

ONE WORLD in Dialogue



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Karsh Inquiry Project

Social Studies Council Executive 2011/12

President

Roland Zimmermann
Bus 780-466-3161
rolandhz@me.com or
roland.zimmermann@ecsd.net

President-Elect

Paul Monaghan
paul.monaghan@westmountcharter.com

Past President

David Fletcher
Bus 403-328-9606
david.fletcher@lethsd.ab.ca

Secretary

Sharon Richter
Bus 403-782-3812
srichter@wolfcreek.ab.ca or
richters@shaw.ca

Treasurer

Gary Hansen
Bus 780-387-4101
gbhansen@telus.net or
hanseng@wrps.ab.ca

Conference 2011 Director

Bryan Burley
Bus 403-343-1354
bburley@rdpsd.ab.ca

Newsletter Editor

Craig Harding
Bus 403-777-7870
jcharding@cbe.ab.ca or
jcharding@shaw.ca

Journal Editor

Gail Jardine
Bus 403-220-7538
gjardine@ucalgary.ca

Electronic Media Editor

Kevin Viau
Bus 403-228-5363
kevinviau@gmail.com

Website Manager

Bryan Burley
Bus 403-343-1354
bburley@rdpsd.ab.ca

Alberta Education Representative

Cheryl Przybilla
Bus 780-422-3282
cheryl.przybilla@gov.ab.ca

University Representative

Carla Peck
Bus 780-492-9623
carla.peck@ualberta.ca

PEC Liaison

Robert Twerdoclib
Bus 780-963-2255
robert.twerdoclib@teachers.ab.ca or
twerdo@shaw.ca

ATA Staff Advisor

Cory Schoffer
Bus 780-447-9430 or
1-800-232-7208
cory.schoffer@ata.ab.ca

Historica Fair Representative

Lois Gluck
Bus 780-460-3712
gluckl@spschools.org

REGIONAL PRESIDENTS

Calgary and District

Daniel Zeeb
Bus 403-500-2109
daniel.zeeb@cssd.ab.ca or
dzeeb@eastlink.ca

Central Alberta

Elizabeth Fargey
Bus 403-346-4397
efargey@rdpsd.ab.ca or
etfargey@shaw.ca

Edmonton and District

Joy Wicks
Bus 403-945-4000
joy.wicks@gov.ab.ca or
joywicks@shaw.ca

Northern Alberta

Andrea Willman
Bus 780-532-1365
andrea.willman@gppsd.ab.ca

Southern Alberta

Aaron Stout
Bus 403-328-9606
aaron.stout@lethsd.ab.ca or
aaron.stout@shaw.ca

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From the Editor

Gail Jardine



Welcome to this issue of the Social Studies Council's journal! In the last two issues, we were given the gift of a retrospective and a prospective of issues related to teaching social studies in engaging, exciting and meaningful ways. Social studies is alive and well in Alberta! I want to thank the previous

editors, Ron Jeffery and Ralph Dilworth, for the dedicated, hard work they have undertaken to keep our journal alive and well too.

You will notice that the journal has a new name. Social studies helps us work together to build a harmonious world for all to thrive in, but this also involves building interactive, reciprocal relationships through conversations and shared projects between responsible citizens, both locally and globally, about how to live well with one another and how to actively care for Earth. To capture this, the Social Studies Council has changed the name of the journal from *One World* to *One World in Dialogue*.

Our journal remains one to reach for when teachers are looking for professional development and scholarship related to curriculum, engaging pedagogies, deep understanding of how to support students' learning in the multiple dimensions of social studies, and strategies for assessing students' learning in fair and

meaningful ways. We also turn to it for articles that creatively and critically take up important issues and events locally and globally, from multiple perspectives, and explicate how and why they could affect both the social studies curriculum and our social studies students.

As the Guidelines for Manuscripts state,

One World in Dialogue is a professional journal for social studies teachers in Alberta. It is published to

- promote the professional development of social studies educators and
- stimulate thinking, explore new ideas and offer various viewpoints.

Submissions are requested that have a classroom as well as a scholarly focus. They may include

- descriptions of innovative classroom and school practices;
- discussions of trends, issues or policies;
- examination of learning, teaching and assessment in social studies classrooms;
- personal explorations of significant classroom experiences;
- explorations and expansions of curricular topics; and
- reviews or evaluations of instructional and curricular methods, programs or materials.

We welcome articles on all aspects of social studies, including the following:

- Learning in any of the social sciences that weave together to form social studies
- Aboriginal issues and education

- Peace education
- Global education
- Social justice
- Immigration issues
- Multicultural education
- Intercultural issues in second language teaching
- Comparative education
- Intercultural communication and education
- Innovative uses of educational technologies to promote learning in social studies
- Environmental ethics, environmental education, and ecological teaching or teaching for sustainability

One World in Dialogue is a peer-reviewed journal. Fifteen colleagues who specialize in one or more aspects of social studies have volunteered to act as blind reviewers. Their brief biographies follow this editorial. The reviewers hail from the University of Alberta, the University of Calgary, the University of Lethbridge, Mount Royal University and the Alberta Teachers' Association. I thank them all for their support and expertise.

Sharing teachers' and students' classroom experiences is an important way to keep social studies relevant and inspiring. To make it easier for classroom teachers who want to share exciting teaching and learning, but who may not have the time to write an article, we have a new feature called Classroom Corner. To contribute, share an example of exciting teaching you undertook, explain why and how you did it, and describe the learning that occurred. If you wish, with parental permission, you can include examples of students' work to illustrate the learning. This issue contains our first Classroom Corner piece. Thank you, Mike Hulyk.

I am an associate professor in the Faculty of Education at the University of Calgary. I began teaching social studies issues and methods in our teacher preparation programs almost 20 years ago. Most recently, along with Cecille DePass and others, I have designed the social studies specialization for elementary and secondary student teachers in our newly redesigned bachelor of education program.

I am always taken aback when people tell me they hated social studies when they were in school. I always ask why, and the answers are surprisingly similar: "Because it was just memorization of dates!" Fortunately, this has been changing for a long time now. Although there have always been teachers who can bring social studies to life, social studies today is not your parents' history (to borrow from the title of Craig Harding's article in this issue).

I believe that at its core, social studies is about us and our interrelationships—about humanity around the globe and through time and our relationships and interactions with one another and with our land, water and climate.

Certainly, because of education's important role in teaching students how to live well on Earth with all other life, encouraging active responsible citizenship and increasing students' feelings of empathy with others are crucial. Whether in schools, in communities or globally, being able to feel, think, converse and act with empathy and responsibility is increasingly important.

However, social studies is about more than the now. Students become interested in social studies when their own questions about how to live well with others—and what can happen when we do not—are connected to the wide range of questions and answers from those who lived in the past. For this reason, I always loved teaching one of the understandings from the previous program of studies for the Grade 2 topic "My Community—Past, Present, and Future." The children were empowered by learning how individuals contributed to their communities in the past and that each of them could do so too. Exciting possibilities arose for them as they saw themselves stepping forward to take their place in the long line of people who have made a difference. They could then view those from the past with empathy. In the new program of studies, this is taken up through the Grade 2 question for inquiry "How have the people who live in the community contributed to change in the community?" and through the service learning integrated into all grades.

The articles in this issue of *One World in Dialogue*, offered from multiple perspectives, address how to teach social studies in ways that increase students' empathy with others. They explore imagination and empathy, learning through the arts and embodied knowledge, connecting students with people from the past, and connecting them with one another globally by using educational technology to create new knowledge.

In "This Is Not Your Parents' History," Craig Harding writes,

In Canada, the emerging work on historical thinking tools, both defining and researching, has been led by Peter Seixas, director of the Centre for the Study of Historical Consciousness at the University of British Columbia. . . . Numerous graduate students and colleagues have collaborated to bring clarity to the historical thinking concepts, to research student understandings of the concepts

and, important for teachers, to produce resources to help students develop a mature understanding of and ability to use these tools. This work allows students to move beyond passive acquisition of the informational aspect of the subject and think deeply about the content. Walter Parker, a prominent professor of social studies education, asserts that thinking is how people learn. Thus, thinking deeply implies deeper learning.

Harding's article helps us to remember that increasing students' empathy with people from the past is a complex task and that it should be approached deliberately and carefully, through teaching the kind of listening necessary to successful intercultural communication. About historical perspective, one of the six tools of historical thinking, he writes,

It is important for students to understand that the social, cultural, emotional and intellectual contexts of historical figures shape their understanding of an event. Without this appreciation, students will view historical events through their present experiences and values. To help students adopt the perspective of others, have them practise the following:

- Assuming the roles of others on issues important to them
- Anticipating that common meanings of words and phrases today may differ from their meanings in the past
- Exploring historical beliefs and practices that may seem unusual in our time

Jennifer Lock and Petrea Redmond describe an online project that directly tackles how to increase students' empathy and understanding of others around the globe. In their words,

A four-stage project was designed to move pre-service teachers from reading and discussing a diversity-related novel in small groups to engaging in dialogue with peers and experts. This was followed by exploring pedagogical practice and classroom applications. The following are the four stages of the project:

- Stage 1: Community building
- Stage 2: Learning from a shared experience
- Stage 3: Learning from teachers as experts
- Stage 4: Critical reflection

The inquiry-based project had the following goals:

- to provide an open and flexible environment for authentic discussion between preservice teachers, inservice teachers and teacher educators;
- to create opportunities for the development of deep understanding of diverse classrooms

through discourse and the sharing of experiences and resources;

- to develop global relationships through giving participants the experience of working in a global classroom and to help them gain a global perspective and understanding of issues and topics; and
- to develop an increased understanding of diversity and inclusivity in today's classrooms.

This carefully designed, carefully evaluated project could easily be adapted for use with elementary or secondary students.

Jennifer George also addresses how to help students make connections, increase their empathy with others and take action to improve our world. She asks,

How can we engage students in *real*, memorable work? What kind of environment is necessary to allowing our students and ourselves to find our place on this type of journey? What kind of pedagogy allows for and fosters the cultivation of a child's individual memory, as well as the collective memory of the group? How can we help children see themselves as participants in a broader world? What questions do we need to ask to open up these discussions and invite this type of conversation?

She goes on to describe a project she did with her Grade 1/2 students on artist Norval Morrisseau.

Calgary elementary school teachers Jennifer Grimm, Darren Vaast and Lydia Hardacre embarked on a major inquiry project that incorporated learning through the arts and rich use of educational technology, to directly create embodied empathy with people from the past. In this project, the students became the people they had chosen to study in depth. These students are featured on the cover of this issue. Their inquiry into Yousuf Karsh, his photography and those whose portraits he created grew beyond everyone's expectations into work that connected the children not only with Calgary's Glenbow Museum but also with representatives of the Estate of Yousuf Karsh. The project helped the children see themselves as empowered actors, connected to others in the world. In their article, Grimm and Vaast share the steps of this extensive project in helpful detail. They conclude with these words:

Our students gained a greater understanding of many important people and events from the 20th century and the impact of each. Knowing about and understanding the place in history held by each one of their chosen subjects and by Yousuf Karsh himself has helped them understand the world in a slightly different and deeper way.

Knowing that the wider Karsh and art communities appreciate their work has been an unexpected bonus. Such recognition is motivating for students and shows them that their work matters outside the classroom. And it helps teachers realize that the world out there cares about education and the work students and teachers are doing.

Yousuf Karsh was such a well-known photographer that anyone photographed by him was said

to have been “Karshed.” Our experience with Karsh has been so wonderful and everlasting that we feel we too have been Karshed.

Thank you for letting me share my ideas and hopes for social studies through this editorial. I hope that you enjoy this issue of *One World in Dialogue* and that you will submit articles about your teaching, issues, questions, thoughts and students’ learning for our next issue.

Introducing the Reviewers

One World in Dialogue thanks those who share their insights and practices in teaching social studies in effective and inspiring ways. We welcome articles that take up any of the multiple aspects of social studies.

One World in Dialogue is a peer-reviewed journal. If you are an academic or a graduate student, your article will receive a blind review from two reviewers. If you are a classroom teacher, you can request that your article be either peer-reviewed or editor-reviewed.

Fifteen colleagues have volunteered to review articles submitted to *One World in Dialogue*. Each reviewer has expertise in one or more of the multiple aspects of studying and teaching in social studies:

- Issues and curriculum from any of the social sciences that weave together to form social studies
- Aboriginal issues and education
- Peace education
- Global education
- Social justice
- Immigration issues
- Multicultural education
- Intercultural issues in second language teaching
- Comparative education
- Intercultural communication and education
- Innovative uses of educational technologies to promote learning and create new knowledge in social studies
- Environmental ethics, environmental education, and ecological teaching or teaching for sustainability

Reviewers

Pamela Adams

University of Lethbridge

Pamela Adams received her BA/BEd (1981) and her MEd (2000) from the University of Lethbridge, and her doctorate (2005) from the University of Calgary. She taught junior and senior high social studies for 17 years before being seconded to the University of Lethbridge in 1997. In addition to being the Faculty of Education's Alberta Initiative for School Improvement (AISI) coordinator for six years, she has taught undergraduate and graduate courses in the areas of social studies education, collaborative inquiry and action research, school improvement, adult learning and professional development. In 2005, she was appointed a teaching fellow in the U of L's Centre for the Advancement of Excellence in Teaching and Learning and is currently an assistant dean in the Faculty of Education. She has written extensively about school improvement and teacher professional learning, including her recent book with David Townsend, *The Essential Equation: A Handbook for School Improvement* (Detselig, 2009). Pamela is passionate about working with student teachers and teacher mentors through PD activities related to establishing learning communities and collaborative environments that have student learning at their heart.

Cecille DePass

University of Calgary

Cecille DePass is respected within university and community spheres for her teaching, research and

community service. She is a former Commonwealth scholar; a professor at the University of Calgary; past president/chair of the Education Sector, Canadian Commission for UNESCO; past president of the Comparative and International Education Society of Canada (CIESC); and former associate director of the Cultural Diversity Institute, University of Calgary. Her Caribbean roots and sensitivity to social justice issues infuse the spirited approach she brings to her work. In teaching, she deliberately creates highly collaborative working environments with graduate and undergraduate students. Most of her work addresses immigrant and visible minority experiences.

Dwayne Donald

University of Alberta

Dwayne Donald (Aipiomaahka) was born and raised in Edmonton and is a descendant of the Papaschase Cree. He taught social studies at Kainai High School, on the Blood Reserve, for 10 years. He is currently an assistant professor in the Faculty of Education at the University of Alberta. Dwayne is particularly interested in the curricular and pedagogical significance of Aboriginal–Canadian relations.

Sharon Friesen

University of Calgary

Sharon Friesen's research interests include the ways in which K–12 educational structures, curriculum, learning and leading need to be reinvented for a knowledge/learning society. She has specific interests in the promotion of deep intellectual engagement; the ability to create learning environments that require sustained work with ideas; and the pervasiveness of networked digital technologies that open up new ways of thinking, new ways of working, and new tools for working and living in the world.

Mryka Hall-Beyer

University of Calgary

Mryka Hall-Beyer teaches courses on remote sensing (satellite image analysis) and general geography, including travel study courses, in the University of Calgary's Department of Geography. She currently directs the department's master's program in geographic information systems. In her previous lives, she spent 17 summers as a Parks Canada naturalist in Quebec, taught elementary outdoor education and ran an organic farm, among other activities. She currently mentors Project Explorer, which places senior geography and geology undergraduate students in classrooms as subject experts to help teachers with the spatial aspects of elementary social studies.

David Jardine

University of Calgary

David Jardine is a professor in the Faculty of Education, University of Calgary. He is the author of the forthcoming book *Pedagogy Left in Peace* (Continuum) and has an interest in how all knowledge, whatever the discipline, is ancestral and therefore unavoidably part of social studies.

Jennifer Lock

University of Calgary

Jennifer Lock is an associate professor in the Faculty of Education, University of Calgary. She has also taught junior and senior high school social studies. Her area of specialization is educational technology, and she has a keen interest in leveraging digital technologies to enhance communication, collaboration and the creation of knowledge in the humanities, specifically social studies.

Patrick Loyer

Alberta Teachers' Association

Patrick Loyer is an executive staff officer with the Alberta Teachers' Association. He has an interest in social studies, particularly in the area of First Nations, Métis and Inuit (FNMI) education. He has been a teacher and educator for 30 years.

Darren Lund

University of Calgary

Darren Lund is a professor in the Faculty of Education, University of Calgary, where his research examines social justice activism. He was a high school English teacher for 16 years, and in his rookie year he formed an award-winning student activist program, Students and Teachers Opposing Prejudice (STOP). He is currently the Welcoming Communities domain leader with the Prairie Metropolis Centre, and has an interest in the topics of diversity, democracy and human rights.

Lisa Panayotidis

University of Calgary

Lisa Panayotidis is an associate professor in the Faculty of Education, University of Calgary. A cultural historian of Canadian education, focusing on late-19th-century and early-20th-century contexts, she examines how visual culture and notions of spatiality (the social production of space) shape and reproduce our individual and collective identities and subjectivities, inside and outside school. She is particularly interested in the teaching of historical thinking and visuality in social studies.

Carla Peck

University of Alberta

Carla Peck is an assistant professor of social studies education in the Department of Elementary Education, University of Alberta. Her research interests include student understandings of democratic concepts, diversity, identity, citizenship, and the relationship between students' ethnic identities and their understandings of history.

Sylvie Roy

University of Calgary

Sylvie Roy is an associate professor in the Faculty of Education, University of Calgary. Her interests are related to language: bilingualism and multilingualism, teaching and learning languages, and sociolinguistic issues. She is also interested in *la francophonie* in general and discourses related to French in Canada.

Stefan Sikora

Mount Royal University

Following undergraduate work at Notre Dame University, Stefan Sikora received a BA in history and political science, a BEd (with distinction) in social studies, an MA in Native education, and later a PhD in Aboriginal philosophy (all from the University of Calgary). Stefan also did master's work at the University of Victoria as a research fellow in existential psychology. He later attended the University of Cambridge in Great Britain for postdoctoral studies in the philosophy of education. He has worked as a schoolteacher and a principal (in both the public and the private sectors) and also as a college and university lecturer. Stefan is the author or editor of academic texts and articles, as well as published and

unpublished books of poetry, novels, essays and plays. In 1980, his one-act play *Clowns* was nominated for a Governor General's Award. He has served as a keynote speaker and presenter at numerous academic conferences and workshops.

Amy von Heyking

University of Lethbridge

Amy von Heyking is an associate professor in the Faculty of Education, University of Lethbridge. Her research areas include history teaching and learning, and the history of school curriculum. She is the author of *Creating Citizens: History and Identity in Alberta's Schools, 1905–1980* (University of Calgary Press, 2006). She is on the executive board of The History Education Network/Histoire et Éducation en Réseau (THEN/HiER) and a contributor to *New Possibilities for the Past: Shaping History Education in Canada* (UBC Press, 2011) and *The Anthology of Social Studies* (Volume 1) (Pacific Educational Press, 2008). She is also the author of a number of history teaching resources published by Scholastic Canada.

Cora Weber-Pillwax

University of Alberta

Cora Weber-Pillwax is an associate professor and program coordinator in the Indigenous peoples education specialization, Department of Educational Policy Studies, University of Alberta. She holds a BEd in secondary English, a master's degree in international/intercultural education and a PhD in Indigenous peoples education. She has over 40 years of experience in Aboriginal education, and her recent work focuses on the significance of Indigenous knowledge in contemporary systems of health and education in Aboriginal communities.

Fort Edmonton Park: An Ideal Field Trip for Exploring the Canadian Fur Trade

Mike Hulyk

Grade 7 social studies in Alberta focuses on Canadian history. Teachers often do not have the luxury of a great deal of time to devote to the many complex and intriguing facets of this curriculum. The Canadian fur trade is one area in particular that students find of great interest.

One way this interest can be further developed is by engaging students in hands-on activities. This can be accomplished through an interactive field trip to one of Alberta's best explorations of Canadian history—Fort Edmonton Park.

Fort Edmonton Park, in Edmonton, is a theme park that looks at four periods of Alberta's history. The streets represent the pioneering days of 1885, 1905 and 1929, complete with accurate and time-appropriate architecture and transportation. The three streets eventually lead to Fort Edmonton—a trading post

from 1846. Each building in the park is fully furnished, and volunteers and university students play the roles of people from the past. The schoolhouse in particular has proven to be an eye-opener for students, who have to adjust quickly to the “old school” discipline practised inside.

The adventure begins with groups of students and their supervisors being issued a scavenger hunt booklet. Inside the booklet are questions based on the streets and the fort. The questions are quite detailed, and groups will need to explore as much of the park as possible to successfully complete the scavenger hunt. Many questions involve interacting with park staff to get information. Other questions involve taking pictures: a picture of an early-1900s medical instrument, a person wearing a Métis sash, or a stone oven will earn bonus points for the group. Once the



groups have their scavenger hunt packages, they are off to the fort, taking either the steam locomotive or the cable car.

Students may also partake in a variety of culinary experiences—fresh bannock at the teepees near the fort, an ice cream float from the drugstore, a pickle on a stick from the Masonic Hall. Interesting souvenirs (such as a dream catcher or a piece of fool's

gold) can be purchased at the trading post and other venues.

Fort Edmonton Park is well worth the trip, as it allows students to experience what life was like during the Canadian fur trade and as a pioneer in the early days of Alberta. It's a valuable look at the past for students in our province. Bravo, Fort Edmonton!

This Is Not Your Parents' History

Craig Harding

Craig Harding teaches at Vincent Massey Junior High School, in Calgary, and is the editor of Focus, the newsletter of the Social Studies Council. An active member of the provincial social studies community, Craig also teaches online classes for the University of New Brunswick. As well as writing textbooks for the new social studies curriculum, he has contributed to numerous provincial and pan-Canadian learning resources.

Although not solely responsible for raising the concern, Jack Granatstein (1998) sounded the alarm on the apparently moribund state of history education in Canada with his controversial book *Who Killed Canadian History?* Granatstein was simply echoing A B Hodgetts's (1969) observations from nearly 30 years earlier, in *What Culture? What Heritage?*, to demonstrate that progress had not taken place. But-tressed by the Dominion Institute's annual condemnation of the state of history education in Canada, politicians, the media and the public alike were galvanized into calling for change. These negative assessments are not new; Richardson (2002) has observed that criticisms of history education have existed since the early days of Alberta. Although Granatstein acknowledged the high-quality resources used in Alberta, he did not look favourably on the fact that Alberta did not have a compulsory Canadian history course in high school. Despite the obvious shortcomings of the arguments put forward by Granatstein and the Dominion Institute,¹ the media and the public rarely challenged the veracity of their claims about the state of history education in Canada.

Sears and Hyslop-Margison (2007) explain that perceived or created crises are often the motivation for change in education. Writing specifically about citizenship education, they observe that ill-conceived changes that fail to understand the nuances of reform typically are unhelpful and do not result in long-lasting or effective change.

Alberta's teachers of history seem to be avoiding an impetuous reaction to criticism by using research-informed pedagogy and richly developed resources. Several new organizations have arisen in Canada that seek to support and improve upon the efficacy of history education for the long term.

The Centre for the Study of Historical Consciousness (CSHC) at the University of British Columbia seeks to facilitate research on the understanding and teaching of history. Its website defines *historical consciousness* as "individual and collective understandings of the past, the cognitive and cultural factors which shape those understandings, as well as the relations of historical understandings to those of the present and the future."² Emerging from the CSHC are research-informed historical thinking concepts that have made their way into textbooks and teaching practices across Canada over the past four years. These concepts, or tools, have evolved into the Historical Thinking Project and have been embraced by educators across the country.³

An associated organization is The History Education Network/Histoire et Éducation en Réseau (THEN/HiER), a pan-Canadian organization devoted to improving history teaching through creating and promoting research-informed practice in schools and

universities. THEN/HiER has an extensive list of partners, including the Social Studies Council of the Alberta Teachers' Association.⁴

As well, change in Alberta has taken place, as seen in the new social studies curriculum implemented from 2007 to 2009, which devotes a full year to Canadian history in Grade 7, a full year to world history in Grade 8 and significant time to Canadian history in Grades 5, 9 and 11. Not only was new content included but new pedagogic approaches were central to creating the unique spirit of the new curriculum. Building on these developments in history education, various regional PD consortia in Alberta organized year-long workshops with cohorts of educators from across the province to enhance their understanding of the tools and to develop the lessons posted on the Historical Thinking Project website.

This brief look at history education in Alberta and Canada is not intended as a comprehensive review of changes since Granatstein's (1998) book but, rather, is meant simply to illustrate that progressive actions have taken place that seek to address legitimate areas of concern. Teacher competence and the quality of resources have been directly addressed through workshops and conferences. It would be fair to say that both history teaching and history teaching resources are significantly different from those condemned by Granatstein 13 years ago.⁵ While Pendergast (2007, 38) explains that "schooling remains, for the most part, a book-based cultural experience that was formulated to suit the context of [students'] parents and earlier generations," it would also be fair to say that the way history is taught in Alberta today is vastly different from the way it was taught to the parents of our students.

This article will explore two significant examples of change to illustrate this transformation: (1) the use of historical thinking tools, which demonstrates the change in practice, and (2) the use of interpretive maps, which provides an example of how new resources can complement the emerging pedagogy in history education.

Historical Thinking Tools

In Canada, the emerging work on historical thinking tools, both defining and researching, has been led by Peter Seixas, director of the Centre for the Study of Historical Consciousness at the University of British Columbia (see Seixas 1999 as an example). Numerous graduate students and colleagues have collaborated to bring clarity to the historical thinking concepts, to research student understandings of the

concepts and, important for teachers, to produce resources to help students develop a mature understanding of and ability to use these tools. This work allows students to move beyond passive acquisition of the informational aspect of the subject and think deeply about the content. Walter Parker (1989), a prominent professor of social studies education, asserts that thinking is how people learn. Thus, thinking deeply implies deeper learning.

Shulman's (1986) research provides evidence that separating content from pedagogy provides for an incomplete acquisition of knowledge. Consequently, the approach used by the Historical Thinking Project seeks to blend content with historical processes, developing knowledge that is both rich in thinking and engaging, as suggested by Parker (1989). These tools should be familiar to readers. Four years ago, in *One World*, Case (2007, 10) outlined how these concepts are not designed to "teach thinking in the disciplines per se . . . but to teach students to think in the context of the kinds of disciplinary and cross-disciplinary issues and challenges that citizens need to address." Thinking critically about content is at the heart of these tools.

The Six Tools

In 2006, Mike Denos and Roland Case, from The Critical Thinking Consortium (TC²), an organization familiar to Alberta social studies teachers, published *Teaching About Historical Thinking*. In it, they explain each of the six historical thinking tools.

Historical Significance

Any historical narrative has been selected from a massive number of sources. Obviously not all that happened can be included in any one account. Thus, historians and students alike are required to consider questions of significance that help students see that historical inquiry is constantly changing and subject to contextual interpretations. Questions that shape historical significance include the following:

- Was the event perceived as important at the time?
- Was the event deeply felt?
 - Did it result in dramatic changes?
 - Were the consequences widespread?
 - Were the consequences long-lasting?
- Has the event been memorialized in popular culture or by historians?
 - Does it provide insight into the past?

Evidence

Asking questions about the information can encourage students to consider the sources used to

construct the historical narrative. Interrogating the evidence leads students to ask questions about the reliability of the account, whether primary or secondary sources were used and how they were used, whether other accounts support the narrative and whether this is a valid account of the past. Students should understand the following:

- Evidence is not the same as information. Evidence is information used to support a fact or a claim. Therefore, historical evidence is used when responding to an issue or a problem or when developing a historical theory.
- Evidence is derived from primary and secondary sources.
- Primary sources are the raw material that connects us to the past. Using this raw material allows students to derive their own conclusions about the past. Students should understand that the value of a historical account depends on the quality of the primary source.
- Information can be derived from traces or accounts of the past. Traces are remnants of the past that provide insights or clues about an event. A photograph, a shard of pottery or a piece of furniture can inform us about the past. Accounts explain an event. Eyewitness reports and newspaper stories provide first-hand details, while textbooks and even popular movies can provide second-hand accounts.
- The validity of evidence depends on the source. Authenticity and credibility are important for primary sources, and reliability and justifiability are important for secondary sources. Reliability considers whether others would report the event the same way. Justifiability considers whether conclusions and interpretations are made with relevant facts and adequate evidence.

Continuity and Change

When examining the past, students should consider what has changed and what has stayed the same. The following principles are applicable to this understanding:

- Change and continuity are ongoing. As rapidly (or as slowly) as things change, in many ways they also remain constant.
- Change occurs at different rates.
- Change and continuity can be both positive and negative.
- Comparisons can be made between historical periods as well as between the past and the present.
- Periodization (establishing historical periods) is a way of marking change and continuity.

Cause and Consequence

This tool explores the influence of historical events on subsequent and even current events. The central understandings of this tool are as follows:

- Events have a wide range of recognized and unrecognized causes and influences.
- Prior events may have no causal links to subsequent events.
- Broad underlying causes and societal forces are as important as immediate causes.
- Actions have unintended and unanticipated consequences.

Historical Perspective

It is important for students to understand that the social, cultural, emotional and intellectual contexts of historical figures shape their understanding of an event. Without this appreciation, students will view historical events through their present experiences and values. To help students adopt the perspective of others, have them practise the following:

- Assuming the roles of others on issues important to them
- Anticipating that common meanings of words and phrases today may differ from their meanings in the past
- Exploring historical beliefs and practices that may seem unusual in our time

Moral Judgment

When we draw ethical conclusions about actions and people, we are making moral judgments. Students must consider that historical events and actions took place in a context foreign to them and that there is complexity and danger in assigning moral culpability to historical figures. Students should develop the following understandings:

- Not all judgments are moral or evaluative judgments. A value judgment is a moral judgment when it determines whether an action or conclusion is ethically responsible or justifiable.
- Value judgments can be explicit and implicit. Implicit judgments can occur through comparisons or subtle use of non-neutral terms.
- Moral judgments must consider the historical context.
- It may be desirable to withhold moral judgments until sufficient information is acquired.
- When making moral judgments, students must be aware that they need to consider who had the power to affect the outcome. Often there are greater forces influencing an action than just the actions of an individual.

Critical Thinking or Historical Thinking?

In the front matter of Alberta's social studies program of studies (Alberta Education 2005, 8–9), historical thinking is separated from other types of social studies thinking, including critical thinking. This division is productive but perhaps confusing.

Critical thinking is defined as “a process of inquiry, analysis and evaluation resulting in a reasoned judgment” (p 8). Moreover,

Critical thinking promotes the development of democratic citizenship. Students will develop skills of critical thinking that include: distinguishing fact from opinion; considering the reliability and accuracy of information; determining diverse points of view, perspective and bias; and considering the ethics of decisions and actions. (p 8)

These are qualities and predispositions that students require in order to think in a thoughtful manner. Thus, critical thinking has long been a skill central to social studies.

While overlapping somewhat with critical thinking, historical thinking seeks to develop qualities that are important in the construction of historical narratives.

Explanatory Historical Maps

Although the new Alberta social studies curriculum and textbooks were developed too early to explicitly include the tools for historical thinking, numerous workshops and conference sessions have developed teachers' knowledge of and interest in the tools. Teacher awareness of resources that facilitate the use of historical thinking tools is developing, as well.

Michael Hermann (senior cartographer at the Canadian-American Center, University of Maine) and Margaret Wickens Pearce (assistant professor of geography at the University of Kansas) have developed several innovative maps that provide rich opportunities for history educators to use historical thinking tools. Pearce and Hermann (2010) note that “historical cartography has long been a tool to help geographers and historians visualize the past and to represent that past to the public.” Traditionally, historical maps have been used primarily as a way to show the location of historical events or the routes of travellers. They are usually not intended to convey the experiences of historical figures or to provide the multiple perspectives associated with past events that make historical narratives compelling.

They Would Not Take Me There

Blending geography with primary sources, Hermann and Pearce have developed several explanatory maps relevant to Canadian history. One such map, *The Intricacy of These Turns and Windings: A Voyageur's Map* (Pearce 2005), uses excerpts from the journal of North West Company clerk John Macdonell as he travels from Lachine, Quebec, to Grand Portage, Ontario, in 1793. Although lacking the vivid details of future projects, this map uses a variety of techniques to convey the physical and emotional landscapes Macdonell experienced on the perilous journey.⁶

Another explanatory map, published by the University of Maine, is of relevance to Canadian history and follows the adventures of Samuel de Champlain.⁷ Somewhat surprisingly, Maine has a strong connection with this explorer, who is most commonly associated with the founding of New France. Champlain mapped the coastline of Maine and named one of its most prominent mountains, Mount Desert, in the world-famous Acadia National Park. For the 400th anniversary of Champlain's founding of Quebec and the naming of Lake Champlain, Hermann and Pearce (2008) built on previous projects to develop a series of graphic techniques to produce a map that depicts Champlain's travels throughout Canada from 1603 to 1616. During this time, Champlain made seven trips into the interior to forge trade alliances with various First Nations, to help priests establish Récollet missions and to assist in the establishment and continued prosperity of the colony of New France. Yet his obsession during this time was finding the Northwest Passage to open European trade with China. It is from this obsession and his subsequent frustration with not being shown James Bay that the map got its name—*They Would Not Take Me There*.

Pearce and Hermann (in Harding and Arntzen, forthcoming) explain the unique qualities of the map:

We ask so little of maps today. Maps are expected only to summarize and simplify events for easy consumption by the reader. In this map, we summarize while retaining depth, we simplify while retaining voice, and we provide the reader with a new way to visualize place. Through the sequential panels, with supporting stories cached throughout the map, readers are encouraged to enter and exit as they wish; to revisit sections in any linear, or non-linear, fashion they choose, discover new connections, and build their own mental map.

In designing this map we disrupted conventional notions of what the historical map should look like.

In so doing, we also disrupted conventional notions of what the reader needs in order to interpret, and learn from, historical cartography.

They Would Not Take Me There (Hermann and Pearce 2008) provides a visual record of Champlain's travels, using his hand-drawn maps and a narrative description citing his journal entries. These journal entries evoke a powerful account of Champlain's experiences in the early stages of developing the colony of New France. To make this map engaging and accessible to all (Natives and non-Natives, anglophones and francophones), a narrative approach was developed that combines original text, images and historical maps. As well, the map is produced with French on one side and English on the reverse.

The map addresses the geographic concept of place in several ways. Through a tri-label approach to place names, each site is given its First Nations name, its French name and its current name. The creators sought to develop a sense of intimacy with the viewer. Instead of using photographs or paintings to evoke a sense of place,

the approach was to emphasize the qualities that create place in narrative, including intimacy, identity, and connection with the reader. The quality of intimacy was created using a large physical format combined with small text, such that the reader would need to "enter" the map both by being physically near it and by moving along the route in order to make sense of the journey. (Pearce and Hermann 2010, 35)

To develop an intimate sense of place, Pearce and Hermann also used colour and tone to provide an emotional accompaniment to Champlain's adventure. As evil befalls Champlain, the tone becomes distinctly darker. A mutinous plot, the drowning of a man in the rapids and Champlain's constant frustration about failing to reach James Bay are all brought to life emotionally through the use of tone. As Champlain drifts down a river, so too do the journal entries. Sequential insets provide greater detail at locations where Champlain spent extended periods of time, such as Quebec City, Morrison Island and Tadoussac. These insets allow for the emotive hues to change from day to day, season to season and event to event.

Following Champlain's journey was another challenge. In a three-week period, Pearce and Hermann travelled more than 5,000 kilometres, covering most of Champlain's travels, reading his stories, standing where he stood and looking at the landscape today. The cartographers "moved through the map as Champlain did, journeying to and through places in the

same order, not one place after another, but one place because of another" (Harding and Arntzen, forthcoming).

During his seven trips to the interior, Champlain was meticulous in recording most of his routes. However, at times he would travel back and forth along the same route, and at other times he was lost. To conceptualize this travel, a nondirectional ribbon expands and contracts according to Champlain's familiarity with the location, and even dissolves when he is lost. Ribbons are also used to convey confusion, such as the direction of the water in the Lachine Rapids. This fluidity allows viewers to enter the map at any point and freely wander throughout. Yet this wandering implores us to engage with the resource in order to situate ourselves in Champlain's journey. It compels us to think, a task rarely asked of us by a map.

One of the most powerful features of the map—a feature that has explicit relationship to the Alberta curriculum—is the use of voices and multiple perspectives. For Pearce and Hermann (2010, 41), a goal was to

replicate the larger community of Champlain's social geographies, bringing the same attention to individuals that we brought to place names. . . . In particular, the goal was to address the absence of Indigenous voices in historical maps of explorers' routes. To achieve this goal required techniques to transcend the limitations that result when journal excerpts are used as a device to create narrative and to discover instead a means to represent multiple historical voices in the same space. Further, these multiple voices needed to be represented in a nominal relationship, side by side on the map. The solution for this project was found in the creation of imagined dialogue reconstructed from ethno-historical research.

The voices of Champlain and of the First Nations are juxtaposed with different typefaces and colours. As there are no journal records of the Algonquin, Wendat, Wabanaki and Innu, or any of the other Native peoples relevant to this map, Pearce and Hermann (2010) sought to re-create the First Nations voice using extensive ethno-historical record, such as Trigger's (1976) two-volume *The Children of Aataentsic* and Warrick's (1990) doctoral dissertation on the history of the Huron-Petun. Imagined First Nations voices speak directly to Champlain or to each other in comments and critiques of Champlain's actions.

The map scales are blended with purpose. The cartographers initially planned a single map with a

single scale. Yet to include the multiple stories, experiences and journeys, a variety of scales had to be used. Pearce and Hermann (in Harding and Arntzen, forthcoming) explain, “The identities of places were shaped by the blending of scales, as Champlain’s awareness and understanding changed over time, or a particularly intense set of events in a small space changed his perception of the region forever.”

Storytelling is central to the map and is enhanced through visuals, tone and text format. Conspiracy panels tell the story of a planned mutiny; seasonal changes at Quebec City are illustrated with images, colour and tone; and a drowning death of one of Champlain’s men, known only as Louis, is depicted in a similar manner, with the text laid out in such a way as to represent the confusion.

The final product of these techniques is a map that cannot be fully appreciated in just one viewing. Conventional notions of map-reading must be revised. The map is a complex and challenging resource that encourages the use of geographic thinking skills and facilitates the use of the historical thinking tools previously discussed.

Combining Pedagogy and Resources

Opportunities to use explanatory maps as a teaching tool are just now being explored. Harding and Arntzen (forthcoming) sought to develop a resource that incorporates the historical thinking tools described by Denos and Case (2006) with the explanatory map developed by Hermann and Pearce (2008). Such maps are ideal for engaging students in thinking. Schussler (2009, 118) explains that “when monotony and task completion characterize a majority of classroom instruction, students are less likely to engage intellectually.” Using powerful pedagogy with innovative resources that draw students into the content and allow them to wander freely provides rich opportunities for such intellectual engagement.

They Would Not Take Me There (Hermann and Pearce 2008) provides primary sources for investigating Champlain’s journeys to what are now Maine, eastern Canada and central Canada. Using this map in conjunction with historical thinking tools allows this period of our history to become more than an informational subject, as students must think deeply and critically about various types of information while engaging in the elements of the historical process.⁸ Activities can encourage students to analyze historical information so they can see that history is an interpretive act that constructs a tentative story about the past, a story that remains subject to reinterpretation. Students can be presented with the opportunity to

reinterpret the content and construct histories themselves.

In initial activities, students could develop an accurate chronology of Champlain’s explorations. Creating time periods, a central aspect of continuity and change, is crucial for an understanding of his numerous trips to the interior, as it informs and provides direction for students’ wanderings through the map. Students could also explore the mythology surrounding Champlain and the accuracy of common historical images, using evidence from his journal. An obvious but often overlooked idea is that Champlain would not have had success without the help of others. Students could use historical thinking tools to analyze the evidence from his journal in order to investigate the qualities and contributions of the people he encountered. Using the concept of continuity and change, students could explore the relationship between the past and the present by considering Champlain’s contact with the Wendat and other First Nations. Considering the significance of Champlain’s adventure could be another engaging activity for students.

In the older grades, students could analyze the credibility of primary and secondary accounts of Champlain’s journey to develop an understanding of what makes a source or an account reliable. The idea of changing historical perspective, central to Alberta’s new social studies program, could be explored through looking at a controversial *lieu de mémoire*, or site of memory, celebrating a portion of Champlain’s journey.⁹ Alternatively, considering Champlain’s use of the term *sauvage* to describe the First Peoples he encountered would offer insights into changing historical perspectives. Challenging students to rate the accomplishments of the numerous people associated with Champlain would allow them to inquire into the contributions of others. Cause and consequence could be investigated by having students consider the important and long-lasting impact Champlain had on the First Nations. As well, the notion of people as agents of history could be visited by encouraging students to consider how the past would be different if certain events had not occurred.

Wrapping Up

History education in Alberta has evolved greatly, not in response to the criticisms of Granatstein (1998) but because of the scholarship of people such as Peter Seixas, the foresight of those who developed the current social studies curriculum and the professional development provided by groups such as the various

regional consortia. This certainly isn't just an Alberta phenomenon, as witnessed by the strengths of pan-Canadian organizations such as THEN/HiER and the Historical Thinking Project. As well, resource development by groups such as The Critical Thinking Consortium has consciously accompanied this evolution. Yet, quite serendipitously, new resources (such as explanatory maps) have been created without our fully realizing the potential they have to complement these new developments in history education.

It is unlikely that these developments will satisfy those who level criticisms at history education in Alberta. For instance, the Dominion Institute's Canadian History Report Card focuses only on high school courses in Canadian history, which Alberta does not have.¹⁰ However, a combination of research-informed pedagogy and a vast array of resources, beyond the explanatory maps described here, is sure to keep Alberta students engaged and intellectually challenged in ways their parents could never imagine. In keeping with the metaphor of a province being a student receiving an F on a report card, I wonder how the Dominion Institute (the apparent teacher) would respond in a parent-teacher interview to evidence of the rich opportunities for history education currently seen in Alberta.

Notes

1. Questions used by the Dominion Institute to determine Canadians' level of historical understanding include "What famous Canadian company launched a catalogue business in 1884 based on its founder's hope that 'This catalogue is destined to go wherever the maple leaf grows'?" and "What prime minister sought the advice of his dead mother and dog?" See the Dominion Institute Canada Quiz at <http://di.pixcode.com/game2007/>.

2. See www.cshc.ubc.ca/about/.

3. The Historical Thinking Project was originally called the Benchmarks of Historical Thinking Project but was renamed in July 2011. It was determined that *benchmarks* was a potentially misleading term. A conference held in Toronto in February had in attendance teachers, consultants, publishers, academics and ministry of education personnel from every province. Support for the Historical Thinking Project is strong as it combines current research in history education with the expertise of practising teachers. As well, it remains a highly relevant force in history education in Canada by providing teacher-developed lesson plans, documents and other resources for many history topics, including those unique to Alberta. These lesson plans can be found at <http://historicalthinking.ca>.

4. For the announcement of the Social Studies Council as a new THEN/HiER partner, see the *THEN/HiER E-Bulletin* 21 (May 2011) at http://thenhier.ca/sites/default/files/THENHiER-bulletin-21-May-2011_EN.pdf.

5. Despite these vast changes, the Dominion Institute's recent Canadian History Report Card (<http://report-card.dominion.ca>)

gave Alberta an F. This report card sought to answer the question, What exactly do we require our students to learn about our country's past? To investigate this, the Dominion Institute conducted a pan-Canadian study of history curricula and assigned each province or territory a grade based on the quality of its Canadian history.

6. Lesson plans for this map, which investigate developing an accurate historical perspective, are available on the Historical Thinking Project website (<http://historicalthinking.ca>).

7. An online version of the map is available at www.champlaininamerica.org/theJourney/.

8. Harding and Arntzen (forthcoming) have developed lessons that require students to use historical thinking tools to gain deeper understanding not only into Champlain's journey but also into the discipline of history itself.

9. At Nepean Point, in Ottawa, overlooking the Ottawa River, is a statue of Champlain, created in 1915 by sculptor Hamilton MacCarthy, who inadvertently cast Champlain holding an astrolabe upside down. In 1918, a kneeling Anishinabe scout was added to signify how the First Nations helped Champlain navigate the region's rivers. Because of complaints from Assembly of First Nations chief Ovide Mercredi that the arrangement presented a degrading image of the First Peoples, the sculpture of the scout was moved in 1999.

10. See <http://report-card.dominion.ca>.

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International Online Collaboration: Giving Voice to the Study of Diversity

Jennifer V Lock and Petrea Redmond

Jennifer V Lock is an associate professor in the Faculty of Education, University of Calgary. Her area of specialization is educational technology. Her current research interests are online learning communities, e-learning, online collaboration, building the capacity of online educators, and integrating technology in education and teacher education.

Petrea Redmond is a senior lecturer in the Faculty of Education, University of Southern Queensland, in Toowoomba, Australia. Her subject-area expertise in teacher education includes secondary education, Grades 1–12 curriculum and pedagogy, information and communication technology (ICT) integration, blended and online learning and teaching in secondary schools, vocational education and training (VET), and higher education.

As teacher educators, one of our goals has been to build the capacity of preservice teachers to work with culturally diverse learners and their families and to be responsive to the needs of all learners in culturally and linguistically diverse classrooms.

This article describes how preservice teachers, inservice teachers and teacher educators inquired into the complex topics surrounding teaching about cultural diversity and teaching in culturally diverse classrooms. It outlines the process and shares the

experiences and insights of participants in an international online collaborative project that has been implemented seven times since 2006 in our teacher preparation programs.

This cross-institutional project involved inservice teachers (herein referred to as *the experts*), preservice teachers and teacher educators in Canada and Australia. The project was used as a vehicle for sharing literature, multiple perspectives and pedagogical approaches related to diversity in today's classrooms. This online learning experience has allowed preservice teachers to develop global relationships, increase their understanding of diversity and inclusivity, and support the ongoing development of culturally responsive practice. Using an inquiry-based approach in a technologically enhanced learning environment, the project aimed to advance educational thought and practice and provide preservice teachers with an opportunity to live the experience of being online collaborators and to investigate real-world teaching issues. This article examines the elements of the project directly related to diversity—specifically cultural diversity.

The project was oriented to preservice teachers in two teacher preparation programs. However, it can be adapted for use with students in schools to give them the lived experience of being online collaborators who can develop global relationships to increase their understanding of cultural diversity.

The Context

Building preservice teachers' capacity to teach about cultural diversity and to teach in culturally diverse classrooms is no easy task, given the many other expectations in a two- or four-year teacher preparation program. With competing demands to best prepare teachers for tomorrow's classrooms, innovative approaches need to be in place to provide preservice teachers with the opportunity to identify and inquire into issues related to diversity and to consider how to honour diversity in the classroom.

Statistics Canada (2010) has predicted that "by 2031, between 25% and 28% of [Canada's] population could be foreign-born" and "between 29% and 32% of the population could belong to a visible minority group." Also, "by 2031, nearly one-half (46%) of Canadians aged 15 and over would be foreign-born, or would have at least one foreign-born parent, up from 39% in 2006." Adding to this shift in demographics is the "fact that most culturally diverse students and their teachers *live* in different worlds, and they do not fully understand or appreciate one another's experiential realities" (Gay 2010, 144). This has an impact not only on what occurs in school but also on how we prepare teachers in terms of understanding cultural diversity and being responsive to it, and being pedagogically responsive in how students and teachers take up cultural and global topics.

Banks et al (2005, 237) argue that "all teachers need to develop cultural competence in order to effectively teach students with backgrounds different from their own." Further, "teachers' attitudes and expectations, as well as their knowledge of how to incorporate the cultures, experiences, and needs of their students into their teaching, significantly influence what students learn and the quality of their learning opportunities" (p 243). This cultural competence requires teachers to have the knowledge, skills and attitudes necessary for creating learning relationships and environments so that every child thrives, learns and is respected, regardless of cultural or linguistic background.

Preservice teachers need to grasp the concept of culture and its impact on all participants in the learning journey, including both the children and families with different cultural backgrounds and those who come from the dominant culture. Kidd, Sánchez and Thorp (2008, 328) argue that "developing culturally responsive dispositions and teaching practices is a developmental process that differs among preservice teachers." They further note that it is not an easy task to plan programs that "support the transformation that

must occur" (p 328). As Sobel and Taylor (2005, 86) write, "Given the daunting range of multidimensional skills required to teach in today's diverse classrooms, teachers—both preservice and in-service—need training, support, and mentoring to effectively implement diversity responsive practice."

As teacher educators, we are challenged to design learning opportunities and provide experiences to build "culturally responsive practice" (Banks et al 2005) among preservice teachers. In our review of the literature, we identified various strategies that can be used to inform the design of these learning experiences. Supporting this transformation and fostering culturally responsive practice and dispositions require a more systematic approach so as to give preservice teachers a range of appropriate experiences that will inform their dispositions and teaching practice. "Determining the types of experiences that influence dispositions and teaching practices will increase the likelihood that teacher educators will design program experiences that promote teaching practices that enhance the development of diverse young children" (Kidd, Sánchez and Thorp 2008, 328).

The design of our international online collaborative project was informed by the research of Sobel and Taylor (2005), who found that preservice teachers requested "more exposure, more explicit modeling and demonstration, more cultural information and more candid conversations" (p 86). In Kidd, Sánchez and Thorp's (2008) study, preservice teachers reported that five types of experience had contributed to the change in their disposition and teaching practice: "(a) readings focused on issues of race, culture, poverty, and social justice; (b) internships in diverse communities; (c) interactions with diverse families; (d) critical reflection; and (e) dialogue and discussion" (p 326).

An important requirement, as identified by Gay (2010, 151), is that "examining beliefs and attitudes about cultural diversity, along with developing cognitive knowledge and pedagogical skills, are included as essential elements of teacher education."

Throughout a teacher education program, teacher educators can use various experiences to orchestrate learning opportunities that challenge preservice teachers' own beliefs, assumptions and attitudes in relation to cultural diversity. Teacher educators can provide access to literature that includes a range of perspectives and also facilitate guided questions and scaffold discussion to help preservice teachers think critically about learners, cultural diversity, and how they as teachers can create learning environments that are respectful of and that honour diversity.

As Cochran-Smith (2004, xii) writes,

As teacher educators, we cannot shy away from unpleasant and uncertain conversations because the failure and unwillingness to look, listen, and learn about diversity, oppression, and the experiences of the cultural other significantly interfere with the ability to critique and problematize school or “teach against the grain.”

The Project

In our undergraduate curriculum courses, we wanted to provide an authentic learning experience that would allow preservice teachers to think critically about cultural diversity, challenge their own beliefs and assumptions, and engage in conversation with experts to inform their teaching practice in relation to being more culturally responsive. The interdisciplinary project aimed to advance educational thought and practice through the development of global relationships and to increase understanding of cultural diversity among preservice teachers.

More specifically, the goals of the inquiry-based project were

- to provide an open and flexible environment for authentic discussion between preservice teachers, inservice teachers and teacher educators;
- to create opportunities for the development of deep understanding of diverse classrooms through discourse and the sharing of experiences and resources;
- to develop global relationships through giving participants the experience of working in a global classroom and to help them gain a global perspective and understanding of issues and topics; and
- to develop an increased understanding of diversity and inclusivity in today’s classrooms.

This project, which was embedded in our curriculum courses, occurred over a six-week period that accommodated both the Canadian and the Australian course schedules. A challenge was to provide opportunities for rich, authentic discussion for all participants while respecting the differences between individual and program schedules (such as practicum experiences and semester breaks).

A four-stage project was designed to move preservice teachers from reading and discussing a diversity-related novel in small groups to engaging in dialogue with peers and experts. This was followed by exploring pedagogical practice and classroom applications.

The following are the four stages of the project:

- Stage 1: Community building
- Stage 2: Learning from a shared experience
- Stage 3: Learning from teachers as experts
- Stage 4: Critical reflection

Stage 1: Community Building

Creating a learning community was a priority in order to provide participants with “a safe climate, an atmosphere of trust and respect, an invitation for intellectual exchange, and a gathering place for like-minded individuals who are sharing a journey” (Conrad 2005, 2). In this stage, preservice teachers became familiar with posting and interacting on the online discussion forum in Blackboard. They were given the task of introducing themselves and meeting their colleagues online, and they established a social presence through sharing personal images or stories and responding to colleagues from different locations. Through their initial interactions, they were establishing familiarity with and acceptance of others (Redmond and Lock 2009).

Stage 2: Learning from a Shared Experience

Next, initial discussions were launched both in the face-to-face classes and online through a book rap activity. All preservice teachers were required to read one of four stimulus novels related to the theme of diversity or inclusivity. Examples include *Parvana’s Journey* (Ellis 2002) and *A Group of One* (Gilmore 2005).

In teams, they were to review the novel, make linkages to both pedagogical implications and curriculum documents, and develop inquiry questions to spark initial discussions related to the novels and to the project themes. The use of stimulus novels laid the foundation for a shared experience designed to trigger online dialogue and provide an anchor for preservice teachers when new ideas were introduced or challenged.

The inquiry questions were reviewed by the course instructor, and one or two key questions were selected (and modified if necessary) and posted in discussion forums to spark the next phase of online discourse. The following are examples of the inquiry questions:

- Parvana’s journey to find her family was full of hardship, adversity and resiliency. Describe a time in your life when you’ve had to be resilient. Compare the qualities Parvana possessed with those you possess.

- How should a teacher examine social issues; accommodate and be sensitive to differences (different cultures, different perspectives); and promote a trusting environment? Provide examples and strategies you have observed, experienced and found in literature.
- What is it that defines an Australian or a Canadian? In what way does family have an impact on the development of a person's identity?

The structured online discussion allowed preservice teachers to share their experiences, to make connections to the novel and other readings, and to continue questioning as part of their inquiry journey. The instructors moderated the forums, modelling effective practice for online discussion, as well as encouraging preservice teachers to move from statements such as "I agree" or "I feel/think" to "a higher cognitive level of engagement where they purposefully questioned each other, shared examples and resources, supported comments with statements from literature, [and] made connections to concepts from other posts, literature, and experience" (Redmond and Lock 2009, 270).

Stage 3: Learning from Teachers as Experts

In the fourth and fifth weeks, the preservice teachers and the teacher educators were joined by practising teachers (who served as experts). Discussion forums were established in areas such as cultural diversity, second language learners, internationalization and teaching in an inclusive classroom. Each forum had teacher experts from both Canada and Australia. The forums were designed to allow preservice teachers to ask the experts about strategies, insights and resources. "From the information provided by experts, the pre-service teachers were willing to share their experiences in depth, and continued to question to gain deeper knowledge of the key concepts and issues. Interestingly, the pre-service teachers also kept linking the discussion with the concepts from the stimulus books" (Redmond and Lock 2009, 270).

To augment the asynchronous online discussion, synchronous opportunities were provided through video conferencing and through café conversations using Wimba. In one activity used in a synchronous session, a scenario was presented and preservice teachers and experts engaged in discussion to come up with strategies for addressing the situation. Out of this experience, preservice teachers identified areas they needed to learn more about and were encouraged

to develop professional growth plans identifying elements of pedagogical practice and classroom application.

Stage 4: Critical Reflection

During the final week of the project, preservice teachers wrote a reflection on their experience working as online collaborators inquiring into issues and practices that have an impact on teaching and learning. They reflected on their experience in terms of both the process and the content, and they then shared their reflections with their colleagues by posting them on a discussion forum. By posting these reflections, they were sharing what they had learned and where their learning needed to go next.

Learning from the Voices in the Community

With each implementation of the project, a qualitative research study was conducted using case study methodology to examine the complexity of the online collaborative experiences. Data were collected from the online discussions, reflective artifacts, and focus group interviews of both preservice teachers and experts. Data were analyzed using a content analysis model for computer-mediated communication, as well as constant comparative analysis to identify themes from the focus group interviews and artifact data sources.

Given the purpose and scope of this article, we have chosen to share data from one iteration of the project, with a specific focus on the topic of cultural diversity. To illustrate the nature of the discussions and highlight the dynamics of the online learning experience, we have used information from the expert discussion forum, from the preservice teachers' reflections, and from the expert interviews and student focus group interviews.

Voices of the Learners

In our analysis of the data from the expert discussion forum entitled Cultural Diversity, Internationalization and Second Language, we identified four ways information was taken up by the participants. First, preservice teachers shared observations from school experiences and their own experiences, which led to questions and further discussion with experts and colleagues. Second, they linked theory to practice by making connections to their practicum experience. Third, they referred to comments and information

shared by experts and colleagues and linked the threads of the discussion. Fourth, they asked questions in order to inform their own thinking and practice. This indicated that they felt they were in a safe place to ask questions and to show what they did not know, and they opened themselves up through asking questions. Further, the questions they initially asked of the experts soon grew into a conversation between the preservice teachers, as well as between the experts and the preservice teachers.

The following example provides insight into the topics explored and discussed in the expert forum. A preservice teacher inquired into how to take up the topic of religious diversity in a public school. This person wanted guidance on how to be respectful and how to honour various religions, as well as how to present accurate information. Another preservice teacher noted, "Touchy subject and never want to cross lines but I have always believed that students should know about other religions to understand those around them, countries they are studying or the reason for celebrating holidays." A second respondent asked, "What can you really say about religion? Would it be something that would get you in a lot of trouble with parents or administrators?"

The following is an excerpt from a preservice teacher's reflection with regard to what was most significant in his or her learning. This reflection provides insight into the thinking that had occurred:

The most significant point raised for me was the idea of identity, especially in a country such as Australia which prides itself on multiculturalism. The idea was raised for me while reading the book *A Group of One* and completing the group activity. In a country where most people have emigrated from other countries, what identity do they give themselves? What identity do others give them? Most importantly, how, as a teacher and a person living in a multicultural society, do I value and respect each individual without my good intentions offending? I don't want to be like Tara's teacher "Tolly," whose well-meaning comments hurt and angered students.

At the end of the project, two focus group interviews were hosted to gather preservice teachers' perspectives on their learning and their experiences. The following information was gleaned from the data related to questions on teaching about diversity and teaching in diverse classrooms. It was evident from their responses that the preservice teachers had gained new ideas for teaching in relation to multiculturalism; that they had developed greater awareness of diversity

in the classroom; and that they became educated to look beyond their own country to see what is available in relation to education, information and resources. For example, an Australian preservice teacher spoke of beginning to look at American, Canadian and British examples and information. Also, the preservice teachers came to understand the need to design learning around cultural acceptance. They developed an appreciation that teaching about cultural diversity is about more than awareness of other cultures; it is also about understanding and accepting other cultures. They wanted to be able to design learning so that students could be educated in ways that would foster greater cultural acceptance.

In the focus group interviews and in their reflections, the preservice teachers identified gaps in their knowledge and skills with regard to cultural competency, and they went on to explain what additional training or experiences they considered to be important for their professional learning. First, they articulated the need for more real-world experiences to help them with their learning journey. This would come with their next practicum and with their future teaching experiences. Second, they acknowledged that they had more to learn. They recognized that learning is continuous, and they appreciated the need to learn more. Third, they realized that the project had "set the scene" but it was now their responsibility to take the work further. It was evident that they were accepting responsibility for their continued professional learning.

Based on the reflections and focus group interviews, preservice teachers were satisfied with what they had learned from participating in the project. The following are a few of their statements:

- "I especially enjoyed the expert forum about cultural diversity and hope to implement some of the ideas that I read about in my future classrooms."
- "I really appreciated having a 'classroom' in which I could voice my concerns/questions about teaching, and to hear back from people from all different backgrounds and experiences."
- "I feel a sense of loss to be losing touch with our Australian counterparts. It was wonderful to bridge our worlds, not only as citizens of different countries but as teachers in the making. I truly enjoyed the added perspectives given."

Voices of the Experts

As the experts engaged in the two-week ongoing discussion, they responded to questions, advanced the discussions of both preservice teachers and other

experts, and shared experiences and resources. The following examples from the Endorsing Cultural Diversity forum illustrate the nature of the experts' contributions.

One expert explored the notion of the "delicate balance of tension between engaging with differences and seeking common ground." This expert went on to question whether "it is possible to achieve that perfect balance in everything that we do." In another thread, an expert challenged preservice teachers to expand their thinking about cultural diversity: "What do we mean by 'culture'? Often we identify external signs of cultural diversity (physical features, names, foods, languages). What about all of the diversity that is not so visible (such as beliefs, values, attitudes, ways of relating, etc)? I wonder how we might acknowledge these?" Another expert asked, "Would there be a Canadian culture without our differences?"

In an interview after the project, the experts were asked how they had contributed to the preservice teachers' theoretical and practical knowledge. Most of the experts noted that they had contributed through asking questions; sharing personal perspectives, experiences and resources; and providing suggestions. One expert reported that the students did a good job of engaging each other. She noted, "Through some of the comments that I was able to make as an expert, more students engaged [and] it brought forth further questions from the students so I think there was a lot of give and take from both the students and experts."

The experts said that they had enjoyed working online with different groups of preservice teachers and other experts. For example, one expert "loved reading about the Australia perspective." She said that the project had given preservice teachers an opportunity to talk with people outside of their district, which gave them "a greater appreciation and a more global view of what's going on in the world." Another expert reported that "it felt very interdisciplinary" and that she was "reading postings from people that seem to come from a number of different contexts." She acknowledged that "there seems to be more diversity, so I really liked that."

The experts were asked to share their recommendations for improving the project. There was no consistency between the suggestions. However, the following examples provide a sense of the feedback received. One expert suggested including a novel that addresses Indigenous perspectives. Another recommended adding a synchronous session for each theme to give the discussion more depth. Another suggestion was to extend the discussion time with the experts.

One expert commented that this would give her "more time to respond back and forth to some people and go deeper, respond back with questions, rather than just wanting to make sure that I responded to them." One expert acknowledged that the project was "exceedingly well organized and effective" but was disappointed that there were not more responses from the experts. This expert said that providing more guidelines for the experts with regard to the number, frequency and nature of responses might be helpful.

It has been exciting and rewarding to know that many of the experts were pleased with the experience and would volunteer for the project again. The experts supported the project goals and overall design. They commented that they had gained personally and professionally from their participation.

Implications in Relation to Outcomes

Our goal was to provide an innovative opportunity, within the program structures of our two faculties of education, for preservice teachers to develop their understanding and build their capacity for being culturally responsive, for teaching about diversity and for teaching in diverse classrooms. We acknowledge that our project is a small component of the preservice teachers' education program. However, we have attempted to provide these future educators with "more exposure, more explicit modeling and demonstration, more cultural information and more candid conversations" (Sobel and Taylor 2005, 86). Through our project and the evidence from the data we have used to continually inform our work, we have striven to create a rich learning experience on three levels.

First, through novels, resources and expert practising teachers, preservice teachers were exposed to multiple perspectives and multiple resources designed to provide them with diversity in knowledge and experience. We wanted them to grapple with real-life issues by examining them from different points of view and to learn from various sources. For example, what can be learned from a colleague's narrative? What can be gleaned when linking what was learned from an academic resource to lived experience? Further, what can be learned from discussions with experts and colleagues? As stated in one preservice teacher's reflection, "One of the strengths of the project was the number of people online. Everyone was on, and everyone had an opinion, which gave everyone a contrasting view of the numerous books and topics."

Second, the authentic issues related to teaching and learning were central to the substantial conversations and were valued by the preservice teachers, the experts and us (the teacher educators). They formed the foundation for sharing experiences, expertise and resources, and provided the catalyst for linking theory and practice. The scenario presented during the synchronous session triggered a sense of dissonance, which “is part of the process of authentic learning and requires the learner to gain various skills and information to address the problem” (Redmond and Lock 2009, 269). For example, the scenario of the new immigrant and ESL student who was to be placed in the teacher’s classroom is a reality in many of our Canadian schools. Through this scenario, we challenged our preservice teachers, along with help from the experts, to consider how they would create a learning plan for the child, how they would prepare the other children in the classroom to welcome and support the new student, and how they would acquire the knowledge and skills to teach the child. From whom would they seek help to best support the child’s learning? We wanted to provide models of authentic learning experiences to raise awareness and understanding of cultural diversity, as well as to investigate what it all means in terms of teaching and learning.

Third, participating in the project has had ongoing benefits beyond the life of the project and our courses. Preservice teachers have developed a network of colleagues and experts to draw upon in the future. They have had the lived experience of being online learners and online collaborators. In the future, they could use this model in their own classrooms to bring children from various locations and cultures together to learn with and from each other. Not only could they access experts but they could also provide a forum where children from around the world could be collaborators and co-learners, exploring and discussing issues such as water quality.

Conclusion

“Shifts in the ideological orientations and programmatic actions of teacher education needed to meet these demands will require commitments to cultural diversity at levels of intensity, depth, and magnitude that far exceed anything done before” (Gay 2010, 143). Thus, we all have a role to play in helping our future teachers develop “culturally responsive dispositions and teaching practices” (Kidd, Sánchez and Thorp 2008, 328). Through our inquiry-based international project embedded within our curriculum

courses, we have provided an authentic learning experience that explores and challenges beliefs and attitudes, that raises awareness of and sensitivity to cultural diversity, and that develops “culturally responsive practice” (Banks et al 2005, 243).

To support a more systematic approach to building teachers’ capacity for cultural responsiveness, we need to carefully consider how to scale up our project. First, we must include more preservice teachers from our programs in order to give them the lived experience of being learners in an online global learning environment as they develop greater understanding of cultural diversity. Second, we must bring in the voices of people with diverse cultural backgrounds and experiences from around the world to engage in rich, authentic discussions. Here is our challenge and our invitation to you to join us in this work of building the capacity of preservice teachers to be culturally responsive educators.

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Lessons from *The Velveteen Rabbit*

Jennifer George

Jennifer George completed her MA thesis, "On Pedagogy and Memory," at the University of Calgary in 2009, and is currently an English language arts and social studies specialist with the Calgary Board of Education. Her commitment to improving teaching and learning through tasks and assessments that engage students' critical-thinking skills, emphasize social responsibility and support the personalization of student learning was recognized in 2006 when she won the Governor General's Award for Excellence in Teaching Canadian History and the Prime Minister's Award for Teaching Excellence (Certificate of Achievement).

Sections of this article have been taken from the author's master's thesis, "On Pedagogy and Memory," completed in 2009 at the University of Calgary. The thesis is available online at www.collectionscanada.gc.ca/obj/thesescanada/vol2/002/MR49713.PDF.

"Real isn't how you are made," said the Skin Horse.
"It's a thing that happens to you. When a child loves you for a long, long time, not just to play with, but *really* loves you, then you become Real."
Margery Williams, *The Velveteen Rabbit*

I used to think of these words from *The Velveteen Rabbit* (Williams 1995) simply in terms of how a child relates to a beloved toy. The stuffed rabbit, aptly named Bunny, is as real to the child as you and I. The child talks to Bunny, and Bunny answers. Full conversations come to pass beneath the covers at night. The covers, and in some ways even Bunny himself,

are the "heavy curtains" that Langeveld (1983) talks about in "The Stillness of the Secret Place." The "secret place" is a place where the child "can feel sheltered, safe, and close to that with which [he or she is] intimate and deeply familiar" (p 13).

I have come to see the Skin Horse's words in another way. Van Manen (1997, 62) writes, "The language of writers and poets is an inexhaustible source for phenomenological analysis." With this in mind, perhaps *The Velveteen Rabbit* can speak to the work children are asked to take up in schools.

When children engage in the *real*, memorable work of the world, what they are doing matters on a different level than simply achieving a grade. The word *real* means "not artificial, fraudulent or illusory." Sadly, too often the work we ask children to enter into is not *real* work. It is not authentic, rigorous, constructivist work. Rather, it is delivered to them, absorbed by them and regurgitated from them as they pass through school on the industrial conveyor belt (see Appendix A). So how, then, can we ask children to love the work? We can't. And if they can't love it—*really* love it—then it can never become *real*. "The way we treat a thing can sometimes change its nature" (Hyde 1983, xiii). If we treat the curriculum in such a way that it demands rigorous, intimate engagement from our students, then perhaps it can finally become real for them.

I am reminded of a quotation displayed in my Grade 3 classroom one year: "Our journey is to discover the questions that will enchant the answers within us to come out dancing" (Mary Marcdante).¹ The word *journey* comes from Old French *journee*—"day's

work or travel.” The word *enchant* means “to attract and move deeply.” A journey such as this is, in a sense, a pilgrimage—“a transformative journey to a sacred center” (Cousineau 1998, xxiii)—and it is not linear, nor is it short. It is circular. It spirals. It loops back, under and out again. It is not a distance travelled from A to B with a determined destination, and such a journey is rarely anticipated. Rather, this kind of journey surprises us. It picks us up, and we are on it before we realize. This is the kind of journey that transforms us. This is the kind of journey that makes us suffer, remember, forget and remember again, and then delivers us to a “sacred center.” It asks us to notice. It asks us to pay attention and to care, and in doing so it forces us to look behind us before going forward. As Rashotte (2005, 36) writes,

Time allows this to happen because it is time that provides us with the opportunity to revisit our past experiences, to dwell with them, particularly in light of the ongoing experiences that add to our understanding and offer new appreciations. Time, thinking, frequently revisiting, and dwelling with our stories gives us the opportunity to create new meanings. We are never finished with the past. Just as the past provides us comfort in the present, the present can help to make meaning of the past. The stories that haunt us create a path to meaning. They are the place in which we need to dwell.

So what does this mean for us in the classroom? What does this mean in terms of the tasks and questions we ask children to take up? How can we engage students in *real*, memorable work? What kind of environment is necessary to allowing our students and ourselves to find our place on this type of journey? What kind of pedagogy allows for and fosters the cultivation of a child’s individual memory, as well as the collective memory of the group? How can we help children see themselves as participants in a broader world? What questions do we need to ask to open up these discussions and invite this type of conversation?

I am reminded of a particular group of Grade 1/2 students. About six months into an inquiry into Treaty 7 and Aboriginal life in Canada, one of my students brought in an article about Woodland artist Norval Morrisseau.² I had mentioned to the students on a number of occasions that I would like us to choose an Aboriginal artist to study.³ I read them the article, which was about the Morrisseau exhibit at the National Gallery of Canada, in Ottawa. The exhibit would be the first solo exhibit by an Aboriginal artist in the museum’s 126-year history. The students were

disturbed by the fact that Aboriginal work had never been afforded a solo exhibit and that, until this point, Aboriginal and Inuit art had been displayed in the basement of the museum. The article noted that “throughout Canada’s history, most aboriginal art was generally considered not as fine art, but something akin to folk art, decorative art or handicraft.” Aboriginal art was seen as having no place next to the fine works of artists such as the Group of Seven and Emily Carr.

I believe that all teachers are teachers of reading and writing and that they should be able to help students navigate the topography of the program of studies,⁴ locating the intersections where the various programs meet and finding authentic places for the language arts to live. Social studies is a natural place for this to occur; after all, what is language arts without something real and tangible to language? So, the kids decided to write a letter to the National Gallery:

Hello National Art Gallery of Canada,

We are grade one/two students in Calgary, Alberta. We are doing an inquiry about Aboriginal life in Alberta. Our inquiry title is “What is the Story in History?” We think that this week you have begun to tell a very important story. We found out that you are hosting the first ever, solo showing of First Nations Artwork at your museum in its 126 year history. We think it is about time! Norval Morrisseau’s artwork is creative, stunning, original and beautiful. We think that he deserves to have his work displayed next to the other Canadian artists like the Group of Seven and Emily Carr. Did you know that First Nations People were here 8000 years before the Europeans? We want to know why you didn’t allow Aboriginal Artwork before now? You have been open for 126 years! We think you should accept more Native artwork into your museum and that you should bring Inuit art out of the basement. Maybe you can even make a room on the main level special for Aboriginal Art.

I have witnessed how when students are debating, comparing, constructing, unravelling, challenging, visiting, revisiting, rewinding, reversing and renewing, they have more voice, are more engaged and are more present in the classroom. Each of these words—*debate, compare, construct, unravel, challenge, visit, revisit, rewind, reverse, renew*—has a circular, recursive or spiral character to it. Perhaps these are the words that will help us along on our “transformative journey” (Cousineau 1998, xxiii).

Conversely, when students' questions and challenges are replaced with quiet compliance, learning ceases to be *real* or memorable and their minds are at rest. They are sitting comfortably on the assembly line, waiting to get from point A to point B. Nothing faces them or asks anything of them. There is nothing pressing for them to investigate, because that would mean holding up the assembly line and disrupting its efficiency.

In medieval Europe, it was common for students to engage in specific practices aimed at the cultivation of memory (see Carruthers 2008). This was done not because there was a lack of books, making it necessary for students to memorize everything. Quite the opposite, in fact. Books were seen as reminders rather than as repositories for knowledge. This links back to Plato's (1956, 275) *Phaedrus*:

You are father of written letters. But the fact is that this invention of yours [writing] will produce forgetfulness in the souls of those who learn it. They will not need to exercise their memories, being able to rely on what is written, calling things to mind no longer from within themselves by their own powers, but under the stimulus of external marks that are alien to themselves. So it's not a recipe for memory, but for reminding that you have discovered.

Unlike rote memory, which is fostered and encouraged in most schools today, memory and its careful cultivation are connected very much with how we carry ourselves in the world and how we orient ourselves within the world. Also, writing and memory are linked. Plato warned that writing could begin to weaken memory, because we could end up simply memorizing what was in the text. Soon we would make no attempt at remembering something because we would take comfort in knowing that it was written down. Therefore, textbooks could be seen as containing nothing memorable at all but, instead, only things *memorizable*.

Textbooks are linear and do not force us to look back in order to go forward. We do not have to find our way in them. We are *there* on page 273, right after page 272 and before page 274. As long as we keep reading, we will get to page 275 and then be finished with Unit 16. We can't get lost in this type of work. We are disconnected from it by its very nature. Without a connection to what is written, without our being able to orient ourselves to it, the writing serves only to remind us. We are not able to orient ourselves around something the same way if we have no connection to it, because it does not ask anything of us.

It is just there, in the book, on page 274. Ready when we need it. There is really no need to know it beyond knowing that it is there.

On the other hand, things that are memorable require something more from us. They force us to face them—to desire, to need, to long and to demand. They press us to write, to remember, to think, to know, to hear what others have to say, to learn, to contribute, to judge, to wonder, to speculate, to question, to challenge, to absorb and to throw out. This is part of the innocent and raw beauty most teachers recognize in young children, yet it is unfortunately often deliberately bred out of them early in their schooling. Learning has become something that is *done to* children, not something that is *asked of* them. This is the conveyor belt, and there are many of them. More and more we are replacing memorability and its cultivation with *memorizability*, since only the latter allows for the required speed and efficiency of our current education system.



"Does it happen all at once, like being wound up," he asked, "or bit by bit?"

"It doesn't happen all at once," said the Skin Horse. "You become. It takes a long time. That's why it doesn't often happen to people who break easily, or have sharp edges, or who have to be carefully kept. Generally, by the time you are Real, most of your hair has been loved off, and your eyes drop out and you get loose in the joints and very shabby. But these things don't matter at all, because once you are Real you can't be ugly, except to people who don't understand."

These words from *The Velveteen Rabbit* (Williams 1995) speak to the amount of time we should spend revisiting, deconstructing, agitating, disrupting, debating, comparing, constructing, unravelling, challenging, rewinding, reversing, renewing and "looping back" (Grumet 1990, 106) what is learned in the classroom. As Jardine (2000, 6) writes,

If we can imagine mathematics and language and science and art and social studies as living topographies, living places full of spooks and spirits and lives and voices, we find that learning to live well in such living places, learning to take good care of them, learning their ways, takes time—often a long time—often longer than the life we've each been allotted. It often requires years of suffering, trying again, listening anew, speaking and thinking and changing our mind, meticulous, sometimes boring

memorization and imitation of those who have come before us, trial and error, trial again, breakthrough and breakdown and resolve.

If learning is to become *real*, if students are expected to gain a deep understanding of a subject matter and cultivate a memory around it, then they need to be given ample time to voice it, digest it, personalize it and live with it.

Just as “differentiation is one piece in the mosaic of professional expertise [and] not a strategy to be plugged in occasionally or often” (Tomlinson 1999), a deep cultivation of memory is a way of working in the classroom. It is a way of caring for the living worlds of knowledge we are inheriting as teachers and students. It is a way of caring for teachers and students alike in their working their ways through these worlds. It is helping them deal with the questions and issues that haunt them. Memory, in this sense, is not simply an anonymous storage but an intimately personal, formative task. A child on the conveyor belt, head tilted back, mouth gaping,

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is merely another storage unit, another repository. A child on a conveyor belt spends his days learning how to answer questions so that he can maintain his place in the queue. He learns very quickly that there is an answer the teacher is looking for, and the sooner he figures out that answer, the sooner he can move on. It becomes a race of sorts.

Grumet (2006) argues that neither the curriculum nor the academic disciplines provide a world for students. Rather, they merely point at it. She compares it to how a parent points out to a toddler what the parent believes is worth looking at in the world. How can we direct our students toward something meaningful and worldly? The program of studies, as it is written, points us toward some of these difficult questions and fascinating stories, but in doing so it naturally points us away from others. Perhaps those are the stories we should turn our focus toward. Perhaps the *real* world—the world most worthwhile for us to point to, to know and to learn—is the hidden one.

Interesting, isn't it, that the word *curriculum* comes from the Latin word *currere*, meaning “course to be run.” The problem with seeing school curriculum as a course to be run is that too often we get running too fast. We point to things as we run the course (covering the objectives), and we rarely look beyond what is being pointed at. We rarely slow down long enough to ask ourselves what the hidden, implicit curriculum

might be. The analogy of a course signals and alludes to an end. I find this problematic because it doesn't propose to allow for any recursiveness. Children on this course have no opportunity to connect with their topic and render it *real*, because they don't have time. They can't stop to touch it, smell it or savour it. They have no time to wonder at its beauty or gnaw on its complexities. On the contrary, if they linger over the question too long, they are told that they are wasting time.

So, if children can't spend time with a topic, then how are they to be expected to care about it? And if they can't care about it, then how can they be expected to know it? Knowing the world and knowing oneself are linked to caring for the world and caring for oneself. This idea is mirrored in Austrian psychologist Ludwig Binswanger's (1963, 173) belief that “we can only understand something or someone for whom we care,” and also in Goethe's (1963, 83) belief that “one learns to know only what one loves, and the deeper and fuller the knowledge is to be, the more powerful and vivid must be the love, indeed the passion.” What happens in a classroom where time is freely given? What happens to learning when topics are cared for and not just delivered?

Real, gracious, difficult, memorable work—work not of rote memorization but of cultivating the experience of something memorable—plays with an etymological twist hidden in Hans-Georg Gadamer's (1989, 240–62) *Truth and Method*: the German-rooted relatedness of experience (*Erfahrung*) and ancestors/ancestry (*Vorfahrung*). Experience, here, is imagined as a journey (*Fahrung*)—an undergoing, a “suffering” (pp 256–57)—linked to those who have journeyed before us (*Vor-*) (Jardine et al 2008). Even our language, in its most ordinary usage, hides reminders of things past.

Just as saying “Bless you” after a sneeze reminds us of the plague, words are like inheritances; they bring memory with them. But this is not memory understood as simply the compiling of information for later recall. What is at work here is a deeply embodied, intimate, personal sense of memory and knowledge and of their cultivation. The kind of intimate knowledge that an assembly-line, conveyor-belt classroom cannot come close to providing.

Also obvious here, as the Skin Horse reminds us, is that we are not alone on our journey. Our *Vorfahrung* (ancestors, fore-travellers) have already been there. Everywhere we look, we are surrounded by the voices of our ancestors. The ghosts of Pythagoras, Galileo, Aristotle, Julius Caesar and the like speak to us every day about the topics entrusted to teachers in

the program of studies. They speak to us about construction, time, the seasons, space, continuance and the globe. If we listen and look, notice and care, the list of ghosts and lessons goes on. To get at the stories that haunt us, we should be asking ourselves questions such as, *What does science ask of me? What does history ask of me? What does language ask of me? What do patterns in nature teach us about relationships? Whose story am I listening to, and why is it important that I know?*

In our inquiry into the life and art of Norval Morrisseau, the students were faced with some of these very questions. They found examples of Morrisseau's work in books and online, and the National Gallery sent us large posters. We wrote to Morrisseau's family in Nanaimo, BC, and they too sent us photos and stories of the man behind the art. The students' prior work of looking critically at their own writing gave them the confidence to look critically at the texts they were reading about Morrisseau. They soon realized that there were many conflicting statements between the various texts, even the date of his birth.

This began to haunt them. They began to wonder whose story they were listening to, because the existing stories did not adequately honour the man they were growing to care about. As Paley (1986, 124) writes, "These were urgent questions, and passion made the children eloquent. They reached to the outer limits of their verbal and mental abilities in order to argue, explain, and persuade. No one moved to end the discussion until Justice and Reason prevailed."

Embarking on a collective writing task that they called "Why Morrisseau Is a Canadian Treasure," the students collectively wrote a new biography.⁵ They sent a rough draft to Norval Morrisseau for his approval and correction. With Mr Morrisseau's blessing, their final draft appears in Appendix B. When Mr Morrisseau sent them a thank-you card for their hard work on his biography, the students felt an intergenerational connection.

When we are invited to slow down and ask these difficult questions, to co-design our experiences and live the curriculum, teachers and students alike are able to become someone, something more, because of what we have learned and remembered. We return to ourselves different from how we were before we went on our journey. We are transformed. When we start to know something so deeply, intimately and intensely that it takes us to a place, on a journey (*Erfahrung*) that our own experience (*Erlebnisse*) never could, only then can it become *real*. Only then can we remember.



"I suppose *you* are Real?" said the Rabbit. And then he wished he had not said it, for he thought the Skin Horse might be sensitive. But the Skin Horse only smiled.

"The Boy's Uncle made me Real," he said. "That was a great many years ago . . ."

When curriculum is designed in such a way that every task is worthy of children's time, care and attention, in such a way that it *asks something of* students rather than *does something to* them, they are forever changed because of their journey. Don't all children deserve this? Shouldn't we all question whether what we are asking students to do is meaningful and worthy of being *real*? Shouldn't we then give them the time to cultivate a memory and allow this "transformative journey" (Cousineau 1998, xxiii) to take place, the time for them to love—"not just to play with, but *really* love" (Williams 1995)—learning?

Vulnerability means letting one's guard down and being open to censure or criticism. The word *vulnerable* is from the Latin word *vulnerare*, which means "to wound." It speaks to the state of being liable to succumb to emotions, surroundings and memories. In this sense, memory, journey and vulnerability are linked. A critical component of this work is allowing ourselves to be vulnerable, allowing ourselves to be affected. Re-imagining our teaching role as that of instructional designer is a humbling experience, and we must be ready to be humbled. It means relinquishing ourselves to the kind of journey that will make us suffer, remember, forget, remember again, make us notice, ask us to pay attention and make us care.

Again we are reminded of Cousineau's (1998, xxiii) comparison between a journey and a pilgrimage—"a transformative journey to a sacred center." A journey such as this is not linear, nor is it short. It is circular and recursive. It spirals. It loops back and out and around and under and back in again to a new "sacred center." For students, the learning journey is not a linear distance travelled from A to B. It has no predetermined destination, as each new turn presents them with yet another place to stop, sit, savour, reflect, remember, transform and dwell.



“... but once you are Real you can’t become unreal again. It lasts for always.”

Jardine (2008, 1) talks about “whiling” over things that are worthy of our time and attention: “What makes some experiences worthy of rest and repose, worthy of returning, worthy of tarrying and remembering, of taking time, of whiling away our lives in their presence?” Asking students to engage in rigorous and authentic work, real-life world work, is asking them to do work that is worthy of their “while.” All these memories and the worth-whiling-over work of connecting to Morrisseau and the National Gallery to explore the questions that haunted them helped students develop a profound respect for and appreciation of the man behind the art. Despite their being only six and seven years old, their learning became *real* and they were able to reflect on Morrisseau’s life with mature eyes.

Appendix A

The Child Is Placed on the Conveyor Belt

I entered kindergarten this year. I walked to the door of my school and climbed on the conveyor belt that will direct me for the next 13 years of my life. But there is a problem. I am not an object. I am a person. Yet I will sit on the conveyor belt as it moves me from one grade to the next. My head tilted back, mouth gaping,

INSERT
KNOWLEDGE
HERE.

Every once in a while I will be given a test to see if I deserve to stay on the belt or if I should be rerouted. I will lose some friends along the way as they are diverted off the belt. Perhaps they didn’t measure up. Some others will manage to slip past the detours unnoticed. They will slip through the cracks of the system. Lost.

Along the way, I will be asked to complete tasks. Some will challenge my intellect and inspire my spirit, but most will not. Most will insult me by asking me to regurgitate knowledge that was dumbed down and delivered in prescribed, sterile and easily measurable ways. I will learn that the most important questions are those asked by the teacher. I will learn that my single most important purpose is to figure out the single best answer. I will learn to fear the unknown. This will slowly break me. I will see through them and stop asking real questions.

In the end I will be dumped off the belt and into a box. And because of the very nature of my arrival, I will stay close to the box and rarely venture out. I won’t trust. Outside I feel vulnerable.

Appendix B

Why Morrisseau Is a Canadian Treasure

If you think that art does not tell a story then you need to look closer at it. We did. If you think that colours don’t mean anything to an artist then you don’t know an artist and you should try to know one. We did. If you think Native art is always crafty and is not quality fine art, or that children can’t imitate artists and learn about their culture, then you don’t know us. Native art is actually really hard to do. We should know; we’ve done it. You can learn about art and culture no matter what age you are. Children should learn about people from all over the world. That’s why we learned about Norval Morrisseau.

Here is his story so that you can know him too.

Morrisseau was born on March 13, 1932. He was born in Fort William Ontario on the Sandy Lake Reserve. He was raised by his Grandma who was Catholic and his Grandpa who was Anishnaabe. Morrisseau was the oldest of 7 boys. He quit school after grade four but he studied hard and became a Shaman like his Grandpa.

His Native name, Copper Thunderbird, was given to him by a Medicine Woman when he was sick as a child. He got tuberculosis when he was 19 years old. Thunder is like lightning and lightning is strong so we think “Thunderbird” is a strong name that would give him strength to get better. When he was in the hospital his doctor encouraged him to paint. When Morrisseau paints a Thunderbird it is usually carrying a medicine bundle around its neck. Morrisseau met his wife Harriet in the hospital. She was Cree. They had six kids together.

Native people share their stories and legends by passing them down through storytelling for generations and generations and generations. Morrisseau was different because he didn’t always listen to his Elders. Morrisseau painted his tribe’s beliefs and legends even though the Elders told him not to. He is determined to share and preserve his culture with the whole wide world before it faded away.

We think Morrisseau’s art tells a story. Sometimes you can see a story really fast and sometimes it takes a while. Everyone thinks of something different when they see his pictures because all the paintings that Morrisseau does tell a different story.

Morrisseau was homeless for a while and so he was in Nature a lot. His culture believes that nature and people are equal and that is why he paints about nature. He painted on bark before he painted on canvas because sometimes bark was all he had. Morrisseau does x-ray art or Woodland art. X-ray art is art that shows the inside of the body. It doesn’t show the veins and bones and stuff but it shows the spirit of

the animal or person through colour bubbles. We think he does this to tell people not to destroy nature.

Morrisseau does gorgeous art. His art is bold. We think that Morrisseau is the Picasso of his culture. It is interesting to see how he paints animals and people transforming into something different. His art is unique because he has fish flying through the sky like birds. Kind of like they are moving from one portal to another portal. Kind of like they are moving from one life to another life. He believes that we are all connected and we are all a family. He believes that we are all part of Mother Earth's natural balance. If you look closely, some of Morrisseau's art has two shades of blue because those two shades of blue came to him in a dream. One looks like night sky and the other looks like morning sky. The two shades represent the spiritual world and the not spiritual world.

His dream was to be a famous artist. That is why, don't you know, that Norval Morrisseau's art is in the Glenbow Museum. Mr. Morrisseau should be a very proud man. He won the Order of Canada in 1978. He was also the first Aboriginal artist to ever have a solo exhibit at the National Art Gallery in Ottawa.

Now you know that art can tell a story. Now you know that colours are important to artists. Now you know that children should learn about art and culture. Now you know that Norval Morrisseau is a Canadian Treasure. Now you know.

Notes

1. www.marymarcdante.com/Quotes.htm
2. The article, "Pioneer Makes His Final Breakthrough," is available at www.canada.com/topics/news/national/story.html?id=6d96eb09-0029-4e92-9528-dcb4bfac0640.
3. This would address specific outcomes in the social studies curriculum (Alberta Education 2005) for Grades 1 and 2:
 - Specific Outcome 1.2.2: "In what ways have Aboriginal . . . groups contributed to the origins and evolution of their communities over time?"
 - Specific Outcome 2.2.7: "How is the presence of Aboriginal . . . origins reflected in the community today?"
4. The word *topography* comes from the Greek *topographia* ("a description of a place"), from *topos* ("place") and *graphein* ("to write").
5. This is one of the skills and processes in Alberta's social studies curriculum (Alberta Education 2005): "Social studies provides learning opportunities for students to . . . recognize and responsibly address injustices as they occur."

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Inquiry in Black and White: An Appreciation

David W Jardine

David W Jardine is a professor of education in the Faculty of Education, University of Calgary. He is the author of the forthcoming book Pedagogy Left in Peace (Continuum Books), and has an interest in how all knowledge, whatever the discipline, is ancestral and therefore unavoidably part of social studies.

When you're looking at a black and white picture . . . you're looking at a graphic shape rather than the colour value—and in that sense, the image becomes stronger.

Herman Leonard, *Jazz*

An ongoing refuge in my own work for more than a decade has been my small and multifarious relationships with Glendale School, in Calgary—with its teachers, its students and its administrators, and with the work to which it has been dedicated.

I have supervised nearly a hundred student teachers in Glendale's classrooms, and each has learned in his or her own way some of the tough lessons of trying to do "real work" (Snyder 1980) in the real world of teaching and learning. As you can imagine, this has been a long, generative and regenerative procession of ever-new faces, new ideas and new dilemmas in the troubled surroundings of schooling. It has been a site of fresh solutions that hold at bay the always-impeding, ever-so-urgent pressures of our profession and keep open the prospects of real learning and real teaching. It has also been a site of failed experiments that always result in shaking off the tremors, learning

the hard lessons, gathering up again and venturing anew.

True to its etymological roots, there has also been constancy in this place: standing firm, faithfulness, dependability. I don't hesitate to use this language, because the school's chosen motto is *Radices et Pennae* (Roots and Wings). When I think about the genuine community this school has become and has remained, I am reminded of the words of Wendell Berry (2002, 189) in his essay "People, Land and Community," a community well-named by the title of the book in which this essay is housed—*The Art of the Commonplace*:

The community is an order of memories preserved consciously in instructions, songs, and stories, and both consciously and unconsciously in *ways*. A healthy culture holds preserving knowledge *in place* for a *long* time. That is, the essential wisdom accumulates in the community much as fertility builds in the soil. In both, death becomes potentiality. (*italics in the original*)

Although it is a bit jarring on the face of it, I left that last line in there on purpose. It captures something of the fragility of our work as educators, because we are always facing the arrival of the new but also the coming and going of students, of colleagues and of friends in and out of a community of perennial work. Our work, when it goes well and if we dare admit it, is a beautiful sign of our mortality, but our mortality is the source of our energy and hope. The knowledge

entrusted to teachers and students in schools is full of *living* disciplines, *living* ancestries, and *living* fields of venture and possibility that are ripe to enter and take up. Living worlds of knowledge need always to be re-made, re-questioned, re-experienced, and taken up anew in concert and solidarity with the young. This is one of the secrets hidden in rubrics of inquiry in the classroom.¹

I recall having a brief talk, ages ago now, with a Grade 1 teacher at Glendale School about what I'd learned about monsters: the word *monster* comes from the Latin *monere*, "to heed, to warn, to teach." Her immediate response was to ask me to come into her class and talk about this with the children. The children and I had a lovely time talking about monsters and how they appeared in the books they had been reading, in dreams, in movies and in life. Strong, big, scary, green, gigantic, my sister, run! I then wrote down the Latin word, and we speculated a bit about why monsters appear, to whom they appear and when they appear. What is it that they are trying to do, to say? Not *just* to frighten, but also to get our attention, to *teach*—at which point the sweet laughs started as the children looked to their teacher, the monster. I urged them to write down the Latin word in their notebooks and let their parents know they were learning Latin at school. We all laughed, but they did take note.

Over the next few weeks, students from that class would come up to me in the school's halls, clutching books and wanting to talk about some monster that had appeared in a book's pages and wherefore. And then four years later, unannounced and unexpectedly, a familiar face, a Grade 5 student, stopped me in the hall with a copy of some then new Harry Potter book.

"I want to show you something!"

This is the sort of work that I have had the pleasure to be a small part of at Glendale School and that teachers, students, student teachers, administrators and, yes, even some aging university professors have come to hope for near the end of August, with the turn toward a new school year ripe in the air. *This* is the sort of community of memory and ways that supports and underwrites the lovely article you are about to read.

Look! Come with me! I have something beautiful to show you—real and living possibilities of the world around which we can shape our lives. As goes good inquiry, we will stop there long enough to begin to experience what the place asks of us, what work, what sort of "continuity of attention and devotion" (Berry 1986, 32) is needed for this common place to begin to yield its secrets. Not just any place will do. Not just any work is proper.

And so, look! Come with me! I have something beautiful to show you. And it just might have the real pedagogical and aesthetic import that Hans-Georg Gadamer (2007, 131) spotted regarding what happens when we run into something real and substantial in the world that we desire to explore and authentically know: "You must change your life."

Yousuf Karsh (1908–2002) was a Canadian photographer who emigrated from his native Armenia to Syria at age 14 and then, two years later, to Sherbrooke, Quebec. His work has been a vague, often distant companion of mine for more than 50 years. I am startled still by how deeply familiar are his images of Churchill and Trudeau, and how something of his two images of John F Kennedy got burned into my memory as a 13-year-old, after seeing them in the newspapers and magazines that rolled out after November 22, 1963 (the same day, thank God, that *Beatlemania! With the Beatles* was released in Canada). And, yes, black and white on purpose, and all the tangled and luscious film noir memories to boot. Black and white, shadow and light, in echo of Astrid Kirchherr's Beatles LP cover photo, glowing if properly wrought, with character and great purpose. Here is social studies attended to not only with love and devotion but also with rigorous and scholarly intent bent on the cultivation of memory. Full of the echoes of an old experience nearly lost to memory that Ivan Illich (1993, 17) traces in the work of Hugh of St Victor (c 1096–1141), that if a body of work like that of Karsh is treated properly and well, it is not only that our work shapes and illuminates it but it too begins to glow and we too begin to be illuminated and cast into shape by its light and shadow. *It* illuminates *us* and makes us different from how we were. Treated properly, Karsh's work bathes us in its light and shapes our lives accordingly. *This* is the deep rigorousness and discipline of classroom inquiry. This is its path: to bring the topic under consideration into its own luminousness so that our lives might be illuminated and we might become better educated in the ways of the world, more sensitive to its surroundings and what is at work in them and thus in us.

Enough of these reveries. Their purpose is simply to hint that with this seemingly new arrival of inquiry into the educational imagination, we are not dealing with some newfangled fad but, rather, with an old and buoyant experience, a common place of work that goes deep into our collective lives and multiple, interweaving ancestries. We move, then, in an orbit of social study in its most strong, vivid and lasting sense, a community built of great fertility that needs our care and our dedicated and proper work if it is to remain so.

There's no need for me, in this appreciation, to reiterate the details of what happened in this Grade 5/6 class at Glendale School, except to point to an inevitability that comes with writing about such matters. It is impossible, no matter how vigilant the writing, to reweave all the *actual* threads that make up the fabric of this or any other work. If you weren't *there*, the writing is always too much and too little, always arriving a bit too late, not because of a failing of the authors but because of the nature of experience, memory, cultivation and the limits of words themselves. Once you see what the Karsh Inquiry Project resulted in, you will perhaps feel a bit like me about its near miraculousness: that it happened seems nearly impossible in a real school under the real, embattled and difficult circumstances of our lives as educators.

And yet there it is, made up of small steps that always and of necessity fall from memory, or are remembered differently or become differently significant as the work proceeds. This is our lot and our inescapable lament—that we always wish you had been there. This, in fact, is the great free space that constitutes social studies itself, to bring us here and there, across geographies and histories, across lives nearby and far, and to catch teachers and students alike in the witness of a complex, abundant, living world.

This lovely work by Jennifer Grimm, Darren Vaast, Lydia Hardacre and their students also puts the lie to those who are caught in the grips of the panic about standardized examinations, because one of its roots, one of its wings, is that no student has ever become stupider by doing good work. In fact, as Sharon Friesen (2010) has well demonstrated, marks on standardized provincial examinations go *up* when one stops "teaching to the test" and, instead, starts teaching to the real work that the topics of the test require if they are to be treated rigorously, fully and properly.

It is black and white, finally, that this red herring regarding standardized tests, and all the exhaustion that our panic over them causes, needs to be put to rest once and for all. The panic is understandable, but it is becoming less and less forgivable. That sounds a bit harsh, but the greatest news of all is that inquiry is pleasurable, invigorating and enlivening for teachers and students alike. And it enlivens those very worlds of knowledge with which we have been entrusted. Admittedly, it is also *hard work*, sometimes *very hard work*, but teachers work hard anyway. The good news, for me, is that the hard work that inquiry requires allows teachers and students alike to delve deeply into the wonders of the world and do work whose rigorousness and thoughtfulness are, as is so

clear in this Karsh project, publicly recognizable and authentic and, in the end, joyful.

I want to end by sharing an extended passage by Gadamer that I shared at a recent professional development session at Glendale School. I cite this, first, because it was part of a speech Gadamer gave at the age of 86 in Heidelberg, Germany, and I have found it to be both heartening and wonderfully humiliating in light of my own sometimes-overwhelming exhaustions and frustrations in my chosen profession. The second reason is that, as with all good social studies, this passage is, as you will see, haunting my own writing and my own thinking through of what my next venture needs to be in my chosen profession.

The final reason for sharing it is this: I want to dedicate whatever encouragement this passage might provide to Jennifer Grimm, Darren Vaast and Lydia Hardacre; to the teachers, students and administrators of Glendale School; and to all those teachers and students who are struggling to find free spaces and forge solidarities in what seems like an always-difficult time for the real work of becoming educated in the ways of the world.

We should have no illusions. Bureaucratized teaching and learning systems dominate the scene, but nevertheless it is everyone's task to find his free space. The task of our human life in general is to find free spaces and learn to move therein. In research this means finding the question, the genuine question. You all know that as a beginner one comes to find everything questionable, for that is the privilege of youth to seek everywhere the novel and new possibilities. One then learns slowly how a large amount must be excluded in order to finally arrive at the point where one finds the truly open questions and therefore the possibilities that exist. Perhaps the most noble side of the enduring independent position of the university—in political and social life—is that we with the youth and they with us learn to discover the possibilities and thereby possible ways of shaping our own lives. There is this chain of generations which pass through an institution, like the university, in which teachers and students meet and lose one another. Students become teachers and from the activity of the teachers grows a new teaching, a living universe, which is certainly more than something known, more than something learnable, but a place where something happens to us. I think this small academic universe still remains one of the few precursors of the grand universe of humanity, of all human beings, who must learn to create with one another new solidarities. (Gadamer 1992, 59)

Coda

After having completed what was to be the final draft of this appreciation, I was leafing through a past issue of *Mojo*, a music magazine, and happened upon a book review I had read before (Waring 2011).

The book under review was *Jazz*, a collection of the photographs of Herman Leonard (2010). Included with the review was a stunning photograph of Charlie Parker surrounded by other players cast in shadows. This and other of Leonard's photographs—of Miles Davis, Billie Holiday, Louis Armstrong, Dexter Gordon and my great love, Duke Ellington—have been catching my eye for years. It wasn't until I first read this review several months ago that the obvious dawned on me, something I knew but didn't really know: that this array of work was one man's signature.

While rereading the review, I noted this: "Leonard . . . [had] been apprenticed as a young man to legendary portrait photographer Yousuf Karsh" (Waring 2011, 120).

I'm not sure I can properly describe the experience of then looking back up at the accompanying black-and-white, shadow and light, photograph of Charlie Parker. Recognition and a stunning and vertiginous experience of familiarity:

We do not understand what recognition is in its profoundest nature if we only regard it as knowing something again that we know already—i.e., what is familiar is recognized again. The joy of recognition is rather the joy of knowing *more* than is already familiar. In recognition what we know emerges, as if illuminated, from all the contingent and variable circumstances that condition it. (Gadamer 2004, 113)

This joy is part of the lovely experience of inquiry and the warrant of its hard work. Inquiry makes us vulnerable and open to experiencing what is going on around us and how our experience gathers up in the world. It helps us *become who we are*—alert beings, ready to venture into the world.

Herman Leonard. Check out his work. He is proof that Karsh was also a good mentor to his apprentice. You will then want to go back and look at these Glendale portraits all over again. Incidentally, Leonard died in August 2010: "He had been living in Los Angeles since Hurricane Katrina struck New Orleans in 2005, flooding his home and destroying thousands of prints" (Thursby 2010). That, of course, is another story, even though it is not.

Note

1. See, for example, the rubric for inquiry developed by the Galileo Educational Network (www.galileo.org/research/publications/rubric.pdf), which is used frequently by teachers at Glendale School, as well as some of the work I have done with the founders of the network (for example, Jardine, Friesen and Clifford 2006; Jardine, Clifford and Friesen 2008; Friesen and Jardine 2009; Jardine, forthcoming).

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Glendale Has Been Karshed

Jennifer Grimm and Darren Vaast

Jennifer Grimm has been teaching at Glendale School, in Calgary, for seven years and continues to be excited about and motivated by teaching through inquiry. Having recently taken up skiing, she has a new appreciation for approaching one's fears head-on while learning new skills and finding new opportunities. She also enjoys reading and photography.

Darren Vaast is in his fifth year of teaching at Glendale School and his second year as a teacher in the Grade 5/6 learning community with Jennifer Grimm. He enjoys travelling, photography and scuba diving. He values the opportunities and possibilities of teaching and feels privileged to be able to engage the upcoming generation through inquiry.

During 2010/11 at Glendale School, in Calgary, we (along with Lydia Hardacre) had the opportunity to work with Linda Craddock, our photographer-in-residence. Our school was committed to working on photography as an art initiative for the school year. We used Linda's expertise to teach our Grade 5/6 students the technical aspects of photography (including camera settings, perspective, point of view, mood and lighting). Linda's support helped deepen students' learning about the rigours, realities and open possibilities of photography, so that when it was time to take their own photographs, they were ready to do so, using cameras purchased through an Alberta Foundation for the Arts grant and matching funding provided by the school council.

In January, we decided to focus on portraiture for our final photography project. Calgary's Glenbow Museum is a great resource for teachers, and we

discovered that the *Yousuf Karsh: Regarding Heroes* photography exhibition would be in town during the time of our photography inquiry. This exhibition was devoted to the portrait photography of Yousuf Karsh, a Canadian photographer of Armenian origin.

Suddenly we had our inspiration for our final project: our students would learn about Karsh's photography and we would take a field trip to the Glenbow. That was as far as we thought this project would go. However, the results of our Karsh Inquiry Project were much greater than any of us, students and teachers alike, could have ever imagined.

Evolution of the Project

In the Karsh Inquiry Project, students were to each choose a Karsh portrait to re-create (using themselves as models) and to learn about the life of the person in the portrait. The final piece of the project asked students to create a biographical movie about their subject, being sure to include five to ten interesting facts about that person, as well as two world events that happened during his or her lifetime, whether he or she was directly involved or not.

Originally, we had planned for students to only re-create the portraits, but we decided that the task would mean little without the context of the subjects' lives. We wanted our students to really know the people they were learning about and to be able to place them in a historical time, based on what was occurring in the world. Too often people know something or someone only on a superficial level. We wanted our students to delve deeply into another

person's life to get a real sense of who that person was and what the world he or she lived in was like. Thus, demonstrating their understanding through producing a movie would have much more merit for students than simply doing a photography assignment.

Inquiry is an excellent way to have all learners authentically participate. We had diverse learners in our learning community and found this inquiry project to be quite generous, allowing all students to participate at their own level and to do work of which they could be proud. This project had a high degree of personalization: every student was able to find a way into the work and had much choice in whom to learn about, how to set up the portrait, how to organize the movie and what to write in the script. All the students were able to understand the expectations and to work to the best of their ability, regardless of skill level. In most cases, students met or exceeded our expectations and even their own.

The Work of the Project

Introducing the Project

A good inquiry project engages students from the beginning, and our students were engaged right from the moment we introduced the project to them. We three teachers met with the whole Grade 5/6 learning community and shared our ideas for the Karsh Inquiry Project. We told the students we would be re-creating Karsh portraits and making movies, and that sold most of the students on the project.

When students are excited about an inquiry, they will take control of their own learning and the work becomes self-managing. During the final month of the project, the students impatiently waited for us to finish attendance so that they could get to their "Karsh work." Though some of the tasks were completed at home, students were given many opportunities to work at school and get feedback from their peers and teachers.

Choosing the Subjects

Building choice into an inquiry allows for an authentic learning experience for students. Each student chose a portrait to re-create from a sampling of 60 Karsh portraits. The students shared the many different ways in which they decided which portrait to re-create and, thus, which person to learn about. Some researched various people and chose the one they found most interesting. Some chose a person they found attractive. Some chose a person based on the pose. Others recognized the name of a person (most

notably Walt Disney) but didn't know much about him or her and wanted to learn more. It was really interesting to see whom each student chose.

After choosing a subject, each student completed an initial research sheet, using Desire2Learn (D2L), our learning community's online networking tool.

Photo Booth Project:

Preparing for the Portraits

For an inquiry to be successful, students need to do several tasks that scaffold their skills as they move toward the final project. This allows students to practise skills and learn about the technology they will need to use. These basic skills are not secured before the project but, rather, are part of the project. The project becomes the context within which students *want* to practise and learn these skills in order to proceed with meaningful work.

Our students had the opportunity to practise posing for and taking portraits in a project called Photo Booth. Through dressing up in costumes and practising various poses, they got used to being photographed individually and as different characters. They became comfortable with taking risks with poses and facial expressions and became familiar with photographic possibilities and limits. They all enjoyed this time, and we believe that it helped prepare them for re-creating the Karsh portraits.

This activity was the last time we worked with Linda Craddock, and she helped the students select the best camera settings and otherwise supported them.

Researching the Subjects

That year in our class, we worked on thinking critically, especially when doing research on the Internet. Distinguishing and evaluating information while doing research are vital to determining its relevance.

The students had opportunities at school and at home to work on their research for their biographical movie script. They were to find five to ten interesting and little-known facts about their subject, as well as information about two world events that took place during that person's lifetime. They were also to find images to include in their movie. We wanted to emphasize that people can influence the world around them through their choices, and also that what is happening in the world can affect how people live and the choices they make.

Students found that some people were easier to research than others and that world leaders had a much greater impact on world events than did

celebrities. In their self-reflections, students cited doing this research as one of the challenges they had to overcome in this project. Synthesizing and summarizing the information gathered from various websites and double-checking the credibility of that information were particularly difficult tasks for many students. We supported them by having frequent and ongoing conferences to check on their progress and answer their questions. As well, students who were researching the same person helped each other and were able to build on each other's knowledge.

Re-Creating the Karsh Portraits

It may be hard to believe, but the students were responsible for taking all the portraits. We set up a portrait studio with backdrops and lighting, and we were there to supervise and offer assistance. If any students wanted costume pieces, they brought them from home or shared props to help make their portraits perfect. They took on the director role, ensuring that the lighting was just right and that the camera was set properly, as well as encouraging the correct pose, facial expression and set-up for each portrait.

At times several students worked together to ensure the success of their peers. The sense of community created during this process was admirable. Students were supportive of and promoted each other's work.

Writing the Movie Scripts and Conferencing

Our inquiry project allowed the students choice in how to write their movie scripts, with expectations as a guide. They were able to take a variety of directions in writing their scripts. They had creative control over what they included, how much time they devoted to specific points and how they organized their scripts.

For the most part, the students enjoyed this freedom as it allowed them to express their personal understanding and interest in their work. The challenges they faced were synthesizing and summarizing the information and putting it in their own words.

Each student had a one-on-one conference with a teacher about his or her script. This was great for all involved: it helped the teachers understand the work the students were doing and any areas in which they were struggling, and the students were able to share their knowledge and understanding about their work, as well as share any areas in which they needed help.

This was the most support-intensive portion of the project, and it required the most teacher input as the students hadn't had much experience doing this before. In the end, students were given opportunities to write

on their own and then conference with a teacher for editing purposes. The conferencing was ongoing throughout the entire project, with both informal and formal feedback provided.

Working with Movie Maker

As part of the front-end loading for our inquiry, the students were given a tutorial on how to use Windows Movie Maker. They had learned to use the software the previous school year, for another project; however, the tutorial was useful for reminding and reinforcing. The students were also able to incorporate other technological skills they had acquired from projects earlier in the school year, such as using Photoshop.

Here, again, is an example of how our inquiry project required skills and information that are too often taught in isolation. Inquiry is not done instead of teaching the basics or instead of covering the curriculum; rather, learning the basics is required by the inquiry itself.

As the project went on and students became more adept at using Movie Maker, they were increasingly able and willing to assist one another. This was definitely a time when the students' skills surpassed those of most of their teachers.

When using technology, there is always the possibility of software not working consistently. Students (and their teachers) often know how to problem solve for some of the issues that arise, but inevitably something comes up that seems to derail some students (and their teachers). This happened to one student when his movie was almost done. The movie somehow got erased, and he essentially had to re-create two weeks' work in a matter of days. In the end, however, he was more satisfied with the second movie.

Parent volunteers worked with the students to record their voice-overs, also using Movie Maker. The students read their scripts aloud, adding interest through their enthusiasm and phrasing.

Writing the Artist Statements

For the final presentation, students each wrote an artist statement to accompany their re-created Karsh portrait. This was a wonderful opportunity for them to reflect on what they had learned, the process they went through and why they had chosen their subject. The students answered interview-style questions and then wrote a paragraph (of varying length and depth, depending on the student) that incorporated the answers that best represented their "Karsh journey."

Viewers of our Karsh portraits said that the artist statements helped "complete the picture" for them.

Criteria and Assessment

For the criteria and assessment rubrics for the Karsh Inquiry Project, we decided that it would be much more effective for students to be the creators of those tools. Not only are such student-created tools beneficial for teachers but students are also then better able to understand their work and what needs to go into it. This is a much more authentic experience for all, and since the tools are written in students' own language, they are instantly more meaningful to them.

We asked for student volunteers to create the criteria and had an overwhelming response. We ended up with a steering committee of 18 students, along with their teacher, that worked to create the criteria and rubrics. These students were proud to represent their learning community in doing this work. The other students responded well to the work of the steering committee, and they added their own input when the tools were presented to them.

As a result, students were involved in determining the criteria for the project, what needed to happen, what good work would look like and what the final assessment rubric would be like. We did this with the students after the first third of the project was completed so that they would already have a sense of what they needed to do in order to create a "complete picture" of the subject and a more thoughtful and creative finished product. We had thought about having students engage in this work earlier, but we decided that they first needed to have a better sense of the project and their work, including the importance of this work. Having students decide the assessment criteria allowed all of them to buy into the process, which was guided by the teachers but driven by the students.

Challenges

Doing an inquiry can be messy, and the process is rarely ever clear-cut. We and our students faced many challenges during this project, the greatest of which were doing the research, writing the scripts and getting the technology working as it should.

The research portion was easy for some students, particularly those who understood how to use search engines and what terminology to use to find what they were looking for. For other students, doing the research was difficult as they did not know what they wanted to put in their scripts or what kind of information they wanted and, therefore, did not even know what they were looking for.

Writing the movie script was challenging for some students because, even though they had found lots of good information about their subject, they did not know what they wanted to include in the script and they had difficulty determining what viewers would be interested in learning. Going through the research they had compiled was overwhelming for some students. In some instances, the information gathered was quite complex, and students needed teacher support to help them understand it. Finding ways to allow students to put the research into their own words, with their own understanding, also presented a challenge.

Beyond the Classroom

Schoolwide Photography Show

The evening of April 28 was Glendale School's schoolwide photography show. All the learning communities had their photography on display, and it was wonderful to see the school come together around such amazing work.

Our Karsh portraits were on display in our classrooms and the gymnasium. This was the "gallery opening" of our portraits and our movies. Up to this point, only the teachers and the students had seen the finished products. Some parents had asked if they could see their children's portraits and were quite surprised when we told them they would have to wait until the photography show. We wanted this evening to be special for the students and to be the first time they shared their work.

There was a real buzz around the Karsh work, and everyone was impressed by what the students had created. People remarked that the artist statements that accompanied the portraits helped explain the students' knowledge and understanding of their subjects before and during the project.

We thought that the photography show would wrap up our project. The next day we went on our field trip to the Glenbow Museum, where the students enjoyed seeing Karsh's work first-hand. Little did we know that our Karsh journey was about to enter a whole new chapter.

Connecting with the Karsh Estate

When we first decided to re-create Karsh's portraits, we contacted Jason Christian, of the Estate of Yousuf Karsh, in California, to ask for permission to use Karsh's portraits as inspiration and to display our work on our class's website. A couple days later, we

received his response, in which he granted us the permission and asked us to let him know how the project went. This is another feature of a strong inquiry project: real and authentic links to the community—not only to our photographer-in-residence but also to the Karsh estate, the Glenbow Museum and, eventually, all those who came to see our exhibit. Students understand and participate in various ways in this “making public,” and they are inspired to explore how to make their work worthy of public display. Therefore, the creation of criteria and rubrics is not a school exercise for assessment but, rather, a placing of assessment back into the world that is being explored.

After we completed the project, participated in the schoolwide photography show, went on our field trip and displayed our work on our website,¹ we wrote another e-mail to Mr Christian to share our work with him. Again, we received a response from him saying that he was impressed and that a colleague of his from New York City, Julie Grahame, would be contacting us, as she was interested in sharing our work on her blog.

We soon received an e-mail from Ms Grahame herself. She told us how taken she was by our project, that they all were, including Mr Fielder. This formal reference to “Mr Fielder” led us to look him up on the official Karsh website, and we discovered that Jerry Fielder was the director and curator of the Karsh estate. Our entire learning community was thrilled about this, and the students could not believe that someone who knew Karsh’s work so well also knew their work and liked it. Again, these real community connections fed teachers’ and students’ desire to do well by Karsh’s work and to make an exhibit that was properly public and rigorously and carefully done.

Julie Grahame expressed interest in featuring our Karsh Inquiry Project on her aCurator blog and the blog’s Facebook page. We were thrilled that she wanted to do this. Since she would simply be referring to our website and the parents of our students had all signed consent forms at the beginning of the year, stating that they would allow their children’s work to be posted on our school website, there was no need to get more permission forms signed.

Seeing their work reflected through the eyes of strangers who know a thing or two about art was exciting for the students. They were a little shocked when they discovered that the first person who clicked Like on their work on Facebook was from Guatemala. One student innocently asked, “Do they even speak English there?” We always talk to our students about

the importance of inquiry and how a big part of inquiry is making the work public and producing something that matters in the world. If we are learning about or working on something that matters only within the four walls of the classroom, why bother? It is important for students to look elsewhere, to look outside and see what is happening out there.

Hero Portrait Project: Glenbow Museum

While on our field trip to the Glenbow Museum to see the *Yousuf Karsh: Regarding Heroes* exhibition, we spoke with Rachel Martin, coordinator of Discovery Education. We explained our Karsh Inquiry Project to her and told her that our pie-in-the-sky dream would be to have our students’ work displayed at the Glenbow. She told us that the museum was holding a Hero Portrait Project competition, which had a youth category.

We wrote a submission letter and decided on 12 portraits to submit to the competition. It was difficult to decide which portraits to submit as we wanted to represent the entire collection of 60. We decided on some re-creations of portraits featured in the Karsh exhibition and some others that were randomly chosen.

We also sent our contacts at the Glenbow a link to our website, and their response was incredible. They spoke about how impressed they were by the students’ work and how excited they were to have it as part of the Hero Portrait Project, especially since it tied in so well with the Karsh exhibition.

Our work was shortlisted for the youth category and hung in the Glenbow from June 1 to June 15, right across the lobby from the Karsh exhibition. It was amazing to be able to look at the students’ work and see Karsh’s name and work in the background. Many of the students whose work was displayed went to see it. Some students were recognized and were called by their Karsh names. They were excited about this recognition and really started to understand how important and how special their work was.

The students were also excited to see their work on the Glenbow Museum’s Facebook page and to be able to vote for it for the People’s Choice Award (which was based on the most Likes on Facebook and the most votes in the Discovery Room at the Glenbow, where the work was displayed). They and their teachers would look at the page daily to see how they were doing.

In the end, we ended up winning in the youth category and the People’s Choice Award.

Mr Fielder and the Glenbow Visit Glendale

When Anna Lake (adult education coordinator at the Glenbow Museum) asked us if she, along with Heather John (manager of education at the Glenbow) and Colleen Sharpe (Glenbow's art curator, who put the Karsh exhibit together), could visit our school and talk to our students about the artistic merit of their work, we were thrilled and a bit overwhelmed. Never had any of us imagined that the Glenbow would want to come to us and talk about the work the 5/6 learning community had done.

While planning the visit from Glenbow personnel, we learned that Jerry Fielder, director and curator of the Karsh estate, would be in Calgary on June 14 to do a presentation to wrap up the Karsh exhibit at the Glenbow. We teachers got tickets to this event and once again e-mailed Jason Christian to invite Mr Fielder to our school. We did not hear back from Mr Christian, but we asked Anna Lake if perhaps Mr Fielder would like to join the Glenbow personnel on their visit to Glendale. Much to our surprise and delight, Mr Fielder did join them. On June 15, we hosted Mr Fielder, Ms Sharpe, Ms Lake and Ms John in our school's learning commons.

When the students learned that representatives from the Glenbow were coming and that they were bringing Mr Fielder with them, they were excited. It was evident from the look in their eyes that they were starting to understand how widespread and well regarded our Karsh work was. People other than their teachers thought it was quality work.

The week before Mr Fielder visited our school, he sent us an e-mail expressing his appreciation of the work the students had done (see Appendix A). When we read the e-mail aloud to the students, it was evident how much it resonated with them. Yet again, they were seeing the importance of their work and enjoying the recognition for a job well done.

We had a wonderful discussion with our visitors about Karsh and his life. Mr Fielder was Karsh's assistant and close friend from 1979 until Karsh's death in 2002. The fact that Mr Fielder knew Karsh so well really resonated with the students. We were also fortunate to have some parents join us. The students asked questions and showed interest in learning even more about Karsh than they already knew. They realized what a special opportunity they had been given—to meet someone who knew Karsh so well and engage in conversation with him.

Mr Fielder told the students that he had spoken that morning with Estrellita Karsh, Karsh's widow. She was excited about the students' work, and together

they had come up with a plan to give back to the students for their hard work and for bringing Karsh's legacy to a new generation.

Mr Fielder signed a book about Karsh and donated it to the Glendale School library, and he said he would also give one to each teacher in the 5/6 learning community. He and Mrs Karsh would also donate to the school a print of a 1952 self-portrait of Karsh and give a five-by-seven-inch copy (signed by him and Mrs Karsh) to every student and teacher. He would also write a personal letter to each student (again, signed by both him and Mrs Karsh). This generosity overwhelmed the students, teachers and parents.

Many students said that meeting Mr Fielder was something they will remember forever, just as they will always remember the Karsh Inquiry Project. Mr Fielder told the teachers, "Everyone in Calgary is talking about the Karsh exhibit at the Glenbow, and everyone in the Karsh community is talking about the Glendale students' work."

One student asked Mr Fielder what it was like to be famous. He replied that he wasn't famous; he just knew someone who was—Karsh. We told Mr Fielder that he was famous to us.

Recognition from the CBE

The Karsh Inquiry Project was featured on the front page of the Calgary Board of Education (CBE) website as a story of interest. It was wonderful to see the school board recognize the students' work and feature it in such a way.

Curriculum Connections

The Karsh Inquiry Project was tied with the Alberta curriculum, and Appendix B shows some of the curricular areas included in the scope of our work with students. As we were going through this inquiry project and referring to the curriculum, it became evident that we were covering (or, perhaps more accurately, uncovering and discovering) most of the English language arts, fine arts, and information and communication technology (ICT) curricula and much of the social studies curriculum for both Grades 5 and 6.

Conclusion

The Karsh Inquiry Project is something we teachers and our students will remember for a long time to come. It was such a wonderful experience, and it really seemed like all the mystical factors came together, allowing us a once-in-a-lifetime opportunity to do work like this. It is amazing how an innocent

visit to the Glenbow Museum website, a hopeful e-mail to the Karsh estate and a touch of magic all led to a successful and far-reaching inquiry.

Our students gained a greater understanding of many important people and events from the 20th century and the impact of each. Knowing about and understanding the place in history held by each one of their chosen subjects and by Yousuf Karsh himself has helped them understand the world in a slightly different and deeper way.

Knowing that the wider Karsh and art communities appreciate their work has been an unexpected bonus. Such recognition is motivating for students and shows them that their work matters outside the classroom. And it helps teachers realize that the world out there cares about education and the work students and teachers are doing.

Yousuf Karsh was such a well-known photographer that anyone photographed by him was said to have been “Karshed.” Our experience with Karsh has been so wonderful and everlasting that we feel we too have been Karshed.

Appendix A

Letter from Jerry Fielder, of the Karsh Estate

June 10, 2011

Dear Jennifer:

Jason Christian shared your e-mail that you would like me to visit your school and meet your students.

First of all, let me say how much I loved the project and how impressed I was with their work. I thought it was inventive, creative, and extremely well done. In fact, I spent the better part of a morning watching every one. I sent the link to a number of friends, colleagues, and fellow curators at major museums. They, like me, were absolutely charmed. Many of them have young children themselves and they shared the work with the administrators of their schools as an example of what is possible with vision and imagination.

I have spoken with Colleen Sharpe, at the Glenbow, and know she will be coming out to the school on Wednesday, at 12:45. I have altered my plans to be able to tag along and am greatly looking forward to it.

If you and any of your fellow teachers will be attending the talk Tuesday evening, please come and introduce yourselves to me. I look forward to meeting you and having a chance to express to your students how much all their hard work has been appreciated.

With best regards,

Jerry Fielder, Director and Curator of the Karsh Estate

Appendix B

Grades 5 and 6 Curriculum Connections

The following information is taken from Alberta Education's curriculum handbooks for parents (available at <http://education.alberta.ca/parents/resources/handbook.aspx>).

English Language Arts

There are two basic aims of English language arts. One aim is to encourage, in students, an understanding and appreciation of the significance and artistry of literature. A second aim is to enable each student to understand and appreciate language and to use it confidently and competently for a variety of purposes, with diverse audiences and in a range of situations for communication, personal satisfaction and learning.

- Explore thoughts, ideas, feelings and experiences.
- Use prior experiences with oral, print and other media texts to choose new texts that meet learning needs and interests.
- Use talk, notes, personal writing and representing, together with texts and the ideas of others, to clarify and shape understanding.
- Select from the ideas and observations of others to expand personal understanding.
- Comprehend and respond personally and critically to oral, print and other media texts.
- Determine purpose and audience needs to choose forms, and organize ideas and details in oral, print and other media texts.
- Use note-taking or representing to assist with understanding ideas and information, and focusing topics for investigation.
- Use outlines, thought webs and summaries to show the relationships between ideas and information and to clarify meaning.
- Skim, scan and read closely to gather information.
- Summarize important ideas in oral, print and other media texts and express opinions about them.
- Select visuals, print or other media to inform and engage the audience.
- Establish goals for enhancing research skills.
- Assess personal research skills, using pre-established criteria.
- Enhance the clarity and artistry of communication.
- Revise writing to provide focus, expand relevant ideas and eliminate unnecessary information.
- Emphasize key ideas and information to enhance audience understanding and enjoyment.
- Respect, support and collaborate with others.

Information and Communication

Technology

Information and communication technology (ICT) is learned most effectively in the context of subject areas; therefore, the ICT curriculum is best infused within the teaching of other programs of study, such as language arts, mathematics, science and social studies. Through ICT, students learn how to use and apply a variety of information and communication technologies, the nature of technology and the importance of technology in daily life.

- Engage in communication, inquiry, decision making and problem solving.
- Identify and apply techniques and tools for communicating and selecting information.
- Edit and format text to clarify and enhance meaning.

Fine Arts

Through art, students develop self-awareness and express their creativity in many ways. They respond personally and critically to a variety of art styles and forms. The aim of the art program is to enable students to learn visual arts skills and concepts, to interpret and communicate with visual symbols, to appreciate the cultural aspects of art and to relate art to everyday life.

- Express a feeling or a message.
- Use media and techniques, with emphasis on more indirect complex procedures and effects in photography and computer graphics.

Health and Life Skills

The aim of the health and life skills program is to enable students to make well-informed, healthy choices and to develop behaviours that contribute to the well-being of self and others. A comprehensive health program involves a partnership between home, school and community.

- Develop effective interpersonal skills that demonstrate responsibility, respect and caring in order to establish and maintain healthy interactions (including understanding and expressing feelings).
- Use resources effectively to manage and explore life roles and career opportunities and challenges (including learning strategies).

Social Studies

The aim of the social studies program is to promote a sense of belonging and acceptance in students as they engage in active responsible citizenship. At the heart of Alberta's social studies program are the concepts of citizenship and identity in the Canadian context. It also includes multiple perspectives. The program also has a strong focus on history.

- Recognize how individuals and governments interact and bring about change within local and national communities.
- Explore how the diversity of stories and experiences affect citizenship and identity, and how ways of life are integral to culture and identity.
- Analyze how individuals, groups and associations within a community influence the decision making of local and provincial governments.

Note

1. All websites discussed are listed at the end of the article.

Websites

Visions of a Time to Come

<http://projects.cbe.ab.ca/glendale/showcase/2011gr56/>

Karsh Portrait Project

http://projects.cbe.ab.ca/glendale/showcase/2011gr56/inquiry_karshproject.html

Official Yousuf Karsh Website

www.karsh.org

Glenbow Museum

www.glenbow.org

Glenbow Museum's Hero Portrait Project

www.glenbow.org/programs/Heroes.cfm

aCurator Blog's Feature on the Karsh Inquiry Project

www.acurator.com/blog/karsh/2.html

Calgary Board of Education's Feature on the Karsh Inquiry Project

www.cbe.ab.ca/new/spotlights10-11/glendale_karsh.asp

Re-Creating Karsh: The Student Portraits

These portraits were created by Grade 5/6 students at Glendale School, in Calgary. The Karsh originals are included with permission from the Estate of Yousuf Karsh. For more student portraits, as well as biographical movies and artist statements, go to http://projects.cbe.ab.ca/glendale/showcase/2011gr56/inquiry_karshproject.html.

Original photographs © by the Estate of Yousuf Karsh.



Marian Anderson (1945)



Kezia as Marian Anderson



Kezia in the studio



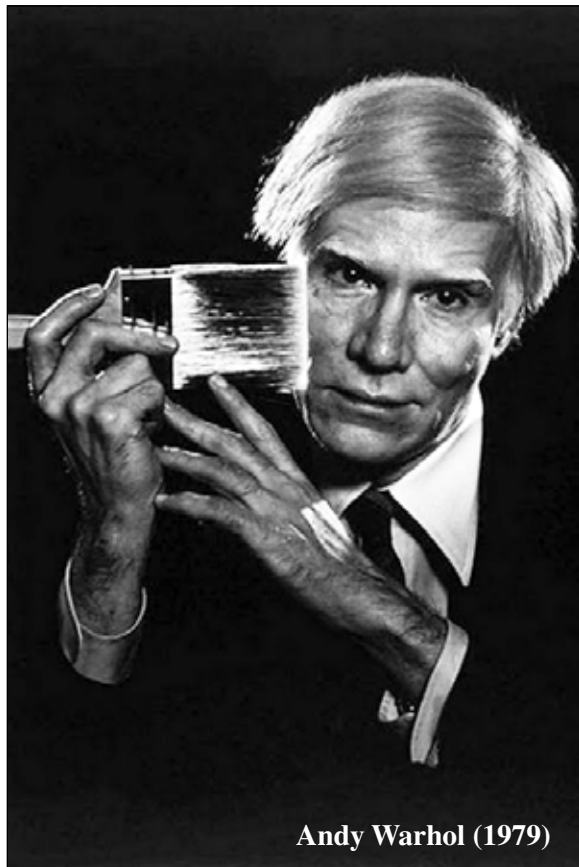
Nelson Mandela (1990)



Matt as Nelson Mandela



Matt in the studio



10 Years Since the Day I Realized We Live in a Public Age

Adrian Huysman

Adrian Huysman is an artist and educator, and is working on his MEd. He is a teacher at Dr Gladys McKelvie Egbert School, in Calgary. He also teaches art to children and adults at the North Mount Pleasant Arts Centre and blogs at Visual Knead (<http://visualknead.blogspot.com>).

Reprinted with permission from Visual Knead, September 11, 2011, <http://visualknead.blogspot.com/2011/09/10-years-since-day-i-realized-we-lived.html>. Minor changes have been made to spelling and punctuation to fit ATA style.

How many recording devices were within a one-mile radius of the World Trade Center that fearful morning? As shaky cellphone images and videos hit the Web and television news, North America had its first images of terror. The buildings had long been icons, and now these new images replaced the mental pictures of New York's skyline. Images of men and women walking out of the cloud of smoke, debris, office papers in the wind became our new understanding of the southern tip of Manhattan. Cameras rose to the challenge of recording the many angles, human and geographic, that came to represent vulnerability, war and Western privilege.

As I watched the same news feeds as most everyone else, I grew hyper-aware of the possible experiences of those who had friends and family working in the towers. And now, in this public age of photo

and video, these new mourners were forced to see the fatal blow delivered thousands of times on every surface where media finds its voice.

Few artists have represented this event in ways that transcend the honesty of the images that tourist camcorders and cellphones were able to portray. The subject of the attacks was well overdone, experienced many times over and with such convenience the images were hard to avoid. Time was needed, along with reflection and the clarity of hindsight, to understand how an artist could make a creative statement without being irreverent or adding to the now-visual debris that was bombarding our senses.

Michael Moore, in his documentary *Fahrenheit 9/11*, chose to represent his sentiments of the event in a very notable way. He seemed to bridge the gap between staying sensitive to the mass pain being felt by Americans and the impulse to make a creative statement about the attacks. His use of a black backdrop and the sound recording taken at Ground Zero caused us to treat the event less as a visual drama and more as a human one. By depriving our senses of the images we had already become too familiar with, Moore brought us through a one-minute memorial of anything but silence.¹ We as viewers were led to think about the people that populated the space rather than the structural forces that played out in the collision and the razing of the actual towers. The black screen eventually gives way to moving picture again, and we watch a moving collage of the footage of New

Yorkers processing what they are seeing. Their body language is now the focus, in place of the images of planes flying demonically low. Moore successfully helped us view the event in a new way by picking less exhausted aspects of it and offering an infusion of objectivity as we saw familiar subject matter handled respectfully and carefully.

On the other end of the emotional spectrum was the video work by Chinese artist Chen Shaoxiong.² Chen Shaoxiong took little time after the date of the attacks to create a work that speaks to the shared vulnerability of city dwellers all over the world. His video is comical when describing impossible ways buildings will have to defend themselves in the wake of this new war. The piece might be offensive to most Americans, but with a brief look into the recent history of the Chinese people, the viewer can conclude that Chen Shaoxiong is not a stranger to pain or loss. With the equally iconic images of the "Tank Man,"³ we know well that the Chinese world view is emotionally equipped to handle the subject matter in thoughtful ways. Shaoxiong's video is awkwardly slow and shows the urban landscape in real time. The work consciously distances itself from the speed and editing styles of the Western media's portrayal of the attacks. It is less than sensational and yet the image of the silhouetted plane and a building in the same frame loses no time in calling our minds to the political nature of the statement he makes.

A more recent offering to the creative statements comes from an artist who has built a philosophical framework around the political nature of the image in photography. Though a painter by trade, Gerhard Richter states that when painting images from photographs, he is indeed making another photograph. He decisively varies his subject matter enough that at no point is he pigeonholed into being a political artist nor one who is an abstract/landscape/portrait/still life painter. In my estimation, this makes his artistic sensibilities the very best to handle the images of September 11 with the respect they deserve, while remaining distant enough to make a clear statement that both fits within his body of work and tells the world that the attacks were important enough to be pictorially acknowledged. His painting entitled *September* was made four years after the attacks and carries with it a visual head nod to the chaos that was felt that day as it stays photographically clear enough to help us recall the details of the images that stood for the fears we woke up to in 2001.⁴ Richter's ability to reproduce colours in his palette is that of a master,

and the sky in the image delivers what he states as his aim when painting: that of creating photographs.

Richter is no stranger to political images, nor is he above painting bland still life objects in his pursuit of producing works of visual culture from pieces of visual culture. His painting is a successful handling of the attacks because he is one of the few artists whose body of work demands he take up the subject. That demand was felt by many artists, including myself, as soon as we turned on our televisions that morning. But perhaps the person who held the greatest burden to pick up this work of representing the attacks was photographer James Nachtwey.⁵ Nachtwey is known worldwide for his photojournalism of conflict zones, and whether it is famine or war, Nachtwey is counted on for his cool distance and respectful attention to the darkest experiences people have suffered. What is even more appropriate is that Nachtwey was only blocks away from Ground Zero when terror struck. His camera joined the thousands of lenses that turned and focused on the buildings as they came down. His images from 9/11 are much less rushed or grainy than the bulk of images produced that day, possibly due in part to his ability to stay calm in situations where degrees of danger are terribly uncertain.⁶ While staying both human and politically unbiased, the photographs he shot that day stand out as professional while his attendance to the historical moment is tragically coincidental.

I did not lose friends in the attacks, but we all noted the change that they brought. Artists felt compelled to comment, and witnesses recorded the events with fear and courage. Now we have the emotional distance that time provides to allow us to look back through the debris of photographic fodder and see how the experience has been discussed in both writing and image. I hope these thoughts have conveyed my own sense of responsibility and respect for the people closest to this tragedy.

Notes

1. www.youtube.com/watch?v=5J0Ia8mnzic, starting at 2:20
2. http://v.youku.com/v_show/id_XMjY1NTI4MTEy.html
3. http://en.wikipedia.org/wiki/Tank_Man
4. www.gerhard-richter.com/art/search/detail.php?13954
5. www.jamesnachtwey.com
6. <http://lightbox.time.com/2011/09/07/revisiting-911-unpublished-photos-by-james-nachtwey/#1>

Call for Papers

The next issue of *One World in Dialogue* will focus on the theme

Teaching Aboriginal Perspectives in Social Studies

We welcome articles that share

- successful classroom practices and meaningful teaching resources;
- analysis of what teaching Aboriginal perspectives involves;
- perspectives from specific First Nations, Métis and Inuit (FNMI) communities;
- partnerships with FNMI communities;
- effective ways non-Aboriginal teachers have learned about Aboriginal perspectives; and
- other writings on this topic.

Please e-mail all inquiries or manuscripts to Gail Jardine (gjardine@ucalgary.ca) or mail a hard copy of your article to Gail Jardine, Education Tower 1102, Faculty of Education, University of Calgary, Calgary AB T2N 1N4.

Deadline: January 30, 2012

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One World in Dialogue is a professional journal for social studies teachers in Alberta. It is published to

- promote the professional development of social studies educators and
- stimulate thinking, explore new ideas and offer various viewpoints.

Submissions are requested that have a classroom as well as a scholarly focus. They may include

- descriptions of innovative classroom and school practices;
- discussions of trends, issues or policies;
- examination of learning, teaching and assessment in social studies classrooms;
- personal explorations of significant classroom experiences;
- explorations and expansions of curricular topics; and
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3. Pictures or illustrations should be clearly labelled, and a note to indicate where each should be placed should appear in the article. A caption and photo credit should accompany each photograph.
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6. If any student sample work is included, a release letter from the student's parent or guardian allowing publication in the journal should be provided.
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Send manuscripts to Gail Jardine, Education Tower, Room 1102, University of Calgary, 2500 University Drive NW, Calgary AB T2N 1N4; phone 403-220-7538; e-mail gjardine@ucalgary.ca.

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