

THEME D — ABSTRACTS & PRESENTERS

Imagination and Language

SUSAN BARBER — *Imagination in Teaching and Writing*

Imagination is the mind in flight, soaring on the wings of memory, emotion, interpretation and human perception. The active mind strives for meaning in order to form its structures, while imagination offers them shape. Writing in particular is an exercise in shaping and forming. The process of writing involves recognizing patterns and relationships. If the communication of our ideas uses language to make meaning, then writing is a further extension of the active mind.

In this paper I will deal with an approach to writing and the teaching of writing from a philosophical viewpoint. The controversial issue of whether we can increase imagination and creativity will be explored through the writings of several theorists as well as through my experiences as a writer of fiction. Works of literature will be discussed as specific examples of remarkable imagination and an attempt will be made to get at the mysterious shocks of insight, originality and clarity found there.

In addition, this paper will focus on each of the areas affecting imagination: the mind's eye and making of images; the connection between imagination and images; perspectives we take on these created images; and the emotional colouring assigned to them. Also, more details will be added to how we use words and language to make meaning, especially within the intangible logic of metaphor.

In closing, there will be some practical suggestions for teachers of writing, such as the importance of establishing classroom conditions for the imagination to be stimulated, the demeanor of the instructor and bonding between teacher and student as well as between the students themselves.

Susan Barber is a Master's student in the Arts Education program at Simon Fraser University. She has recently completed PDP and has used many creative techniques in teaching English, ESL, Science and French. Since 1989 she has worked as a writer, publishing in North American newspapers and magazines, including writing literary book reviews in the Vancouver Sun. Her main area of interest is fiction.

NINAH BELIAVSKY — *Let there be music and art in your ESL classroom*

This presentation will introduce a complete lesson on teaching ESL through World History as it is reflected in the arts, music and literature. It will highlight the notion that students who are exposed to authentic content in their ESL classroom are benefited in a vast number of ways. The benefits are not only limited to language learning but also extend to building bridges of cross-cultural awareness between students with diverse cultural backgrounds. When teachers and students explore interesting and genuine content and are not simply engaged in an artificial or meaningless activity, students have increased opportunity to use the content knowledge and expertise that they bring to class from their own cultural backgrounds. More importantly, students are exposed to complex information and are involved in demanding activities, which could lead to intrinsic motivation.

History is a universal experience. History is reflected in the arts, in music, in literature, in politics, in science and many other aspects of our lives. We shape, style and create history. Our lives are reflected in the times where history is a mirror of our experiences. We can learn about our own lives and the lives of others by reading famous literature, listening to musical compositions and enjoying world's greatest works of art.

We can learn about French Revolution by reading Les Miserables by Victor Hugo. We can learn about failures of Napoleon's Republic by listening to Beethoven's "Eroica" and learning of this composer's deep feelings about the new "Emperor" of France and of the antagonism between art and politics. We can learn about religion and its values by reading Gouthe's Faust and listening to Gounod's opera. We can learn about Spanish Civil War by studying Picasso's masterpiece – "Guernica". We can learn about the class system – demimonde and beau monde, the lives of the courtesans and consumption epidemic in the 19th century Europe by reading Alexandre Dumas' novel Camille: The Lady of the Camellias and by listening to Verdi's La Traviata.

History through the arts, literature and music is highly motivational and lends itself to teaching of the four traditional language skills: speaking, reading, writing and listening. ESL students have an opportunity to learn, explore, share and contribute information about the greatest human achievements through reading short stories and novels, by listening to musical compositions, by studying famous paintings and viewing films. They have opportunities to voice their feelings and identify with the world's heroes.

This lesson will incorporate listening to music, film, story and exercises based on such approaches as cooperative learning, (peer-group support and instruction), experiential learning (hands on, field work, problem solving and discovery among others). Students have an opportunity to relay stories from their native countries and to marvel about how the pieces of the world mosaic all fit together.

Ninah Belivsky is an Assistant Professor at the Institute of ESL at St. John's University, Queens, NY. She holds an M.A. and a Ph.D. in applied linguistics from Northwestern University and a B.A. in linguistics and psychology from the University of Wisconsin in Milwaukee and Madison. Previously, she taught ESL and linguistics at Queens College of the City University of New York, NYU and Northwestern University. She has presented on using music, art and history in ESL teaching and on child language development in numerous conferences in U.S. and Canada.

MARNI BINDER — *Reading the Pictorial World of the Child: Emerging Literacies in Child Art*

"We have to use our imaginations and use our own heads when we draw."

Grade 2 Student

Children see the unusualness of things. They venture out of the real and rational to make sense of their world, defining their personal cosmologies. This manifests in different ways. Though the imagination is not the sole property of the arts, it does provide a way to disclose the mind's eye. The transformative quality of the imagination crosses into other realms of thinking through the visual arts. Engaging in the visual arts appeals naturally to children and their way of looking at things, or should I say, "seeing"- they speak it, they draw it, they paint it, and they feel it.

The visual images children create enrich the patterned fabrics of their meaning-making. Through understanding the personal cosmologies of the children we teach, the significance of the imagination is authenticated as a valid learning experience.

This presentation draws on my doctoral work, which examined emerging literacies in child art in my Grade1/2 classroom in an inner city school. Participants will be provided the text to read the world of the child through the pictorial representations. Multiple ways of knowing and honouring the sociocultural identities of the students shapes the potential to transform learning through cultivating imaginative capabilities. As well as exploring the seven literacies that emerged from the children's drawings and paintings: spiritual, visual, poetic, aesthetic, gender, print, and story, I will focus on holistic/arts-based classroom practices such as visualization, drawing and storywriting, and poetry, and a school-wide storytelling project.

Marni Binder recently completed her Doctorate of Education in the Department of Curriculum, Teaching, and Learning, Holistic and Aesthetic Focus, at OISE/University of Toronto. She holds from this same institution an

M.Ed. degree, which she completed in the Department of Applied Psychology, Multicultural Studies Focus. Her Bachelor of Arts degree in English was completed at Carleton University, in Ottawa. She has also been teaching in the public school system for nearly 20 years.

MARIA CHIK & JULIA WAN— *Humor and Creative English Writing in Hong Kong Elementary School Children*

The effects of humorous rhymed stories on children's English reading and writing were examined in an elementary school in Hong Kong. A creative Reading Program, using mainly Dr. Seuss' series of humorous rhymed stories as texts, was integrated into the English language curriculum. It aimed at motivating children (6-8 years old) to love reading, to develop a response to imaginative literature through identifying and discussing themes, to understand and appreciate the effect of sound patterns, as well as to enhance their skills in listening, reading, speaking and writing. Children's creative writing was assessed before the Program was implemented by giving a sentence starter "One day, when I opened the cupboard in my kitchen", and then by giving another starter "One day, when I opened the fridge in my kitchen" after the Program had run for 2 school terms. From the students' "writing," it was found that the books in the Program seemed to have inspired the children to think creatively and express themselves first through pictures, and then through words. The Motivation for Reading Questionnaire (MRQ, Wigfield & Guthrie, 1997) and the Test for Creative Thinking: Drawing Production (TCT-DP, Urban & Jellen, 1996) were also used to examine children's reading motivation and their creativity. Findings in relation to children's sense of humor and their humor appreciation were also examined.

Maria Chik has been teaching at Hong Kong Baptist University since 1986, in the Departments of Education Studies and of Sociology. She was Associate Director of the Center for Child Development, at Hong Kong Baptist University, from 1997 to 1999, and Adjunct Faculty with the Ohio University Degree Program. She obtained her Ph.D. in Education at Monash University in Australia (2001), her M.Ed. in Guidance & Psychological Services (Industrial Psychology) from Springfield College, Massachusetts (1978), and her B.A. in Psychology from the University of Minnesota (1977).

Julia Wan is a Consultant on Creative English teaching. Ms. Wan received her B.A. (magna cum laude) degree in Literature from University of Massachusetts, Amherst, USA in 1976, and her M.Phil. degree in English Literature from University of Oxford, Oxford, UK in 1981. She was an Assistant Professor at the Department of English Language & Literature, Hong Kong Baptist University from 1982 to 1997. At present, her teaching involvement at the University is on a part-time basis.

Besides literature, Ms. Wan's interest is also on literature teaching and curriculum design (particularly creative English reading programs for elementary and secondary schools in Hong Kong). Her ideas of teaching English creatively through stories, poetry, drama and creative writing have been piloted-tested and are now being practised in many elementary and secondary schools in Hong Kong. In March 2002, she received a Certificate of Commendation from the District Teacher Network Scheme (DTNS) in Hong Kong for her project that was sponsored by the Quality Education Fund, Hong Kong in 1998, entitled "Creative English: An English Enhancement Program for Primary School Pupils" at Methodist School.

VIVIAN CHU — *Teaching Global Unity through Proverbs, Metaphors, and Storytelling*

ESL teachers working with learners from the international community have tremendous opportunities to foster understanding and harmony between people of different cultures, while simultaneously facilitating language acquisition. When teachers envision language learners from abroad as co-creators in the peace process, a greater goal of helping people communicate in a common language can be to work towards global unity.

Three paths that may be explored to move towards this goal draw on active and critical use of proverbs, collective metaphors, and story telling in lesson design. Along these paths it is possible to illuminate consciousness of the sacred unity in humanity, beyond its external variations, as well as foster appreciation of differences and similarities between cultures.

Proverbs from around the world contain universal themes and often convey similar values; they offer common ground for people from different cultures to express their shared humanity. In the language of metaphors, words can create connections between entities and ideas that are totally unlike. There are numerous possibilities for guided discovery of the similar ways in which people from different cultural backgrounds perceive and understand their world metaphorically. Story telling is a powerful multi-dimensional communication process that enables individuals to speak from the heart, share values, explore depth and meaning, and access creativity. All three paths are workable for learners at various levels of English language ability, and can be used to focus on supporting peace, unity, and harmony between communities and in the world.

My purpose for creating this workshop is to present a vision of what ESL teaching can encompass, and to offer tools, ideas, hands-on materials, and adaptable resources to facilitate inter-cultural understanding with the ultimate goal of contributing towards global peace.

Vivian Chu, BA, RSA CELTA, has taught all levels of English from Literacy to Advanced since 1999. She currently teaches at S.U.C.C.E.S.S. and VCC, and has taught overseas in Japan and China. Having grown up in four countries and traveled extensively, she draws from her global experiences to foster inter-cultural understanding while facilitating language acquisition. She is author of “Teaching Global Unity through Proverbs, Metaphors, and Story Telling.” Global education and curriculum design are two of her areas of interest.

JO-AN COLLINS — *A return to the garden: re-interpreting personal stories: A hermeneutic narrative inquiry into my experience of learning*

My paper is based on my PhD inquiry, the title of which was “A return to the garden: re-interpreting personal stories: A hermeneutic narrative inquiry into my experience of learning.” This work demonstrates the critical relationship between imagination, image making and learning experience as a” narrative unity” and as an” aesthetic experience.”

In the introduction I invite the reader/listener as a participant immediately into the research experience. This sets the stage for the rest of the research story with the reader/listener as an active participant. I apply three conventions across this paper. I include stories of my art making process. As part of my method I tell stories and as I hermeneutically return to them, I use what I call the “hermeneutic pause”, “the “hermeneutic moment” and the “hermeneutic return.” I make careful analyses and reanalyzes of my own stories and experience. I demonstrate how this hermeneutic narrative inquiry fills a gap in educational literature.

Dr. Jo-an Collins received her Ph. D. in September 2001 from the Ontario Institute for Studies in Education, of the University of Toronto (Department of Curriculum Teaching and Learning and the Center for Teacher Development). Jo-an is presently a full time librarian for the Toronto District School Board. In the fall of 2001, she worked as a language and image consultant for the Ontario College of Teachers. I worked on the Ontario College of Teacher’s Professional Learning Framework for the Teaching Profession. As a result of this process the Ontario College of teachers adopted many of my terms and images as a part of their thinking. She is developing a series of courses dealing with leadership and teaching based on what she learned through my PhD. inquiry. She continues to write as well as paint.

CAM CULHAM — *Affective Athleticism in ESL*

This paper identifies both obstacles and opportunities encountered when introducing drama to ESL adults in entry level classes. Eight principle problems are detailed with examples drawn from practice. Several activities with silent communication as a focus are offered as remedies for some of these problems; practical examples of non-verbal, interactive activities that promote language use are supported by theory.

The findings of this study suggest that ESL teachers can, through silent drama activities, access their students in significant ways, enable them to learn about each other and promote language proficiency. Interviews and personal observations are supported by current research in both the fields of drama in education and second language education. Although this chapter pertains primarily to ESL for adults, the activities suggested may be adapted to suit different age groups of language learners. Eight benefits that I have observed in my students are also described in this paper.

CAM CULHAM — *Drama in ESL*

The workshop has been well-received with pre-service teachers at the University of Victoria and the University of British Columbia, where the author has conducted demonstration classes. By learning experientially, education students report its relevance to their teaching situations where ESL students in their classes often feel excluded. Though the focus of my graduate work and this paper has been on the conversations that occur in our silent interactions through drama, it concludes with a description of the metaphoric language that participants are eventually able to explore. An affective learning environment is created as a result of introducing theatre techniques, with interpersonal connection the primary driving force.

Cam Culham is currently completing his graduate studies at the University of Victoria where he has been investigating the possibilities of drama as a conduit for language acquisition and intercultural understanding. He has been working as an ESL (English as a Second Language) teacher at the English Language Centre (University of Victoria, Continuing Studies) for eight years and is often invited to lead workshops in both drama and music at this institution and at other ESL schools around the province.

Cam also works with special needs children and adults and is a houseparent, supervising international students, at St. Michaels University School. He is also a performer (singer, actor and children's entertainer). He has published several articles and presented papers at several national conferences.

KYM DAWSON — *Reflecting Teams: Their Promise for Imaginative Education*

The Reflecting Team process is a relatively new therapeutic method embedded within post-modern approaches of narrative story-telling and constructionist theory. The process can be understood as an opportunity for a community of caregivers to join with “client systems” as well as “client/therapist systems” to discover new, life-giving meanings about a child. Anecdotal information from practitioners and families suggests that Reflecting Teams are a powerful method of therapeutic intervention.

Viewed from an educational perspective, Reflecting Teams provide opportunities for a group of teachers, parents, and other care-providers to find new and imaginative meanings for children’s problems. They are also flexible in approach and hold great promise for helping careteams and families discover new options for behaviour management. Mistakenly, the very real concerns about “problems” often assume a priority position over children’s strengths and imaginations that ultimately form the basis for resiliency. Acting counter to this reactive approach, Reflecting Teams focus deliberately on imagination and strengths and actively search for multiple perspectives on troubling situations.

The Child & Youth Mental Health Program in the Upper Fraser Valley of British Columbia has worked with the method for over 10 years. Public calls for greater accountability of government services prompted questions about the outcomes of Reflecting Team work.

It was thought that exploratory research would be a means to collect outcome data while remaining faithful to the tenets of post-modern approaches. Along with a review of the research we have done, the presentation will include a demonstration of a reflecting team and offers a creative opportunity to gain hands-on practice in this relatively new and powerful methodology.

Kym Alan Dawson holds a Ph.D. in Experimental Psychology from the University of Waterloo. He obtained his Certificate of Respecialization in Clinical Psychology from the Fielding Institute in 2002.

RISHMA DUNLOP & THE 2 AM COLLECTIVE — *She Tries her Tongue: Women, Writing, and Imagination*

This innovative presentation/performance explores the experiences of a group of 19 women, 18 graduate students and their professor, in a Graduate Seminar titled *Women, Writing and Imagination: Curriculum as Aesthetic Text*. Theoretical concerns explored include the role of the imagination and artistic production in academia as they are evoked by literary readings, and feminist theory as it is explored in dialogue with the writings of women such as Virginia Woolf, Bronwen Wallace, bell hooks, Eavan Boland, Nancy Mairs, and Adrienne Rich. The presentation includes interactive, multi-vocal performances with multiple voices engaging in dialogic inquiry. Presenters move between literary readings and excerpts from the participants' own writings that were created in imaginative response to readings, course discussions and activities. The focus will be on the joys and difficulties of achieving a community of writers across vast differences (with applications across diverse educational settings), moving from a pedagogy of the unknowable towards locations of pedagogical encounters that enabled collaborative inquiry and creative production. This collaboration will be shared at the culmination of the presentation as a performance of a choreopoem, a collaborative poem in multiple voices titled "She Tries Her Tongue: A Blueprint for Women's Collaborative Writing." Overall, the presenters seek to represent an ontological journey that proposes a "re-education" of the imagination, one that espouses epistemological shifts and ethical formation of scholarly community within an environment that embraces aesthetics, beauty, and joy, open to the possibilities of the "slow fuse" lit by the imagination.

Rishma Dunlop is a professor of Literary Studies and Arts Education in the Faculty of Education at York University, Toronto. Her research interests include aesthetics, postcolonial theory, arts education, and cultural studies. She is a poet and fiction writer whose work has won awards and has appeared in numerous books, journals, and scholarly publications, nationally and internationally. She is the author of two volumes of poetry, *Boundary Bay*, Staccato/Turnstone Press (2000) and *The Body of My Garden*, Mansfield Press (2002).

The 2 am Collective is a community of women writers/artists/scholars/educators committed to research on feminist literary theory, collaborative inquiry, creativity and cognition, the role of the imagination in education, fine arts cultural studies, and aesthetic education.

ISABELLE EATON — *"Now that's my kind of game!" — Computer games and the development of narrative in children*

Narratives are increasingly recognised as powerful strategies –or tools- through which, as learners, we establish relationships between concepts, situate new information in broader contexts, and thus develop our understanding of different phenomena. However, most of the studies that have examined the role played by narratives in learning have been conducted in the area of literacy and, more specifically, in that of traditional print literacy. Very few

studies have yet sought to combine the use of new technologies with that of narrative as tools for teaching and learning by young learners.

This paper will review the theoretical and empirical context, as well as the preliminary findings, of my recently completed M.A. research. This research was developed based on the findings of a pilot study on children's engagement with multimedia materials, which I conducted in a local elementary school in the fall of 2002. Not surprisingly, the findings from this pilot study pointed to computer games as predominant genres that attract and engage children. Findings from this study also suggested that not all computer games were equally engaging. According to the pilot's participants, computer games required a high level of narrative sophistication in order to be engaging. The games described as most engaging often expanded upon a pre-existing story that was familiar to the participants, were built on a narrative structure, or engaged the player in some form of narrative environment. Moreover, the participants indicated that computer games needed to allow for meaningful levels of interactivity—which they identified as the ability to engage in the creation of artefacts or characters, or to authentically influence the unfolding of events within a broad, meaningful context—in order to promote engagement. The opportunity for prolonged involvement in a game, as well as flexibility in the choice of actions and/or behaviours available to the player, also emerged from the participants' comments as important factors promoting engagement. However, some of the most interesting findings to come out of the pilot study were those which suggested not only that games identified as engaging had elements in common with more traditional narrative forms, but also that they offered opportunities for players to engage with narratives in ways that differed from those afforded by print or other media. Chief among these was the opportunity afforded by games for the player to be an active agent in the unfolding story. In fact, the characteristics of computer games that, according to the study participants, made the games engaging, suggest that these may be promising environments for the development of narrative comprehension in children. What remained unclear at the end of the pilot study, however, was how children “read” computer games, and whether the particular affordances of this genre called upon abilities that are important for the understanding of narratives. These questions, along with the issue of how children understand computer games, will be addressed during my presentation.

Isabelle Eaton is completing her M.A. in Education and Technology at Simon Fraser University. She is interested in literacy and hypertext literacy, and the role of narrative in learning and understanding. She works as a Research Associate with the Imaginative Education Research Group and had the pleasure and privilege of acting as coordinator of the IERG's first International Conference on Imagination and Education. She is also editor of the group's newsletter (*Imagine!*). She completed her undergraduate studies in political science, economics and geography at Concordia University, where she was the valedictorian of her graduating class. Her previous studies were in psychology at the Collège de Maisonneuve, where she received the Governor General's Bronze Medal Award for graduating at the top of her class. She has worked as a counsellor for youth in detention, a P.R. consultant, and a program evaluator in the social services sector. She is hopelessly in love with her second homelands (Colombia and Brasil), and, true to her French Canadian roots, a *connoisseur* of all things “poutine”.

MÓNICA GARCÍA PELAYO — *Education and Imagination: Sound language in the classroom*

The main objective of this presentation is to argue that imagination is very important for knowledge construction in children. The starting point is to recognize that the imagination process is always present in the cognitive act. It's a process inherent in perception and reality representation. Based on Dr. Egan, it is possible to recognize that a process of construction of reality exists and that meaning construction is inherent in such a process.

Human beings are “symbolic beings” which are always creating meaning from social nets of significance, which are the contexts in which these beings develop, and from the individual process of meaning creation, which is a product of the individual capability to imagine. This means that the human beings are linked to the social environment by means of the interpretation of reality, the creation of meaning, in which imagination is always present. Imagination is unavoidably implied in significance creation and in most of the occasions we don't realize this.

According to Dr. Egan's approach (1997), in a pedagogic process, we would recognize the importance of the account as an essential narrative form in which we articulate meanings and create new ones. This universal form exists in every culture. In daily classroom work, imagination is always present as a process inherent in human beings. Imagination is actually what lends us our human quality.

It is necessary to make it clear that imagination is spontaneously present in every pupil, it is not promoted by the teacher. The pedagogical proposal is precisely to explain the importance of imagination in the creative process that is inevitably present in the meanings of the pupil's social context; and that there is an individual specific representation for every child, nevertheless, it is linked to social meanings. Keeping in mind this participation of imagination in meaning construction, we can state explicitly that it is necessary to be conscious of this process and its unlimited richness and of the possibilities created in education through stories as an element that creates and articulates meaning.

Based on this, it is argued for the importance of the educative audio-story, which is a genre that takes advantage of the story's potential as an articulator and creator of meanings using sound's language (music, voice, sound effects, silence, etc.) and allows the student to construct his or her own intellectual representation by means of his or her imagination.

Mónica García Pelayo is from Mexico. She holds a Bachelor's degree in Communications Science, a Master's degree in Adult Education from the National Pedagogical University (Mexico), a Master's degree in Social Psychology for Groups and Institutions, from the Universidad Autonoma Metropolitana (UNAM – Mexico). She has worked as professor in the Pedagogy Department of the National Pedagogical University since 1984. She wrote the screenplay and produced the video "Educational use of comics in the classroom" and wrote and produced a radio series of tales for children called "Knowledge Adventures, Where Knowledge is a Game" from 1995 to 1997.

LISA GJEDDE — *Enhancing Creative Learning and Imagination in ICT-based Narrative Learning Environments*

This paper presentation will present the preliminary findings from ongoing research and development projects, that are focusing on narrative as a potential for learning in ICT-enhanced education, and carried out in the public Danish Primary and Secondary Schools sponsored by the Danish Ministry of Education.

It will draw on examples and case-studies of the student's narratives and the imaginative content that has been developed in a user-centred content development process, including original art work by students as well as by professional artists, and also provide brief examples of the prototypes of narrative interactive learning environments (NILE's) that have been developed.

Key issues to be discussed includes the notions of developing narrative competencies through narrative expression using different media, and the impact of using media in order to enhance the development of expressive and creative competencies.

How may a creative learning environment facilitate the student's own narratives, creative self-expression and imagination, through the use of ICT and media?

Which qualities are needed in the environment and which learning scenarios need to be developed in order to allow for differentiation in the learning process, in relation to supporting the students preferred modality of expression? How may these qualities be implemented the design of creative learning scenarios and environments in order to support the development of imagination and expression?

Lisa Gjedde, Ph.D., is an Associate Professor in Multimedia and Learning, at the Danish University of Education, at the Dept. for Curriculum Research, and affiliated the Research Programme for Media and ICT in a Learning

Perspective. She also has a background in theatre and is a graduate Stage Director from the Danish National Theatre School. She has also worked extensively with oral storytelling.

MONIKA HILDER — *Growing the Intelligent Heart: An Imaginative Education through Children's Literature*

How to do well what various thinkers say we have always done, until rather recently, and certainly must do now with some urgency (Lewis, 1947; Guroian, 1998; Noddings, 2002), but in a post-modern environment are ambivalent about—teaching the moral person. The term “moral imagination” is a relatively recent term (Schakel, 2002) that perhaps helps us sort out our relation to “didacticism” and literature. Drawing upon the persuasion of thinkers like Booth (1988), Gardner (1978), and MacIntyre (1984), this paper will consider how moral imagination can be cultivated through the mythopoetic literature of children’s fantasy literature. I will draw upon the work of three related authors, George MacDonald, C.S. Lewis, and Madeleine L’Engle, and suggest teaching principles such as literature as engagement, childlike wonder, listening, nurture, and heretical creativity. Participants in this presentation are invited to offer their insights, concerns, and difficult/delightful experiences.

Monika Hilder has an M.A. in English literature (UBC) and is a Ph.D. candidate in Education at Simon Fraser University. She has taught high school English in Vancouver and Germany, and currently teaches in the English Department at Trinity Western University. She is a member of SFU’s Imaginative Education Research Group.

CORNELIA HOOGLAND — *‘Place’ and the ecology of imagination in children’s literature*

My presentation, titled, *‘Place’ and the ecology of imagination in children’s literature*, furthers my previous ten years of research and writing in the areas of *story* and *place*, particularly as they relate to artistic processes as represented in children’s literature.

Locating my work and self in *place* enables me to identify questions and methods of proceeding that include aesthetic and experiential realities. All my research projects—both creative and scholarly—are situated in place. For example, I researched the visual artist Emily Carr on Vancouver Island, where stands of old growth forests helped me understand something of her artistic process and vision, as well the imaginative life of her child-character, *Small*, in her books written for children (*“Small was wholly a cow-yard child:”Emily Carr and the formation of a Canadian aesthetic* forthcoming in *Canadian Children’s Literature*).

The nature, quality, and different forms of *attention* that artistic activity enables, and the story form that often shapes such attention, as portrayed in children’s literature and in my own practice as a poet, forms the other major thrust of my research. I have studied children’s literature and identified the parallel activities of the child at play with the activities of the artist. My work of identifying the literary conventions and artistic attributes contained in story form is recorded in papers such as *Educational uses of story: Reclaiming story as art* in the *Canadian Journal of Education*, 23(1), and *Story-Seeking Eyes: the Child as Artist in Picture Books*.

Understanding the form and usefulness of story, the kinds of individual and communal attention that the aesthetic facilitates, and the relationship of these features to place, is an on-going process that I continue to explore as I apply the aesthetic to other subjects (*Math as art*, forthcoming in *The Journal of the Imagination in Language Learning and Teaching*).

In this presentation, I will concentrate on picture books in which the settings point the reader back to the natural world, saying, as it were, “look again” or “look more carefully” and on the children’s writing (grade 6 students) that emerged in a recent study dealing with this subject. The questions that we explored in the study and that I address in my paper include: does the text’s language encourage and augment the participatory life of the senses? Do the

illustrations encourage human connections with local environments—the flora and fauna as well as the cultural and even commercial aspects? What do the books suggest regarding interdependence among creatures, and among creatures and the environment? What is the role of the rural, urban, imaginative, realistic or contemporary settings? What does each author believe children need to know about the world in which they live? What is the significance of the story form in helping child-readers gain access to their environment?

Dr. Cornelia Hoogland teaches in the Faculty of Education at the University Of Western Ontario, in London (Ontario). She obtained her Ph.D. at Simon Fraser University and her M.A. and B.A. at the University of Calgary. Her interests include the ecology of imagination in childhood; (eco)feminist theories of nature; how postmodern social and cultural theories address the “sense of place”, particularly relations between/among human and non-human nature; language forms of literacy; narrative and poetic inquiry and analysis; children's literature; imagination, writing.

IRENE KARPIAK — *Releasing the Educational Imagination through Autobiography*

The “turn to narrative” in education signals a possible re-evaluation of the place of story in educational research and practice (McEwan & Egan, 1995). Autobiography, in particular, is becoming recognized as a valued method for promoting self-reflection and self-definition (Gornick, 2001; Dominice, 2000). Still, it is generally assumed that autobiography relates only to the artistic dimension of teaching and learning, whereas I would like to propose that autobiography actually encompasses a wider scope that includes also the scientific and philosophical.

For my paper I will turn to the many autobiographies of my graduate and continuing education students in the United States and Canada that I have been collecting over seven years. My paper will explore how autobiography engages the imagination through the metaphors that students draw upon as they re-collect and tell their story; how it fosters self-reflection, meaning-making, theorizing, and resolve; how the artist, scientist, and philosopher emerge as adult learners write their life.

Ken Wilber’s (1995) framework of lifespan development provides the underlying theory and rationale for this research. Wilber suggests that the effect of integrating the artist, the scientist, and the philosopher *in each of us* serves not only the development of the individual but also of society toward a more integrated, “vision-logic” perspective.

It is said that every philosophy is an autobiography, that every theory is an autobiography (cited in Olney, 1980), and every practice is an autobiography (Smith, 1994). The experience of re-collecting life events and articulating theories and philosophies of life can build among future educators an awareness of the way in which their stance has been shaped by their story.

Irene E. Karpiak, Ph.D. (Adult Education, University of Minnesota) is Associate Professor of Adult and Higher Education in the Department of Leadership and Policy Studies, The University of Oklahoma. Her courses taught at the masters and doctoral level include the adult learner, foundations of adult education, continuing higher education, program planning, and adult learning and development. Her scholarly interests encompass adult learning and development, the mid-life transition, the teaching/learning environment, and program development for adult education. In recent years she has focused her research on student autobiographical writing and has conducted follow-up research with some who have written their life stories. The results of her research have been presented at various conferences and published in several national and international journals. She holds membership in the American Association for Adult and Continuing Education (AAACE), the American Educational Research Association (AERA), and the Society for Research in Adult Development (SRAD).

BEN LEUNG — *American University Students' Perceptions of Humor in the Classroom: A preliminary study*

Humor has been found useful in facilitating general learning because it can make tasks less threatening and laborious, hence decreasing the anxiety level of students (Dixon, 1973; Regan-Baker, 1990; & Maceri, 1995). However, study from the students' perspectives has been scant. This researcher attempted to explore the attitudes of students from a mid-western American university towards the role of humour in the general classroom and their perceptions of different types of English verbal humor. Upon request, students volunteered to fill out a research questionnaire on their opinions of the use of humor in the general classroom. They were also asked to rate various categories of jokes (Total=36 jokes) on a 6-point Likert-scale according to their degree of funniness. At the end of the questionnaire, they also were asked to select the 6 funniest and the 6 least funny jokes amongst the jokes. As a result, 132 students' responses were collected. This presentation will summarize the 132 students' responses to the questionnaire and discuss some possible preliminary hypotheses of the types of jokes these American university students appear to favor. Towards the end of the presentation, participants will be invited to share their ideas about using jokes in the classroom.

Ben Leung is a PhD research student on Monash Graduate Scholarship (MGS) at the Faculty of Education of Monash University. He completed his undergraduate degree in History with a focus on International Relations from Hong Kong. Subsequently, he pursued graduate studies in the United States of America where he earned his Master's degrees in Teaching English as a Second Language (TESL) and Communication-Speech Communication. After completing his studies, he returned to Hong Kong and began a teaching career in universities before returning to full-time study recently. He has worked as a civil servant, organizational communication consultant, corporate human resources trainer, language teacher, and teacher trainer at various settings in Hong Kong, USA, and China.

GEOFF MADOC-JONES — *Linguistic Imagination and the Language Arts*

In the heart of linguistic imagination beats metaphor and narrative. Metaphor is where figurative meaning emerges in the interplay between identity and difference: the meeting place of two semantic fields, the literal and the poetic, where the action of metaphoricity brings those meanings which are different into a state of identity. That which is predicatively impertinent at a literal level becomes predicatively pertinent at a new level that is, the poetic. Narrative provides for the configuration of human action in time and makes it possible for the imaginative re-figuration of our lives. The work of Paul Ricoeur is relied upon primarily for these investigations. This presentation investigates how linguistic imagination can be invoked in order to teach poetic thinking in the language arts classroom.

Dr. Geoff Madoc-Jones grew up in Wales. He came to Canada in 1968 and taught both in elementary and secondary schools from 1969 to 1985, mostly on the Sunshine Coast. Since 1985 he has worked in the Faculty of Education as an FA and Coordinator in PDP, as well as a program developer in Graduate Programs. During this time he also completed his MA and Ph.D. in the areas of philosophy and language arts education. He is currently an Assistant Professor and his research interests include teacher education, hermeneutics, teaching poetry and the history of literacy.

SHAUNA PEART — *Enhancing Grade One Children's Responses to Literature Through Creative Expression*

To make learning meaningful we must provide children with opportunities to experience concepts and ideas richly and imaginatively. In my research project, I explored two types of literature responses:

1. Traditional Literature Responses (the children participated in a whole-group readaloud and then composed a written and pictorial literature response).
2. Creative Literature Responses (the children participated in a whole-group readaloud and then responded to the story through art or drama activities prior to composing a written and pictorial literature response).

This research study took place in my Grade One classroom. All 26 of my students took part in the readaloud and literature response sessions; however, for my thesis I conducted three detailed case studies of students with varying levels of ability.

My findings indicated that creative literature responses were beneficial to all three children in terms of providing them with effective and appropriate scaffolding. Allowing the children to build upon readaloud experiences through the arts allowed them to use their imaginations to develop concepts, to make meaningful connections to the stories and to integrate personal experiences into their literature responses. The children demonstrated greater confidence and enthusiasm about the writing process after participating in a creative literature response. Creative literature response sessions provided the children with more motivation, support and enjoyment than traditional literature response sessions.

The implications of my research support Eisner's (2002) vision of arts-based education. There is a need for researchers to continue to investigate how arts-based learning can help to enhance young children's literacy. The power of the arts as a teaching tool must move into the forefront of educational research if our schools are to evolve towards an arts-based concept of education.

Shauna Peart completed holds a B.A. from the University of Toronto, a B.Ed. and M.Ed from Queen's University, Queen's University, M.Ed and has worked for the Limestone District School Board since 1994.

LIZA PERCER— *The Education of the Imagination: An Exploration of the Writing of Poetry*

This paper argues that in order for the education of the imagination to move forward, educators must not only recognize its value, but find means by which the imagination can be critically stretched and challenged. In it, I suggest that curriculum must be developed that is based upon activities that foster rich imaginative development, and that one such activity is the writing of poetry. There is a paucity of data that details how and why the writing of poetry enables the imagination to grow. This paper draws on research that focuses in detail on the writing processes of five professional poets, with an eye toward revealing in greater depth how their processes educate the imagination. Drawing on the extensive interview data I have collected from these poets over the past three years, I move beyond the given acceptance of the arts as vehicles for imaginative development, and attempt to concretize and articulate the experience of writing poetry so that educators can better understand what it is about this artistic activity that fuels the imagination. My concept of imagination is drawn from Mary Warnock and the Romantic poets, who put forward a theory of imagination as an exceptionally fruitful marriage of feeling and reason (Warnock, 1976), as well as educational scholarship that discourages the separation between thought and feeling (Dewey, 1934; Eisner, 1994, 1998; Langer, 1988; Greene, 1972, 1979, 1981, 1986, 1993) in conceiving of the potentials of cognitive development. I argue that an ongoing engagement with the challenges of writing poetry demands flexibility with language, heightened awareness of self and the experience of others, perceptual acuity, and aesthetic awareness. All of these encourage heightened emotional and intellectual synthesis, and thus imaginative capabilities. I describe in detail the activities involved in the writing of poetry, and show how these activities encourage the education of the imagination.

Liza Hayes Percer, M.Ed., is a doctoral candidate in arts education at Stanford University. She received her master's in education at Stanford in 1999 with a focus on Language, Literacy, and Culture. Her master's thesis explored the use of literary language in technical fields, and her doctoral research is an investigation into the process of writing poetry. She is co-director of the Undergraduate Honors Program at the Stanford University

School of Education, helping undergraduates to formulate and execute original research projects in the field of education. She has also spent the last five years at the Stanford Center on Adolescence concentrating on a project that explores how creative and educational excellence is transmitted between individuals in a variety of fields.

SUSAN PERROW — *Therapeutic Storytelling: Supporting the capacity of children through the realms of imagination*

The importance of stories and storytelling has been understood and worked with since the beginning of recorded history. In our recent times there has been a revival in the healing and inspirational power of stories and storytelling for our modern age. C.P. Estes, in her book "Women who run with the Wolves"(1992, Rider, London) describes them as 'medicine'.

In this workshop, using the medium of storytelling, I will share ideas and techniques for writing healing ("medicinal") stories for children. Drawing from 22 years experience as a teacher/parent/storyteller, I hope to enthuse the participants to support the capacity of children through the medium they love and respond to the most - the imagination.

The revival of storytelling is a community responsibility. Working as the full time co-ordinator of a Behaviour Management Program (a pilot project funded by the Australian Government) I have been seeking ways to enthuse and empower this responsibility. Through developing courses on Imaginative Discipline, I have been encouraging teachers and parents to work with the power of story and the imagination as an effective way of meeting and 'healing' some of the challenging behaviours of our modern times.

Within the workshop I plan to share some examples from this work. This will be followed by involving the group in a deconstruction process of the examples, and then the participants will be encouraged and supported to create their own stories. The session promises to be a practical imaginative experience!

Susan Perrow has an extensive background (22 years) in early childhood work (teaching 3 to 8 year olds), teacher training, storytelling and course facilitating. Over the last eight years she has worked in early childhood teacher training in Australia, Kenya and South Africa. In 2000 she wrote and tutored a 150 hour unit on Storytelling for Southern Cross University (Lismore, NSW, Australia) - the first of its kind at an Australian University (<http://www.scu.edu.au/schools/edu/projects/storytelling/>). She presented a paper on "Storytelling as a research tool" in September 2000 at the 5th ALARPM World Congress (<http://www.ballarat.edu.au/alarpm/>) and in 2001 completed her Masters Research on Storytelling in a cross-cultural situation, post-apartheid South Africa. Susan is currently the full time co-ordinator of a Behaviour Management Support Program funded by the Australian government's 'Developing Stronger Families' Project (http://www.byron.nsw.gov.au/child_families.shtml).

BONNIE SOROKE — *Artifacts as a Research Tool*

The purpose of my presentation and workshop is to explore the use of artifacts as a research tool. I propose the use of artifacts as a strategy in fieldwork, as a researcher's visual thinking tool, and as an alternative means of communication in research.

In my roles as teacher, graduate student and literacy researcher, I engage in the exercise and display of the imagination through concrete means – the creation of artifacts. The artifacts then serve as a means to further and deepen both the processes of self-reflection and communication with others. My work is based on my conviction of the importance in removing the mystique of art and the art-making process so that art as an experience is accessible to more people in education.

Through a slide show presentation I illustrate the use of artifacts as a research tool in helping to create a collaborative and participatory research design. The presentation describes the use of artifacts during my ethnographic research at an Adult Literacy Centre where I seek to know students' and teachers' experiences and perceptions of power and authority in their education.

Following the slide presentation, participants will explore the values and issues related to the use of artifacts as a research tool. The discussion will involve opportunity to exercise and display one's imagination and ideas through concrete means – the creation of artifacts using non-traditional sculptural materials.

Bonnie Soroke is presently completing her Masters' thesis in the Department of Educational Studies at UBC. She has presented variations of her workshop at academic conferences in BC and Alberta, as well as with literacy practitioners and learners in Canada and the US.