Mosaic-ing Memory in Teacher Education and Professional Learning: Imagining Possibilities for Collective Memory-Work

Claudia Mitchell[a], Kathleen Pithouse-Morgan[b], & Daisy Pillay[b]
[a] McGill University, Canada & University of KwaZulu-Natal, South Africa
[b] University of KwaZulu-Natal, South Africa

Abstract

In this scholarly memoir, we use mosaic-ing *as a metaphor to retrace research connections between and among memory-work, the arts, and professional teacher learning, charting the course of transcontinental methodological variations and considerations over time and space. We chronologically offer this retracing, looking back to some of our earliest work on memory and teaching in Canada in the early to mid-1990s and then following the movement of our memory-work collaborations across Canada and South Africa up to the present time. The memoir positions imagination, creativity, and the arts at the heart of remembering as an educational project. Throughout, we highlight the value of arts-based tools and methods—such as drawing, photography, filmmaking, creating collages, poetic inquiry, storytelling, and working with objects—in the doing of memory-work. Building on the work of Frigga Haug and others,* mosaic-ing memory *offers a multifaceted visual, material, and cultural lens to view teacher education and professional learning in a future-oriented way.*

Keywords

arts-based methods; memoir; memory-work; professional teacher learning; teacher education

Introduction

In this scholarly memoir, we use mosaic-ing as a metaphor to retrace research connections between and among memory-work, the arts, and professional teacher learning, mapping the trajectory of our methodological adjustments and

Contact author: Claudia Mitchill
McGill University, Canada
Claudia.mitchell@mcgill.ca

considerations over time and space. As we discovered in writing this article, retracing our work on memory and remembering in teacher education and professional learning is, of course, like all scholarly memoir, a memory-piece in and of itself. What we set out to do is to offer this retracing chronologically, dating back to some of our first work on memory and teaching in the early to mid-1990s. In this way, we try to stay true to Frigga Haug's prompt of starting with the earliest memories (Haug, 1987). In this case, we take as the starting point, Weber and Mitchell's (1995) images of teachers in popular culture and teachers' drawings of teachers. In a subsequent section, we describe the "travelling continents" of our work with memory in Canada and South Africa. Our memoir culminates in a detailed account of our recent book, *Memory Mosaics: Researching Teacher Professional Learning Through Artful Memory-Work* (Pithouse-Morgan, Pillay, & Mitchell, 2019), resulting from our collaborations across Canada and South Africa, in which we assembled short "mosaic" pieces written by 21 new and emerging scholars to compose a unique memory mosaic design. *Memory Mosaics,* as a productive exploration of our co-creative relationship, invited varied artful approaches and perspectives for working with memories.

Mosaic as Art-Making
To contextualise the idea of mosaic-ing memory, we start with the art form itself. Originally developed in ancient Greece as a form of interior or exterior decoration, made of uncut pebbles of uniform size, mosaic art has, since antiquity, adorned homes, churches, and public spaces. The Greeks elevated the pebble mosaic to a sophisticated art form. Subsequently, the stylistic, religious, and cultural aspects of the mosaic have played an important role in Western art, Byzantine art, and ornamental Christian art.

Mosaic making, as a contemporary form of decorative art, creates pictures and patterns on two-dimensional or three-dimensional surfaces. The technique of mosaic-ing involves breaking or cutting up ceramic, glass, or other materials that are found locally, such as stone, mineral, pebbles, tile, or shell, into small many-sided fragments that are applied to create a unique inclusive design, which becomes visible only from a certain distance.

Mosaic designs comprise meticulously set, usually variously coloured, fragments of material applied onto surfaces prepared with adhesives such as cement or mortar. Although the materials used in the mosaic making tend to be commonplace, and the inspiration is often found in the natural and everyday world, the final work produced is artfully expressive and richly complex with meaning.

Planning, preparation, and developing the structure for the whole design and executing the process of mosaic making does require technical and methodological expertise. Nevertheless, mosaic art-making is a practical, hands-on visual and material arts activity that invites collaboration and is accessible enough to allow

anyone to participate. The completed mosaic art piece can demonstrate distinctive aesthetic characteristics and striking visual appeal.

Mosaic-ing as Metaphor

Mosaic-ing as metaphor facilitated our retracing of connections between memory-work and professional teacher learning research as a richly complex and culturally entangled phenomenon and method. The metaphor opened up a collaborative, creative, yet contained, thinking space that assisted us in bringing into dialogue unique instances of memory-work as visual, poetic, and prose texts, moving across authors, and continents, cultures, and contexts, and personal beliefs and values. In this way, we understand mosaic-ing memory as an imaginative space for assembling fragments of variously coloured and shaped enactments of memory-work. We offer individual exemplars as core elements of the total design of the scholarly memoir, with our connections and collaborations across time and space as the cement that holds together a unique composition on professional learning, highlighting embodied emotions, theories, ideas, and ways of knowing. Like a mosaic, our scholarly memoir is an exhibit of the individual and collaborative, and an assembling of memory pieces and the personal and cultural meanings they carry, held together to form a multi-faceted, original arrangement of professional teacher learning, that become visible from a certain distance. Our scholarly memoir, a mosaic-ing of memory-work experiences that took place over decades and across continents, offers an organically evolving co-creative, reflexive assemblage that invites imaginative approaches for exploring memory and professional teacher learning.

<div align="center">

Starting Points

</div>

Our starting points for memory-work in professional learning contexts date back to the mid-1990s and work with teachers in Montreal, Canada. Claudia and her colleague, Sandra Weber, had just completed their book, *That's Funny, You Don't Look Like a Teacher* (Weber & Mitchell, 1995), where images of schooling in popular culture (in texts such as Hollywood movies and girls' literature) clearly occupied a key place in both shaping and reflecting notions of teaching. In doing this work, Claudia and Sandra arrived at what they termed "the cumulative cultural text of teacher" (p. 1), a concept that spoke to a collective build-up of images of teaching and schooling in popular culture:

> The multitude of images that occur and recur throughout the various "texts" of teaching accompany us throughout our lives. Contemporary popular culture subsumes not only the culture of today's children and adults but also a vast text of culture from the past which blends

> seamlessly into our familiar, unquestioned everyday knowledge. (Weber
> & Mitchell, 1995, p. 8)

That work was based on an analysis of both popular culture images and the images of teaching produced by children and beginning teachers in drawings. Indeed, while teacher movies and television shows provided one entry point to situating this work, the activity of "drawing a teacher" as a research prompt with children and with beginning teachers provided a particularly compelling and, as is evident now, participatory and visual approach to studying teachers and teaching (see Mitchell, Theron, Smith, & Stuart, 2011). Uncovering, for example, the very gendered and stereotypical ways that children drew teachers, Sandra and Claudia began to realise that asking beginning teachers to "draw a teacher" opened up a critical space for talking about their teachers from childhood. This work also pointed to the significance of making visible these images of identity in teacher education and professional learning more broadly (Weber & Mitchell, 1995, 1996). New teachers were often surprised at some of the images they found themselves drawing, bringing to the surface unspoken and sometimes unconscious ideas of being or becoming a teacher and especially the gendered nature thereof.

In the final chapter of *That's Funny, You Don't Look Like a Teacher* (Weber & Mitchell, 1995), building on the inspiring work of Frigga Haug et al. (1987), Claudia and Sandra began to map out a strategy for drawing on the past as a tool for a "looking back" autobiography in the study of professional identity:

> The very notion that our own past experiences may offer some insight
> into the very ways in which individuals construct themselves into existing
> relations, thereby themselves reproducing a social formation, itself
> contains an implicit argument for a particular methodology. (Haug, 1987,
> p. 34)

It is not surprising, then, that the next steps of their work led to the idea of what Claudia and Sandra (Mitchell & Weber, 1998) came to refer to as the "usable past," building on a "zeitgeist" of research of various feminist authors of the late 1980s and early 1990s writing about memory. Critical sources were the memory-work writing of Haug's German feminist collective (1987) on body and sexuality, and the related collective memory-work in Australia documented in Crawford, Kippax, Onyx, Gault and Benton's (1992) *Emotion and Gender: Making Meaning from Memory*. This collective memory-work was based on the process of writing in the third person, "setting the stage" for deep and personal engagement, and the importance of working through memory and working with memory. The writing process was also highlighted in Patricia Hampl's (1996) work a few years later on "first draft" and "second draft" memory writing.

However, seizing on the significance of drawing concerning teacher work's in *That's Funny, You Don't Look Like a Teacher* also set another stage, one for working with the visual and memory, something that was particularly key in the writing of the British photographer-feminist activist Jo Spence in *Cultural Sniping* (1995), and photo-work with her colleague Rosy Martin (1987). Spence's work with Martin offered another form of collaboration and collectivism, organised less around writing and more around working with photo images from the past to stage through re-enactments new and provocative images for the present and future. Claudia recalls being particularly attracted to Spence and Martin's photo re-enactments of being schoolgirls. At about the same time, Claudia and Sandra also encountered Valerie Walkerdine's book, *Schoolgirl Fictions* (1990), which drew on memory and schooling through work with photographs. Annette Kuhn, another British researcher working with memory through photography, highlighted an actual process for working with photographs in family albums in her book, *Family Secrets: Act of Memory and Imagination* (1995). As Claudia explains in a scholarly memoir article on "charting girlhood" (Mitchell, 2016), the work of many of these same women writing on memory and girlhood in the late 1980s and early 1990s sparked the emergence of an area of research and feminist activism around the study of girlhoods. Memory-work was becoming a key "girl-method" tool of feminist history for unravelling girlhood (Mitchell & Reid-Walsh, 2008, p. 17). (See also Mitchell & Reid-Walsh, 1998).

It was Claudia's and Sandra's next book, *Reinventing Ourselves as Teachers: Beyond Nostalgia* (Mitchell & Weber, 1999), that was the launching point for making memory-work—and especially the idea of taking a process approach to working with memory and the visual—a key component of deepening an understanding of the "how" and "why" of an approach to professional learning. In that book, Claudia and Sandra go deeply into teachers' memory-work, referring to it as "a pedagogy of reinvention" or "a process of going back over something in different ways and with new perspectives, of studying one's own experience with insight and awareness of the present for purposes of acting on the future" (p. 8). The book drew on several theoretical frameworks, including work with popular culture and visual images, but also on the idea of cultural production or producing visual images. For example, *Reinventing Ourselves as Teachers* introduced collective work such as teachers making (or at least planning) films together in ways that contested the typical Hollywood movie. As a precursor to participatory video and cellphilm (using cell phones for filming) production work that would come much later (Mitchell & DeLange, 2013; Mitchell, De Lange, & Moletsane, 2014), teachers could work collaboratively to map out the scenes that they would like to see and at the same time critique familiar media images of teachers. This work borrowed from the "what can a woman do with a camera" work of Spence and Solomon (1995) to become "what can a *teacher* do with a camera?" The book also

introduced close reading strategies for working with Hollywood films such as *Dangerous Minds* (Simpson & Bruckheimer, 1995) and *To Sir, with Love* (Clavell, 1967).

The role of the collective in the actual *doing* of memory-work has taken different turns. As we know, Haug's memory-work practice involved collective inquiry by a group of women who wished to explore a common research question that was "a burning issue" for all involved (Haug, n.d., p. 2). The process required individual writing of memories combined with collective reading aloud, oral brainstorming, and discussion (Haug, n.d.). The inquiry was aimed at re-encountering particular memories of lived experiences with a sense of curiosity and alternative possibilities to gain a new sense of orientation and direction for the future (Haug, 2008), prompted by questions such as:

> *What are the commonalities across these memory pieces?*
> *How are they different? And how do differing contexts/pasts play out?*
> *What memories/pasts are missing?*
> *Whose experiences are missing?*
> *Are there certain dominant themes?*
> *What do we make of these memories? What next?*

In Claudia's and Sandra's work with teachers, the focus of the work has necessarily been located within collective understanding, but the entry points often focus on the individual or what van Manen (1990) refers to as a "starting with ourselves" (p. 43) approach. Thus, for example, *Reinventing Ourselves as Teachers* maps out a series of remembering activities that are about working with one's own school photographs. To illustrate:

> *Where am I in the group photograph?*
> *What do I remember of that picture-taking day?*
> *How do these experiences have an impact on me now that I am a teacher?*

Other activities involved working with short memory prompts such as remembering common objects or images, such as the sound of a school bell. These memory prompts (sometimes written in the first person and sometimes, following Haug, in the third person) are most effectively carried out through both individual and group work, following a similar approach to Haug's concerning the initial remembering, and using a type of first draft and second draft method. What is critical about this work, and its alignment with Haug's work is the idea of a feminist reclaiming of the past as "half-remembered and half-anticipated" (Mitchell & Weber, 1999, p. 222) or as feminist nostalgia or future-oriented remembering:

> In a sense, reinvention uses what we know now to inform and critique what *could* have been ("that's not how it was but how I would have wanted it to be, and how I want to make it for others…")….Yearning for a past that never was can provide vision or impetus for future action. (Mitchell & Weber, 1999, p. 222)

Frigga Haug's memory-work method involved composing and editing written memory accounts. A key methodological adjustment made by Claudia and Sandra through their engagement with the work of Jo Spence and others was to bring visual and literary arts-based methods and resources—including drawing, photography, video making, and scriptwriting—into individual and collective memory-work processes. Infusing the arts into teachers' memory-work made visible and tangible how the past influences teaching and how working creatively with memory can facilitate future-oriented teacher professional learning (Mitchell & Weber, 1999).

As part of their own action-oriented approach, in 2000 Sandra and Claudia established what they called the *Image and Identity Research Collective (IIRC)* as a virtual space for sharing the various memory-work prompts and references, as well as showcasing arts-based projects linked to work with memory and schooling. While the IIRC website is no longer functioning, naming the initiative as a collective acknowledged the influence of the work of Frigga Haug. This work also informed either directly or indirectly teacher collective activities. For example, Faith Butler (2000) carried out a study in the Bahamas with beginning teachers where they followed a memory-viewing protocol that would allow them to use popular images of Hollywood teachers to both remember and reimagine teaching. This use of films and memory-work later fed into the work of Mathabo Khau (2009) in Lesotho on the specific aspects of teachers' "looking back" to their adolescence through viewing collectively films such as *Dirty Dancing* (Gottlieb & Ardolino, 1987) that they had first viewed when they were teenagers. Viewing the film together and as part of a group provided the platform for interrogating how best to address sexuality education in their secondary schools (see also Mitchell & Pithouse-Morgan, 2014).

Remembering and memory-work in professional learning also served as the foundation for several other books edited by Sandra and Claudia. In *Just Who Do We Think We Are? Methodologies for Autobiography in Self-Study in Teaching* (Mitchell, Weber, & O'Reilly-Scanlon, 2005), the first section of the book is called "Self-study Through Memory and the Body," and includes, for example, Catherine Derry's chapter on pre-service teachers' drawings of memories of bullying (Derry, 2005). Another book, *Not Just Any Dress: Narratives of Memory, Body, and Identity* (Weber & Mitchell, 2004) highlights memory through dress and dress stories, some of which reflect school stories (for instance, the prom dress and school uniforms) and the role of dress in an account of supervising student teachers

(Mitchell, 2004). A follow-up book, *Was It Something I Wore? Dress, Materiality, and Identity* (Moletsane, Mitchell & Smith, 2012) draws on dress stories written primarily by South African researchers, again focusing very much on the significance of memory.

Journeying Across Continents

As is evident in the accounts of influences from Germany, Australia, the United Kingdom, and the United States on memory-work in professional learning in Canada, clearly memory-work travels. In 2003, Claudia's and Sandra's arts-based memory-work with teachers in Canada journeyed across continents to South Africa when Claudia served as Chair and Professor in the School of Education at the University of KwaZulu-Natal. The ensuing scholarly collaborations continued through meetings, conferences, projects, student exchanges, and publications in both Canada and South Africa in the subsequent years. For instance, not long after the first democratic elections in South Africa, Claudia (Mitchell, 2004) facilitated a series of workshops with novice teachers at the University of the Witwatersrand, in which drawings by schoolchildren in response to the prompt, "Let every child learn," elicited the teachers' memories of their own schooldays during the apartheid era

Inspired by this new work and building on the foundation laid by Claudia and Sandra, Kathleen Pithouse-Morgan's doctoral study (Pithouse, 2007) explored how memory-work through personal narrative writing and letter writing with practising teachers in graduate university courses facilitated critical intellectual and emotional engagement with their teaching practice and professional learning (see also Pithouse, 2011; Pithouse, Mitchell, & Weber, 2009). This work drew attention to the personal and professional significance and complexities of teachers' work with memory and story in contexts such as South Africa that bear traumatic and divisive legacies of political conflict and oppression.

After that, in 2007–2008, Kathleen travelled as a postdoctoral fellow to McGill University, Canada, with Claudia as her mentor. As the main component of her postdoctoral project, Kathleen edited with Claudia and our colleague, Relebohile Moletsane, the book, *Making Connections: Self-Study and Social Action* (Pithouse, Mitchell, & Moletsane, 2009b). The first section of the book, "The Self in Memory," offers a series of essays that explore connections between self-study and memory-work within and in response to a range of socio-cultural contexts and indigenous ways of knowing in Canada, Lesotho, and South Africa. Another section, "Creative Re(Presentations) of the Self" presents essays that "illustrate how engagement in [literary and visual arts-based] creative processes of inquiry and representation open up alternative possibilities for studying the [remembered] self in relationship with the social and allow for the development of evocative,

multidimensional, and multivocal scholarly texts" (Pithouse, Mitchell, & Moletsane, 2009c, p. 6).

Kathleen and Claudia, along with two other researchers at McGill, Teresa Strong-Wilson and Susann Allnutt, also organised an international symposium on productive remembering, which led to two edited books: *Memory and Pedagogy* (Mitchell, Strong-Wilson, Pithouse, & Allnutt, 2011b) and *Productive Remembering and Social Agency* (Strong-Wilson, Mitchell, Allnutt, & Pithouse-Morgan, 2013). Central to this work was "the idea of how memory and the past can be a productive learning space for the present and the future" (Mitchell et al., 2011a, p. 1). Perhaps what is most critical, as we acknowledge elsewhere (Pithouse-Morgan, Pillay, & Mitchell, 2019b), is the importance of seeing the energy and optimism inherent in the concepts of a pedagogy of reinvention and productive remembering as resonating with an approach to professional learning that focuses on teachers initiating and directing their learning (Easton, 2008; Pithouse-Morgan & Samaras, 2015).

The symposium contributed to the publication of a themed issue of the *Journal of Education* with South African teacher-researchers writing on "Memory and Pedagogy," guest-edited by Kathleen, Daisy Pillay, and Claudia (Pithouse-Morgan, Mitchell, & Pillay, 2012). Later themed issues of journals, *Educational Research for Social Change* (Pithouse-Morgan, Mitchell, & Pillay, 2014a) and *Perspectives in Education* (Pithouse-Morgan, Mitchell, & Pillay, 2014b), collated the scholarship of an intercontinental group of educational researchers, many of whom were delving into arts-based research methods and memory-work.

Our work across Canada and South Africa led us to consider other approaches to looking at memory. We considered, for example, how the notion of multidirectional memory could allow for transnational learnings, particularly in the colonial settler contexts of the two countries (Strong-Wilson, Mitchell, Morrison, Radford, & Pithouse-Morgan, 2015). Claudia, with Teresa Strong-Wilson, designed a set of digital arts-based workshops in the Faculty of Education at McGill, organized around Rothberg's idea of multidirectional memory. Rothberg explains that multidirectionality depends on the non-erasure of distinctive histories, which, in being shared yet juxtaposed, retain their particularity, even as the shared space opens up a new space for re-thinking convergence and/or difference. As he writes:

> Fundamental to the conception of competitive memory is a notion of the public sphere as a pre-given, limited space in which already-established groups engage in a life-and-death struggle. In contrast, pursuing memory's multidirectionality encourages us to think of the public sphere as a malleable discursive space in which groups…actually come into being through their dialogical interactions with others. (Rothberg, 2009, p. 5).

Drawing on Haug's collective work we developed the prompt of recalling an early memory—and in this case an early memory of social injustice—and then digitally representing the memories, based on creating individual and shared digital artifacts, and group approaches to the analysis of digital artifacts.

> *What do our memory pieces have in common?*
> *How do differing national contexts/pasts play out?*
> *Are there certain dominant themes?*
> *What memories/pasts are missing?*
> *What do we make of these memories? What next?*

And, in a later publication, Strong-Wilson, Mitchell, and Ingersoll (2016) offer an analysis of several of the multi-directional projects that emerged in work with teacher educators at McGill.

Finally, the book, *Object Medleys: Interpretive Possibilities for Educational Research*, edited by Daisy, Kathleen, and Inbanathan Naicker (Pillay, Pithouse-Morgan, & Naicker, 2017) brought together "object pieces" written by education scholars located in South Africa, Canada, and the United Kingdom. This book, inspired by Claudia's body of work on objects in social research (Mitchell, 2011; Mitchell & Reid-Walsh, 2002; Mitchell & Weber, 1999), offered a range of approaches to the study of objects in educational research, including memory-work and arts-based methods. Of note, the use of the term "medleys" in the title draws attention to another type of collectivitism, with each chapter bringing together object-memory writings by several authors—and in a sense becoming the precursor to the idea of memory mosaics.

Memory Mosaics

Fast forward, then, to 2019 and the most recent collaboration between Kathleen, Daisy, and Claudia and the book project *Memory Mosaics: Researching Teacher Professional Learning through Artful Memory-Work* (Pithouse-Morgan, Pillay, & Mitchell, 2019b). This collection builds on and advances our previous scholarship on the connections between and among memory-work, the arts, and professional learning research by offering imaginative and animated explorations of teacher-researchers' memories and histories concerning wider social and cultural conditions and contexts. The book introduces a new metaphor for collectivism through the idea of the "mosaic." Maintaining our on-going "across continents" framework, the book offers an assemblage of memory-work mosaic pieces by 21 new and emerging teacher-researchers working in different fields and subjects in schools and university settings in Canada and South Africa and drawing on different approaches and standpoints, including those which acknowledge the significance of a

decolonizing space for remembering by Indigenous and black authors. Some of the teacher-researchers were engaged in self-study research, drawing on their memories and personal histories, while others participated in small group approaches to memory-work with other teachers. Data generated for their memory-work were elicited from a breadth of arts-based research practices and sources, including collage, film, drawing, narrative, poetry, photography, and storytelling. Mosaic-ing offered a way to collectively explore how to make creative links between fragments of memories, meanings and perspectives—resulting in a vibrant and complex arrangement. Assembled from colourfully fragmented mosaic pieces, each chapter was creatively interwoven to move seamlessly into and across the nine chapters, to create the total design of artful professional learning. Placed side by side, the mosaic chapters serve as momentary glimpses of past–present lives moving through space and time, creating pathways for new ideas and perspectives, and offering multiple meanings and many voices.

Academic mentoring and reciprocal learning were core to the creation of certain aesthetic features and nuances of each of the chapters. As book editors and mentors, Kathleen, Daisy, and Claudia worked around and in-between the idiosyncratic, individual memory narratives to creatively and organically connect and bring into dialogue the "resonances across the pieces, and to scholarly conversations [to illuminate new] intersections of memory-work, the arts, and professional learning research" (Pithouse-Morgan, Pillay, & Mitchell, 2019b, p. 8). Each chapter includes a section that draws together the collective voices of the authors under the umbrella of a variety of formulations of "*What have we seen? What have we learnt?*" These include group poetic responses, as well as ideas of "weaving together" and "finishing touches," "the final assemblage," "reflective forward," "our thoughts that hold our mosaic pieces in place," "looking across the mosaic pieces." As a collection, the chapters exemplify the multidimensionality and intricacy of professional teacher learning through artful memory-work. As momentary assemblages for expressing artful teacher professional learning, composing *Memory Mosaics* served to act imaginatively in the fractures of difference to enliven an ethical and aesthetic connectedness as teacher-researchers. Producing this transcontinental collection has helped to shift the possibilities for what collective memory-work might look like. In looking back across the collection, we identified four broad themes.

Theme one:
Artful memory-work as opportunities for deeply emotive work
A prominent theme in *Memory Mosaics* is the potential for arts-based methods in memory-work to offer opportunities for emotive work and access to untold other possible stories (Allen, 1995; Pahl, 2017). For example, in the chapter by Claudia Mitchell, Katie MacEntee, Mary Cullinan, and Patti Allison, titled, "Working with

Photographs: Seeing, Looking, and Visual Representation as Professional Learning," we recognise how the use of photography in/as memory-work offers opportunities for profoundly emotive work. This chapter centres on the use of photography in memory-work in teachers' professional learning, drawing on exemplars generated by three teacher-researchers. Katie MacEntee used photo-elicitation with preservice teachers at a South African university. Using photographs as memory prompts, the teachers reflected back on what they had learnt in a project on sexuality education using the arts. Mary Cullinan also used photo-elicitation with her research participants to make meaning of their experiences as late entry women in a doctoral programme at a Canadian university. Patti Allison, a teacher, studying at a Canadian university, curated a photo album based on her family photographs. In so doing, she engaged in a decolonising process and came to see how the curated album as memory-work could be used in developing students' critical thinking about social change.

In "Picturing a More Hopeful Future: Teacher-Researchers Drawing Early Memories of School" by Kathleen Pithouse-Morgan, Hlengiwe (Mawi) Makhanya, Graham Downing, and Nontuthuko Phewa, drawings, complemented by written reflections, offer access to emotional stories evoked by distressing memories of apartheid schooling. Hlengiwe (Mawi) Makhanya, an advisor for the South African Department of Education, worked with a small group of early childhood teachers who created memory drawings to stimulate recollection and conversations on their early childhood experiences of learning numeracy and literacy. Graham Downing produced memory drawings to recognise and examine significant experiences during his schooldays to understand how these might have influenced his thinking and practice as a senior lecturer at a private tertiary institution. Nontuthuko Phewa, an early career Grade 1 teacher, used memory drawing to help her to make visible and learn from her experiences as a young schoolchild. Overall, the chapter presents a collection of unique yet also interconnected stories elicited by South African teacher-researchers' drawings of early memories of school in the 1970s, 1980s, and 1990s. This chapter illuminates the usefulness and impact of memory drawing as an emotional entry point for teachers' future-oriented remembering.

Emotional stories evoked by artful memory-work can bring to life teacher-researchers' active interpretation of often untold stories of pain and pleasure. Art inquiry and memory-work function as entry points for coming to know the richness and variety of multiple stories (Adichie, 2009). The richness of the multiplicity aroused by different stories opens up different connections with self and others for productive remembering and professional learning. The art forms themselves arouse emotions, and the different authors openly engage with emotion in different ways, recognising how powerful and deep-seated emotions might play a part in the choices we make as teachers.

Theme two:
Memory-work, art and artful inquiry as opportunities for teacher renewal
Knitting together memories through varied literary and visual art forms offers glimpses into the entangled, complex understanding of "what people are and what people can be" (Banks 2008, p. 162). Subjective memories as embodied enfleshments (Pillay, 2020) become a site where details of both "fact and emotion, structural and emotional complexity, is emphasised" (Bochner, 2000, p. 271) for creative scholarship and openness. In the chapter "'To Seek Out *Something More*': Knowing the Teacher-Researcher Self Differently Through Self-Narrative Writing and Found Photographs" by Daisy Pillay, Sagie Naicker, and Wendy Rawlinson, the power of found photographs is showcased for arousing, fashioning, and re-fashioning memory and personal-professional meaning-making. The exemplars presented in the chapter are derived from Sagie Naicker's and Wendy Rawlinson's doctoral research in South Africa. Sagie used a selected two photographs from his past to study how his disability identity inspired his leadership practice and his development as an activist pursuing social justice for people with disabilities. For Wendy, a photograph of herself, sitting on the Trencadís bench in Park Guell, Barcelona, taken more than two decades previously, served as a visual prompt for reflecting critically on herself and practice as a communications teacher in a racially diverse university. The ensuing dialogue between Sagie, Wendy, and Daisy Pillay demonstrates how the use of photographs for experiencing and enfleshing the interiority of persons (Coles, 1989) opens up materially situated creative thinking, and how teacher-researchers' self-awareness is evoked "through aesthetic pleasure" (Banks, 2008, p. 161). "Collaging Memories: Reimagining Teacher-Researcher Identities and Perspectives," by Daisy Pillay, Reena Ramkelewan, and Anita Hiralaal exemplifies how collage making can reinvigorate critical moments of the past for new perspectives to inform teacher-researchers' selves and practices in the future. The exemplars come from doctoral research by two early-career South African scholars, Reena and Anita. For Reena, collage making helped to make visible the multiple and layered selves that make up her life and work as a primary school teacher. Anita created a collage portrait to assemble and analyse memories of significant experiences and people who influenced her in becoming a particular type of teacher educator.

Aesthetic memory-work evoked by drawings, paintings, and artefacts opens up in material and metaphorical ways an alternate space to explain and express the many layers of teacher-self. This exploration is highlighted in "Creative Nonfiction Narratives and Memory-Work: Pathways for Women Teacher-Researchers' Scholarship of Ambiguity and Openings" by Daisy Pillay, Mary Cullinan, and Leighandri Moodley. Mary Cullinan, a Canadian teacher, and late-entry doctoral student, used personal photos and metaphorical images as material to compose

narratives of how women as late-entry doctoral students negotiated understandings of their lives and place in academia. Leighandri Moodley used unstructured interviews, collage making, and artefact retrieval strategies to compose creative narratives with two South African women novice teachers. This narrative memory-work brought her to a deeper understanding of her own story as a novice teacher. In Mary's and Leighandri's research, explorations of art inquiry and professional learning are deepened by the weaving together of memory-work and creative nonfiction narratives that can facilitate new understandings of both past and present, and generate new narratives of agentic teacher self that can change the future.

Taken as a whole, these chapters exemplify how the loosening of teacher-researchers' perspectives and ideas carves out creative spaces to enter a world created by others in imaginative and material ways. Ongoing shifts prompted by visual material demonstrate how the process of displacement happens for reconfiguring the teacher-researcher's authorial power, inviting productive ambiguity, and the celebration of many voices. Memory-work for artful professional learning can become an act of identity renaming, resistance, reinvention (Goffman 1979; Richie &Wilson, 2000)—opening up a multitude of ways for thinking and interpreting the complexity and contradictions of everyday professional practice.

Theme three:
Memory mosaics and artful meaning-making enhances teacher professional learning
Memory Mosaics, as an invitational space for opening up "social dialogue and reciprocity" (Falzon, 1998, p. 5) of personal-professional meaning making, provided a situated and embodied lens to view the interplay between teacher selves and educational practice (Pahl, 2017; Porto, 2004). To illustrate, the chapter, "Seeing Through Television and Film: The Teacher's Gaze in Professional Learning" by Claudia Mitchell, Bridget Campbell, Stephanie Pizzuto, and Brian Andrew Benoit, highlights how the use of television and film for reflexivity enhances teacher professional learning and practice in productive ways. Bridget Campbell, a teacher educator at a South African university, used two teacher films, *Freedom Writers* (LaGravense, 2007) and *Dead Poets Society* (Weir 1989), to deepen her understanding of her work with preservice teachers. Stephanie Pizzuto, as a graduate student at a Canadian university, used a popular television series from her childhood, *Boy Meets World* (Jacobs, 1993–2000), to extend her awareness of the teacher she wants to become. Brian Benoit, also at a Canadian university, explored the way he used recurring viewings of a local television series he recalled from an earlier time, *Les Bougon* (Larouche, 2004), to undertake memory-work and critical autoethnography concerning class structures.

In "The Promise of Poetry Belongs to Us All: Poetic Professional Learning in Teacher-Researchers' Memory-Work" by Kathleen Pithouse-Morgan, S'phiwe Madondo, and Edwina Grossi, the authors collaborate and build on the developing scholarship of poetic professional learning in the social sciences by bringing into dialogue two exemplars of South African teacher-researchers' poetic engagement with memory and pedagogy. S'phiwe Madondo, a primary school teacher, composed interpretive poetry to portray and analyse significant educational and emotional episodes in his past. Edwina Grossi's autoethnographic research explored her experiences in South African education over 41 years. She used a range of creative forms, including poetry, as representation, verification, and confirmation of her life story. S'phiwe's and Edwina's pieces illustrate poetic inquiry as a mode of working deliberately and imaginatively with memories to produce evocative insights into teaching and learning.

"Stories Blending, Flowing Out: Connecting Teacher Professional Learning, Re-Membering, and Storytelling" by Kathleen Pithouse-Morgan, Sandra Owén:nakon Deer-Standup, and Thokozani Ndaleni illuminates how, as teacher-researchers retell their own stories and listen to others' stories, they can make new sense of their past and present learning as spaces for social dialogue. Sandra Owén:nakon Deer-Standup's narrative research revolved around an investigation of legends and storytelling used in early childhood education in Kahnawa:ke, Quebec, Canada. Through her narrative research, Sandra learnt that indigenous cultural legends and stories familiar to historical, ceremonial, and spiritual practices could guide culturally responsive teacher professional learning and curriculum development. Thokozani Ndaleni employed a personal history method to understand better his experiences of learning oral communication as a black African, Zulu child in apartheid South Africa. Through the study of family storytelling artefacts, Thokozani recognised that responsiveness to local social and cultural contexts is central to the teaching and learning of oral communication.

Mosaic-ing memory as aesthetic practice heightens the play of alternate approaches and lenses to push against a unifying normative framing of professional teacher learning and to make sense of multiple truths and experiences, for creative knowledge production and aesthetic scholarship (Brockelman, 2001). The sense of discovery and recovery that the multiple juxtapositions of art and art inquiry make available can authorise teacher-researchers to look to themselves as funds for new and fresher perspectives in professional learning and practice.

Theme four:
Deconstructing and reconstructing self in ethically responsible ways through memory-work
Artful memory-work for enhancing ethical and social meaning making is highlighted in "Ethically Significant Moments in Stirring up Memories" by Claudia

Mitchell, Sifiso Magubane, Casey Burkholder, and Sheeren Saloojee. Sifiso Magubane, a South African teacher-researcher, reflects on the emotional complexity of obtaining consent to use the photograph of a close school friend of his who had died. Casey Burkholder, studying at a Canadian university, explores some of the tensions in preservice teachers making cellphilms about their individual histories and, particularly, the politics of exclusion. Lastly, Sheeren Saloojee, studying at a South African university, attends to the emotional welfare of the researcher, concerning what it means to absorb and portray the personal stories of research participants. The issue of ethics in artful engagement (with photographs and cellphilms) in memory-work foregrounds how teacher-researchers negotiate emotional well-being and the politics of voice in social research. The three mosaic pieces challenge educational researchers to cast their gaze on situational ethics and ethics of the personal that rarely appear in any guide or any ethics policy.

Looking Forward

From self-transformation to ethics, mosaic-ing memory in teacher education and professional learning illustrates "how art is used in teacher-memory work studies, and what memory-work studies can say about art and artful inquiry" (Pithouse-Morgan, Pillay, & Mitchell, 2019b, p. 12). As we argue, when memories, lives, and art forms interconnect, they breathe agency and colour into professional teacher learning. Overall, our scholarly memoir offers a sense of future-oriented remembering concerning how artful memory-work can be used generatively for professional learning research in diverse educational contexts, with implications for personal, professional, and social transformation. Critically, this memoir highlights ways in which arts-based approaches to memory-work can play a vital role in pedagogies of reinvention and decolonisation, particularly in communities that have been marginalised from mainstream educational research. As Maxine Greene (1998) explained, "engagements with the. . .arts [can] release the imaginative capacity into play [and foster] a commitment to the risky search for alternative possibilities" (pp. 47–49).

In coming to the end of our scholarly memoir, we seek to maintain the future-oriented remembering of the Frauenformen Collective (Haug, 1987) and the many other feminist scholars working with the visual who have seen the importance of looking back to look forward. To conclude, we first revisit the endings of three of the key texts we refer to in retracing our work, *That's Funny You Don't Look Like a Teacher*, *Reinventing Ourselves as Teachers*, and of course *Memory Mosaics: Researching Teacher Professional Learning Through Artful Memory-Work*:

> The project that grows out of a close reading [of popular culture narratives and drawings of teachers] is to imagine and realize other possibilities, ways to go beneath the stereotypes, sometimes,

paradoxically, by embracing them. The post-reading project becomes a writing project, one that creates new images… that can broaden our sense of the possible and give new meaning to the expression, "That's funny [you don't look like a teacher]." (Weber & Mitchell, 1995, p. 140)

Hang on to things? Can the final paragraph of a book meant by its authors to be a radical reformulation of nostalgia and memory contain a line that on the surface be read as a conservative imperative? Struggling with such a question takes us beyond nostalgia…. (Mitchell & Weber, 1999, p 232)

Finally, there is the role of recognition or recognizing ourselves in various art forms. On the one hand, recognition or recognizing ourselves in art may not be a totally new idea. On the other, it is perhaps the personal descriptions of these "up close" instances of recognition that are rare and yet so important in professional learning. Thus we are left with the idea of not just how art can be used in teacher memory-work studies, but what memory-work studies can say about art and artful inquiry. (Pithouse-Morgan et al., 2019a, p. 12)

Each of these endings, in its own way, suggests a future-oriented approach, and we can see that imagination itself, at the heart of remembering as an educational project, remains central. As Elliot Eisner emphasised, "Imagination gives us images of the possible that provide a platform for seeing the actual, and by seeing the actual freshly, we can do something about creating what lies beyond it" (Elliot Eisner, 2002, p. 4). Building on the work of Haug and others, mosaic-ing memory-work offers a visual, material lens to see and recreate educational practice in a future-oriented way.

Our focus has been very specific, and in the context of teacher education and professional learning. As we observe in *Memory Mosaics*, the dynamism and hopefulness that characterise artful memory-work as a means of professional teacher learning resonate with Haug's (n.d.) notion of memory-work as an active, optimistic process of "[working] for the possibility of a freer life" (p. 28). Memory-work explorations as material knowledge provoke ethical and creative thinking, and understanding of artful teacher learning. Thus, from an arts-based, visual, and material understanding of memory-work, the process of *doing* teacher professional learning looks very different from other methods and approaches in teacher education (Ingold, 2013). In some ways, our approach also looks different from Haug's, and we have highlighted throughout the memoir the significance of arts-based tools and methods such as drawings, photographs, filmmaking, creating collages, poetic inquiry, and working with objects in the doing of memory-work. As well, while some of the art-making practices have involved small working

collectives, often the work of remembering has been produced first by individuals working alone and sometimes in the first draft and second draft work advocated by Patricia Hampl (1996), and then only later in the process of co-authoring a chapter have the authors taken on more of a collective voice. For this reason, we have referred to this work as medleys and now mosaics. These are terms used in new ways to acknowledge both the artful and the collective "turns" in working with the past to inform the future in educational research and practice.

By tracing the vibrant transcontinental trajectories of memory-work over time, our memoir represents an evolving collective assemblage that shifted organically to open up entangled and complex meaning-making in the *Memory Mosaics* book. Mosaic-ing as a creative shift from medleys allowed us to experiment with artful ways to connect while developing greater awareness of the experience of valuing each unique memory fragment as a resource for teacher education and professional learning.

References

Adichie, C. N. (2009). *Chimamanda Adichie: The danger of a single story.* [Video file]:http://www.ted.com/talks/chimamanda_adichie_the_danger_of_a_single_story/transcript?language=en

Allen, P. B. (1995). *Art is a way of knowing: A guide to self-knowledge and spiritual fulfilment through creativity*. London, UK: Shambhala.

Banks, S. (2008). Writing as theory: In defence of fiction. In J. G. Knowles & A. L. Cole (Eds.), *Handbook of the arts in qualitative research* (pp. 155–164). Los Angeles: SAGE. https://doi.org/10.4135/9781452226545.n13

Bochner, A. P. (2000). Criteria against ourselves. *Qualitative Inquiry*, *6*(2), 266–272. https://doi.org/10.1177/107780040000600209

Brockelman, T. P. (2001). *The frame and the mirror: On collage and the postmodern*. Evanston: Northwestern University Press.

Butler, F. (2000). *Hollywood films, reflective practice, and social change in teacher education: A Bahamian illustration*. (Unpublished doctoral dissertation), McGill University, Montreal, Canada.

Clavell, J. (Producer & Director). (1967). *To Sir, with love* [Motion Picture]. UK: Columbia British Productions.

Coles, R. (1989). *The call of stories*. Boston, MA: Houghton Mifflin.

Crawford, J., Kippax, S., Onyx, J., Gault, U., & Benton, P. (1992). *Emotion and gender: Constructing meaning from memory*. London, UK: SAGE.

Derry, C. (2005). Drawings as a research tool for self-study: An embodied method of exploring memories of childhood bullying. In C. Mitchell, S. Weber, & K. O'Reilly-Scanlon (Eds.), *Just who do we think we are? Methodologies for autobiography and self-study in teaching* (pp. 34-46). London, UK: RoutledgeFalmer. https://doi.org/10.4324/9780203464977_chapter_4

Easton, L. B. (2008). From professional development to professional learning. *Phi Delta Kappan,* *89*(10), 755–761. https://doi.org/10.1177/003172170808901014

Eisner, E. W. (2002). *The arts and the creation of mind*. New Haven, CT: Yale University Press.

Goffman, E. (1979). *Gender advertisements: Studies in the anthropology of visual communication*. New York: Harper & Row.

Gottlieb, L. (Producer), & Ardolino, E. (Director). (1987). *Dirty dancing* [Motion Picture]. USA: Vestron Pictures.

Greene, M. (1998). Art and imagination: Overcoming a desperate stasis. In A. C. Ornstein & L. S. Behar-Horenstein (Eds.), *Contemporary issues in curriculum* (2nd ed. pp. 45–53). Needham Heights, MA: Allyn & Bacon.

Hampl, P. (1996). Memory and imagination. In McConkey, J. (Ed.), *The anatomy of memory: An anthology* (pp. 201-211). Oxford, UK: Oxford University Press.

Haug, F. (1987). *Female sexualization: A collective work of memory* (E. Carter, Trans.). London: Verso.

Haug, F. (2008). Memory work. *Australian Feminist Studies, 23*(58), 537–541. https://doi.org/10.1080/08164640802433498

Haug, F. (n.d.). *Memory-work as a method of social science research: A detailed rendering of memory-work method*. Retrieved from http://www.friggahaug.inkrit.de/documents/memorywork-researchguidei7.pdf

Ingold, T. (2013). *Making: Anthropology, archaeology, art and architecture*. London, UK: Routledge. https://doi.org/10.4324/9780203559055

Jacobs, M. (Executive producer). (1993–2000). *Boy meets world* [Television series]. New York: American Broadcasting Company.

Khau, M. (2009). Journeys into the hidden self: Reflections on a collaborative inquiry into women teachers' memories of adolescent sexuality. In K. Pithouse, C. Mitchell, & R. Moletsane (Eds.), *Making connections: Self-study & social action* (pp. 59-75). New York: Peter Lang.

Kuhn, A. (1995). *Family secrets: Acts of memory and imagination*. London: Verso.

LaGravense, R. (Director). (2007). *Freedom writers* [Motion Picture]. US: Paramount.

Larouche, F. (Producer). (2004). *Les Bougon c'est aussi ça la vie!* [Television series]. Montreal: Radio-Canada Télé.

Martin, R. (1987). 'Phototherapy': The school photograph (Happy days are here again). In P. Holland, J. Spence & S. Watney (eds). *Photography/politics: Two* (pp 40-42). London: Comedia/Photography Workshop.

Mitchell, C. (2004). Just who do we think we are? Memory-work and self-study with beginning teachers. In Balfour, R., Buthelezi, T. and Mitchell, C. (Eds), *Teacher development at the centre of change* (pp.45–54). Durban, South Africa: KZN DoE.

Mitchell, C. (2011). *Doing visual research*. London, UK: SAGE.

Mitchell, C. (2016). Charting girlhood studies. In C. Mitchell & C. Rentschler (Eds.), *Girlhood and the politics of place* (pp. 87-103). New York, NY: Berghahn Books.

Mitchell, C., Campbell, B., Pizzuto, S., & Benoit, B. (2019). Seeing through television and film: The teacher's gaze in professional learning. In K. Pithouse-Morgan, D. Pillay, & C. Mitchell (Eds.), *Memory Mosaics: Researching teacher professional learning through artful memory-work* (pp. 95-112). Cham, Switzerland: Springer.

Mitchell, C., & De Lange, N. (2013). What can a teacher do with a cellphone? Using participatory visual research to speak back in addressing HIV&AIDS. *South African Journal of Education*, *33*(4), 1-13. https://doi.org/10.15700/201412171336

Mitchell, C., De Lange, N., & Moletsane, R. (2014). Me and my cellphone: Constructing change from the inside through cellphilms and participatory video in a rural community. *Area*, *48*(5), 435-441. https://doi.org/10.1111/area.12142

Mitchell, C., MacEntee, K., Cullinan, M., & Allison, P. (2019). Working with photographs: Seeing, looking, and visual representation as professional learning. In K. Pithouse-Morgan, D. Pillay, & C. Mitchell (Eds.), *Memory Mosaics: Researching teacher professional learning through artful memory-work* (pp. 35-54). Cham, Switzerland: Springer.

Mitchell, C., Magubane, S., Burkholder, C., & Saloojee, S. (2019). Ethically significant moments in stirring up memories. In K. Pithouse-Morgan, D. Pillay, & C. Mitchell (Eds.), *Memory mosaics: Researching teacher professional learning through artful memory-work* (pp. 175-192). Cham, Switzerland: Springer.

Mitchell, C., & Pithouse-Morgan, K. (2014). Expanding the memory catalogue: Southern African women's contributions to memory-work writing as a feminist methodology. *Agenda: Empowering Women for Gender Equity, 28*(1), 92-103. https://doi.org/10.1080/10130950.2014.883704

Mitchell, C., & Reid-Walsh, J. (2002). *Researching children's popular culture: The cultural spaces of childhood.* London, UK: Routledge.

Mitchell, C., & Reid-Walsh. J. (2008). Girl method: Placing girl-centred research methodologies on the map of Girlhood Studies. In J. Klaehn (Ed.), *Roadblocks to equality: Women challenging boundaries* (pp. 214-233). Montreal, QC: Black Rose Books.

Mitchell, C., Strong-Wilson, T., Pithouse, K., Allnutt, S. (2011a). Introducing *Memory and pedagogy*. In C. Mitchell, T. Strong-Wilson, K. Pithouse, & S. Allnutt (Eds.), *Memory and pedagogy* (pp. 1–13). New York: Routledge.

Mitchell, C., Strong-Wilson, T., Pithouse, K., Allnutt, S. (Eds.). (2011b). *Memory and pedagogy*. New York: Routledge.

Mitchell, C., Theron, L., Smith, A., & Stuart, J. (2011). Picturing research: An introduction. In L. Theron, C. Mitchell, A. Smith, & J. Stuart (Eds.), *Picturing research: Drawings as visual methodology* (pp. 1-16). Rotterdam, Netherlands: Sense Publishers.

Mitchell, C., & Weber, S. (1996). He draws/she draws: Texts of interrogation. *Textual Studies of Canada: Canadian Journal of Cultural Literacy, 7*,133-142.

Mitchell, C., & Weber, S. (1999). *Reinventing ourselves as teachers: Beyond nostalgia*. London, UK: Falmer Press.

Mitchell, C., & Weber, S. (1998). The usable past: Teachers (re)playing school. *Changing English, 5*(1), 45-56.

Mitchell, C., Weber, S., & O'Reilly-Scanlon, K. (Eds.). (2005). *Just who do we think we are? Methodologies for autobiography and self-study in teaching*. London, UK: RoutledgeFalmer.

Moletsane, R., Mitchell, C., & Smith, A. (Eds.). (2012). *Was it something I wore? Dress, materiality, identity*. Cape Town, South Africa: HSRC Press.

Pahl, K. (2017). Dialogic objects: Material knowledge as a challenge to educational practice. In D. Pillay, K. Pithouse-Morgan, & I. Naicker (Eds.), *Object medleys: Interpretive possibilities for educational research* (pp. 29–44). Rotterdam, Netherlands: Sense Publishers.

Pillay, D. (2020). Recreating a graduate supervisor through art making: An autoethnographic study. *Journal of Autoethnography*, *1*(1), 99-104.

Pillay, D., Cullinan, M., & Moodley, L. (2019). Creative nonfiction narratives and memory-work: Pathways for women teacher-researchers' scholarship of ambiguity and openings. In K. Pithouse-Morgan, D. Pillay, & C. Mitchell (Eds.), *Memory mosaics: Researching teacher professional learning through artful memory-work* (pp. 113-131). Cham, Switzerland: Springer Nature.

Pillay, D., Naicker, S., & Rawlinson, W. (2019). "To seek out something more": Knowing the teacher-researcher self differently through self-narrative writing and found photographs. In K. Pithouse-Morgan, D. Pillay, & C. Mitchell (Eds.), *Memory mosaics: Researching teacher professional learning through artful memory-work* (pp. 15-34). Cham, Switzerland: Springer Nature.

Pillay, D., Pithouse-Morgan, K., Naicker, I. (Eds.). (2017). *Object medleys: Interpretive possibilities for educational research*. Rotterdam: Sense Publishers.

Pillay, D., Ramkelewan, R., & Hiralaal, A. (2019). Collaging memories: Reimagining teacher-researcher identities and perspectives. In K. Pithouse-Morgan, D. Pillay, & C. Mitchell (Eds.), *Memory mosaics: Researching teacher professional learning through artful memory-work* (pp. 77-93). Cham, Switzerland: Springer Nature.

Pithouse, K. (2007). *Learning through teaching: A narrative self-study of a novice teacher educator.* (Unpublished doctoral thesis), University of KwaZulu-Natal, Durban, South Africa. Retrieved from http://researchspace.ukzn.ac.za/xmlui/handle/10413/482

Pithouse, K. (2011). "The future of our young children lies in our hands": Re-envisaging teacher authority through narrative self-study. In C. Mitchell, T. Strong-Wilson, K. Pithouse, & S. Allnutt (Eds.), *Memory and pedagogy* (pp. 177-190). New York: Routledge.

Pithouse-Morgan, K., Deer-Standup, S. O., & Ndaleni, T. (2019). Stories blending, flowing out: Connecting teacher professional learning, re-membering, and storytelling. In K. Pithouse-Morgan, D. Pillay, & C. Mitchell (Eds.), *Memory*

mosaics: Researching teacher professional learning through artful memory-work (pp. 155-173). Cham, Switzerland: Springer.

Pithouse-Morgan, K., Madondo, S., & Grossi, E. (2019). The promise of poetry belongs to us all: Poetic professional learning in teacher-researchers' memory-work. In K. Pithouse-Morgan, D. Pillay, & C. Mitchell (Eds.), *Memory mosaics: Researching teacher professional learning through artful memory-work* (pp. 133 - 153). Cham, Switzerland: Springer.

Pithouse-Morgan, K., Makhanya, H., Downing, G., & Phewa, N. (2019). Picturing a more hopeful future: Teacher-researchers drawing early memories of school. In K. Pithouse-Morgan, D. Pillay, & C. Mitchell (Eds.), *Memory mosaics: Researching teacher professional learning through artful memory-work* (pp. 55-75). Cham, Switzerland: Springer.

Pithouse, K., Mitchell, C., & Moletsane, R. (2009a). Introduction. In K. Pithouse, C. Mitchell, & R. Moletsane (Eds.), *Making connections: Self-study & social action* (pp. 1-9). New York: Peter Lang.

Pithouse, K., Mitchell, C., Moletsane, R. (Eds.). (2009b). *Making connections: Self-study and social action*. New York: Peter Lang.

Pithouse-Morgan, K., Mitchell, C., Pillay, D. (2012). Editorial: Memory and pedagogy special issue. *Journal of Education, 54*, 1–6.

Pithouse-Morgan, K., Mitchell, C., Pillay, D. (2014a). Editorial. *Educational Research for Social Change (ERSC), 3*(2), 1–4.

Pithouse-Morgan, K., Mitchell, C., Pillay, D. (2014b). Self-study of educational practice: Re-imagining our pedagogies [Editorial]. *Perspectives in Education, 32*(2), 1–7.

Pithouse, K., Mitchell, C., & Weber, S. (2009). Self-study in teaching and teacher development: A call to action. *Educational Action Research, 17*(1), 43 - 62. https://doi.org/10.1080/09650790802667444

Pithouse-Morgan, K., Pillay, D., & Mitchell, C. (2019a). Memory mosaics: New voices, insights, possibilities for working with the arts and memory in researching teacher professional learning. In K. Pithouse-Morgan, D. Pillay, & C. Mitchell (Eds.), *Memory mosaics: Researching teacher professional learning through artful memory-work* (pp. 1-13). Cham, CH: Springer.

Pithouse-Morgan, K., Pillay, D., & Mitchell, C. (Eds.). (2019b). *Memory mosaics: Researching teacher professional learning through artful memory-work*. Cham, CH: Springer.

Pithouse-Morgan, K., & Samaras, A. P. (2015). The power of "we" for professional learning. In K. Pithouse-Morgan & A. P. Samaras (Eds.), *Polyvocal professional learning through self-study research* (pp. 1–20). Rotterdam: Sense Publishers. https://doi.org/10.1007/978-94-6300-220-2_1

Porto, N. (2004). Under the gaze of the ancestors: Photographs and performance in colonial Angola. In E. Edwards & J. Hart (Eds.), *Photographs, objects,*

histories: On the materiality of photographs* (pp. 119–138). London: Routledge.

Rothberg, M. (2009). *Multidirectional memory: Remembering the Holocaust in the age of decolonization*. Stanford, CA: Stanford University Press.

Simpson, D. & Bruckheimer, J. (Producers), & Smith, J. N. (Director). (1995). *Dangerous minds* [Motion Picture]. USA: Hollywood Pictures.

Spence, J. (1995*). Cultural sniping:The art of transgression*. New York: Routledge.

Strong-Wilson, T., Mitchell, C., Allnutt, S., Pithouse-Morgan, K. (Eds.). (2013). *Productive remembering and social agency*. Rotterdam: Sense Publishers.

Strong-Wilson, T., Mitchell, C., Morrison, C., Radford, L., & Pithouse-Morgan, K. (2015). "Reflecting forward" on the digital in multidirectional memory-work between Canada and South Africa. *McGill Journal of Education, 49*(3), 675-696. http://doi.org/10.7202/1033553ar

Strong-Wilson, T., Mitchell, C., & Ingersoll, M. (2016). Exploring multidirectional memory-work and the digital as a phase space for teacher professional development. In. M. Knobel & J. Kalman (Eds.). *New literacies and teacher learning: Professional development and the digital turn* (pp. 151-172). New York, NY: Peter Lang.

Van Manen, M. (1990). Researching lived experience: Human science for an action sensitive pedagogy. Albany, NY: State University of New York Press.

Walkerdine, V. (1990). *Schoolgirl fictions*. London: Verso.

Weber, S., & Mitchell, C. (1995). *That's funny, you don't look like a teacher! Interrogating images and identity in popular culture*. London, UK: Falmer Press.

Weber, S., & Mitchell, C. (1996). Drawing ourselves into teaching: Studying the images that shape and distort teacher education. *Teaching and Teacher Education, 12*(3), 303-313. https://doi.org/10.1016/0742-051X(95)00040-Q

Weber, S., & Mitchell, C. (Eds.). (2004). *Not just any dress: Narratives of memory, body and identity*. New York: Peter Lang.

Weir, P. (Director). (1989). *Dead poets society* [Motion picture]. USA: Touchstone.

Author Details

Claudia Mitchell is a Distinguished James McGill Professor, McGill University, Montreal, Canada, and an Honorary Professor at the University of KwaZulu-Natal, Durban, South Africa. Email: Claudia.mitchell@mcgill.ca Kathleen Pithouse-Morgan is a Professor in the School of Education at the University of KwaZulu-Natal, Durban, South Africa. Email: pithousemorgan@ukzn.ac.za Daisy Pillay is an Associate Professor in the School of Education at the University of KwaZulu-Natal, Durban, South Africa. Email: pillaygv@ukzn.ac.za