Studies in Arts-Based Educational Research 2

Kathleen Pithouse-Morgan
Daisy Pillay
Claudia Mitchell *Editors*

Memory Mosaics: Researching Teacher Professional Learning Through Artful Memory-work

Springer

Studies in Arts-Based Educational Research

Volume 2

Series Description:

The volumes in this series inform the readers of the expansive research being conducted using a variety of forms of Arts Based Educational Research, drawing from all disciplines and all forms and practices—the literary, visual, and performing arts.

The series includes Arts Based Educational Research that takes place in academic and non-academic settings, as well as be based in practices that are individual and collaborative, private and public. The epistemological, ontological and axiological explorations of the methodologies as well as issues of the representation and dissemination of Arts Based Educational Research will be engaged with and explored. The hinge connecting the arts and research in this Arts Based Educational Research book series is education, being understood in its broadest sense, as learning/transformation/change that takes place in diverse formal and informal settings, as having an impact on and with humans in such a way as to limit and/or assist their conscious awareness and produce new understandings for them to act with and upon the world.

More information about this series at http://www.springer.com/series/13575

Kathleen Pithouse-Morgan
Daisy Pillay · Claudia Mitchell
Editors

Memory Mosaics: Researching Teacher Professional Learning Through Artful Memory-work

Springer

Editors
Kathleen Pithouse-Morgan
School of Education
University of KwaZulu-Natal
Durban, South Africa

Daisy Pillay
School of Education
University of KwaZulu-Natal
Durban, South Africa

Claudia Mitchell
Department of Integrated Studies
in Education (DISE)
McGill University
Montreal, QC, Canada

and

School of Education
University of KwaZulu-Natal
Durban, South Africa

ISSN 2364-8376 ISSN 2364-8384 (electronic)
Studies in Arts-Based Educational Research
ISBN 978-3-319-97105-6 ISBN 978-3-319-97106-3 (eBook)
https://doi.org/10.1007/978-3-319-97106-3

Library of Congress Control Number: 2018955913

Cover artist: Sun Kyoung Kim

This Springer imprint is published by the registered company Springer Nature Switzerland AG
The registered company address is: Gewerbestrasse 11, 6330 Cham, Switzerland

We dedicate this book to all the teacher-researchers we have worked with over the years in South Africa, Canada, and other parts of the world. Their courageous and creative explorations of memory, the arts, and professional learning have been an inspiration for this book. We especially remember Phezi (Hypesia Zamile) Chiliza, a teacher-researcher who was so passionate and tireless in her efforts to support South African early childhood teachers in creative arts teaching and learning. Through her own memory-work, she learned that "creativity… is an innate ability that every human being possesses and that should be nurtured at school and outside of school" (Chiliza 2015, p. 97).[1]

[1] Chiliza, H. Z. (2015). *Facilitating creative arts teaching and learning with Foundation Phase teachers: A subject advisor's self-study* (Unpublished master's thesis). University of KwaZulu-Natal, South Africa. Retrieved from http://researchspace.ukzn.ac.za/handle/10413/13666.

Series Editor's Foreword

Using Artful Memory-work to Research Teacher Professional Learning

When Series Editor-in-Chief Barbara Bickel initiated this book series with Springer editor Jolanda Voogd on behalf of the Arts-Based Educational Research Special Interest Group (ABER SIG) at the American Educational Research Association (AERA), I was invited to serve on the Editorial Board, with a team of wonderfully generous, and kind colleagues. It was a timely development for the expanding field of ABER, which seemed to be magnifying internationally, and certainly in my home country of Australia. The series has now endured through the terms of three Chairs of the ABER SIG (including myself) and is powering onwards. I am most encouraged that the series is maturing and enlarging and that worthy collections like this suite of memory mosaics are afforded this forum to share and elevate such important work.

I am also thrilled that this book is positioned globally in both the southern and northern hemispheres so as to be authentically international and diverse. I am also delighted to note that the work of 21 new and emerging scholars/teacher researchers in South Africa and Canada have been foregrounded in this collection through ABER practices such as collage, film, drawing, narrative, poetry, photography, storytelling, and television.

In reviewing and reading this work, what became immediately clear is the authenticity of the structures of book—the editors and authors have positioned the metaphor of the mosaic so beautifully, in that the content and form are entwined and coherent, and create and ensure multiple emergent and generative readings. This is the best of ABER in my view—where form and content hold hands and together generate complex outcomes including a somewhat unique praxis that foregrounds practice *as* theory, art *as* critical, and makes complex conceptual frameworks visible.

Kathleen Pithouse-Morgan, Daisy Pillay, and Claudia Mitchell have assembled a suite of chapters and authors from South Africa and Canada engaging the elegant metaphor of mosaic as a way into framing teacher professional learning in an artful way, drawing from memory-work as a central premise. The editors by way of mentoring and mutual learning have chosen to write into and around each chapter as a way to connect resonances, scholarship, and theory so that although each chapter transcends the collection (as all rigorous scholarship ought), they are also linked, mosaic-like to each of the other writings and positions. The result is an elegant, interesting, and deeply useful assemblage of ABER scholarship. I do hope you enjoy reading and engaging with the work as much as I have.

Southern Cross University, Australia Alexandra Lasczik

Acknowledgements

As editors of *Memory Mosaics: Researching Teacher Professional Learning Through Artful Memory-work*, we are appreciative of the contributions of many people. We are grateful to the chapter authors for their innovative research and their readiness to work together to open up understandings of connections made with, between, and through memory, the arts, and teacher professional learning. We would also like to thank the specialist peer reviewers who gave readily of their time and expertise. We acknowledge Moira Richards for her comprehensive and skilful editorial support. And we are grateful to Barbara Bickel and the International Editorial Board and International Advisory Board for this opportunity to contribute to the *Studies in Arts-Based Educational Research* book series. We also thank Jolanda Voogd, Helen van der Stelt, and their colleagues from Springer for their support. In addition, we thankfully acknowledge support and grant funding from the National Research Foundation of South Africa (Incentive Funding for Rated Researchers, Grant Number 90832) and the University of KwaZulu-Natal's University Teaching and Learning Office (Grant number: CRG6).[2]

[2] We acknowledge that any opinion, findings, conclusions, or recommendations expressed in this material are those of the authors and therefore, the funders do not accept any liability in regard thereto.

Contents

Contributors

Patti Allison Department of Language and Literacy Education, University of British Columbia, Vancouver, Canada

Brian Andrew Benoit Department of Integrated Studies in Education, Faculty of Education, McGill University, Montreal, Canada

Casey Burkholder Faculty of Education, University of New Brunswick, Fredericton, Canada

Bridget Campbell School of Education, University of KwaZulu-Natal, Durban, South Africa

Mary Cullinan Department of Integrated Studies in Education, Faculty of Education, McGill University, Montreal, Canada

Sandra Owén:nakon Deer-Standup Department of Integrated Studies in Education, Faculty of Education, McGill University, Montreal, Canada

Graham Downing School of Education, University of KwaZulu-Natal, Durban, South Africa

Edwina Grossi School of Education, University of KwaZulu-Natal, Durban, South Africa

Anita Hiralaal School of Education, University of KwaZulu-Natal, Durban, South Africa; School of Education, Durban University of Technology, Pietermaritzburg, South Africa

Katie MacEntee Faculty of Environmental Studies, York University, Toronto, Canada

S'phiwe Madondo School of Education, University of KwaZulu-Natal, Durban, South Africa

Sifiso Magubane School of Education, University of KwaZulu-Natal, Durban, South Africa

Hlengiwe (Mawi) Makhanya School of Education, University of KwaZulu-Natal, Durban, South Africa

Claudia Mitchell Department of Integrated Studies in Education, Faculty of Education, McGill University, Montreal, Canada; School of Education, University of KwaZulu-Natal, Durban, South Africa

Leighandri Moodley School of Education, University of KwaZulu-Natal, Durban, South Africa

Sagie Naicker School of Education, University of KwaZulu-Natal, Durban, South Africa; New Age Strategies, Durban, South Africa

Thokozani Ndaleni School of Education, University of KwaZulu-Natal, Durban, South Africa

Nontuthuko Phewa School of Education, University of KwaZulu-Natal, Durban, South Africa

Daisy Pillay School of Education, University of KwaZulu-Natal, Durban, South Africa

Kathleen Pithouse-Morgan School of Education, University of KwaZulu-Natal, Durban, South Africa

Stephanie Pizzuto Department of Integrated Studies in Education, Faculty of Education, McGill University, Montreal, Canada

Reena Ramkelewan School of Education, University of KwaZulu-Natal, Durban, South Africa

Wendy Rawlinson School of Education, University of KwaZulu-Natal, Durban, South Africa; Department of Media Language and Communication, Durban University of Technology, Durban, South Africa

Sheeren Saloojee School of Education, University of KwaZulu-Natal, Durban, South Africa

List of Figures

Picturing a More Hopeful Future: Teacher-Researchers Drawing Early Memories of School

Collaging Memories: Reimagining Teacher-Researcher Identities and Perspectives

Creative Nonfiction Narratives and Memory-Work: Pathways for Women Teacher-Researchers' Scholarship of Ambiguity and Openings

Stories Blending, Flowing Out: Connecting Teacher Professional Learning, Re-membering, and Storytelling

Ethically Significant Moments in Stirring up Memories

Memory Mosaics: New Voices, Insights, Possibilities for Working with the Arts and Memory in Researching Teacher Professional Learning

Kathleen Pithouse-Morgan, Daisy Pillay and Claudia Mitchell

Abstract "New Voices, Insights, Possibilities for Working with the Arts and Memory in Researching Teacher Professional Learning" begins with a prologue that tells a story of how the book editors—Kathleen Pithouse-Morgan, Daisy Pillay, and Claudia Mitchell—have engaged with their own learning, as well as with what the book can offer to others. The chapter goes on to retrace research connections between memory-work, the arts, and professional learning. Next, the book editors look back at their personal, professional, and scholarly connections as a way to signal their ongoing collaborations across Canada and South Africa. They also draw attention to political and social links between Canada and South Africa. Thereafter, the editors explain how each of the subsequent nine chapters was composed from juxtaposing several "mosaic" pieces written by 21 new and emerging scholars in South Africa and Canada. This is followed by a synopsis of each chapter. To conclude, the editors highlight the scholarly contributions of *Memory Mosaics*.

Keywords Arts-based research · Canada · Memory-work
Teacher professional learning · South Africa

K. Pithouse-Morgan (✉) · D. Pillay · C. Mitchell
School of Education, University of KwaZulu-Natal, Durban, South Africa
e-mail: pithousemorgan@ukzn.ac.za

D. Pillay
e-mail: pillaygv@ukzn.ac.za

C. Mitchell
Department of Integrated Studies in Education, McGill University, Montreal, Canada
e-mail: Claudia.mitchell@mcgill.ca

K. Pithouse-Morgan et al. (eds.), *Memory Mosaics: Researching Teacher Professional Learning Through Artful Memory-work*, Studies in Arts-Based Educational Research 2, https://doi.org/10.1007/978-3-319-97106-3_1

1 A Dialogic Prologue: "When We Create a Mosaic, What Do We See, What Do We Learn?"

This prologue offers a "narrative dialogue" (Anderson-Patton and Bass 2002, p. 103) as a means of telling a story of how we—Kathleen Pithouse-Morgan, Daisy Pillay, and Claudia Mitchell—have engaged with our own learning as the editors of this book, as well as with what the book can offer to others. We chose a narrative dialogue format, drawing on the literary and performing arts, to exemplify how growth can happen through conversation among educational researchers. In the literary arts, dialogue can help readers to understand more about the characters in a story and to see how development takes place through exchanges between different characters (Coulter and Smith 2009). In a performance, a monologue "comes forward as a 'what is,'" while a dialogue "stages 'what might be'" (Pelias 2008, pp. 191–192). Our dialogue illustrates how collaborative inquiry with the 21 teacher-researcher contributors to this book has furthered our understanding of what might be made possible and visible though infusing the arts into researching the ways in which the past influences teaching and how memory can become a tool for future-oriented teacher professional learning.

Kathleen: Each chapter of this book brings together new and emerging voices from different contexts in South Africa and Canada to explore the intersection of the arts, memory, and teacher professional learning.
Daisy: When we create a mosaic of these disparate pieces ….
Kathleen: … What do we see?
Daisy: Each piece is about teacher professional learning, but when we put them together …
Kathleen: … What do *we* learn?
Claudia: Well, in the Canadian pieces that I've been working with, everybody is taking up social justice questions. For instance, in Casey Burkholder's use of cellphilms with preservice teachers, she was asking, "Whose stories are left out of history?" In Brian Benoit's critical viewing and re-viewing of a popular television series, he was enquiring, "Whose stories, in terms of class, are left out?" And Patti Alison curated a photograph album to interrogate her own white settler history. So, I see it as the arts and memory working together as a way to look into critical issues of social justice such as exclusion and colonisation. Somehow, the arts give permission to really take this up.
Daisy: In the chapter with Sagie Naicker and Wendy Rawlinson, I came to recognise how the combination of self-narratives and found photographs was opening and expanding pathways for unlearning prejudices and different forms of disability and self-closure. For Sagie who is physically disabled, and Wendy who felt disabled by her white, middle-class experiences, these visual encounters became opportunities for reflection, and self-awareness, and the possibility to grow in fulfilling ways.
Kathleen: The arts allow us to experience and make visible experiences of exclusion and colonisation in ways that are powerful and also personally and professionally meaningful. One of the most striking realisations for me in working with the teacher-

researchers from South Africa has been the grave injustice of a lack of access to the arts. In South Africa, historically, black people were denied access to the arts in schools. Many of our teacher-researchers have no formal background in the arts because that was impossible for them. But, the arts are a resource that belongs to everybody.

Claudia: Another thing that I noticed was how the chapter on ethical dilemmas highlights lived experiences of ethics, as opposed to the procedural. For instance, Sifiso Magubane's story of going to the family of his dead friend to ask for permission to use his photograph revealed an embodied aspect of ethics.

Kathleen: It's also an emotional experience of ethics.

Claudia: I feel like I had not really thought about emotion and memory in quite that way before. The emotion of the pieces in the ethics chapter seemed really critical in terms of implications for doing this kind of research. It's about how we understand ethics differently and what we often leave out of our writing about research ethics—the omissions.

Daisy: For me, many of the pieces were about artful memory-work as an act of self. For example, in the chapter on collaging memory, for both of the teacher-researchers collage making became a performance, an act. Anita Hiralaal recalled her first trip to an art shop to buy a canvas. She commented on how, for the first time, she felt like an artist. What also came out of that chapter was that collaging is such an accessible approach.

Claudia: It is absolutely. You don't need any digital technology, or …

Daisy: Through cutting and sticking found materials to make a collage, anybody can visually story who they want to be.

Kathleen: What comes though so strongly in many pieces is how freeing it can be for adults to start engaging with the arts in ways that were often denied them as children and young people. This then opens up new ways for teacher-researchers to see and engage differently with memories. Because the arts allow us to notice and to do things that can't be done otherwise.

Daisy: For Anita, she was at quite an advanced stage in her study, but she couldn't really see what was happening until she made a collage portrait. She started to make connections between the personal and professional that allowed her to reimagine herself as a teacher educator. She saw how she had been constrained by a fixed idea of what she should do to be in control of the classroom.

Claudia: That's really interesting. So, as she was doing the collage …?

Daisy: For the first time, she realised how her personal history was shaping the need to be controlling in the classroom.

Claudia: So, did she go back into her childhood?

Daisy: Exactly, back into her childhood. Then she realised how much agency resided in her to move those pictures around as she realised that she didn't *choose* to teach like that. And that she could now make different choices.

Claudia: This is *why* I am and this is what I *could* be.

Daisy: So, artful memory-work frees us to imagine new possibilities. It's in the doing, in that actual making, that we can practise what is possible. With Anita, this collaging space allowed her to practise being a creative teacher educator.

Kathleen: Artful memory-work can change how we teach and how we think about teaching.
Daisy: And that transformation can be seen in the artwork, in how the images evolve. As we shift and play around with the pictures, the transition is so visible.
Kathleen: In working with Sandra Owén:nakon Deer-Standup and Thokozani Ndaleni on the storytelling chapter, it was remarkable to see how their experiences on continents apart were so similar, but of course also diverse. Thokozani reflected on how working with artefacts and storytelling helped him to think in a different way about what it means to be an English language teacher educator in South Africa. When he read Sandra's piece, he saw how people in Canada had had similar experiences of oral storytelling to his own, and that really opened his eyes to the educative value of storytelling, but also to issues of language. Sandra is working to breathe new life into her indigenous language and it made Thokozani think about how his home language of isiZulu could become a resource for teaching English with isiZulu-speaking students—and how he can draw on his students' indigenous knowledges and contexts. So, that's why this professional learning is so important. Because these teacher-researchers are our resource for the future.
Claudia: And in all the chapters, the teacher-researchers are very passionate about the work.
Kathleen: For example, in the chapter on drawing memories of school, there is a piece by Graham Downing, who is a graphic designer, and also pieces by Hlengiwe (Mawi) Makhanya and Nontuthuko Phewa who had never really drawn seriously before doing their research. But for all of them, the passion and enthusiasm about the drawings and the process of drawing is similar. So, maybe for these teacher-researchers, the power of artful memory-work is not so much to do with perceived artistic ability, or the beauty of the product. It's to do with the feeling of being engrossed and seeing differently or more keenly.
Daisy: When I discussed the collage making with Reena Ramkelewan, she said it was "magical." It was a magical act of self.
Claudia: That act of self would fit in nicely with the chapter on working with photographs. For instance, Katie MacEntee was using photographs to go back to her participants who recognised themselves though looking at photographs they had taken some years before.
Kathleen: There is that connection between the past, present, and future. The arts can help us to understand the past in new ways in order to practise, in new ways, in the present and future.
Claudia: And it's important that these pieces are not written by just any researchers, they are all *teacher*-researchers.
Kathleen: So, they are living out educational and social change, and driving that change. Ultimately, it's the teachers who make that difference.
Daisy: Once we have seen the possibilities, there's always hope.

2 Retracing Research Connections Between Memory-Work, the Arts, and Professional Learning

Memory-work was first conceptualised as a social science research methodology through a process of collective inquiry on female sexualisation undertaken by a group of feminist women in Germany, led by Frigga Haug (1987). Haug's memory-work practice involved collective inquiry by a group of women who wished to explore a common research question that was "a burning issue" for all involved (Haug n.d., p. 2). The process required individual writing of memories combined with collective reading aloud, oral brainstorming, and discussion (Haug n.d.). The inquiry was aimed at reencountering particular memories of lived experiences with a sense of curiosity and alternative possibilities in order to gain a new sense of orientation and direction for the future (Haug 2008). Memories were understood as embedded in, and conditioned by, the social world and so memory-work was intended to free researchers to take purposeful action within and in response to social conditions and forces (Haug 2008).

Significantly, even though Haug offered a comprehensive description of each aspect of her group's collective memory-work practice (Haug n.d.), she advocated "freedom for individuals attempting to do memory work to change the method for themselves, remaining within—or critically expanding—the theoretical framework of the process" (n.d., p. 2). Haug's invitation to change and expand the method and theoretical framing of memory-work was taken up in relation to professional learning by Mitchell and Weber (1999) who conducted groundbreaking research on memory-work as a mode of teacher professional learning in the 1990s. Mitchell and Weber worked with Canadian schoolteachers to examine how memories of childhood and schooling might have influenced their teaching, and how they might engage critically and creatively with these memories as "a powerful and highly effective means of self-transformation and a catalyst for professional growth" (Mitchell and Weber 1999, p. 232).

Mitchell and Weber (1999) conceptualised professional learning through memory-work as "a pedagogy of reinvention"—"a process of going back over something in different ways and with new perspectives, of studying one's own experience with insight and awareness of the present for purposes of acting on the future" (p. 8). This also speaks to the notion of productive remembering (Mitchell et al. 2011a; Strong-Wilson et al. 2013): "the idea of how memory and the past can be a productive learning space for the present and the future" (Mitchell et al. 2011b, p. 1). The energy and optimism inherent in these concepts of a pedagogy of reinvention and productive remembering resonate with an approach to professional learning that focuses on teachers (or other professionals) initiating and directing their own learning to enhance their continuing growth and to contribute to the wellbeing of others (Easton 2008; Pithouse-Morgan and Samaras 2015; Webster-Wright 2010). This approach has developed through dialogue between scholarship of professional learning and pedagogic practice in a "reciprocal process wherein one enables the oth-