

International Journal of Education & the Arts

Editors

Liora Bresler
University of Illinois at Urbana-Champaign, U.S.A.

Margaret Macintyre Latta
University of Nebraska-Lincoln, U.S.A.

<http://www.ijea.org/>

ISSN 1529-8094

Volume 10 Number 25

September 29, 2009

Imagining and Playfulness in Narrative Inquiry

Vera Caine

Pam Steeves

University of Alberta, Edmonton, Alberta, Canada

Citation: Caine, V. & Steeves, P. (2009). Imagining and playfulness in narrative inquiry. *International Journal of Education & the Arts*, 10(25). Retrieved [date] from <http://www.ijea.org/v10n25/>.

Abstract

Our personal and professional lives draw us to a shared interest in ‘identity’ and ‘relationships’, and our understanding is shaped by our lives as narrative inquirers. As we struggle to name this complexity we begin to play with metaphors; the metaphor of ‘kites’, and thus string, kite and kite flyer provide us with a way to think about imagining and playfulness in relationships and in narrative inquiry. As we play with these metaphors we see how much our understanding of relationships shape our being and engagement with others and that imagination is inextricably intertwined within our lives and our relationships. By attending to this playfulness, our spaces of knowing enlarge and spaces of possibility are never ending; yet embedded in these possibilities is also a recognition of how difficult it is to stay in relation, to remain wakeful to the tensions and boulders of the landscapes and stories we live within.

Introduction

A group invitational kite exhibit in Chicago in 2003, entitled *Flights of Imagination*¹, has led us to wonder about the place of imagining in narrative inquiry, particularly the place of imagining in the relationships with research participants. In this reflective paper we will explore the relational aspects of narrative inquiry and imagining. By the relational aspects of narrative inquiry we mean the space in-between the researcher and research participant; a relationship we have come to liken to kite and kite flyer.

Our minds were turning and churning seeing the diversity of kites displayed in the kite exhibit in Chicago and it is the string between the kite flyer and kite, the space in-between, which draws us to consider imagining, play and interplay in narrative inquiry. And as we reflect on our own lives, as well as our lives as researchers we begin to understand that narrative inquiry allows us to consider the role of play in life learning and researching. The string represents the interwoven relationality that is part of our lives and part of our stories with our research participants, and it is a place where imagining and narrative inquiry intertwine. It is the image of kites that help us see narrative inquiry as more than methodology, as a way of being in relation. This paper will draw on stories from our lives, as well as our engagement with research participants to explore the importance of imagining as narrative inquirers, as well as our understanding of the unfolding of the relational space in narrative inquiry.

We will first draw on a childhood story to reveal the significance of relational play in creating unique story places to live within (Paley, 1997). From these co-constructed story places possibilities for continuing to compose new stories to live by are created. In offering this childhood story we invite you the reader to remember your own stories and to wonder, as we do, about the notion of play and stories to live by. 'Stories to live by' is a narrative term for identity (Clandinin and Connelly, 2000; Connelly and Clandinin 1999) in which our knowing, our context in which we live and who we are link together in new ways.

*Memories of Childhood - Moving on the Wind*²

As a child I loved to play games of pretend with my sister. It was a way to survive as we moved from province to province and country to country, daughters in a military family. School was a succession of bewildering experiences. It never made sense to me because I was always out of step with my situation. I might be ahead in English or two years behind in Math. Everything depended on where we moved next.

But comfort came in the storied play with my sister. In reflection I see how our play together allowed us to keep our stories of becoming open. We refused to surrender ourselves to the 'fixed script' of 'newcomer', choosing instead to continue to write our lives (Heilbrun, 1988).

I see now that during childhood my sister and I used our imagination to playfully try out different ways to be, different stories to live by as we traveled to different geographic landscapes.

Scrambling amongst the rocky outcroppings along the Pacific Ocean in Victoria we felt the windblown grasses scratching against our bare legs. Recalling the sensation I can still hear my own voice saying: “Ros, let’s pretend we are pioneers here, stopping to make our food” and I bent down to grab a handful of stubby stalks and seeds. “Let’s grind these into flour for our cakes, here’s a smooth rock for pounding.” In Quebec we played refugees on our makeshift mattress raft in the basement of our temporary house in Hull, Quebec as we waited to move across the river to Ottawa. “Oh no, rapids ... quick move to the other side. Look over there, watch out ... WATCH OUT ... it’s tipping! The other side!” In Bromley, England my sister and I had a kind of fairy club; we were fairies with our own made up fairy songs and dances playing amongst the roses, fountain and cherubs of our stately garden. How distant our childish voices seem now: “We are the fern fairies, proud to say, we help others every day...”

As I reflect on these childhood stories I see that in turning towards each other, the imaginative relational play we were engaged in allowed us to connect threads of our experiences in new ways, trying out new ways of being, embedded in the stories we were living. It seemed to be the relational playing that made the difference, shaping a continuing sense of self for both of us.

Pam’s childhood stories illustrate imaginings as narrative constructions expressed through relational play. Being new to the varied landscapes they found themselves in, Pam and her sister turned towards one another in order to express their narrative imaginings through play. Looking more closely at the story we see that while Pam and her sister both *attended to* one another, they also *attended from* their changing landscapes, and their embodied knowing. We have come to understand imagining as a form of perceptual and embodied knowing (Sarbin, 1998, 2004; Greene 1995) and an essential way of being (Merleau-Ponty, 1962) and as a way to attend from our experiences (Polyani, 1969) such that we attend in particular ways.

Encountering new narrative landscapes, - new people, places, things and ideas (Clandinin and Connelly, 1995), Pam and her sister began to playfully try out different ways of being often related to the particular landscapes they found themselves to be in. Through playful (Lugones, 1987) relationships they created a space in-between to shape new stories to live by as they moved from place to place, from situation to situation, learning to fly kites on new landscapes and borders (Greene, 1978; Clandinin, 2007).

To be in touch with our landscapes is to be conscious of our experiences (Greene, 1978) and it also means to be attentive to the complexity and nuances of our relationships with others. As Pam and her sister turned toward each other in playful relationship we consider tone, the felt presence of one another in relationship (van Manen, 1986). Returning to the image of kites, we wonder about tone and the space in-between. Might tone be an element of the space in-between that varies? Is the life we breathe into our relationships the wind that lets us fly? If Pam and her sister did not have one another to turn towards, might they instead have been more vulnerable to a newcomer script, to stories they were expected to live out and up to (Carr, 1986)? Excitedly we found the word tone is derived from the Greek ‘tonos’ (tension) and ‘teino’ (stretch). Perhaps Pam and her sister’s imaginative play created just enough tension, just the right conditions to let them stretch, stretch to understand, to engage and to create openings to compose new stories to live by.



Our writing and thinking is interspersed with moments of creating prints and images that help us understand our metaphor. The flatness of the kite string in the above image reminds us that the kite string must have just enough tension in order to fly. The spaces in between Pam and her sister, shaped through imaginative play in relationship created just the right tension to hold together a new story, from which to compose new stories of becoming on newly encountered landscapes. Yet it is important to be mindful that issues of positioning, power and equity can influence our ability to stretch and become (Bruner, 2001; Steeves, 2000, 2006). We wonder

if Pam and her sister would have been able to play in the same way, if their lives were marked by poverty, by living in racial margins, or in oppressive situations?

Lugones (1987) explains playfulness as an attitude “that carries us through the activity, a playful attitude, turns the activity into play“ (p. 180), a playfulness that is marked by openness to surprise and self-construction, and an ability to let go of rules and order. Through traveling to each other’s worlds lovingly, we stretch ourselves, becoming fully engaged with the other. Lugones’ (1987) sense of playfulness provides a place for imagining, a place of becoming; embedded in this playfulness is a possibility to become together. We have come to understand play as an expression of imagining, as an active movement back and forth, that has spontaneity and rhythm. Play is a medium that allows us to bring forth our embodied knowing.

Imagining, unlike imagery, is not restricted to a thing-like visual picturing but rather is an active process of creating and re-creating that draws on the familiar, through memory and being, as well as the alien or strange. Like Sarbin we see imaginings as narrative constructions. It is the notion of play within imagination that helps us move inside the stories of others, of being and becoming. Play is a medium, which allows for the exploration of self; while at the same time the imagination can never “take leave of the other” (Kearney, 1988, p. 218). Imagination, Kearney (1988) argues, “needs to be able to laugh with the other as well as to suffer” (p. 367). In this laughter and suffering, this play with the other, our imaginings in relationship are brought into the present time and space. Our mind returns to the prints we have created. We are drawn to the sense of being grounded to and within a landscape and that this landscape is always present in time and space.



Imagining as a Narrative Inquirer

Negotiating relationships with participants in narrative inquiry is often accompanied by a wonder about if and how our relationships will unfold (Clandinin & Connelly, 2000). We travel through time in our memories shifting our imaginings backwards, expanding out our life stories, enabling multiple possible resonances that may connect our storied worlds to others (Hale Hankins, 1998). Connecting through imaginings with others we can feel our relationships evolving, creating a possibility to discover what is unknown, what is different, what connects us to others and others to us.

We can travel to other worlds lovingly, a journey in which we learn to love others, rather than view and perceive others arrogantly.

There are “worlds” that we can travel to lovingly and traveling to them is part of loving at least some of their inhabitants. The reason why I think that traveling to someone’s “world” is a way of identifying with them is because by traveling to their “world” we can understand what it is to be them and what it is to be ourselves in their eyes (Lugones, 1987, p. 17).

Once we engage, if the string holds, we begin to see *as if*; these *as if* stories come from our believed-in imaginings, imaginings that draw upon our perceptual and embodied knowing (Paley, 2004; Sarbin, 2004). Our imaginings also draw on our rememberings, our stories and past encounters and experiences; imaginings are emplotted narratives that carry implications of causality and duration (Sarbin, 2004). This resonates with us as narrative inquirers, as we understand that the “classrooms, halls, grounds, and community – become memory boxes in which people and events of today are re-told and written into the research texts of tomorrow” (Clandinin & Connelly, 2000, p. 66) and are lived in the stories people live and tell of their lives.

Thinking about your story Pam, I am reminded of a time when I was living alongside Deanna (Caine, 2002) ^{3:4}. In all the months and now years that I have been living alongside Deanna, there is one moment I still remember so clearly. I remember the night, when I was looking in dark alleys, deserted street corners and bars for Deanna, and then finding Deanna looking at a photograph of her daughter. I only found Deanna after others pointed me to the hotel room on the second floor, a room above the bar. I never told Deanna how scared I was that night, not knowing anyone and the smell of beer, cigarettes, urine and vomit so strong that I could barely keep myself from running back to what felt like the safety of my own home. Then, just as I thought I could not go much further, I saw Deanna sitting on the floor leaned up against the bed looking at the photograph of her daughter. A daughter she had only met briefly at the time she gave birth; a time that is now as was back then, hard to recall. Deanna had accidentally stumbled upon a photograph in the local newspaper, a name sketched underneath a paper,

and a short caption talking about her daughter's love for dancing⁵. The name was the one Deanna had given her at birth and from what could be seen in the photograph Deanna guessed that she was the age her daughter would be and, like Deanna, she loved dancing. As I kneeled beside Deanna I could feel her body shaking, her eyes were glued to the photograph and only slowly did Deanna shift the image so that I too could meet her daughter. I could see Deanna's smudged make-up, the mascara and rouge mixed on her cheeks as the tears were hardly dry, she must have been crying for some time. As Deanna talked, mostly in fragments, I was thinking that until tonight I did not know she had had a daughter. I remember my surprise that night; we had been in conversation for months, I had come to meet Deanna's family, her boyfriend, son, aunt, but I had never before heard the name of her daughter. And as we looked at the photograph together, me only catching brief glimpses, we began to wonder about how amazing she was, dancing. What if she, like Deanna, loved the rhythmic beats of the drum? Would the rhythm make her wonder where she came from? Would her daughter recognize Deanna? Would she too have the sparkle in her eyes and the dimples on her cheeks when she laughed, the ones Joe liked so much? Deanna's body was embracing the only photograph she had of her daughter and Deanna's stories told of her desire to touch and be touched by her daughter. When I was driving home that night after Deanna and I talked of the possibilities of meeting her daughter, like Deanna, I believed.

After many months now, I can see how important it was for me to be there in that moment, to turn towards and imagine, and believe alongside Deanna, as you Pam turned towards, imagined and believed alongside your sister. Deanna's story opens up a deeper sense of the interchange between kite and kite flyer for both of us. I know that in that moment Deanna taught me about mothering in a new way. Through listening to Deanna I began to see that the stories we carry are always embodied and bring forth an emotional and embodied response in others. Sarbin (2004) speaks about the muted role playing as the stage where imaginings really begin and I can see that while I was being part of Deanna's muted role playing, she initiated my own internal dialogues. Laying the stories of my own life alongside her experience of mothering and her wish for intimacy, I can see how this was (de)centering me. Both Deanna and I in this moment traveled in loving ways to each other's worlds, a world that was marked for both of us by pain, hope, confusion and desperation.

Vera and Deanna's story makes us wonder about the engagement with our participants. We see in the story a kind of interchange between being a kite flyer and being a kite; a continuous interplay of being in relation requiring us to always remain wakeful and attentive, to look upward and downward, and sideways, an attitude, as Lugones (1987) would say, that carries us through the activity. And as we enter relationships on such different landscapes, we have to pay the closest attention to the boulders, the rocks, and the rivers, the obstacles that exist; and as both kite and kite flyer we each must pay attention to the sky, the wind and the clouds, the turbulences. At the same time we must remain wakeful to the fields in which we can run freely and the fields that are obstructed by trees, buildings and other impediments.

Many times it seemed easier to turn away from Deanna than to stay with her and with our relationship. Entering places that made my body turn inside out, filled with fear as I did not know what to expect, the nights of picking her up when she was working on the streets, always the same street corner and the inner turmoil when she ask me to drop her off at the same street corner. Her laughter and spirit could not hide the sights of her battered body and with time I too could see and hear her fears and sorrows. The inequities and injustices played out in her life were so evident. And while I struggled I did not always notice how attentive Deanna was to my life, how she had seen me struggle. She kept reassuring me that she would be OK, that she was in love, that she was hopeful and that she had dreams.

Both kite and kite flyer have to simultaneously pay attention to each other's landscapes. It is also important to pay attention to the continuous interplay, the shifting of positions, as it allows seeing the landscapes and our own stories to live by from different angles. Like the relationship between the kite and the kite flyer, our believed-in imaginings are dialogic, reverberating through the relationships we have within ourselves, our histories, present lives and future, our relationships with one another and within the stories we live. Our stories to live by turn at different angles and require us to be attentive to unexpected movement back and forth and in and out as our kite darts and plays in the wind; winds that can make our relationships shift in what seems fickle ways. It is at these times that we have to be ready to move this way and that, to improvise playfully a way to stay with our participants and our own stories to live by. Any amount of pulling and tugging, the teasing and the releasing of tension is a response to the wind, the strength and vulnerability of the other. And so, much like kites, we move in relation to continually shifting stories to live by: our own and those of our participants.

Narrative inquiry is marked by its emphasis on relational engagement between researchers and research participants, whereby the understanding and social significance of experience grows out of a relational commitment to the research puzzle (Clandinin & Connelly, 2000). It is the kite image that helps us understand the expression of storied imagining in relationship. As we play with the image of kites, we begin to see that the relationship between kites and kite flyers is similar to the relationship between research participants and researchers. We imagine the space in-between as a relational place where stories to live by are composed. The 'in-between' spaces, are spaces where we ask one another "who" and not "what" we are (Arendt, 1958). They are places of loving perception (Lugones, 1987) and we wonder if it is the loving perception that breathes life into our relationship so that we can feel the wind, and on it travel to each other's worlds lovingly and playfully, to believe in and to imagine. We are also influenced by the diaspora literature, where Bhabha (1994) draws to our attention that borders, both imaginary and real, are in-between spaces; it is amidst these spaces that personal and cultural identities are formed, and our values and interests are negotiated. These in-between spaces are filled with uncertainty and indeterminacy; these are places of liminality. As Lorde

(1981) points out, it is in these in-between spaces or borderlands that we recognize that our necessity for interdependencies are not threatening, but rather are the spark for our creativity. And it is in the borderlands that Anzaldua (1987) locates the possibility for resistance. This relational engagement is a deeply experiential process (Huber, Clandinin, & Huber, 2006), which is shaped by tensions, uncertainties, wonders and possibilities.

We have come to see that both Deanna and Vera along with Pam and her sister were using bits and pieces of their experience to form their rememberings, memories that were influencing their *as if* stories; yet our *as if* stories can only exist if we create a space for them. While our memories and rememberings are influencing our stories to live by, they also shape our relational space. Without the multiple conversations and encounters in which we came to know one another (in both our personal lives and the lives of our research participants), in which we learned about each others' stories to live by and learned to travel to each others' worlds lovingly, we could not have had the believed-in imaginings to create new storied worlds to inhabit together, belonging places from which new stories to live by are composed in relation. As Arendt (1958) indicates, imagination can set the ground for the questions we are able to ask, much like traveling to each other's worlds and to do so in loving ways, setting the ground for becoming together in the in-between space in narrative inquiry.

Imagining motherhood that night, as I knelt beside Deanna, brought me back to my own childhood memories of both my mother and father. I can still see my father behind the trees, calling for me to come running and I can see myself and feel my breath as I run faster and faster and then he comes jumping from behind the tree just in time to catch me and spin and twirl my body through the air. I remember how we laughed and how we later would recount stories to my mother. That night with Deanna I am reminded of the grip of my father's hands and how our laughter would carry through the forest and would echo in the stories we would later tell my mother, the German expression 'Spuren im Gedächtnis' alludes to the traces others leave in our memories, and reminds me of the relational aspects of memory, remembering too is a process that is often triggered by our being in relationship, in the compost heap of memory.

Attending to Deanna's kite, as a response to the other, also meant not to forget that our stories are embedded in a context, that there are other stories to live that are shaping us.

Unfolding the In- Between Space in Narrative Inquiry

Narrative inquiry is about exploring and understanding the lived experience, through narratives, through stories.

Stories are not only the way in which we come to ascribe significance to experiences [...] but also they are one of the primary means through which we constitute our very selves [...] we become who we are through telling stories about our lives and living the stories we tell (Andrews, 2000, p. 77-78).

Being, memory, becoming, and play continually surface in the discussion of imaginings in narrative inquiry for us. These are important elements in understanding the in-between space, the relational aspect of narrative inquiry. Our stories lead us to believe that creating an in-between space becomes the responsibility of both researcher and participant. Once created, the space offers the promise of imagining, the gifts of playful expression; yet at the same time the imaginings are bound ethically in relationship and they are bound in the reality of complex and difficult lives.



Both imagining and play grow out of our very being and our memory, yet our imaginings are also formed by our stories to live by, our becoming (Connelly & Clandinin, 1999). Without imagining there is no possibility of becoming. Imagining makes us take the risk of being alive, of being real, while also being imaginative and improvisational. While the kite string still appears flat and linear in the image, we begin to see its complex composition of stories and words, of experiences over time and in time, as well as being grounded in our landscape.

We know there are always many colorful kites in the sky, yet there are also many lying on the ground. Some are tattered and torn; some have not been used for years. As we enter new relationships as narrative inquirers we are attentive to the kites with years of experience dancing on the wind, and to those which have lain in place for far too long. How hard we can tug, how high we can fly the kite is something we cannot foresee, but only understand in relation. And as we shift between kite and kite flyer the same holds true for the researcher. In these in-between places we can never plan what happens.

Our individual and shared imagination has a life of its own, a life that awakens a believing-in, and a life that makes us more wakeful to the many stories to live by, while shaping our relationship with others. Being with Deanna that night was important for Deanna and Vera, imagining and believing-in created a tension of their kite string, their relationship that allowed their stories to live by to connect. Central to this is becoming in the space in-between; the in-between space holds our believed-in imaginings (Sarbin, 1998), the attentiveness to our embodied sense of *what if* that is embedded in our storied lives and stories to live by (Clandinin and Connelly, 2000).

Our thoughts return to Deanna and Vera and we wonder about “the ethical demand to imagine otherwise” (Kearney, 1988, p. 364). While telling *as if* stories that night and believing-in, Deanna and Vera traveled to each other’s worlds lovingly, to open a space in-between for a new world marked by empathy, wonder, and hope. For Vera it was imperative to attend to Deanna’s story, by being there, ruminating in memory, but also to attend to her becoming as a mother. Attending to Deanna’s kite and Vera as a kite, as a response to the other, also meant not to forget that all stories are embedded in a context, that there are other stories to live by that are shaping us. However, it was Deanna’s and Vera’s imaginings together that made both of their stories to live by bearable that night.

Imaginings indeed create a desire to-believe in, to become together, while at the same time a believing-in inspires our imaginings. Returning to the relational space, the in-between space, we can see that this is a place where imagining and narrative inquiry intersect, and interweave. It is the invisible but felt presence of the other that ignites imagination leading to connection, creating tension on the kite string that can stretch open the space in-between to where new stories to live by for both researcher and participant can be created. The strength of the kite string, the ability to hold on to each other is shaped by our ability to believe and imagine. Kneeling beside Deanna, Vera can still feel the intimacy, their unspoken engagement and interplay, resonating the relational essence of narrative inquiry. The playfulness of the kite brings the necessary uncertainty, ambiguity, and serendipity to our understanding of becoming. Our understanding of imagination and play has grown out of the experiences of our own childhood. As Pam came together playfully with her sister to create new worlds they

have shown us that believed-in imaginings can give us a way to think about the relational space in-between in narrative inquiry, a way that allows us to imagine becoming lovingly; to fly and become kites in ever expanding worlds.

Notes

1. *Flights of Imagination*, group invitational kite exhibition, Chicago Cultural Center, Chicago, Illinois, April 19-June 15, 2003.

2. Italicized pieces in this paper reflect Dr. Pam Steeves' stories and voice.

3. Deanna's story is part of a larger visual narrative inquiry research I conducted several years ago as I attempted to understand the stories of five urban aboriginal women living with HIV (Caine, 2002). Within the inquiry I tried to understand the complex, multi-layered stories of despair, struggle, hope and possibility. As well, I tried to make sense of the often multiple identities and the continuous shift between the present, past and future, between the known and unknown, between the told and untold, and between the self and others. Visual narrative inquiry combines the use of storytelling with photography to explore experiences. The women utilized disposable cameras during the study to visually document their everyday lives.

4. The different font style reflects Vera Caine's stories and voice.

5. Also imagining is unlike imagery, there are times when images or photographs can elicit our embodied knowing, elicit visceral and emotional reactions, and help us move to imaginings.

References

Andrews, M. (2000). Introduction to narrative and life history. In M. Andrews, S. Day Schlater, C. Squire & A. Treacher (Eds.), *Lines of narrative: Psychosocial perspectives* (pp.77-80). London: Routledge.

Anzaldúa, G. (1987). *Borderlands. LaFrontera. The new mestiza*. San Francisco: Aunt Lute Books.

Arendt, H. (1958). *The human condition*. Chicago: University of Chicago Press.

Bhabha, H. K. (1994). *The location of culture*. New York: Routledge.

Bruner, J. (2001). Self-making and world-making. In J. Brockmeier & D. Carbaugh (Eds.), *Narrative and identity: Studies in autobiography, self and culture*. Amsterdam: John Benjamins Publishing Company.

- Caine, V. (2002). *Storied moments: A visual narrative inquiry of aboriginal women living with HIV*. Unpublished masters thesis. University of Alberta, Edmonton, Alberta, Canada.
- Carr, D. (1986). *Time, narrative, and history*. Bloomington: Indiana University Press.
- Clandinin, D. J. (2007). *Handbook of narrative inquiry*. Thousand Oaks, CA: Sage.
- Clandinin, D. J., & Connelly, F. M. (2000). *Narrative inquiry: Experience and story in qualitative research*. San Francisco, CA: Jossey-Bass.
- Clandinin, D. J., & Connelly, F. M. (1995). *Teachers' professional knowledge landscapes*. New York: Teachers College Press.
- Connelly, F. M. & Clandinin, D. J. (1999). *Shaping a professional identity: Stories of educational practice*. New York: Teachers College Press.
- Greene, M. (1995). *Releasing the imagination: Essays on education, the art, and social change*. San Francisco, CA: Jossey-Bass.
- Greene, M. (1978). *Landscapes of learning*. New York: Teachers College Press.
- Hale Hankins, K. (1998). Voices inside schools. "Cacophony to symphony: Memoirs in teacher research." *Harvard Educational Review*, 68(1), 80-95.
- Heilbrun, C. (1988). *Writing a woman's life*. New York: Ballantine Books.
- Huber, M., Clandinin, D. J., & Huber, J. (2006). Relational responsibilities of narrative inquirers. *Curriculum and Teaching Dialogue*, 16, 209-223.
- Kearney, R. (1988). *The wake of imagination*. Minneapolis, MN: University of Minnesota Press.
- Lorde, A. (1981). The Master's tools will never dismantle the master's house. In C. Moraga & G. Anzaldúa (Eds.), *This bridge called my back. Writings by radical women of color* (pp. 98-101). Watertown, MA: Persephone Press.
- Lugones, M. (1987). Playfulness, "world" traveling and loving perception. *Hypatia*, 2(2), 3-19.
- Merleau-Ponty (1962). *Phenomenology of perception*. London: Routledge & Kegan Paul.
- Paley, V.G. (2004). *A child's work. The importance of fantasy play*. Chicago: The University of Chicago Press.
- Paley, V.G. (1997). *The girl with the brown crayon*. Cambridge, MA: Harvard University Press.
- Polyani, M. (1969). *Knowing and being*. Chicago: University of Chicago Press.

- Sarbin, T. R. (2004). The role of imagination in narrative construction. In C. Daiute and C. Lightfoot (Eds.), *Narrative analysis: Studying the development of individuals in society* (pp. 5-20). Thousand Oaks, CA: Sage Publications.
- Sarbin, T. R. (1998). Believed-in imaginings. In J. DeRivera & T. Sarbin (Eds.). *Believed-in imaginings: The narrative construction of reality* (pp. 15-30). Washington, DC : American Psychological Association.
- Steeves, P. (2006). Sliding doors - Opening our world. *Equity and Excellence in Education, Special Issue: Narrating Disabilities: Pedagogical Imperatives*, 39(2), 105-114.
- Steeves, P. (2000). *Crazy quilt: Continuity, identity and a storied school landscape in transition - A teacher's and a principal's works in progress*. Unpublished doctoral dissertation, University of Alberta, Edmonton.
- van Manen, M. (1986). *The tone of teaching*. Toronto, ON: Scholastic.

About the authors

Vera Caine, RN, PhD is Assistant Professor in the Faculty of Nursing at the University of Alberta and Affiliate member of the Centre for Research for Teacher Education and Development. Her research interest's center on theoretical issues in narrative inquiry, visual methodologies and narrative based pedagogical approaches. During the past twelve years Vera has worked alongside Aboriginal communities in Northern Canada, as well as urban Aboriginal women living with HIV/AIDS and their families, and most recently alongside youth who leave school early. As part of her work Vera is interested in the relational and ethical aspects of narrative inquiry.

Pam Steeves, PhD, has over twenty five years diverse teaching experiences ranging from the primary classroom to graduate level. Pam's interests evolve from narrative inquiries around the relational nature of identity making in transition and the place of imagination and response in composing lives. As a Horowitz Scholar in Teacher Education and currently as an Adjunct Professor, Pam continues her association with the Centre for Research for Teacher Education and Development (CRTED) at the University of Alberta. She is co-author of the book *Composing Diverse Identities: Narrative Inquiries into the Interwoven Lives of Children and Teachers*.

International Journal of Education & the Arts

Editors

Liora Bresler
University of Illinois at Urbana-Champaign, U.S.A.

Margaret Macintyre Latta
University of Nebraska-Lincoln, U.S.A.

Managing Editor
Alex Ruthmann
University of Massachusetts Lowell, U.S.A.

Associate Editors
Jolyn Blank
University of South Florida, U.S.A.

Chee Hoo Lum
Nanyang Technological University, Singapore

Editorial Board

Peter F. Abbs	University of Sussex, U.K.
Norman Denzin	University of Illinois at Urbana-Champaign, U.S.A.
Kieran Egan	Simon Fraser University, Canada
Elliot Eisner	Stanford University, U.S.A.
Magne Espeland	Stord/Haugesund University College, Norway
Rita Irwin	University of British Columbia, Canada
Gary McPherson	University of Melbourne, Australia
Julian Sefton-Green	University of South Australia, Australia
Robert E. Stake	University of Illinois at Urbana-Champaign, U.S.A.
Susan Stinson	University of North Carolina—Greensboro , U.S.A.
Graeme Sullivan	Teachers College, Columbia University, U.S.A.
Christine Thompson	Pennsylvania State University, U.S.A.
Elizabeth (Beau) Valence	Indiana University, Bloomington, U.S.A.
Peter Webster	Northwestern University, U.S.A.