap" is bridged) through continual exposure to critical reflection. The above-mentioned classroom management instructor is described by one of his university students as a broker of reflexivity:

> His role as [university] instructor might have made him consider a teacher's role in a different perspective. For example, [he] had to instruct us on strategies that he may do automatically; thus, being the instructor made him more reflective on his own practices and how they may work or could be improved. In the process, he is able to share with us this insight.

Not only do these specific preservice teachers in the university courses recognize the reflexive elements of this hybrid educator's practice, but so do his high school students: "He takes examples from both being a student and teacher and applies them using new techniques and ways of learning that are appealing to high school A.P. students." This hybrid educator used a multidirectional flow of knowledge to link these spaces. In one direction, university experience impacted practice at the K-12 level by providing theoretical underpinnings that promoted effective practice and built capacity for change. Inversely, K-12 experience also impacted practice at the postsecondary level by providing a current context upon which the theoretical constructs taught in the postsecondary environment were placed. In the above examples, the hybrid educators had an ever-growing cache of applicable K-12 experiences to draw from when discussing issues in the postsecondary classroom, including in-class scenarios, student work samples, lesson plans, rubrics and scoring guides, and other pieces of potentially connective information that benefit preservice teachers through analysis and synthesis, either carefully designed or emergent.

An example from my own practice concerning the concept of reflexivity between and within communities of practice is the way in which I constructed a university action research course. Throughout the semester, only approximately 50% of the course takes place on the university campus, where a community of practice is developed around the theoretical concepts inherent to action research. The other half of the course occurs at the high school at which I teach, where preservice teachers from the university develop professional partnerships around a problem of practice of mutual interest. The main goal of the course is for the preservice teachers to gain understanding of the action research process, participate in the action research process alongside an in-service teacher within the context of a real classroom, and reify the process by developing a write-up of the study. An additional goal of the course is for in-service teachers to gain knowledge about their problem of practice through intentional engagement with the preservice teachers during the process of the action research study.

This context of this course primarily benefited the preservice teachers, as this set of simultaneous experiences allowed them to develop their professional identities and become brokers of their own third space as links to both the secondary and university settings. In the university space, they participated in the community of practice by developing and negotiating research concepts; they reified these concepts by solidifying mutual understandings in discussion and completing group and individual tasks. In the secondary classroom, the preservice teachers participated by interacting with the community as researcher-observers and reified their knowledge by engaging the classroom teacher intentionally and emergently. As research cycles continued, the preservice teachers continued to more actively participate and reify, which uncovered layers of meaning surrounding the content of the study and unified theory and practice in a reflexive manner.

The secondary teachers benefited from participation in this course by allowing the preservice teacher to add new perspectives to their communities of practice. Though the secondary teachers did not engage in activities on the university campus, they engaged third space brokers and boundary objects that engaged in university activities, thus shifting their space and adding to their communities of practice in ways that would have otherwise not occurred. One example of this mobilization of concepts between/within communities is when one of the preservice teachers researched assessment methods in nontraditional classroom settings. She then brought new research-based assessment ideas to the in-service teacher, who then incorporated the methods and found success; in this way, the preservice teacher initiated—or reinitiated—a cycle of academic inquiry that the in-service teacher had abandoned at some point.

As a hybrid educator, I also benefited from the reflexivity inherent in teaching this course. Engaging in third space experiences and watching communities of practice shift provided me with awareness of how brokers and boundary objects worked to merge, separate, and create communities of practice. By interacting with groups of preservice teachers who navigate third spaces, I've been able to note that valuing emergence and fluidity within the process is necessary. When preservice teachers engage in practice with in-service teachers, frameworks and flexibility are just as necessary as adherence to detail, as the divergent perceptions of practice involved can often lead to creative spaces that neither participant had envisioned. The unified duality of participation and reification is much like the action research process in that it is cyclical and builds upon itself. One who engages in the cycle gains new insights to apply, develops a new experience-based lens, and moves to understand the concept(s) in a deeper manner.

Renegotiating Expertise

The example of how the preservice teacher introduced a new assessment method also exemplifies how this course serves to renegotiate views of expertise. Traditionally, preservice teachers are relegated to the role of nonparticipant observer when in the public school settings, as they are seen as lacking practical funds of knowledge. By engaging with in-service teachers as members of a community of practice, they maintain power as epistemological brokers who tap into funds of knowledge at the university through me and other preservice teachers (as brokers) and through bodies of empirical research and instructional texts (as boundary objects). Through these encounters, all parties have the ability to gain new knowledge and skills. Anagnostopoulos, Smith, and Basmadjian (2007) refer to horizontal expertise as a form of enrichment: “Horizontal expertise emerges from these boundary crossings as professionals from different domains enrich and expand their practices through working together to reorganize relations and coordinate their work” (p. 139). Development of horizontal expertise inherently promotes reflexivity in that linkages between communities of practice allow for new experiences and the analysis of new perspectives.

Another in-service teacher described his interactions with a preservice research group, saying, “In our profession it is easy to get stale…What I appreciated the most about having grad students in my classroom was that they brought new experiences and suggestions that positively added to my classroom and my students’ experiences.” By engaging in an experience that bridged communities of practice, the in-service teacher was receptive to an increase in epistemological awareness of his own context by viewing it through the lenses that were brought by the preservice teachers; introducing new communities of practice, in this case, allows for practicing teachers to dismiss the phenomenon of staleness by reexamining practice from a broker perspective.

Though collaboratively bridging communities of practice in initial teacher preparation has proven to have numerous impacts to practice, certain obstacles can lie in the way. Overall, the obstacle is the unknown itself, which brings risk and uncertainty to pre- and in-service teachers. The lack of definition that surrounds third spaces demands an amount of fluidity that many educational institutions might not be willing to afford. For instance, the idea of unknown educational spaces might not resonate with the power structures of the university or the rigid barriers of the public school system, and acknowledging the horizontal expertise of brokers could threaten traditional hierarchies and stunt collaborative progress.

Looking Forward

Bridging the K12 and the university worlds, perhaps third space educators should be relied on to collaboratively develop reflexivity within their university courses by developing tasks that intermingle theory and practice in a way that critical reflection is an ongoing process. They (we) need to involve current educators with diverse perspectives who can cause university theory to be immediately applicable through ongoing cycles of participation and reification. Concepts must be linked in a manner that reflects both the strength and the elegance of the partners involved. True collaboration, like critical reflection, is hard to come by; one insight into the difficult nature of collaboration is: "collaborative relationships are fragile things, difficult to build and easy to destroy. Like friendship, they cannot be forced, even planned for with any significant degree of certainty" (Bullough, Draper, Smith, & Birrell, 2004, p. 518). This sentiment is absolutely true, though it reflects a major criticism of partnerships between universities and K-12 schools: they rely too heavily on individuals and collapse of the relationships could be imminent if even one stakeholder is removed.

My suggestion as a first step is to develop the relationships, take the risks, and move into a state of collaboration between public school and university institutions with acute awareness as researchers, learners, and teachers. Assess the brokers and boundary objects of newly formed third spaces through critically reflective lenses and create environments where development of horizontal expertise is a standard, not an exception or a novelty. Sometimes it is necessary to have the hard conversations about true collaboration, get used to a degree of frustration, be accountable to the process, and recreate some wheels.

Step two in the collaborative effort involves the development of vision. Simon Sinek (2009) states that great, visionary leaders always develop the "why" of their leadership before the "what." This is when theoretical frameworks, worldviews, and mutually beneficial goals are established. If collaborative conversations formed the foundations of the cross-institutional relationship, the next move is into the "what" of the third space, defining competencies, behaviors, and environments; this is the point at which the structure is defined deeper through the development of roles, responsibilities, and processes. Successful partner institutions need "a tight coherence and integration among courses and between coursework and clinical work in schools that challenges traditional program organizations, staffing, and modes of operation" (Darling-Hammond, 2006, p. 306). With an overall lack of formalization in the third space, and simultaneous institutional visions being enacted, care must be taken to clearly define these issues, or overlap or gaps in educator preparation could occur. With reflexivity and critical collaboration as ultimate goals that link the conceptual spaces, hybrid educators are an invaluable tool for universities and public schools alike.

Conclusion

The profession of teaching will continue to shift, and the teaching of teachers must shift as well. For instance, how research is taught to preservice teachers will be changing in many parts of the country where new teacher evaluation systems are going into effect. In this paper, I have suggested that colleges of education utilize personnel from the K-12 system to provide educational contexts with genuine problems of practice for preservice teachers, frame the impact of teacher evaluations on real teachers, and provide research strategies that assist in pushing preservice teachers to thrive in an ever more complex educational environment. We, as educators, are wading into an age of accountability, and through planning, acting, observing, and reflecting, teachers are able to use the action research cycle in the evaluation process to more systematically improving their practice while collecting evaluation data to maintain good standing as a teacher. A hybrid educator's first-hand knowledge of the emerging K-12 evaluation system, coupled with university-approved texts and frameworks, provides a significantly more impactful curricular experience in comparison to one that divorces the theory and the application. This experience will be particularly vital to preservice teachers who have to complete a rigorous evaluation system in order to gain initial certification.

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Going Beneath the Surface: What Is Teaching for Diversity Anyway?

Hilary Brown and Henny Hamilton

Introduction

This chapter explores our experience teaching for diversity in both middle school and a university setting. Henny is a grade eight elementary school teacher and PhD candidate, while Hilary is a second career academic whose previous profession found her teaching intermediate elementary students for 16 years. Duoethnography was our chosen research methodology for two reasons. First, according to Norris and Sawyer (2012) "duoethnography is a collaborative research methodology in which two or more researchers of difference juxtapose their life histories to provide multiple understandings of the world" (p. 9), hence we sought to understand how we came to teach for diversity in spite of our fundamentally different upbringings. Second, we wanted to use duoethnography as a pedagogical tool so that our students could also seek to understand what diversity means for them. Even though our lived curriculum revealed a

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H. Brown (✉)
Department of Teacher Education, Brock University, St. Catharines, ON, Canada

H. Hamilton
Brock University, St. Catharines, ON, Canada

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tension between our family backgrounds, what emerged at the professional level was our communal willingness to challenge the status quo of a standardized and competency-based educational system that struggles to meet the needs of the majority of learners. Throughout our dialogues and subsequent meta-reflective sessions, we identified our fundamentally different family backgrounds and through a critical and self-reflective lens we came to unveil the teaching dispositions that are required for inclusion to become implicit in one's practice.

This chapter adopts Joseph Campbell's (1949) Hero's Journey as a framework to articulate the learning we experienced through dialoguing with one another as teachers who have intentionally chosen to teach for diversity by building community through an inclusive classroom. The Hero's Journey is a pattern of narrative identified by Campbell in his book, *The Hero with a Thousand Faces*. It describes a typical adventure of the archetype known as The Hero or the person who goes out and who achieves great deeds on behalf of a group, tribe, or civilization. We never specifically discussed Campbell's work in our initial dialogues but rather afterward during our invaluable meta-reflective conversations where we came to distinguish our lived experiences as an adventure where obstacles were overcome, where revelation turned to transformation, and where our return enabled us to share our new understanding of what it means to teach for diversity with others. With these ideas from Campbell in mind we have organized our chapter through the stages of the Hero's Journey as follows:

- The ordinary world
- The call to adventure
- Crossing the threshold beyond the ordinary
- Meeting the mentor
- Revelation
- Transformation
- The return

Each section will first give a brief overview of Campbell's (1949) stages and then draw attention to dialogues that illuminated each part of our journey. Upon our return, we will share how challenging teaching for diversity can be and simultaneously advocate for the teacher dispositions that could not only encourage but also perhaps inspire other teachers to motivate them to cross the threshold beyond the ordinary and teach for diversity.

The Ordinary World

In the Hero's Journey (Campbell, 1949), the hero is traditionally shown against a background whether it is environment, heredity, and/or personal history. There is always some kind of polarity in the hero's life pulling him/her in different directions causing him/her anxiety. For our purposes in this chapter, we are embodying the role of the hero but not in an imposing style of slaying the dragon, or overcoming harsh environmental barriers. It is the heroic act that comes from *within* when one chooses to cross the threshold and move beyond the ordinary. Through our dialogues, we self-identified as daughters, sisters, and teachers against the backdrop of our unique personal histories. In fact, it is our unique personal histories that encouraged us to pursue a career in teaching.

Henny: I was born into a Christian Reformed family, the second eldest of seven children. Traditionally, the members of the Christian Reformed church are Dutch, white, one working-parent families, who are committed to their faith and their church social activities. My family is anything but traditional. My dad isn't Dutch and was not raised as a member of a church. Both my parents work outside of the home. Three of my siblings are adopted. One of my sisters is half-black and has Fetal Alcohol Spectrum Disorder. All of my siblings played hockey in an organized league, and they had games on Sunday. That's not to say my faith wasn't the central part of my upbringing—it's just that I knew from a young age that my family acted out our faith in a way that was definitely not the norm.

I suppose I've adopted my parents' way of doing what I'm passionate about and what I think is right despite how different it makes me. In high school, while my peers were fast-tracking and fulfilling requirements for university applications, I took a semester off to live with a family in France to help care for their young children. Then I went to Redeemer University College, a private Christian university, and I studied Theatre Arts—an academic program that is somewhat frowned upon by other faculties and community members. Pursuing my PhD sets me apart again, as it is an endeavor that not very many people who share my profession attempt and, I'm finding, even fewer value. I was raised to understand that everyone has different interests and different skills and that it is our responsibility (and our opportunity) to pursue those interests and to hone those skills.

Hilary: I came into this world as the youngest of three children to my mom and dad. My dad passed away when I was 2 years of age and my mom partnered with a woman, Mary, so essentially I grew up in a same-sex parenting family. I did not undergo a religious upbringing; in fact, I can remember the day we were informed that we were not going to Church anymore. My mom explained that she believed in birth control and that the Catholic Church policies denied its use so we stopped attending weekly mass. She consistently modeled her ethical values and lived them from the center of her being. I, too, have chosen to live my life in the same manner.

As for my educational background my brother, sister, and I attended the same public elementary school, middle school, and high school, but they were respectively 4 and 5 years ahead of me. Since we attended the same schools, we often had the same teachers; by default I became aware of my academic struggles in comparison to the ease at which they performed in school. My brother earned high grades in science and math and my sister earned high grades in English literature and dramatic arts. I, on the other hand, excelled athletically, which is not valued in the same manner high grades are valued; however, I do recognize that it has its own currency.

At home, mom and Mary always encouraged me and often reiterated that my siblings and I had our own strengths that made us unique. During the "bringing home my report card" ritual, they would ceremoniously place their hands over the grades giving priority to the teacher's comments and recite, "We don't care what your grades are we just want to know what kind of human being you are." Upon reflection, I can now appreciate the impact their actions had on me during my developmental years. On one hand, I was grateful to know I had their support, that I was appreciated for being athletic and that the report card comments mattered more than the grades, but at the same time it also concretized for me that I was not smart. Perhaps my binary experience between my in-school and out-of-school encounters is why I am interested in teaching to meet the needs of as many learners as possible.

Analysis/Synthesis: After we had completed our formal dialogues, we read the transcripts separately to determine our overarching themes. When we met face-to-face, or through Skype, to discuss the themes, we had an exciting but intense discussion, which deepened our understanding of our duoethnographic experience. We named them meta-reflective encounters. It became clear that how our respective parents both approached and dealt with this disparity tacitly set us on a journey to become teachers.

The Call to Adventure

When something shakes the foundation of our lives, whether it be external pressures or something rising up from deep within, the hero must face the beginnings of change (Campbell, 1949). Hilary struggled academically in a traditional school setting but knew she was a capable individual, whereas Henny performed very well in school but watched her siblings struggle academically doing the same work with the same teachers. Both of us experienced moments of injustice rising up from deep within us that encouraged us to answer the call to pursue a teaching career.

Henny: Academically speaking, I flew through school with very few hiccups. I worked hard, achieved high marks, and was well liked by my teachers. I loved school. My school experience was not even remotely close to the experiences of several of my siblings. For students with various learning exceptionalities, school can be a tough place to be. For several of my siblings, it was torture. My parents were incredible advocators. There was no such thing as psychoeducational testing in the Christian school system 20 years ago, so my parents found a way to finance the testing themselves for four of my siblings. Teachers at the schools I attended had little to no understanding of what a learning disability was or how to support students who had one. In fact, a good friend of mine who currently teaches at a Christian elementary school, phoned me one day last August to tell me about this "new" teaching strategy she had learned about at her whole school professional development day; she was talking about differentiated learning.

Hilary: As I mentioned in our previous conversation I struggled in school but what I did not share with you was that I still enjoyed it. I think deep down I knew I understood the content I was learning but at the time I had no idea that my teachers were not differentiating the instruction for me in order to meet my unique learning style. I have a short-term memory challenge so memorization is not a viable option for me to acquire knowledge. I am both a visual and a conceptual learner and learn best when there are both visual and real-life connections made between content and the learning process.

I remember my grade eight history teacher Mr. Fitzgibbon using drama and creative writing to teach history. I can still recall many of the details from the content I learned, but more importantly I understood how those events impact Canadian politics today. In the 1970s, this kind of unparalleled learning experience required more than rote memorization. There was a depth of understanding that moved from the head into the body through drama and the use of one's imagination through creative writing. I find it troubling that your friend who teaches at a Christian school is only just now, in 2014, learning about differentiated instruction (DI). I was exposed to Tomlinson's (1999) book *The Differentiated Classroom: Responding to the Needs of all Learners*, the year it came out. Since then, Tomlinson alone has written 16 books and over 200 articles on DI. It is not a new concept. It makes me appreciate how progressive Mr. Fitzgibbon was in his instructional approach and inspired me to want to teach using innovative methods. I am encouraged to move the content off the page and into the body of my students so that all types of learners have the opportunity to acquire information and make meaning for themselves.

Synthesis: Our perceived moments of injustice in an educational system that struggled to meet the learning needs of Henny's siblings and Hilary's own learning needs was the impetus for us to answer the call to teach. What became evident was that our personal histories created a contrasting polarity in our academic abilities in comparison to our siblings. In addition, we have stayed current in our teaching and learning approach and recognize the importance of programming to meet the needs of all learners.

Crossing the Threshold Beyond the Ordinary

As we mapped our way through our respective ordinary worlds, we both made the decision to respond to the educational injustices we personally observed, which ultimately encouraged us to cross the threshold and move beyond the ordinary (Campbell, 1949) to pursue a teaching career that would disrupt the status quo.

Henny: I've always been an outlier. It's like that Sesame Street song that goes something like which one of these is not like the other? Which of one of these is not the same? That was me. It's not that I purposely worked against the grain. I just acted in the way I felt was most logical, effective, and fair. I was born into a family that appeared and acted differently from the other Christian families around us, so it never occurred to me to follow the status quo. Even though I went to Christian schools my entire life and even completed teacher's college at a Christian university, there isn't even a little part of me that wants to teach in one. When I was in the final days of teacher's college, my colleagues were buzzing with excitement about applying for teaching jobs and flitting about asking one person and the next where they had lined up interviews. Several of my colleagues turned up their noses at me when I disclosed that I was only applying for teaching jobs in public schools. I found myself in more than a few heated debates about the appropriate place for a Christian teacher, and I argued that all students despite the school they attend deserve teachers who are rooted in a secure system of values. Truthfully, I couldn't bear the idea of reentering a Christian elementary school as a teacher.

I don't want to be a teacher stifled in her practice. I want to be supported in what I'm doing, I want to be encouraged to take risks, and I want to be pushed out of my comfort zone personally and professionally. It's why I knew I needed to work in a school board that would embrace innovation and creativity. It's why I can't be the quiet and complacent one at a staff meeting. We live in a hypocritical society where the overt message to young people is "be yourself" and "unique is cool," but the subliminal message—the one society actually expects you to live by—is "status comes with sameness." I think many people (and I have been guilty of this too) expect everyone to think and act the same way when, in reality, there is no possible way that could ever happen. This is why I'm working on my PhD. This is why I teach for diversity and this is why, when I heard you speak, I wanted to implement duoethnography as a pedagogical tool.

Hilary: I remember filling out three applications to gain entrance into Teacher's College. I knew my grades were not high enough but I was hoping the essay portion of the application would earn me a placement. I did not gain entry into my first two choices. I imagine they judged my application primarily on grades; however, I was successful on my third application. I was informed that their policy was to weight the written experience section of the application more heavily than grades. I arrived at Western University in the Fall of 1990 and prepared to become a teacher in the Junior/Intermediate Physical and Health Education Specialist program.

Western was a good fit for me. My core instructor was a progressive experienced teacher who modeled a constructivist approach to teaching and learning. His instructional approach resonated with me. I was taught to plan for a child at his/her developmental level and then experientially build lessons from there. In all three of my initial practice teaching field placements I started to hone my craft. Not once did I default to a traditional direct instruction teaching approach, probably because I was not a successful learner in that rote-learning environment myself. Instead I learned reciprocal teaching methods, I experienced a constructivist approach and I also learned how to teach Language Arts through a whole language approach and not fragmentation. I learned about gendered language and was coached on how I should not say, “you throw like a girl” and why that mattered, and I learned how, for example, showing my support in a rally for the engineering women massacred in Montreal at the École Polytechnique would raise awareness more profoundly than lecturing my values and beliefs “at” my students. I was being taught how to teach for social justice without having it named as such. However, it wasn’t until I was asked the question, “Are you worth learning from?” that I began to seriously question if this was the profession for me. I envisioned this call to teach as something beyond the ordinary as I critically reflected upon the enormity of this responsibility. I wondered if would be able to meet the needs of my students. I began to question if this profession was the right fit for me. I completed my degree without applying to one single school district.

In time, I did find my way into the teaching profession through what I call the “side door,” but that is a different story for another day. Today, I can answer the question that was asked of me so many years ago. Yes, I am worth learning from.

Analysis/Synthesis: Traveling beyond the ordinary and entering into our respective teaching practices gave us both an opportunity to address the social, emotional, spiritual needs of our students before engaging in the curriculum. This is what we recognized was lacking when we reflected on both our lived experiences and what we still feel is lacking in today’s educational system. Is this where teaching for diversity begins?

Meeting the Mentor

In the Hero’s Journey, the mentor (who does not have to be a person) provides the Hero with training, knowledge, supplies, equipment, or advice that will help him/her on the journey. This has the potential to provide the Hero with the confidence to overcome his/her fear and face the adventure (Campbell, 1949). Our adventure was to teach to disrupt the status quo and we had many encounters along the way that helped us hone our craft.

Henny: For me, being a teacher is synonymous with being a learner. I cannot call myself a teacher if I am not engaged continually in learning activities. When I started teaching, I immersed myself in the “professional development” circle, meeting the Ontario College of Teachers

(OCT) Standards of Practice. I wanted to keep ahead of the curve when it came to effective practices for both instruction and assessment. I signed up for workshops, attended conferences, and volunteered to work as a part of network teams within my school and my school board. Admittedly, I often have left these opportunities feeling frustrated and uninspired. In my experience, sessions like these tend to be about pushing a political agenda, about selling a product, or about hearing the lamentations of the one teacher with the loudest voice. PD wasn't working for me.

I dabbled in the world of Additional Qualification courses, wanting to see and learn about what other teachers were doing in their classrooms, and hoping to find some new and interesting ways to engage and support the diversity of students learning in my classroom. What I found was that many teachers were unwilling (and perhaps afraid) to share what their teaching practices actually looked like and that "teaching for diversity" for many teachers simply meant hanging up posters in their classrooms that represent children of various racial identities.

Three years ago I had the fortune to meet David, an exemplary teacher who was in a resource position in my school board and was teaching a course designed to improve instruction and assessment practices through the integration of information technology in the classroom. He was the teacher I wanted to be and hoped I was becoming. He was dynamic and engaging. He was sensitive to the needs of all. He was passionate about doing all he could to ensure that all students were not just appreciated but valued. It was magical to see how a caring word, a silly ice-breaker activity, an open-ended task, and/or a question about someone's day transformed a group of exhausted teachers from different personal, professional, and educational backgrounds into a team of excitable students working and laughing together.

I applied to a PhD program for three reasons. First, I love learning. Second, I strongly believed there was more I could do to help others (and me) meet the diverse needs of students in the classroom and last, I felt that the knowledge gained by pursuing a PhD would help me find the information I need to fill in my educational gaps.

During Doctoral Seminar One I was in awe, Hilary, listening to you talk about duoethnography as a research method and sharing your story of how you attempted to get your preservice teacher candidates to engage in the dialogical process. I was fascinated by the idea of having meaningful dialogue with another person in an effort to better understand oneself. I enjoy learning—I'm talking about academic topics here—through conversation, asking questions, and being challenged to further my own thinking. To think that I could learn more about myself, and others, in this same way was an exhilarating idea (although, looking back, I'm not sure why this idea was so profound). However, it wasn't just the duoethnographic method that captivated me. You spoke about encouraging your students to talk about diversity, what it means to them, and how understanding the concept might inform their own developing teaching, and I knew I wanted to know more. I wanted to know what brought you to value and embrace diversity so greatly, and I wanted to know how you saw yourself as an agent of change in the classroom. What I didn't realize at the time was how badly I wanted to know these things about myself too.

Hilary: When I underwent my first teacher evaluation my Vice Principal wrote: "*Hilary, I strongly commend your approach to learning and to this evaluation process. You are the epitome of Schön's Reflective Practitioner, the professional who wants constructive feedback to guide and influence the development of her professional practice. Your ability to evaluate your own performance in such an honest way, is in my opinion, the single most important quality that contributes to your outstanding success.*" As a beginning teacher I was not as well versed in educational theory as I am today. When I read her evaluation I remember being intrigued by her reference to Donald Schön and the specific disposition of being a reflective practitioner. I wanted to know more. She observed that I moved through my teaching and learning practice intuitively and that I could become a better teacher if I continued my formal education. She recommended that I pursue a Master of Education (MEd) so I could "name" my practice. Her bold suggestion created a paradigm shift in my self-belief. I was not used to being encouraged academically. I responded to her suggestion and in Fall 1999 started my MEd degree. This was a pivotal moment in my life.

During my MEd, I learned about holistic curriculum and teaching the whole child mind, body, and spirit. I was in the right place. My culminating research question was: What nourishes the spirit of the adolescent in the classroom? Conducting Action Research was an unforgettable experience, one that deepened my understanding of educational learning theories to be sure, but it also allowed me to pursue an avenue of learning to which I had not been previously exposed: an intrapersonal approach known as the council process (Kessler, 2000). The integration of the council process profoundly changed the culture of my classroom while simultaneously changing me. The lines blurred between my professional and personal lives and as I began to teach the whole child, I began to nourish my own spirit and transform my life.

At the conclusion of my thesis defense one committee member asked, “Aren’t you going to go on?” I had not ever considered completing an MEd let alone a PhD. I found myself once again surprised by a suggestion that was encouraging me to pursue an academic life. Again, I accepted the challenge. While I was in the midst of completing my dissertation, I transitioned my career to a university setting where I started my second career as teacher educator.

Shortly into my tenure, I went to a conference proceeding entitled Advancing Innovation in Qualitative Research: New Methods, New Inquiry (Sawyer, 2009). It was during this session where I was exposed to duoethnography described as a new research methodology that requires at minimum two researchers engaged in a dialogic process. Much like the council process, duoethnography has had an equally profound effect on my work as a second career academic. In fact, I have written elsewhere that engaging in duoethnographic research helped me to negotiate my new work environment, which I found disinviting, isolating, and alienating (Brown, 2015), and in addition it also led me to utilize it as a pedagogical tool when teaching for diversity. When I presented my work to your Doctoral Seminar One group in Summer 2013, I had no idea that I was contributing to “our” perfect storm.

Analysis/Synthesis: Mentors were available to us along our journey. They came in different forms: professional development, additional qualifications, exemplary teacher colleagues, graduate work (both MEd and PhD), teacher evaluations, encouraging academics, and most importantly, we mentored ourselves. We were open to every opportunity that was presented to us and able to critically reflect on the learning processes we experienced and discern their legitimacy. We constantly took risks but did not name them as “risks” in our dialogues; rather, we viewed them as “professional learning” opportunities. We also found ourselves modeling behaviors we wanted our students to follow or emulate much like our parents had done for us when we were in our formative years.

Revelation

In the middle of the Hero’s Journey, the hero enters a central space and confronts his/her challenge or fear. Out of the moment of “death” comes a new life (Campbell, 1949). For us, undergoing our own duoethnography, while also implementing it as a pedagogical tool, was the Special World we entered to confront our own teaching in a way that would challenge our students to become critical consumers of knowledge. Henny wanted her grade eight students to think about themselves in relation to diversity. Hilary wanted to guide her teacher candidates through a process that would allow them to unveil their assumptions and biases around the topic of diversity. We hoped that once they had uncovered their biases they would have both a deeper and more comprehensive understanding of their decision-making process.

Henny: You said it best when you described this situation as "the perfect storm." You and I wanted to engage in our own duoethnography, but as a part of our thinking about teaching for diversity, we wanted to engage our students in a duoethnography of their own. I was perfectly set up for introducing duoethnography to my students; I was "looping" with them and was teaching the same group of students in grade eight as I had the year previously in grade seven. The students had already participated in a number of activities designed to learn more about themselves and one another throughout grade seven. Having the students engage in the duoethnography assignment was an effective way to push them a little deeper into having meaningful conversations with their peers, while at the same time learning more about themselves. I could not wait to begin.

For me, the most challenging aspect of teaching for diversity is talking about how I teach for diversity. On the very first day of teacher's college, I had a professor who read an excerpt from Parker Palmer's (1998) *The Courage to Teach*. The phrase that has stuck with me all these years later is: "We teach who we are" (p. 2). That's how I teach for diversity. I teach who I am. How do I explain that? A natural way to begin is by talking openly with my students about my faith and my religious practices. In return, I love to hear about the students' holidays, festivals, celebrations, and traditions as well. What I find difficult to explain is similar to what you discussed in the story of your vice principal suggesting you start your MEd. When you do things intuitively it's hard to pinpoint what you do and why you do it. I am intentional and at the same time I allow my intuition to guide my practice.

Teaching for diversity requires trust and openness. Your story reflecting some of your teacher candidates being so surprised when you suggested that they be open about their Christian faith despite the fact they had student teaching placements in public schools resonated with me. I was warned against this as well. Hence question remains: How can I not be open about my faith when it is such a part of who I am? And, perhaps more importantly, what message am I sending if I choose not to talk about it? When I choose not to talk about a particular topic, I am implying that it is a topic that is not valuable enough to discuss or that it is an inappropriate topic of conversation. I think that's where my teaching for diversity begins: being open and honest with my students.

Hilary: I took a course called The Reflective Practitioner during my MEd course work in July 2000. I was in Chapters bookstore perusing the Education book section in search of a book to critique for the course. I selected Palmer's (1998) *The Courage to Teach* and within seconds I saw the print on the page, "We teach who we are" (p. 2). I stopped, looked out into space, and took a deep breath. I felt like he was personally giving me permission to teach who I am. I didn't realize until now how critical it was for me to hear that message at that point in my teaching career. Even though I never "came out" as a daughter of two mothers while I was an elementary school teacher I still managed to teach who I am.

When I was teaching grade eight, I made myself available to my students to discuss any topic in an open and respectful manner. This could be a student-generated topic or at times it was a topic I initiated such as safety when using MSN (today would be Facebook or Messenger) on the Internet. Questions about homosexuality and homophobia were sometimes present in our open discussions. Many teachers were afraid to have these discussions and I can only speculate, but I imagine it was out of their own fear around homosexuality or fear of how parents would react.

One day something serendipitous happened. Our school had a diversity presenter come in and do six sessions on diversity. Having the diversity person come in to present six separate fragmented sessions went against everything I believe in about teaching for diversity as far as integrating curriculum by living and breathing it in every moment and every possible situation. As I meta-reflect, I appreciate that I have a broader view of diversity and see it in all aspect of teaching and not just in what students need to know and do but also in how I want them to be (Drake, 2007). Over the course of one day, the diversity person presented one of the six different diversity curriculum topics to all the grade seven and eight students.

In week four I could not supervise my homeroom class since I was teaching another class. During afternoon nutrition break, the female Physical and Health education teacher approached me and declared, "You know, I supervised six sessions on gender and sexuality which included homosexuality and your class was the only class that didn't get silly, be rude, and get out of hand. I did not have to discipline them once."

I asked, "What did they do?"

"Your class was totally engaged with the teacher, they asked really good questions and had a rich educational discussion about sexuality and homosexuality."

I said, "That is fantastic. I will be sure to tell them you appreciated their contributions."

Unbeknownst to my colleague, she provided me with positive feedback that reaffirmed my teaching and learning approach. Openly discussing what are often seen as controversial topics or topics that are taboo in context throughout my day-to-day teaching process did in fact tacitly model an approach that has the potential to disrupt the status quo. Without my direct supervision my students were able to transition into a new situation, handle the sensitive content, and contribute to a rich discussion in a meaningful manner. However, I was also troubled by her disclosure. After all, the reason she approached me was because my class was the outlier. All the other groups of students could not handle the "sensitive" content in a mature manner. Only one out of eight classes or 30 out of approximately 240 students had previously been exposed to sexual content in a way that provided them with both the insight and the maturity to have a meaningful discussion. My class had knowledge to draw upon to ask respectful questions as well as the appropriate language to do so. Even though my students were not aware that I was a product of a same sex-parenting situation, my teaching approach reflected my values and beliefs. I was in fact teaching who I am. For me, this seminal moment reinforced that teaching for diversity is necessary.

When transitioning to the academy working with teacher candidates, teaching for diversity became a natural progression and even more essential since I had a chance to influence future teachers to set aside their fears and teach who they are.

Analysis/Synthesis: We love to learn. We are risk takers. We do not ascribe to the term failure. We are driven to teach so that every child is valued in an inclusive environment. In this manner, all students are available to learn together both as independent and interdependent participants. When exposed to Henny's Christian faith and/or Hilary's openness to homosexuality no known negative effects were observed on behalf of our student's learning outcomes. In fact, it was quite the opposite in Hilary's example.

What the content did allow for was for us to set the stage for all learners to be open to the Other in a way that was not made explicit, but rather it was presented in a manner that evoked what we termed "embedded learning," a term we have had difficulty unpacking. Throughout our dialogues we called ourselves Tricksters, meaning that while our teaching and learning practice was intentional, we made sure that our intentions appeared more natural than they really were. We do this by using instructional strategies such as duoethnography, true colors, differentiated instruction, and by also using an intrapersonal curriculum such as Gardner's (1983) Multiple Intelligences to move us (teacher and students) closer toward the learning outcome we desire. That outcome is for all people to be accepted for who they are and to insure that all students are taught so that their emotional, social, spiritual, and cognitive needs are met.

In our meta-reflection we identified our approach as implicit learning, modeling, tacit learning, and embedded learning but most importantly, as our dialogues clearly demonstrate, we teach who we are in accordance with our unique upbringing. This was a revelation with a question mark, since we were bewildered as to how a Christian whose religious tradition typically does not accept homosexuality and a non-Christian born into a same-sex parenting family could have such similar values and beliefs and work toward the same ideals. This became the source of difference in our own duoethnography.

Even though we both traveled different paths, what was similar were our dispositions. Dispositions are guided by our beliefs and attitudes related to values such as caring, fairness, honesty, responsibility, integrity, respect, and social justice to name but a few. In addition dispositions are also "qualities that characterize a person as an individual: the controlling perceptual (mental, emotional, spiritual) qualities that determine the person's natural or usual ways of thinking and acting" (Thorndike-Barnhart dictionary cited in Usher, Usher, & Usher, 2003, p. 3). Our mental, emotional, and spiritual qualities in addition to our individual dispositions acted as our compass while on the Hero's Journey. This, we believe, is at the core of teaching for diversity.

Transformation

Once the hero has conquered the abyss and overcome his/her fears, then his/her transformation can begin. The hero starts to think differently (Campbell, 1949). Throughout our dialogue we noticed that as teacher/

learners we have this innate desire to think critically, question, and create new experiences for both our students and ourselves so that we can grow alongside them. They became acutely aware that we are learning too. This is where transformation begins for us within the cycle of risk taking by moving from the known (ordinary world) to the unknown (beyond the ordinary), by continuously being open to assistance from a variety of sources (mentors), and more importantly by knowing that being open is necessary for transformation to even be possible. Teaching for diversity allows us to also teach for transformation since all of the aforementioned elements are present.

Henny: Living is an educative act because we learn through analyzing and reconstructing our experiences (Dewey, 1938). I believe that every conversation, interaction, and reflection we experience changes us and within that change there are moments of both personal and communal transformation.

Engaging in this duoethnography has incited me to be more critically aware of assumptions I hold about others and the way they behave. As I reread the transcript, I noticed several examples where I said something and you challenged me by saying, “But is that your assumption?” Now when I witness an interaction between two students, between a teacher and a student, or even between two teachers, I interpret it in a more critical manner. Now before I act, I take a moment to reflect and acknowledge that my view of the interaction may very well differ from that of the participants. This experience has reaffirmed for me that I should not be superimposing my thinking on others and that I should continue to be more open to understanding other ways of thinking and learning and benefiting from their difference.

Sharing experiences with you in this forum has pushed me to reflect on my practice in a more intense and intimate way than I would ordinarily. Through the process, I have come to better understand from where my deep-rooted desire for change comes and how the act of teaching for diversity presents itself in my practice. The transformation for me has been in understanding that my teaching practice is a reflection of the way I live my life. To truly reflect on my teaching practice and the decisions I make day to day in the classroom, I need to analyze the person I am and the experiences that brought me to be that person.

I’m reminded again of the (misaligned) advice given to many aspiring teachers to keep their faith to themselves. I don’t hide my faith. It is a part of who I am. I live and breathe it daily. But I am conscious of the fact that stereotypes run rampant and that people do and say harmful things under the guise of religion. This feeds into why it is so important for me to share my faith with my students. I want them to know that Christians can be open-minded and compassionate. And I want them to know that all people of any or of no religious upbringing can also be open-minded and compassionate. At the end of the day, it's not about ascribing to one faith or another. It's about being human.

Hilary: Openly sharing my personal life stories without shame has been transformational for both my students and me. There are many contextual stories I share that relate directly to educational content; however, there are three seminal life stories I willingly share. The first is that I grew up in and educational system where I was led to believe I was an unintelligent learner and hence struggled academically throughout my formative career as a student. Second, my Vision Quest experience and, last, I have two moms and hence did not grow up under patriarchy.

When I share these stories with teacher candidates it is usually to contextualize a concept. For example, when sharing my personal academic struggles in school it is to illuminate concepts and learning theories such as differentiated instruction, multiple intelligences, constructivism, and how to teach experientially to name but a few. I use my story to illustrate that perhaps if I had been taught differently I might have had a more robust in-school learning experience and I may have had a more positive self-concept. I was fortunate that I was a good athlete and had that talent to draw upon but many young people (and their families) put so much pressure on grades that grades become entangled with self-esteem, which feeds into their self-concept. Many young people find themselves demoralized and at times stop putting any effort into their education.

On the first day of class, I usually introduce myself through my 2005 Vision Quest experience. I show a photo of myself standing on the precipice of an 8500 ft. canyon in Utah and begin to tell my personal story of 13 days of ceremony including a 4-day solo fast that brought me to a climax of unearthing who I am. I start, "I went to the West to face my own death." A hush invariably comes over the group and they become attentive listeners. When I explain that in Aboriginal ways of knowing, the West is the direction we face when we wish to shed our old ways of knowing before transformation can occur, something unexplained happens to the group. Perhaps it is because there is disbelief that we can shed our skin and change. I do not try to convince anyone but rather I simply share my story, I share my vision, and I share how I reincorporated the teachings from that experience into my teaching practice at both the personal and communal level.

Becoming a second career academic opened the door for me to share my authentic story. When I was an elementary school teacher, I did not share my two-mother parent story out of fear—not fear from being judged by my students but fear from the ignorance I felt I would incur from parents. Today, in the midst of working with future teachers, I openly share that I have two mothers. I do so intentionally to illustrate that we all come from different backgrounds, cultures, upbringings, religions, and ethnicities and that it is important to understand where we come from so that we can first understand the pedagogical decisions we make while learning to make the best possible educational decisions for our students. However, more importantly I want them to "reflect on the moral the ethical implications and consequences of their classroom practices on students…including equity aspects of teaching" (Larrivee, 2009, p. 13). This creates the momentum to move the teacher candidates to the stage of critical and self-reflection.

Three different stories invited the trialectic of teaching through the mind, body, and spirit. When I first started sharing my stories I had no idea what kind of response if any I would receive. I often receive private emails thanking me for sharing my various stories since some of my student's stories are invariably similar in nature. Some tell me they too were not perceived as smart in school and it is the reason they wanted to become a teacher. Many students have "come out" to me and told me they are homosexual; in fact, 3 years ago at the Graduation Formal, I was invited to sit at the table with two of my students (one male and one female) who were coming out that evening. Hearing a story is like "finding or creating a pattern, a meaning. Once a pattern (story) is seen, it has self-sufficiency within us" (Hart, 2009, p. 43). This is where transformation resides between a story that resonates with us and our own lived experience in a third space where we are able to reconceptualize prior knowledge and change our thinking or behavior. It has self-sufficiency—within us.

The Vision Quest story leaves a different kind of residue on many of my students but not all. It is a residue of doubt, uncertainty, and disbelief. When I tell my story I take a risk that I will be judged but it is a risk worth taking. It sets the stage for my teacher candidates to tell their story without fear or judgment. It is at this juncture that I introduce the duoethnography assignment to them.

Analysis/Synthesis: Transformation was experienced differently for each of us. This is due to their different career trajectories. Hilary has moved from teaching young people to teaching teachers; hence, her experience is to guide teacher candidates so they may adopt a teaching to disrupt the status quo. Henny is at the stage in her career where she is looking for new opportunities and challenges both in and out of the classroom; therefore, her experience has brought her to consider a change of schools.

The Return

In this the final stage of the Hero's Journey, the hero returns home with the treasure and has the power to transform the world as the hero has been transformed (Campbell, 1949).

Henny: Using duoethnography as a pedagogical tool was a worthwhile experience for me and for my students. Having my students engage in conversations that were both deeper and lengthier than usual really highlighted the importance of trust, compassion, and communication. I thought the focus for my students was going to be on coming to a better understanding of one another through sharing stories and ideas. Instead, most students identified that the most important learning piece they took from the assignment was about themselves and their ability to communicate with another. I look forward to using duoethnography with my class this year and am excited about the learning that will occur because of it—both for my students and for me.

Participating in a duoethnography has been ultimately a reflective practice for me. It has prompted me to realize there is a wider scope of reflection in teaching than thinking about why certain lessons worked well or not or why certain students achieved well on an assessment or not. It has also reminded me how important it is to be heard. As a teacher, I interact with many individuals—students, teachers, administrators—on a daily basis, and the impact I have on each one of them, whether intentional or not, has the potential to be significant. The experiences I have and the learning that I do causes change within me; this affects those around me.

You often talk about how important it is to share the knowledge we have gained with others. The trouble I'm having is that I'm finding that not everyone wants to hear what I have to say. I acknowledge that not everyone shares my views and that others may not hold what I believe to be true and necessary in the same regard. However, duoethnography has taught me that it's not about being right. It's about being open to hearing the other's view. How can I share what I've learned and what I value when all I'm presented with are closed doors? It's time for me to find a place with some open ones.

Earlier this year an administrator remarked that what was very interesting about me was that I didn't see the world in black-and-white. Instead, she commented, I see the gray. This idea has stuck with me. She was right, you know. I see the in-between. I see that we aren't one thing or another; instead, we're all different shades.

Hilary: What we realize is that conducting a duoethnography was in and of itself a process to better understand our teaching and learning practice, therefore *this* process *is* a part of our Hero's Journey. We spent many hours meta-reflecting on our dialogues, trying to make meaning from our living breathing curriculum. This was our first return, a return to the data. At first I felt our dialogue was simplistic. I kept asking myself the "so what?" question. However, what I realized was that embedded in that simplicity was a depth that only two people can arrive at if there is an inherent trust. We earned that trust by being attentive listeners, by being transparent, by engaging in real dialogue through the building of ideas, and by honoring each other's story. I believe it was within our stories of difference where our trust was born. Do we earn the trust of our students in the same manner? I believe we do. Is trust at the center of teaching for diversity? I believe it is.

I have implemented the duoethnography assignment to two groups of teacher candidates. A small percentage of students did not appreciate the assignment. They had difficulty having an in-depth conversation with another person and felt they knew everything there was to know about diversity. However, for the majority of the teacher candidates having an in-depth conversation about diversity with another person triggered many of them to think about their own biases and how they play out in their teaching practice. One student wrote that *the duo assignment actually encouraged me to self-reflect and express myself and explore these biases that I hold and whether I actually understood what diversity meant. At first I thought it would be simple to define the term diversity however it wasn't until the end of the process I realized the complexity of the term and it was a challenge to define*. This kind of feedback helps me to continuously redefine my practice. The second time I implemented the duoethnography assignment my teacher candidates got to experience a Skype session with your grade eight students who were also completing the duoethnography assignment. Adding the question and answer session was transformational for the teacher candidates and I, since we had the opportunity to witness how powerful reflecting on diversity was for 13-year-old students, as well as how articulate and insightful they were.

Our experience, both conducting our own duoethnography alongside implementing it as a pedagogical tool, brought us into a cycle of transformation. It would seem that since we were not afraid to share our stories with each other and with our students, they, in turn, for the most part were not afraid to share their stories with another person and with us. Modeling our duoethnography alongside our students added a level of trustworthiness that opened the door for diversity to be fully explored.

Analysis/Synthesis: Upon our return we came to a deeper self-understanding from our experience conducting our own duoethnography as well as from implementing duoethnography as a pedagogical tool; these two experiences encouraged us to want to continue the cycle. Through dialogue that pushed us into unknown intrapersonal territory, we were able to substantiate both our desire and need to teach to disrupt the status quo. How we arrived at this location came down to three features that arose from one process. First, we welcomed the practice of self-reflection. Second, we accepted that for inclusion to become implicit in our practice we needed to arrive at a better understanding of what diversity is while also accepting that it is different for everyone. Last, we determined that the teaching dispositions that are required for this to happen are empathy, positive view of others, positive view of self, authenticity, meaningful purpose, and vision (Combs, 1999). We came to this realization through the deeply reflective process of duoethnography. However, the return to the ordinary world with personally revitalizing self-knowledge is not always easy. At present, our aim is to share our professional learning with our colleagues. We would like to encourage them to attempt to both conduct a personal duoethnography and also implement duoethnography as a pedagogical tool so every member of their learning community has a chance to consider what diversity is. Two questions remain: How do we guide our colleagues through a duoethnographic process? and How do we convince them that their students should also go through the process by focusing on diversity?

CONCLUSION

According to Samuels (2014), “positive interactions tend to lead to diminished fears of others” (p. 95) and it is “through encounters with deep differences in a *compassionate context*, many students begin to grasp both the immense possibilities for human connection and the tragic hold of hostile separation" (Kessler, 2000, p. 25). Inclusion of deep differences is why we teach for diversity. By engaging in a duoethnography focused on diversity, coming to understand the Other had the potential to flourish. In broader terms, fostering a sense of belonging through healthy interactions for all people in a classroom setting has the potential to lead us to the discovery of our common humanity (Vanier, 1998). When this happens the walls of difference are dropped and a web of acceptance begins to thread its way through the class community.

When we authentically shared self-revealing stories a personal connection was offered, which was foundational when building community in the classroom. We feel this is necessary when teaching for diversity. By being open and honest with our students we earned both their trust and respect, which allowed us to guide them through a pedagogical approach that addressed the "Be" in the Know/Do/Be curriculum framework (Drake, 2007). "Since the Be is value-laden, a potential problem is determining whose values are considered the 'right' values or which values are worth cultivating" (Drake, Reid, & Kolohon, 2014, p. 40). We adopted the attitude of Jean Vanier (1998) the founder of L'Arche, an international network of communities for people with intellectual disabilities, as our compass of which values were worth cultivating when teaching for diversity:

> Growth towards openness means dialogue, trusting in others, listening to them, particularly to those who say things we don't like to hear, speaking together about our mutual needs and how we might grow to new things. The birth of a good society comes when people start to trust each other, to share with each other, and to feel concerned for each other (p. 34).

Our intention was to guide our students through a dialogic endeavor so that they could begin to view themselves and their peers in a new light, one that could potentially allow them to begin to feel concerned for others both in and out of the classroom. Hence, our meaningful purpose and vision was for our students to openly accept the Other. This is where we believe diversity is situated.

The teaching dispositions we embody that support us when creating this type of classroom environment are empathy, positive view of others, positive view of self, authenticity, and meaningful purpose, and vision (Combs, 1999). These dispositions of effective teachers are in alignment with Vanier's (1998) philosophy and Drake's (2007) Know/Do/Be and also support the tenets of duoethnography.

Before we even began to implement duoethnography we needed to have a meaningful purpose and vision. Overall, ours was teaching for diversity. Independently however, unbeknownst to us at the outset, we both held an implicit commitment to growth for all learners in social, emotional, cognitive, and spiritual realms. By creating an inclusive environment and exposing our students and ourselves to an innovative process that unpacked what diversity meant in relation to another person allowed us to meet those categories of human development.

Next, we needed to be authentic, that is, to have a sense of freedom and openness that enables us both to be a unique person in honesty and genuineness. We needed to seek ways of teaching that were honest and self-revealing and allowed personal–professional congruence. Simply stated, we needed to see the importance of openness and self-disclosure and being "real" as a person and teacher (Usher et al., 2003).

Believing in the worth, ability, and potential of others and one's self and understanding that the capacity for change is a key to learning were also important factors in both our own and our students' duoethnographic process. As adults who have a positive view of self and who believed in each other, we were anxious to see what would emerge from our dialogue that could become a potential catalyst for us to change. Unbeknownst to us at the outset, it was this deeply reflective process itself that was the catalyst. Our vision for our students was that we wanted them to continue to develop a positive view of self and other so they could honor the internal dignity and integrity of both themselves and their partners when discussing the concept of diversity, but ultimately we wanted them to learn how to see other people in essentially positive ways.

When undergoing a duoethnography, one of the tenets is to disrupt the meta-narrative (Norris & Sawyer, 2012). Therefore, during the personal and at times intimate dialogue, both partners need to embody empathy, have a positive view of others, and also a positive view of self. Empathy is the ability to see and accept another person's point of view as well as committing to sensitivity and to establishing a relationship with your partner. This was imperative when establishing our own duoethographic partnership but we also created the space for this kind of relationship to potentially develop with our own students. Having the ability to see and accept another person's point of view is only part of the duoethnographic process. The other part is to have a true grasp of your partner's point of view along with an accurate communication of that understanding; when this occurs, meanings held about the past invite reconceptualization so that a new story may emerge (Norris & Sawyer, 2012), a further tenet of duoethnography. We came to this understanding in our own partnership and as a result we hoped our students would come to a similar understanding when undergoing their duoethnographies.

Finally, the deeply reflective process of our initial dialogues, our subsequent meta-reflections, making the decision to apply the metaphor of the Hero's Journey to unpack our stories, and analyzing/synthesizing our conversations required trust. As a result the level of trust we developed for each other was the underlying key factor for duoethnography to become a viable vehicle for disrupting the status quo of a standardized and competency-based educational system. To answer our question: What is teaching for diversity anyway? You live it at the grassroots level. You start in your classrooms with your students. Through mutual trust you take time to listen, be with each other, and learn from each other in ways that encourage deep self-reflection. This will hopefully break down the biases, assumptions, and prejudices we hold that gave rise to exclusion in the first place and provide us with new ways of being in the world, ways that both encourage and promote concern for others with an end result of acceptance for all.

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Shape Shifting in the Classroom: Masks and Credibility in Teaching

Rick Breault

Recently, Berlinerblau (2015) pondered the lack of desire among university students to pursue a career in academia. Among the causes he considers is that "perhaps they [university students] are endowed with acute emotional intelligence; they intuit that their instructors are sort of sad and broken on the inside" (para. 2). He suggests that, "Somewhere along the way, we spiritually and emotionally disengaged from teaching and mentoring students" (para. 10). In recent years, I have felt much like that sad, broken, and disengaged as professor Berlinerblau described. I would like to believe I have hidden those feelings from my students but what if they are as intuitive as Berlinerbau suggests?

For me, the move in that direction was prompted by a larger struggle over pedagogical identity inherent in being a teacher educator, by a shift from tenured full professor to numerous visiting professor positions, and by the changing nature of the professoriate in general. Since the resulting sense of professional melancholy and doubt had implications for the person who might show up in class on any given day, I decided to explore the issue using the concept of masks and persona. What if the masks I wear during class are not as convincing as I would like to believe? Does the authenticity of the persona I offer to my audience matter? If it does, what

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R. Breault (✉)
Missouri State University, Springfield, MO, USA

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are the consequences of inauthenticity? How can we respond to our own inauthentic persona and can institutions support those efforts?

At first I thought of these questions as overwrought solipsism that would be of little interest to anyone else. However, the more I read about the shifts in higher education such as the trend toward more full-time temporary and adjunct positions, professional credentialing, online education, and vocationalism, the more I was convinced that I am hardly alone in my uncertainty and alienation (Altbach, 2005; Johnson, Johnson, Farenga, & Ness, 2005; Menand, 2010; Noble, 2001).

That Was Then…

This inquiry began in an earlier duoethnographic study in which a colleague and I explored the role gender identity development might have played in our effectiveness during our time as male elementary school teachers (Author, 2012). As is probably true of many studies, we were left with more questions than answers. I do not expect autobiographical research of any kind to satisfy a positivist demand for answers. We agreed at the time that the duoethnography had run its course, but I was left with a feeling of incompleteness and with what might be even more significant questions about my pedagogical identity

I was nagged by the fact that our project was based on an identity I had left behind, at least in terms of job description and lived experience, nearly 25 years ago. Of course, I retain the identity of male elementary school teacher as part of my personal history and I occasionally flash it in front of teacher education students like a millionaire presidential candidate putting on a plaid flannel shirt with rolled up sleeves to gain credibility with the working class. Neither do I hesitate to list those years of teaching when applying for jobs that require evidence of k-12 teaching experience. And I dust off anecdotes from my own teacher education program and early years of teaching as a point of comparison and critique of present trends, and as a source of stories that I tell my students like the family patriarch to his restless but indulgent grandchildren.

Mostly, those past experiences rise up on their own as accusations of irrelevance, having “sold out”, and even hypocrisy and dishonesty. Do I have any claim to relevance based on teaching experiences that happened more than two decades ago in a professional climate that bears little resemblance to today’s classrooms? Can I claim to be working for change when I write mostly to a small group of peers and devote most of my energy to convincing novice teachers to change a deeply entrenched status quo from which I ran away years ago. Questions of authenticity grew into more than just a matter of whether my students would grant me legitimacy as a teacher educator. As a result of recent job changes, I have come to wonder what it means to enter a classroom with no identifiable pedagogical persona—authentic or otherwise.

I wanted to examine the fundamental notion of drawing selectively on one's past identities when it is expedient—like masks at a costume party—and the ways in which those identities are perceived by the audiences they are intended to entertain … or deceive. Moreover, what are the implications when a shifting professional landscape limits the legitimate masks available to a teacher? What happens when one must take on a pedagogical persona without pedagogical essence?

Inherent in the nature of self-study is an organic, ongoing tendency. That tendency "invites self-study scholars to continue to explore, discuss, and contribute to the conversation about the characteristics they identify through their research-based practice" (Samaras & Freese, 2006, p. 53). So what you will see in the following pages is really research-in-process as I describe the results my initial research and thinking and then rethink those results in the very process of articulating them and sharing early drafts with colleagues.

Intersecting Identity Projects

When writing self-study or autobiographical research for a public audience, there is always the risk of slipping into self-indulgent confessional (Coffey, 1999) or relying on perspectives and memory that lack legitimacy and accuracy (Clements, 1999; Holt, 2003). The simple articulation of personal troubles or issues can never really become research until it is connected to the issues and troubles of a time and place with the help of evidence and analysis (Mills, 1959). Throughout this study, as I would drift toward narrowly focused self-indulgence, I asked myself, "So what?" I needed to do so because of a tendency to forget that my students, who are at various stages in their evolution toward becoming teachers, are also coming to terms with their teacher identities (Cooper & Olson, 1996) and teacher educators and mentors can play a significant role in that process (Knowles, 1992; Walkington, 2005). To play a meaningful role in preservice identity development, teacher education faculty and researchers can use self-study as a way to "… declare their own role in that development… Self-study points to a simple truth, that to study a practice is simultaneously to study self…" (Bullough & Pinnegar, 2001, p. 14).

If I apply Erikson's theory of psychosocial development that I have presented to so many students, the pedagogical identity "crises" I experience are different in nature than those confronting preservice teachers because I am at a different stage in my life. Chronologically, Erikson would say that I am probably in the midst of trying to assure myself that I have been professionally and personally productive and creative (generative) as opposed to having stagnated near the end of midlife (Crain, 2005). However, pedagogically I worry that I have reverted to a professional late adolescence in which I have lost an affirmed self-hood and am "permeated by a sense of un-ease within his own skin" (Perlman, 1968, p. 177). This state is characterized by melancholy, futility, hollowness, and a wandering pursuit of questions for which there are no certain answers.

What I attempt here is to find the "nexus of self-study…a balance between the way in which private experience can provide insight and solution for public issues and issues and troubles and the way in which public theory can provide insight and solution for private trial" (Bullough & Pinnegar, 2001, p. 15).

Masks and the Ritual of Teaching

Pernet (2006) considered an object as a mask, "when it covers all or part of the face to disguise the wearer or to conceal his identity" (p. 6). To elaborate, he describes a dancer who wears a mask in a ceremony and is believed to be transformed into or possessed by the spirit inhabiting or represented by the mask. The mask is believed to contain great power but also have great potential for danger unless handled with the proper rites. A metaphorical extension to the act of classroom teaching is not much of a stretch. The ways in which we use masks to create pedagogical identities also have potential for both great power and great danger.

Numerous authors have explored the ritual and theatrical dimensions of teaching and schooling (Griggs, 2001; McLaren, 1999; Quantz, 1999; Schmenner, 2013). Emigh (1996) is skeptical of those who claim that teachers are actors or performers in the true sense of the terms but acknowledges that teaching is performative to the extent that it is "the use of a 'self' that is reserved for particular, bracketed, and frequently more public occasions in place of the complex of selves experienced and projected on other, more private occasions" (p. 23). Like a stage actor who hopes to elicit a certain reaction from the audience, "When teaching, we project, whether consciously or not, an image of ourselves that we hope to see mirrored in the attitudes and responses of our students" (Colwell & Boyd, 2008, p. 224). So it is not far-fetched to think about preparing for each class by carefully selecting the mask most appropriate to the character, the performance, or the ritual.

Physical masks do not only conceal identity. They can also protect, transform, or entertain (Wilsher, 2007). To understand the power of the metaphorical use of masks, it might be helpful to consider the various roles of actual masks and mask-wearers and place them alongside of what I saw as the metaphorical equivalent.

One of the most ancient uses of masks is in religious rituals. In those rituals, masks were often used to transform the wearer from an average person into "conduit for a 'visiting' spiritual entity, coming from the past into the contemporary world of the spectators" (Emigh, 1996, p. 14). While I cannot claim transcendent qualities on even my best teaching days, I often felt as though I used my "former elementary and middle school teacher" mask in the same way. I used that mask—crafted from well-worn stories and images—to create a persona that would transform me from out-of-touch university professor to practitioner who just happens to be teaching in the university. It was considering this use of the mask that proved to be most troubling in my own thinking.

Ill-Fitting Masks

Readers of a certain age will remember Halloween costumes that came with cheap plastic masks of your favorite superhero or cartoon character. They might have looked pretty cool to 9-year-old eyes but wearing them was tolerable only for the sake of the rewards to come. They were hot, made breathing difficult and usually hung so low on your face that you had to lift the mask just to find your way to the next house. My mother would hand sew beautiful costumes for me but still I would ask for those 1960s versions of a medieval mask of infamy. On top of all that, they bore little resemblance to the character you were hoping to portray. This might be considered the antithesis of optimal experiences described below.

Emigh (1996) acknowledged the performative aspect of teaching since we do use a "bracketed self" that is reserved for the classroom. However, he goes on to posit that a mask is inappropriate to that type of performance because the bracketed self is simply one facet of your real, more complex self. During the times in which I experienced the greatest sense of success and "flow" (see the discussion below), I would say that I was performing in that sense—calling on one equally genuine facet of my pedagogical personality as needed or appropriate. In a more recent crisis of identity that prompted this project, however, I often see my teaching as what Emigh (1996) describes as "pretending".

In "pretending", the pretender puts on "the attributes and characteristics of another without integrating those attributes into the self" (p. 23). This is often considered failed acting. That is how I would describe the times that I have acted the part of former k-12 practitioner but with such a lack of connection to current school conditions that I feel as though I am acting out a "self" that has no real integration into my genuine self. At those times, I feel like I am wearing one of those ill-fitting Halloween costumes and spending most of my time holding up the mask and trying to breathe naturally. If this ill-fitting mask is apparent to the audience, then it is like mask theater when the masks are really bad and, "The onlookers quickly become angry, as there is nothing but a dumb show for them to watch" (Wilsher, 2007, p. 8). It is possible that this sensation is largely in my mind and I have fooled my class-audience up to this time. However, as we know from Poe's narrator in *The Tell-Tale Heart*, one has to wonder at what point the imagined heart beat—or ill-fitting mask—will lead to a public confession of the charlatan I perceive myself to be.

Melodrama aside, my anxiety over the sincerity of the performance I present to students does matter as they construct their own teaching identities. The stories I tell and practices I suggest are the words of a mentor who wants them to succeed and to help create the kind of schools I truly believe will be best for the young people they will teach. Some performances are mere distractions or entertainments and the connection between performer and performance might not be crucial. My performances as teacher educator, however, are important and require believing in my daily performance of identity.

> When an individual plays a part he implicitly requests his observers to take seriously the impression that is fostered before them. They are asked to believe that the character they see actually possesses the attributes he appears to possess, that the task he performs will have the consequences that are implicitly claimed for it… (Goffman, 1959, p. 17)

I want my students to trust and believe in the teaching identity I portray. Ultimately, they will decide for themselves whether they want to integrate what I offer into their own identities, but if they do not it should not be because they perceived a lack of integrity in the performance.

Ultimately, the mask is not sufficient in itself as a tool for self-study. The fascinating research on the use of masks proved to be an intellectual distraction by providing so many possible metaphorical directions that I became too interested in the challenge of looking for or developing relationships. It also limited my thinking because, ultimately, the mask is a physical item consciously chosen for a specific purpose and period of time that is also removed when its purpose is accomplished. What I needed was a vocabulary to help explore more profound implications for pedagogical identity.

Persona and Identity

Speak of personae and the work of Jung comes immediately to mind. I cannot say that I am fully committed to a Jungian model of analysis but it is difficult to avoid deference to Jung if you explore issues of public identity and the use of masks—or "ad hoc adopted attitudes" or persona (Jung, 1983, p. 98)—in presenting a public image. While it is hazardous to borrow piecemeal from a complex theory, I found this aspect of Jung's work to provide compelling imagery for the exploration of chosen and imposed pedagogical identities. Leitch (2010), too, argued that despite critique of Jung's work, there is a contemporary, heuristic value in adopting a Jungian framework of the persona as a constitutive feature of subjectivity for exploring the complex interface of the personal and professional in teacher identity. Moreover, as Craig (1994) observed, "It seems next to impossible for a teacher not to wear a mask. Teachers are part of the helping professions and this in itself often necessitates wearing a particular guise, namely being the teacher" (p. 189).

Jung (1983) began with the commonplace observation that many people from educated classes have to move in both domestic circles and the world of affairs. The difference in personalities demonstrated in each milieu can be widely divergent. From the Jungian perspective, it is impossible to tell which personality is the person's true character. Instead, that person has "no real character at all; he is not *individual* but *collective*, the plaything of circumstance and general expectations" (p. 98). What is especially relevant to this study—and, therefore, I will quote extensively—is Jung's speculation that:

> Because of his more or less complete identification with the attitude of the moment, he deceives others, and often himself, as to his real character. He puts on a mask, which he knows is in keeping with his conscious intentions, while it also meets the requirements and fits the opinions of society… The personae is thus a functional complex that comes into existence for reasons of adaptation or personal convenience, but is by no means identical with the individuality. The persona is exclusively concerned with the relation to objects (pp. 98–99).

In the case of teacher educators one can imagine up to four such personae in their professional domain alone. There is the persona of faculty member who teaches Introduction to Education or Math Methods. Often coexisting (or in conflict) with that persona is the former k-12 teacher who does not want to appear irrelevant and makes the methods course as practical as possible. Then, depending on the demands of tenure and promotion or personal leaning, there is the researcher persona that, by necessity or preference, has a more theoretical, even dispassionate, bent. Finally, if the teacher educator is involved in a professional development school or school–university partnership, for the sake of collaboration she might have to display some hybrid of each persona.

At this point I will return to Erikson's work as one way of interpreting how I have experienced conflicting professional personae in my own career.

From Teacher to Teacher Educator

The transition from elementary and middle school teacher to teacher educator was an easy one. At that point I felt no conflict between personae. I had left the k-8 classroom just a few months earlier and the mask still fit comfortably. I was able to combine that image of relevance with my relative youth and "exotic" urban background—having just moved to South Dakota from Chicago—to create a persona that led to formal recognition for highly effective teaching. In hindsight, I believe that whatever effectiveness I achieved was due less to some inherent pedagogical talent than to an integrated identity well suited to the new environment. That high level of integration provided a more fertile ground for latent pedagogical talent I had. In Erikson's scheme you might say that circumstances had allowed me to resolve the conflict between identity and role confusion by infusing what was best from my k-12 teacher identity with my need for a scholarly identity (I was ABD at the time), desire for adventure (major geographic and cultural move), and ego satisfaction (popularity with students and professional recognition).

In that rare situation I would have compared my own identity to that of the poet, Rainer Marie Rilke, of whom it said to be nearly impossible to separate the actual Rilke from his public persona. He apparently wore no masks in that he transformed his whole life into poetry. According to Cunningham (2008), Rilke, "… presented to the world the persona of the unadulterated artist … and he seems to have embodied this persona in all his private moments as well' (para. 4, Lines 6–8). Unlike Rilke, I was not transforming my life into my work throughout my professional life. The seamless persona I and my students experienced emerged from or was in response to the situation. So, to some extent I would call it a serendipitous persona. The mask I wore in this persona was comfortable and sincere but something of a happy accident rather than an authentic identity.

Finding Flow Behind a Mask

The combination of pedagogical effectiveness, personal contentment, and professional integrity described above is what Csikszentmihalyi (1990) called an "optimal experience". An optimal experience is one in which we "feel in control of our actions" and " feel a sense of exhilaration, a deep sense of enjoyment that is long cherished and that becomes a landmark in memory for what life should be like" (p. 3). While external factors play into an optimal experience, those experiences typically occur when "a person's body or mind is stretched to its limits in a voluntary effort to accomplish something difficult and worthwhile" (p. 3). In the experience described above all the conditions obtained. I was doing something to which I was committed yet was stretched by preparing for my first higher education courses, finishing my dissertation, and adapting to a new type of colleague and student. These were all things for which I volunteered and which I perceived as both difficult and meaningful. Moreover, I was far from past family and personal distractions. This helped to achieve another prerequisite to optimal experiences or, more popularly, "flow", by allowing me to better "control what happens in consciousness moment by moment" (p. 5).

It is unrealistic to think that anyone is, or could be, in a constant state of flow in their work. One study conducted by Csikszentmihalyi and his colleagues found that at the high end, people experienced flow about 53%

of the time in work. Using that metric, I can safely say that I have experienced this prolonged sense of flow at two other junctures in my career. One was during a 10-year period at a private liberal arts university in a small urban area of the Midwest and the other was during a recent stint as a Fulbright Scholar in Moldova. The specific type and blend of challenges and skills required in each setting differed but the outcome was the same. Both experiences resulted in an intense feeling of satisfaction and that meaningful work had been accomplished. Moreover, reflecting on both experiences as a result of this project I was able to identify four conditions that seem to be present in my most optimal of experiences:

- Meaningful contact with students
- Teaching content that had personal significance
- Engaging in rigorous, interesting research
- Receiving intellectual stimulation from new experiences and knowledge

In both settings, I had daily conversational contact with students, often as informal, drop-in visits, which created close and trusting relationships with students. In the case of the liberal arts setting, I had regular contact with some students over their whole 4 years on campus, watching them grow from uncertain 19-year olds in an orientation program to confident practitioners in their student teaching classrooms.

In the US setting, I taught courses that were in my specialty area and could integrate my research and writing into my teaching. Not only did that increase the meaningfulness of both teaching and research, but it also allowed the students to see a multidimensional and passionate persona and to see the relevance of research more clearly. During my Fulbright experience, I did not always teach courses that were my discipline specialty but I was given the freedom to redefine those courses according to what interested the students and what would play on my strengths. Moreover, being one of the few native US English speakers the students had encountered, there was a built-in interest in both the subject matter and my language itself. Even teaching courses outside my expertise was part of the flow experience. I often had little time to prepare, so planning required intense reading and flexible organization. In terms of the mask metaphor it might seem that I was, to some extent, wearing an ill-fitting mask and presenting a false persona. However, the fact that I had to throw myself into my preparation so deeply and had the opportunity to put a meaningful spin on what was taught had the effect of helping me become, at the risk of using a trite expression, more alive and vital as a teacher.

Finally, both settings were intellectually challenging and fulfilling. In the US university, a heavy teaching load restricted the amount of research I could do but what I did was integrated into my course work and teacher education reforms on campus. In that way it was more like a living activity than just a manuscript for a few readers. I was able to devote more time to research during the Fulbright experience and I was able to delve into an area that I was not able to pursue at home. However, this research too was integrated into my other work with students and was based largely on interviews and observations that connected me to my students and local teachers. Both experiences also stretched my intellectual capacities in that the each setting offered opportunities for interaction across discipline areas, geographic influences, and cultures.

When all, or most, of these conditions are present in a pedagogical setting I feel as though the mask students saw was one that drew their attention to and helped me to free my strongest traits as a teacher. At those times the mask I wore to class was one that did not hide who I am or make me look like someone different. It enhanced and integrated what was really me while subverting those factors that lead to insecurity or sap one's energy. Referring back to Jung, it could be said that when a person experiences flow in his or her professional setting, that person is not living a mask or persona at all. Instead, acting out of persona is the opposite of being genuine (Craig, 1994).

Less than Optimal Experiences

Because the persona is not genuine does not mean it is not sometimes a necessary and good thing. Craig (1994) explains that it is probably not possible for a teacher to avoid wearing a mask. Whether a persona is considered positive or negative depends on the how the teacher would answer the question, "Does the event warrant acting out of the persona or am I taking on the persona out fear, confusion, or uncertainty?" Situations when I have been most mindful of teaching in persona have been due to the latter. No teacher can expect the architecture of his or her professional identity to remain stable. It is inevitable that "certain life, career and organisational phases may be discontinuous, fragmented, and subject to turbulence and change in the continuing struggle to construct and sustain a stable identity (Day, Kington, Stobart, & Sammons, 2006, p. 613).

Those are times when one is most susceptible to taking on a persona that is inauthentic and even self-destructive.

A number of years ago, a combination of family and professional circumstances necessitated my leaving a tenured full professorship for a series of short-term visiting professor positions in several different universities. While this period of time has been productive in scholarly terms, including the previously described interlude as a Fulbright Scholar, my positions have been without rank and consisted of full teaching loads made up, more often than not, of courses in which I do not have any particular expertise or interest. As a result, nearly every semester has required extensive preparation for one course or another just so I can bring some knowledge to the course. I have often felt overqualified and underqualified simultaneously. With no promise of a permanent position, even substantial scholarly accomplishments or service contributions have not meant anything beyond personal fulfillment. Despite the abundance of teaching opportunities, the meaningful contact with students described earlier as being key to my optimal experiences was lacking. In some cases I had no office and no consistent on-campus presence and in others I taught primarily on-line sections of campus courses.

In those cases, I taught with a persona that was partly my own choice and partly in response to collective pressure to assume the role assigned to me. Successive semesters of in the persona of what felt like an itinerant adjunct resulted in a state of pedagogical entropy. Sanford (1982), who wrote about burnout in the Ministry, descriptively captured this gradual process of adapting to a false persona:

> The real energy of the personality will accumulate in the unconscious… setting up a state of inner opposition to an Ego that is so identified with the persona that it is becoming increasingly two-dimensional and stale. The result will be anxiety, despondency, and lack of creativity (p. 77)

It is highly unlikely that one can experience flow during a period of pedagogic entropy. The conditions of an optimal experience are almost entirely absent. In my own recent history, flow happened only when I was several thousand miles removed from my full-time teaching position and had the opportunity provided by the Fulbright program. It is important to keep in mind that optimal experiences in professional life are not just a luxury. They are crucial if one is to continue learning, promote creativity, and feel satisfaction in your work (Csikszentmihalyi, 1990, 1996). Moreover, when a teacher lacks a positive sense of effectiveness to subject, students, and roles, it is unlikely that he or she will be able to maintain motivation, self-esteem, job satisfaction, or commitment (Day et al., 2006).

I have never considered my work as something that defines me or that gives meaning to my life. I have had wonderful and powerful experiences in the academy but if my economic situation would have allowed, I would much rather have been a full-time father to my daughters. I value what might be called a life of the mind and to the extent that I experience flow in day-to-day life it is when I am engaged in reading, writing, thinking, visiting museums, or seeing a thought-provoking play. More often than not, my recent experiences in higher education have hindered those activities rather than incubating them. Still, teaching is my chosen profession and I do not take it lightly. It, along with research, administration, and service, occupies a large part of each day and I would have little respect for myself if I responded to it with mediocrity. Indeed, it is my commitment to doing the work I must do well that led to my current confusion and dissatisfaction. I might not need work to establish my self-worth but it would be naïve to think that it does not make a significant contribution to my identity. As Perlman (1968) summarized the relation a person has to his or her work:

> At its worst it may constrict and undermine his sense of self-worth, may damage his motivation, may dull his powers of mind and muscle. At its best it may expand and enhance his sense of identity, of mastery, of social worth and competence as well as his repertoire of social and technical skills (p. 59)

It is the latter possibility that I want to consider in drawing meaning from the self-study for both myself and for the work of others.

What to Do?

I cannot say that I left this prolonged act of reflection with a stronger or more confident pedagogical identity. I do believe I left with greater mindfulness of the struggle and its implications for my teaching. I also left with a greater commitment to working toward institutional change and to nurture this sort of mindfulness in future teachers or graduate students who hope to become part of the academy. Perhaps most importantly, I came to understand the gravity of issues surrounding the authenticity of one's professional identity. While I began the self-study with the feeling that it was little more than an interesting vanity project, I grew to see the process as necessary to the vitality of the professoriate overall.

Future applications of engaging in identity-related self-study are at least threefold. As implied in the term, self-study is necessary if the individual teacher is to develop the mindfulness that is prerequisite to establishing an authentic identity and the appropriate use of masks and persona. However, since our identities are not constructed or maintained in isolation from what we do as teachers, there are important implications for the institutional context in which teaching and research is conducted. Finally, since the people most affected by our teaching personae are the students who themselves will be practitioners with personae of their own, the personae and reflective practices we model could have a powerful impact on the personae they bring to their own practice.

Promoting Mindfulness and Locus of Control

To be aware of the personae you use and your relationship to them requires a significant degree of mindfulness. It is an inescapable fact that we must attend to the relationships between our professional and personal and cognitive and emotional identities (Day, Sammons, Stobart, Kington, & Gu, 2007). Consequently, "teachers need to engage with and nurture (or have nurtured) the dynamic, often conflicted and ambiguous nature of their emotional labour and lived experience" (Leitch, 2010, p. 329). What the teacher will find is that she has numerous identities that could lead to stress and contradiction in how she represents herself and acts toward others (Day et al., 2006).

> The construction of identities uses building materials from history, from geography, from biology, from productive and reproductive institutions, from collective memory and from personal fantasies, from power apparatuses and religious revelations (Castells, 1997, pp. 6–7)

Even if it is possible to somehow identify and analyze all those influences, teachers out of self-protection develop strategies for avoiding full consciousness. They—we—do so because it is difficult to take an authentic stance and "to choose oneself as personally responsible … to act upon what one … truly believes" (Greene, 1973, p. 5). This difficulty is compounded by the role emotions play in the constitution of the self, especially in context of their interplay with factors such community, family, religion, or legal norms (Rose, 1990).

What this suggests is that teachers, or any practitioner concerned with the implications of identity and persona, must engage in rigorous, ongoing self-examination or, more specifically in relation to this chapter, self-study. Mindfulness and insight are not enough, however. It is important, especially in terms of creative activity and seeking optimal experiences, that teachers increasingly see themselves as being in control of the experiences they have. That is not to say that there are no systemic barriers to success and authentic identity. Rather, teachers should seek to become, in Csikszentmihalyi's (1990) terms, autotelic persons. Autotelic teachers are able to "create flow experiences in the most barren environment" (p. 149). Consider the daily life of a part-time, adjunct professor who pieces together work from numerous universities, which has been compared to Ivan Denisovich's life in the Gulag (Berlinerbau, 2015). This nomadic existence without meaningful ties to any given institution or group of students can indeed wear on one's pedagogical soul.

An autotelic adjunct teacher might create flow experiences by either transforming the work itself into an opportunity, streamlining assignments to create more space for other activity and then use the assignments or the adjunct experience as a source of research and writing. Or, that person might adjust her classroom expectations to decrease the workload and leave more out-of-class time to purse some other passion, especially if that passion will make you a better teacher in the long run. This might be similar to the elementary school teacher that assigns eight well-chosen math problems for homework instead of the usual 20. This lessens the grading load and leaves more time to spend in a favorite museum or with a favorite book that might, in turn, lead to interesting interdisciplinary connections to bring to your teaching. At the more drastic end, a young adjunct might even take a job in an unrelated field to make a living and then be able to free more time to teach one or two classes in a high quality way and nurture your love of music playing in an amateur string quartet (Booth, 1999).

Transforming the Teaching Environment

It would be naïve and even unfair to attribute a teacher's inauthenticity to individual traits alone. The teacher's institutional and social context is crucial in the construction—or deconstruction—of identity. In fact, a strong argument can be made that it is the detrimental effects of a changing university culture as a primary cause of teacher identity crisis. Identity is often referred to as some preexisting, stable part of the self (Currie, 1998). But especially when considering the teacher's pedagogical identity and the relational nature of teaching, there is an alternative view that identity has meaning only within a "chain of relationships" (Watson, 2006, p. 509). This is most evident in that the act of teaching inherently involves a performance and response. Because of the interactive nature of the teaching act, teachers do not do something simply because of what they are, they become what they are because of what they do and how others respond to what they do (Cameron, 2001; Watson, 2006).

Within institutional settings the choices one makes in respect to identity can also be interwoven with issues of power. Zembylas (2003) argues that identity is constituted through power relations in the context of social interactions, performances, and "daily negotiations within a school culture that privileges emotional self-discipline and autonomy" (p. 109). There is the power an institution has over the teacher in the form of tenure and promotion, accreditation, or staffing decisions but there is also the power the teacher has over students and how all parties use, interpret, and respond to power based on factors like race, gender, religion, ethnicity, or sexual preference (Basow, 2000; Bauer, 1990; Hooks, 1994; Kulynych, 1998; Zembylas, 2003).

The increasing use of nontenure track and temporary faculty means that the likelihood of entering the professoriate with hopes of a future as a full-time tenured faculty member is diminishing. With it also will go the hopes of being given adequate research time to accomplish the agenda you might have for yourself, as well as the less tangible sense of meaning that comes from being a long-standing, contributing member of a respected faculty. These issues have all been explored in extensive detail elsewhere. I have no illusions that universities will reverse this trend in the foreseeable future. Therefore, if faculty hope to find flow in their work and construct teaching identities that are authentic and minimize the need for false masks and personae, they will need to find ways of doing so on their own or within university subcultures.

Mentors who have found ways of nurturing their own optimal experiences can be of help. So can doctoral advisors who acculturate future professors for what is and not what once was and not with cynical discouragement but with constructive ways of creating a meaningful life in the academy. Department chairs can also do much to nurture a culture of growth where the well-being of faculty members is a goal and where potentially meaningful contributions are valued over short-sighted staffing needs.

Professional Evolution or Entropy?

Like many colleagues who are my age-peers, I got my first tenure-track position in higher education with relatively little difficulty. Even though my field was curriculum and social foundations—areas that are disappearing now that the major accreditors of teacher education have eliminated them as areas of importance—I was able to teach in my field with significant autonomy. When I had a heavy teaching load, I was usually able to fit my teaching with my research interests and teach courses that were not completely unrelated. At least in teacher education that is seldom the case anymore.

This exercise has shown me that the use of masks is inevitable and not necessarily a bad thing. Interpreting the research on masks and persona in context of my own professional history I realize that, to my detriment, I have allowed circumstances to determine the masks available to me. In recent years, I opted for masks out of convenience or as a response to oscillating moods—iconoclastic radical one day, scholar and researcher the next, and overqualified adjunct who is underqualified for a course the day after that. Any good teacher—or professional of any kind—must occasionally change hats (to mix metaphors) to fit the situation. However, there is a difference between deliberately choosing an authentic mask that enhances the role of the teacher within a given setting and a frantic rummaging through old masks because you are not even sure of your authentic identity.

To continue in this reactive but undirected manner will only lead to further professional entropy, resulting in diminished energy for and commitment to effective teaching. This process of intensive reflection has convinced me though, that I am not ready to see my situation in higher education as a degenerative disorder. Instead, I need to develop a mask that personifies a teacher in transition in the context of a profession that is evolving. While listing specific ways in which I might do this is beyond the scope of this piece, I will share one last line of thinking suggested by the autobiographical direction of the project.

As I asked, “So what?” and explored my options. I was reminded of a similar juncture earlier in life. From my first year of high school well into my early adult life I was a highly competitive and successful runner. At some point, the years of training took its toll on my body. While my body could still run, just more slowly, I could have moved into competitive race-walking. I decided that I really did not need the competition anymore and admitted to myself that I no longer wanted to race if there was no chance of winning. Moreover, I realized that I had “evolved” in that other things such as research and writing and two young daughters now provided more fulfillment than winning and competing ever did. I continue to run, walk, and swim for their mental and physical benefits but I have learned to embrace the successes of the past for what they gave me then and for the way they have shaped—and continue to shape—who I am now. I no longer need to continue competitive activities in order to validate the person I am now or the runner I was then. I believe I now see the present professional transition in a similar way.

Similarly, I have begun to see my new professional setting as an opportunity to evolve. Not to teach in the ways that worked for me in the past—I am a different person—or to act as though I have the immediate credibility of a classroom teacher instead of authentically sharing past successes and failures in the classroom for what they are, experiences that shaped the teacher I currently am. More importantly, by focusing more intently on becoming a highly effective teacher in my *current* setting and share new stories of adaptation and professional evolution I will be able to authentically personify professional reflection and growth.

Thinking Beyond Myself

When graduate students speak of their interest in becoming professors I do not go as far as scaring them away but I do try to be realistic about what they are likely to find. What this self-examination has done is to remind me of my obligation to help them focus on what they expect, what they hope to accomplish, what they see as their future in teaching, and other such questions that emphasize what they see as their pedagogical identity. Given that interiority plays such an important part in pedagogical actions it is equally important for programs that prepare future professors to be more intentional in helping to develop the awareness of those interior processes and how to help shape them (Leitch, 2010).

In a study of the masks worn by lawyers as part of the legal persona Elkins (1978) described the crucial role of crystalizing a “lawyer identity” during the first days of law school. It is then that prospective lawyers realize that they must learn to talk and think like lawyers to *become* lawyers.

Part of the lawyer identity is the lawyer's worldview and language that act as perceptual screens that organize all information and experiences. The same should be true for teachers and scholars in any discipline. Being a professor of whatever is more than having a body of specialized knowledge. It also means that you come to understand the complexity of a life in the university. Veterans should also help novices to become more aware of the relational aspects of the life of the teacher and scholar. They should help them to negotiate those relations authentically and meaningfully, which should include helping young scholars to see academic life as one that will require constant adaptation and redefinition.

We do new teachers and scholars an injustice when we send them into their careers idealistically expecting a 1–1 load at a research university or pessimistically awaiting heavy teaching loads and unfulfilling piecemeal work as an adjunct. We set them up for professional entropy by sending them into the field with all the hope and enthusiasm they will ever have and no way of renewing it. From there it will be a slow process of decline in energy, hope, and commitment. Instead, we want to help them evolve in their professional identity regardless of the setting in which they work. A significant part of that process will involve a greater sense of what they will need to remain authentic in their identity and cognizant of how they choose the masks they will wear and the implications of those choices.

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Reflecting Upon Teaching Assistant Roles in Higher Education through Participatory Theater

Joe Norris

Introduction

In 1992, at the end of a workshop on reflective practice I wrote the following as part of a poem that summarized my experience, “I look at my Reflection in the mirror; I smile. The Reflection changes. I smile again; The Reflection changes … I begin to play in the mirror…” (Norris, 1993, p. 255). Back then I recognized that when one looks into a mirror, one does so with the expectation of making adjustments, soliciting feedback in order to change/refine oneself. It need not be narcissistic, an act of admiring oneself; rather can be an educative event. On the surface, the changes one makes are typically visual with modifications to appearance (Norris & Mirror Theatre, 1999). In addition to the visual, we have scales to monitor the progression to a desired weight, timers to inform us when food is ready, clocks and day timers to provide information that lets one know one’s responsibilities to others within the human construction of time, X-rays and heart monitors to give an inside perspective of one’s internal wellbeing, test scores to obtain details about one’s levels of accomplishments

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J. Norris (✉)
Department of Dramatic Arts, Marilyn I. Walker School of Fine and Performing Arts, Brock University, St. Catharines, Ontario, Canada

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and speedometers to provide instant feedback from which an individual decides to either increase or decrease one's foot pressure. All are forms of reflection that both monitor our existence and enable us to make adjustments accordingly. As a species, we have created many technical tools that are designed to foster change through feedback/reflection.

Beyond the corporeal, reflective/feedback cognitive processes also exist along the intra/interpersonal planes. For example, Courtney (1980) claims that we are all playwrights. Many times a day we write internal scripts about what we plan to do (prelive) or wish what we could have done differently (relive). Reflection makes up a lot of everyday life. It is a characteristic/behavior of most, if not all people. Some have pioneered its formal usage (Carr & Kemmis, 1986; Schön, 1983), spawning an entire field of reflective practice (Bolton, 2014; Sergiovanni, 2001), self-study (Bullough & Pinnegar, 2001), narrative inquiry (Clandinin, 2013), and duoethnography (Sawyer & Norris, 2013), to name just a few.

Arts-based approaches have also played a role in examining the lived-experience through media other than the written word. Hilton (2009) claims that, "Art *requires* reflective discussion to create and shape meaning" (p. 33). Barone (1990) believes that stories enable their readers reconsider and sometimes conspire. Contributions to Linds and Vettraino's (2015) edited book, *Playing in a House of Mirrors*, illuminate practitioners using applied theater to reflect on how their practices are forms of personal and collective reflections. This chapter focuses on some of the work of Mirror Theatre, a long-standing participatory social issues theater company, is built upon the premise that, "Theatre acts like a mirror, reflecting back at us glimpses of our lives. Its purpose is to help us stop, think, and examine our actions" (Norris, 2009, p. 152). Rather than providing answers, cast members create and perform "activating scenes" (Rohd, 1998, p. 97) that, like problem-based learning (Dochy, Segers, Bossche, & Gijbels, 2003), invite the participants to examine their own unique responses, making this a dialogic form of research and pedagogy. Cast members and their audiences then rewrite the scenes based upon their collective insights.

Over its 20-year history Mirror Theatre has employed this participatory play-building format (Norris, 2009) for pedagogical purposes. Scripts are written based upon research conducted through a storytelling methodology (Reason & Hawkins, 1988) with a representative group of actor/research/teachers (A/R/Tors) and performed for audiences interested in the chosen topic. Bullying, prejudice, body image, reproductive choice, fitness, academic integrity, and practicum politics are but a few of the social issues that Mirror Theatre has addressed. This chapter examines Mirror Theatre's relationship with Brock University's Centre for Pedagogical Innovation in the use of applied theater to stimulate reflection upon a number of teaching issues including the instructor/teaching assistant/student triad, academic integrity, and assessment. The process is an arts-based form of collaborative critical reflexivity as the scenes act like a mirror, inviting participants to reflect on their own beliefs and behaviors in juxtaposition with the performed scenes.

History

Upon my arrival at Brock University in 1999, I invited students, faculty, staff, and community members who were interested in social issues theater to a series of meetings and shortly thereafter, Mirror Theatre made its transition from Alberta to Ontario. Our first public presentation, (*Re*)*Productions* (Norris & Mirror Theatre, 2010b), opened an event sponsored by Brock University's Center for Women's Studies. A member from the audience who worked with Brock University's Human Resources saw the potential of this format and requested that we devise a performance/workshop addressing violence in the workplace. *What Lies Beneath*, (Norris & Mirror Theatre, 2010a) was presented in the fall and was followed by a request for a new performance/workshop for faculty and administrators in the spring of 2011. The then director of Brock University's Centre for Teaching, Learning and Educational Technologies, later to be renamed the Centre for Pedagogical Innovation (CPI), was in attendance for '*Dis' Positions* (Norris & Mirror Theatre, 2011b) and requested that it be remounted in the Fall for a Teaching Assistant (TA) workshop. This began a continuing informal relationship between the CPI and Mirror Theatre. '*Dis' Positions*, *Academic Integrity*, *and the TA Experience* (Norris & Mirror Theatre, 2012), and *4.321* (Norris & DART 3F77 Class, 2012) were three such projects. *Dis' Positions* and *4.321* are discussed here with our work on academic integrity appearing in another publication (Norris & Brooks, 2016).

The Play's the Thing

Theater is a communal activity in both its creation and delivery. Most often, even with solo performances there are a number of individuals who have input over both its form and content. Its reception is also, most often, communal. Groups of strangers gather to publicly watch another group of individuals present. Such events make up part of the fabric of most cultures. People enjoy stories recanted both privately (reading) and publicly (performance) and vicariously live the lives of the characters portrayed. Through mass production, books, and recordings have the potential of transcending time, poised for consumption at a later date; but theater is live, providing a different ontological experience. Both the producer and consumer are present to one another, albeit in very different roles.

Boal (1979) claims that this separation between actors and audience was not always the case. Citing early rituals as examples of events in which all shared both the spectator and actor roles, he advocates for a shift in the traditional Aristotelian axiological relationship of the expert/producer and naïve/consumer to one in which both groups recognize the value of the participation of the Other. Through "forum theatre" (Boal, 1979, p. 79), the audience members become "spect-actors" (Boal, 2002, p. 19) and interact with the presentation from their seats as directors or come on stage and through improvisation collectively explore new variations of the prepared scenes. Play is returned to the people with the performance serving as a catalyst for what will follow. In real time, those gathered employ role-play as a way to have critical conversations as they dramatize their ways into new meanings. Since forum theater is live, the opportunity for dialogue is possible. The communal reflections, unlike private journals, are public, not private. In so doing, those gathered stand in the "Face of the Other" (Lévinas, 1984) with the Other acting like a mirror, providing other points of view to assist all in seeing themselves though different perspectives.

This approach aligns with Brecht's "alienation effect" (1957). Rather than identifying with the characters, Brecht encourages a reflective distance in which audience members question what they are witnessing. However, with Brecht's plays, audience members leave immediately after the performance. With applied theater, some form of post-performance dialogue occurs. There are a number of techniques that invite audience members to take an axiological stance moving them from passive recipients to active thinkers. This usually takes place using one of two formats. In one, there are no prepared performances, rather all participants, from the start, play a role in the creation of scenes. In the latter, a group of A/R/Tors conduct research and devise scenes that will serve as a starting point for the performance/workshop with others. Mirror Theatre's process is the latter, with the A/R/Tors writing the scenes beforehand. At first, the A/R/Tors devise scenes "for" the audience and then create new ones "with" them (Norris, 2015).

This act of devising scenes for future audiences is a critical reflective act in itself. Donmoyer and Yennie-Donmoyer (1995) claim that the act of structuring data into Readers' Theater pieces can be considered a form of analysis. The same applies to applied theater pieces. Much conversation takes place regarding the content and structure of each scene and the performance as a whole. Cast members do examine the themes but rather than making them explicit, they imbed them within the stories. In Mirror Theatre's work, all performances employ a vignette format, which is a collage of scenes that examine multiple dimensions of a topic. This helps break a potential alignment with a protagonist found in lengthy traditional narratives and presents a map of concepts in dramatic form instead.

These resulting stories have the potential of reaching both academic and nonacademic audiences (Leavy, 2009). As Haven (2007) claims, "people are eager for stories. Not dissertations. Not lectures. Not informative essays. For stories" (p. 8). Like the "Where's Waldo?" pictures, audience members detect the themes within the vignettes and discuss them later. A balance between express and explain (Reason & Hawkins, 1988) is sought, with the stories themselves making up the bulk of the performances.

After the performance segment, the "joker" (Boal, 1979; Hewson, 2007; Norris, 2009) facilitates the forum theater that follows. As a specialized form of host, the joker acts like a mediator focusing dialogues across the "fourth-wall" (Brecht, 1957). The fourth-wall is an invisible yet discernable space between audience and the stage. The joker is a provocateur who continually asks questions, challenging both audience members and A/R/Tors to dig deeper and to examine the context from multiple perspectives. Using techniques like hot-seating, inner dialogue, rewind to change a decision, and a voices-for and voices-against tug-of-war, the joker stimulates collective reflections through both discussion and role-play.

Many times, depending upon the size of the audience the larger group can be intimidating for some audience members. To address this issue small discussion groups are formed, each with an A/R/Tor or two facilitating discussions. As a result, we have found increased involvement. In the small groups, they choose a vignette or two to discuss exploring the issue further through role-play, and/or adding a new issue or story. When the larger group reconvenes, the smaller groups report back, sometimes with a new scene. The event is a large set of collaborative reflections.

Mirror Theatre's published scripts, like those below, are transcriptions of improvisational scenes written after the events. While of value, they are reductions missing the "contexture" (Norris, 2009, p. 28) and the textures of the context such as the elements of tone, inflection, gesture, facial expressions, time, and pace, among others. The printed word cannot efficiently convey all of the details attended to in a live performance. Many live scenes have been remounted with these and many other vignettes found at: www.joenorrisplaybuilding.ca. The video, however, while containing many more elements are also reductive as the camera frame dictates to a certain extent what will be watched. While not live, each of these still has value. It is suggested that one reads to determine one's own interpretation and then view the recordings. The scenes were devised with the intent of evoking reflection and conversation, as audience members reexamine experiences and beliefs in juxtaposition with the presented scenes. I invite you, the readers, to do the same.

Note: All cast members, including students, staff, Brock University's Academic Integrity Officer and myself signed waivers giving Mirror Theatre the rights to the scenes. The Mirror Theatre Board gave me permission to include these two in this chapter.

'DIS'POSITIONS

Written by: Kanthan Annalingam, Troy Brooks, Stefanie LePine, Gladys Lo, Sarah Mason, Ryan Murray, Bailey MacLachlan, Patti Malton, Joe Norris, Tia Pavan, Alyssa Rossi, Adrienne Smoke, Nicole Titus, Sadie Wolfe, Callie Wright.

'Dis'Positions was the fourth performance/workshop devised by Mirror Theatre in Ontario and the second for Brock University's Health and Safety Committee. By this time, while some cast members came and went, a strong working relationship among the A/R/Tors was achieved. This successful history established a trust in each other's intentions, abilities, the devising methodology, and the process of working with audiences. This time we turned the lens closer to ourselves examining on-campus relationships, in particular the instructor/teaching assistant/student triad.

Scenes dealt with issues of how each representative group can judge and misjudge one another, the giving and receiving of feedback, understanding student privilege, library conflicts (adapted from *What Lies Beneath*, our third performance/workshop), and others. The first two vignettes of

'*Dis' Positions* could be considered a prologue and this, the third scene, makes our invitation explicit and defines the triad.

Scene 3—Stuck in the Middle….
Troy: This play is about power.
Joe: Who has the power?
Callie: Who's affected by the power?
Tia: Who are the innocent bystanders?
Troy: Are there any?
(Cast starts to walk back to their seats, speaking their lines as they walk).
Joe: How a prof abuses his power?
Callie: How the TAs abuse theirs?
Tia: And how the students abuse their power?
(Ryan sits on a block, Nicole on the floor. Kanthan is standing on a block stage left wearing a professor's gown.)
Ryan: Well class, I'll see you in seminar next week!
Nicole: (Standing up as she speaks) Um, I was wondering if you could help me with my paper, I just have a few questions.
Ryan: Well my office hours are later today.
Nicole: I know I have a class during that time. Can I just have some help now?
Ryan: (Begrudgingly) Well, I guess I have a minute.
Nicole: Okay! (Nicole gets on a block behind Ryan and starts to control his movements by holding his arms up with "strings") Alright, so you see where it says I have 60%, I was just wondering why? I thought I made a really strong point in my thesis.
Ryan: Can I take a look?
Nicole: Yes!
Ryan: (Starts to look over paper.) Well here you do have a sound grasp of the topic, but you didn't follow any of the guidelines.
Nicole: Oh, I thought I was doing what I was supposed to be doing. I guess the guidelines weren't all that clear.
Ryan: Well you do really show that you know what you're talking about, so I'll speak with the prof and see what I can do.
Nicole: Thank you!

(Ryan walks over to Kanthan, sits on block in front of him. Now Kanthan is controlling him by holding his arms up with "strings").

Ryan: I have a student whose thesis really shows she has a sound understanding of the topic, but she did not follow any of the guidelines because she thought they were unclear.
Kanthan: Do you have the paper? (Looks over the paper) Well, she did not follow MLA format, and I think that the guidelines made sense. My grade is final; she'll have to do better on the next assignment. There is nothing we can do!
Ryan: Alright, well I will go let her know.

(Ryan walks into the middle of Nicole and Kanthan. They both pull him toward them and fight over him as they say their lines.)

Kanthan: You can't help every student!
Nicole: I thought I knew what I was doing.
Kanthan: It's the policy, do your job right!
Nicole: You're supposed to be here to help me!
Kanthan: You're here to help me!

(Ryan falls to the ground).

The video can be found at (http://www.joenorrisplaybuilding.ca/?page_id=450). In this case, the recording was made prior to acquiring multiple cameras. With a one-camera live-recording, like this, the video medium is somewhat flat. Later, with new equipment, we were able to use a two-camera shoot, one with long shots and another with close-ups that were edited back and forth, more in keeping with video conventions.

Themes

Like a number of Mirror Theatre's productions, we ask our audiences to reflect on the **uses, misuses, and abuses of power**, with misuses being unintentional and abuses deliberate. Sometimes, these are made explicit during the post-performance and other times they are made explicit during the prologue. In this case we wanted to frame the audience's read of the scenes providing them with a series of explicit questions that focused on the power each role holds. While the scene could also be played with the professor or the student **stuck in the middle**, since the audience was to be made up primarily of teaching assistants, we chose that role and could later extend to the other two roles.

With power comes a sense of perceived **control**. The linear cliché would have the instructor on top, the teaching assistant second, and the student third. The A/R/Tors explored other possibilities and found that students could also exert power over their teaching assistants, hence this scene emerged. While the relationship between the TA and student is collegial enough at first, there are real and/or perceived expectations on TAs. In this case a **negotiation** took place over the **control of time**. The student wanted "now" and the TA wanted "office hours". The conversation was consequently rushed, adding to the escalating tension. What might have happened, if the TA insisted on "later"? Would adequate time have been devoted then? In the interim, could the student have felt that she had been given the brush-off? What might the new scene look like? Such questions can assist those gathered to reflect on the multiple dimensions of control, negotiation, and time.

The student moves to a position of **blame,** claiming that the **instructions** were "not clear". While conversations about adequate instructions could be useful, that would be better followed up with the instructor. Here we could explore the disposition of blame reflecting on both attitude and delivery. How could a student rephrase? What elicits a blaming stance? How might the TA address the blaming to deescalate the situation without becoming offensive or defensive? Such reflective questions delve deeper into the relationship of instructors and student asking how we can move from an I–It relationship (Buber, 1958) to a mutualistic I–Thou relationship (Norris & Bilash, 2016)?

In addition to the themes arising from the characters, the **systemics** of the structure and the **policies** that overarch the situation can also be critically examined. Negotiating a grade given by someone else is tenuous at best as the power rests elsewhere. The power of TAs exists in a larger systemic structure that lessens it. Another plausible scenario could be a student complaint directed directly at the instructor. The TA/student relationship is often in relation to an absent other. Both the structures and the policies that outline a teaching assist position are created with little input from the TAs who are grateful for finding meagre employment. There are strings beyond the characters' that deserve reflection.

On a personal note, out of the necessity of time I was provided with a **marker/grader**. I was uncomfortable with this much-needed structure and over a period of years worked to change it. The new structure has me grading everything (my preference); however, there is no longer the marker/grader position. It begs the question, "What roles can a TA effectively play?"

From the discussion on themes, it is readily apparent that drama can elicit reflections on a number of complex issues that are experienced by many. However, rather than being prescriptive, they are designed as activating scenes (conversation starters) with audience members choosing which issues to address more fully along with providing their own insights.

Theatrical Choices

The scene could obviously have been played realistically with the TA traveling between his desk and that of the instructor. However, we searched for a **metaphor** that represented the existing tension in that role and settled on the dramatic form of marionettes to articulate the expectations that are placed upon teaching assistants. Through this metaphoric staging of power using **marionettes** we were able to make the theme of who would pull the strings explicit within the vignette itself. In the post-performance reflection we could extend it by having the audience suggest how the student and/or the instructor could be **stuck in the middle**. We have found that **realism** can be too specific with the discussion caught up in the particulars. With metaphorical scenes, the general issues can be extended and more readily explored.

Costuming is, most often, minimalistic with the A/R/Tors dressed in black. Due to the vignette format, the **exposition** of characters and plot need to be **economical**. Whenever we want to convey a specific role, a select prop, like a stethoscope or clipboard or costume piece, like a construction hat, or in this case, an academic robe quickly informs the audience what role the A/R/Tor is portraying.

The **prologue** opening this scene provides questions that frame the viewing, inviting the audience to reflect upon power issues. By directly addressing the audience, the invisible **Fourth Wall** that separates the audience from the A/R/Tors is disrupted, foreshadowing its removal during the workshop stage.

4.321

Written by: April Bartley, Carwyn Bassett, Mary Code, Larissa Evans, Linda Faddoul, Hayley Faryna, Martine Fleming, Lauren Hudson, Gisele Kotarski, Alexa Leal, Janet Matic, Meaghan McKeag, Joe Norris, Mitchell Paisley, Alana Perri, Ariella Pileggi, Maddie Roesler, Megan Svajlenko, Monica Taylor, Erin Weitendorf

4.321 was a series of vignettes generated as a class project in DART 3F77, Theatre in Education: Theatre for a Community for the Centre for Pedagogical Innovation. It was presented once and later merged with scenes from '*Dis'positions* and renamed, *How Do We Rate*? Spinning off the competitive sports scoring system of holding up cards, *4.321* examined and questioned the ethos of assessment within and outside of the educational system. Real-estate marketability based upon school ratings, scoring of genders, unfair testing due to learning styles, the general disposition of giving scores, and instructor evaluations were some major topics provided for reflection.

Scene 13–Voice Collage on Feedback (http://www.joenorrisplaybuilding.ca/?page_id=478)

(Shadow screen lights from behind revealing the silhouette of a person in a teacher's robe)

Teacher: Okay class, I am handing back the papers today. You'll see that I have written some comments. Take a couple of minutes in seminar to take a look at them please.
Student 1: Too vague.
Student 2: April, this was truly a pleasure to read.
Student 3: Need more examples.
Student 4: You'd be a great teacher someday.
Student 5: You have a book in you.
Student 6: You have a book in you. Wait?
(Last two look at each other)
Student 7: Lacks clarity.
Student 8: I always knew you were something special.
Student 9: Why did you even bother writing this?
Student 10: Awk.
Student 9: (looks at 10's paper) Awkward.
Student 10: It's obvious you put a lot of hard work into this.
Student 11: Poorly demonstrates adherence to the criteria. Please see me.
Student 12: Excellent.
Student 13: Good MLA formatting.
Student 14: This was a gooood effort.
Student 15: Garbage.
Student 16: Gaffa mafasa ja ja ba? (Looks directly at the teacher in the shadow screen) Well, I can't even read this.

THEMES

Assessment primarily uses numbers and words to provide **summative** and/or **formative** feedback. Comments can provide specifics that numbers cannot and this scene provided a range. Most were **vague** and even the specifics told little, begging the questions, "What **pedagogical role(s)** does feedback play?" and "What type of **instructor/student relationship** does the grading systemically reinforce?"

While the mechanics of legibility, obtuse abbreviations, and degree of specificity can be discussed, much deeper issues underpin the scene. In the collage we see little in the way of interpersonal relationships. Rather the students are "done to" by an amorphous other in a mechanical way. Whether or not the pedagogical relationship is a positive or negative one, the **systemics of assessment** tend to foster more of an **I–It** than an **I–Thou** relationship as one has the power to judge another. In a later scene, the tables are reversed with course evaluations. Again, an **ethic of care** (Noddings, 1984) is missing as the individuals are regarded as an It, not a Thou. The underpinning reflective questions ask, "What are the **ontological and axiological issues** of standing in judgement of another?" and "What are the ontological and axiological issues of being judged another?" As an entire piece, *4.321* encourages reflection on the **ethos of judgment** within our species.

THEATRICAL CHOICES

A **voice collage** of words and phrases can economically cover lot if issues in a short period of time. To portray each, in real time, would (a) be inefficient and boring and (b) distract from the major issue about giving and receiving comments. The A/R/Tors brainstormed actual and plausible comments and sequenced them for dramatic effect. The technique is not character-based giving audience members no one with whom to align. It invites them to recall their own examples and reflect upon what they would consider good and poor feedback.

Every assessment has an assessor in the shadows, sometimes ominous and others an absent presence. The **shadow screen** was chosen for this and a few other scenes as it portrays these individuals as generic rather than particular. Audiences experience these portrayals as roles rather than characters permitting a broader read of the situation. In this case, the metaphor of the judge as a shadow figure is also present as he or she remains as a **trace** after the papers are handed back and read by each student. In one instance the **shadow is confronted,** introducing the possibility of critique.

Efficacy of Drama as a Form of Reflection and Critical Conversations

Barone (1990) claims that the power of a narrative can be determined by its resonance with its readers/audience. Laughter, grimaces, tears, and applause of a live performance immediately indicate an audience's resonance and, in part, demonstrate its efficacy and impact. With applied theater, the degree and intensity of audience participation during the interactive session could be considered strong empirical data. Over the years, we experienced countless critical conversations with our participants that were dialogic in nature. The performances evoked ideas from our audience and the intensity of these encounters provided us with informal in vivo feedback that our audiences not only resonated but extended the issues under examination, articulating personal connections. Early in Mirror Theatre's work, since the work was primarily pedagogical, we let the interactions within the performance and workshops be our mirror, informing us how effective the play and scenes were. Participant engagement has always been high and is palpable when experienced. Most were deep in thought and many volunteered their insightful ideas and stories to be shared with the entire group. We used and still use this as affirming data. While fleeting, like improvisation, the value of the event is what participants experience and can potentially take away perhaps to be used at a later time.

While we did receive positive letters of thanks from agencies with which we worked, at times, we were asked for more formal data regarding how others valued the work. Such data initially came from our work with the CPI. The Centre collected data about their entire day of training, including data about our '*Dis' Positions* performance/workshop. This was at the end of a long Saturday training day for 131 TAs (106 responses) and again after our specific 2-hour optional Saturday morning session with 14 TAs entitled, *Academic Integrity and the TA Experience.* According to Article 2.5 in the 2014–Tri-Council Policy Statement: Ethical Conduct for Research Involving Humans, "program evaluation studies" (Canadian Institutes of Health Research, Natural Sciences and Engineering Research

Council of Canada, and Social Sciences and Humanities Research Council of Canada) (2014, p. 18) do not require review. CPI collected the data and made them available to us.

One overall numerical rating was requested with a scale from 1 to 5 with 5 being the highest with room for anecdotal comments.

OVERALL RATING—'DIS'POSITIONS

1-Poor	*2-Fair*	*3-Good*	*4-Very Good*	*5-Excellent*
2	1	19	32	49

'Dis'Positions was presented after a long day of workshops and was originally planned to have small discussion breakout groups. Due to timing, this part was cut and the performance was immediately followed by a workshop with the entire group. Some reported that while they enjoyed the session they found it long. One claimed that it "would have been better at the beginning or middle" with another stating that it "seemed to be the session I attended where the TA's were the most enthusiastic to engage". The comments and numerical ratings suggest that while the timing and structure was less than desirable, the majority of the participants found the process to be engaging and thought provoking.

While the comment section was open-ended and not focused on the concept of reflection, a number of participants did report on how the performance/workshop assisted them in thinking more deeply about the complexities of being a TA and appreciated they could collaboratively explore possible actions that they could take:

- Very good acting, complex but relatable, and enjoyed the interactive element of group problem solving
- Allowed for insightful consideration of situations
- A good eye-opener and I appreciated key points highlighted
- …the breakdown of alternative ways to handle these problems was great
- Second half "rewriting" more useful than the scenes alone
- Created a good discussion afterward
- …enjoyed the interactive element of group problem solving

- Great visual—the interaction at the end made for valuable/ discussion/learning
- I liked the whole idea of retakes and redoing certain portions of the play to address a specific issue and find collaborative solutions
- Very visual and informative—will remember when having to solve my own problems

With very little prompting, these and other responses indicate that a number of participants both understood and appreciated the ability to prelive through role-play and reflect on the choices made in preparation for future possible encounters.

One of the cast members in '*Dis*'*Positions* was Brock University's Academic Integrity Officer and based upon both the feedback and the need to explore academic integrity in depth, he, along with former and new members of Mirror Theatre, and I devised a new performance/workshop. This was presented as an optional session on a Saturday morning with those participating receiving credit toward a training certificate.

Based partially of the information provided by the first CPI questionnaire, we restructured the session. With the smaller group and more allotted time, the A/R/Tors were able to have small discussion groups with the audience between the performance and the entire group discussion. Given that the event was voluntary and that the structure was a pedagogically stronger process, the ratings could be expected to be higher.

Overall Rating—Academic Integrity and the TA Experience

1-Poor	*2-Fair*	*3-Good*	*4-Very Good*	*5-Excellent*
			1	13

For this assessment the CPI provided two framing questions to elicit responses:

- What was the most useful/meaningful thing you learned during the session?
- What question(s) remain uppermost in your mind as we end the session?

A number of participants commented that they appreciated the dramatic approach:

- Drama is a great learning tool!
- It was a different approach to the subject. Nicely done.
- …an effective and engaging method.
- Great insight, meaningful skits. Truly beneficial in a creative unique way.
- Best workshop yet. This performance should be required viewing for all undergraduates.
- Other comments focused specifically on their expanding understanding of academic integrity:
- How varied/blurry lines are/can be on academic integrity issues.
- Discuss gray areas and brainstorm solutions.
- It was really interesting to see all the complexities and multiple solutions…
- How can we help students understand boundaries when they are blurry? How can we avoid fear of plagiarism from limiting creativity and taking over time spent on a paper?
- These things were tough to deal with.

Collectively, these comments demonstrate that the applied theater workshop fostered an atmosphere of reflective critical conversations. The participants moved beyond simplistic solution seeking to thoughtful engagement exploring the complexity of policies and behaviors. The aim was to have the participants dwell in the question, leaving both informed and haunted. As one participant commented, “It will ‘stick’ much more than a lecture.”

Later, the academic integrity topics were expanded into *Common Knowledge* and performed at an international academic integrity conference (Norris & Mirror Theatre, 2011a). A specialized version, *You Be the Judge* (Norris & Mirror Theatre, 2015), was devised for English as a Second Language (ESL) students at Brock University and both the full scripts and discussions will appear in *Addressing Issues of Academic Integrity in Post Secondary and ESL Settings through Applied Theatre* (Norris & Brooks, 2016). Both were remounted and studio recorded for web distribution. *Common Knowledge* can be found at http://www.joenorrisplaybuilding.ca/?page_id=1467 and *You be the Judge* at

http://www.joenorrisplaybuilding.ca/?page_id=1602.

How Do We Rate? integrated aspects of *4.321* and *Common Knowledge* and was also presented for CPI as an optional Saturday morning workshop. For this event we wanted to move beyond the evaluative nature of previous questionnaires and created our own questionnaire with more of a research orientation that solicited comments on how the performance workshops engaged the participants and how it extended their thinking about the issues presented. Brock University's Research Ethics Board approved the research component and questionnaire.

Results from the numerical section strongly indicate that the participants highly valued this pedagogical approach:

Strongly Disagree, Disagree, Neutral, Agree, Strongly Agree

	SD	*D*	*N*	*A*	*SA*
I found this type of professional development format made a stronger impact on me in comparison to other professional development programs such as: Lectures			1	4	3
PowerPoints				3	5
Movies			1	3	4
The performance provided a range of issues that enabled good discussion.				2	6
I appreciated the interactive features of the session.				3	5
I appreciated that I was given the opportunity to provide my opinions on the topic.				2	6
While I was invited, I did not feel pressured by the actors to participate more than I wanted to.			3	1	4
The performance workshop provided me with lots to think about.				3	5
I would recommend this type of program to others.				1	7

The length of this session was:

Too short	*Just right*	*Too long*
	8	

The above focused predominately on the process itself and the results confirm that our intent to make the workshop invitational and conversational rather than imposed and didactic was achieved. Critical conversations have a stronger chance of occurring in places of trust and the responses indicated that we created such an environment.

Seven questions were also asked with the three most relevant to this paper reported here with the number representing a particular respondent:

1. Please provide your opinion on the effectiveness of this style of workshop.

1	I loved attending the workshop. It is very helpful. I learned a lot and I recommend my friends attend it. Good job!
3	I was very effective. I wish it was longer. You learn a lot through conversation.
4	Very effective and got me thinking of the many styles of learning and teaching.
5	It was excellent.
6	A good range of people participated of different backgrounds, provided for a nice cohesive whole.
7	Amazing. The best I've had. Emotionally engaging which will make it memorable!
8	I learn from interactions and this was just perfect for me.

2. Did you reconsider interpersonal aspects of your work and/or home environment as a result of the program? If so, what?

3	Yes, because assessment whether we like it or not, is personal too.
4	I want to get to know my students' names more! I think it helps to show you care more about the students' education.
5	Yes, the office hours should be extended to suit students' schedules.
6	Yes, I'm an instructor, TA and student so I saw relevant experiences in all of these aspects.
7	It helped me understand the perspective of professors, other students, fellow TAs better. I'll be more empathetic and encouraging of different styles of learning.
8	Yes, in a way.

3. Based upon the performance/workshop, what might you start doing, stop doing, continue, or increase doing?

1	I learned to stop judging students based upon appearance, personality, background, and relationship
3	I feel a lot more prepared for future assessment issues, should they arise.
4	Look at all the various perspectives of knowledge/learning more.
5	I will start to acknowledge the different lines of thought of my students before grading.
6	Continue to encourage students to voice their opinions and to increase the cohesiveness of a learning group.
7	Allow students greater say in how they are assessed.

Participants during the workshop and as reported in the above responses, focused primarily on interpersonal relations, from their positions as both a student and a TA/instructor. The scenes portrayed the people behind the issues and those gathered began to see beyond the issues to the complexities of the people portrayed in the roles. They were able to look at the student/teacher relationship from different characters' perspectives. The rhetoric of the mechanical aspects of teaching and assessment can overshadow the fact that it is a human endeavor. When one moves from the "banking model" of teaching that Freire (1970) opposes and moves more toward a dialogic interaction, the relationship shifts from an I–It to an I–Thou. The style of workshop models a democratic form of educational practice (Henderson, 2001) and as a result participants expressed interest in providing more opportunities for student voice.

Hamlet, claims that the "The play's the thing wherein I'll catch the conscience of the king" (Shakespeare, 1972, p. 935). He created a play that mirrored his perception of reality hoping to critically expose what was rotten in the state of Denmark. His was a didactic and accusatory form of conscience raising. Tragically, no critical conversations occurred. On the other hand, Mirror Theatre's work is dialogic, inviting all gathered to reexamine the past and prelive the future. A crystal ball reflects possibilities examining hypothetical projections from which we can learn. Employing the "what if" of role-playing, A/R/Tors and audience members in participatory dramas prelive possible scenarios and through reflection and collaborative critical conversations on the dramas created, begin to imagine other ways of being. They look into the mirror and both they and the mirror change.

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