

# **Studies in Arts-Based Educational Research**

Volume 2

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Daisy Pillay · Claudia Mitchell  
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Memory Mosaics:  
Researching Teacher  
Professional Learning  
Through Artful  
Memory-work

 Springer

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

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 *Facilitating creative arts teaching and learning with Foundation Phase teachers: A subject advisor's self-study* (Unpublished master's thesis).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

# Series Editor's Foreword

## Using Artful Memory-work to Research Teacher Professional Learning

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

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

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

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

Southern Cross University, Australia

Alexandra Lasczik

# Acknowledgements

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

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



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