

Running Head: LIVING PEDAGOGICAL MOMENTS

Living Pedagogical Moments Between Curriculum as Lived and Curriculum as Plan: A Phenomenological Inquiry into the Tensions of Teacher Education

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For Ashley

Abstract

This master's research is a phenomenological inquiry into the pedagogical moment in teacher education. This phenomenon is explored through a conceptual lens that draws from the phenomenological pedagogical ideals that are intrinsic to the work of both Ted Aoki and Max van Manen. Following a comprehensive outline of the phenomenological methodology that guides this thesis, the pedagogical moment is described in terms of three phases: *tension*, *opening* and *pulse*. The phenomenon is further explored through several sub themes relating to the lifeworld existentials (time, body, space, relation to other). This research intertwines several phenomenological concepts (such as intentionality, embodiment, consciousness, pedagogy, and motion sensitive phenomenology), within the context of one "living" phenomenon as a way of shedding light on what it is like to experience a pedagogical moment from within the tensions of practicum teaching.

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Chapter 1: Introduction

Orienting to the Phenomenon of the Pedagogical Moment

What it is that makes you passionate about teaching? What is it that pulls at your heart, and propels you into your research? If you were to dig deep enough, what would you find to be your ultimate reason for wanting to do research in education? I flick my pen back and forth between my thumb and my forefinger. I squeeze it with both hands and cup it between my palms. I take hold of the pen and make a lonely mark on the ominous piece of blank paper that lay in front of me.

What do I care about?

Until this day, I have never really asked myself these questions, let alone been asked by my supervising professor. My past research experiences have been somewhat dictated by course professors, or by thesis supervisors – never once have I truly looked at myself in the mirror and asked, what is that one thing that I have never let go of?

I began my academic career about eight years ago when I stepped foot in a classroom at St. Thomas University. I was a first year student who was enrolled in every Liberal Arts introductory course I could manage. Psychology, Fine Arts, Philosophy, Criminology, Economics... The next three years were a blur of courses in criminological theory, youth justice, and law procedure. What appears to be a path that is far removed from teaching is surprisingly not far removed at all. As I reflect on these academic experiences (and the volunteer, community outreach, and professional development projects that accompanied them) - one thing remains constant.

I care about young people.

While this statement seems redundant, superficial or insincere even, it is my ultimate truth. My passion, my purpose, and my heartfelt dedication to research intertwine with my passion for empowering young people.

“I want to find out what it is that connects teachers to their students” I say with authority. My supervisor nods in support, but her eyes tell me that I have to dig a bit deeper than that.

This research is my space to dig.

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I begin this journey of writing an academic thesis with uncertainty. Why does my research matter? I encounter this mundane “so what” question with each paragraph, sentence, word and letter I type on screen or scribble into my notebook. I am researching teacher student connections, pedagogical moments – but so what?

This first meeting with my thesis supervisor was unknowingly the day that my life would change – how I research, how I live my life, how I look at the world – this was the starting point of a transformation.

The few days and weeks following this initial meeting, I plunged into phenomenological literature. I took this plunge with the superficial understanding that phenomenology would be a “method” that I “adopt” for this research, it would be like a hat – something that I put on when I am writing my thesis, and take off when I am not.

It is entirely correct and completely in order to say, ‘You can’t do anything with philosophy.’ The only mistake is to believe that with this, the judgment concerning philosophy is at an end. For a little epilogue arises in the form of a counter-question: even if we can’t do anything with it, may not philosophy in the end *do something*

with us, provided that we engage ourselves with it? (as cited in van Manen, 2014, p. 69, my emphasis).

Phenomenology began to “do something with me” in ways that I had never expected. As I began to journal about what it is that makes me passionate about teaching, and reflecting on what it is that pulls me into my research, I realized that phenomenology is not a hat, or a method that I can just adopt for one study and, and let go of for another. Phenomenology is an attitude, and a way of looking at the world – it changes you, shakes you up, and allows you to dig to deeper layers of meaning that you never knew existed. It is not a method that allows a researcher to arrive at an end; it is a methodology of questioning, of engaging with meaning, and of existentially connecting to the very things that we care about so much.

This digging is much more difficult than anything I have ever done before. What does it mean to dig to deeper layers of meaning? What does it mean to write phenomenologically? What is the meaning of *tension*, *opening*, and *pulse* (the three overarching themes that have emerged from this research)? To give you a sense of how this methodology has changed the way that I write, and the way that I communicate meaning, I invite you to step into one of my first phenomenological writing experiences:

I stare at the screen: *Chapter 6: Tension*, stares back at me. I am experiencing an extreme internal struggle. As I write about the participants' experiences of tension, between teaching to the test vs. teaching to the child mentalities, between following one's heart vs. following the curriculum plan, I find myself winding down a well-trodden academic path that has been travelled by so many other graduate students before me – I am trying to present the data and my findings in a way that is very clear and almost transparent to whoever reads it. In trying to show the reader what it is like

to experience tension, I am, conversely, trying to present my research in a way that is well balanced, precise - tensionless.

I pick up *Phenomenology of Practice*, and re-read this seminal quote:

A phenomenological text does not just communicate information, it also aims to address or evoke forms of meaning that are more poetic, elusive, or ambiguous, but that cannot be easily told in propositional discourse (van Manen 2014, p. 45).

I open a new document and title it: *Chapter 6: Tension*. What does it really mean to experience tension? In that moment, I began to re-write about tension with less precision and “propositional discourse” and a more “poetic” and a somewhat “ambiguous” writing style, as van Manen suggests:

The subtler meanings of certain experiences can not always be clearly named or described directly...perhaps the phenomenologist may actually need to use the indirectness of some artistic material...to point at the lived meaning that is being referenced, discussed, and evoked...the distinctive approach of phenomenology is that it not only develops conversational and argumentative understandings, it also and even primarily aims to ‘show’ how meaning reveals itself” (van Manen, 2014, p. 46-48).

In Chapter 6, expect an unconventional writing style that is both poetic and indirect. This chapter is written in a way that reflects the confusing and unpredictable nature of tension. I provide space for the reader to step into a tensioned experience where they may feel as if they are being pulled in a variety of directions. I evade the precision and clarity that so often characterizes an academic thesis, and not only write about what it is like to

experience tension, but show and attempt to evoke in the reader a sense of what it is like to existentially experience this multidirectional pull.

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I write the words *Chapter 7: Opening*, at the top of the page. I begin this chapter with a definition: To “be open” means “having no enclosing or confining barrier” and “having clarity and resonance unimpaired by undue tension or constriction” (Merriam Webster Dictionary, 2014). The word opening is etymologically rooted in the words “opportunity” or “chance” (Online Etymology Dictionary, 2014).

I start to write about what it is like to experience an opening, to step into a moment when one is provided with the opportunity to existentially experience what is in front of them. A similar frustration with my writing style ensues: if I am writing about openings, about moments of opportunity that present themselves in the in between spaces, why is my writing so seamless, with no spaces or opportunities for reflection, interpretation, or questioning?

In each of the results chapters, and specifically *Chapter 7: Opening*, I have left gaps, or openings, between thoughts, sentences, and pages. I have also included short excerpts of poetry where perfect sentence structure just did not seem to fit. I don’t want readers to skim through this research with a passive search for its summary or findings (much like an overworked teacher might trudge through a lesson plan just to get to the end). These openings and poetic excerpts are meant to be the spaces where the reader can stop, question, interact and connect with the text that lies before them - in the same way that an opening of a pedagogical moment might provide a space for the overworked teacher to stop, question, interact and connect with their students.

van Manen (2014) explains that in the work of phenomenological and pedagogical writing, we must always ask: “how can we invent in the text a certain space, a perspective wherein the pedagogic voice which speaks for the child can let itself be heard?” (van Manen, 2014 p. 153). In this thesis, I attempt to do just that. The in-between spaces or openings in my writing become the opportunity for the reader to actively participate in my research, and for a moment, to truly listen to (not just passively read about) the “pedagogic voices” of each participant. I attempt to create a dialogue with the reader that somehow elicits in them an emotional and thought provoking response and connection. This style of thesis is not meant to look unfinished or disconnected; rather, as I write about tensions and openings, I create these tensions and openings through my writing style.

...any text that may teach us something about the depthful character of our pedagogic nature is bound to aim for a certain hermeneutic: reaching for something beyond, restoring a forgotten or broken wholeness by recollecting something lost, past, or eroded, and by reconciling it in our experience of the present with a vision of what should be. This kind of text cannot be summarized. To present research by way of reflective text is not to present findings, but to do a reading (as a poet would) of a text that shows what it teaches. One must meet with it, encounter it, suffer it, consume it and, as well, be consumed by it (van Manen, 1990, p. 153).

The answer to the “so what” question therefore lies in the way this research can be interpreted by its readers. Like a poem, readers are invited to approach this thesis with a variety of lenses and interpretations. In the same way that my writing of this thesis has allowed me to existentially explore my own experiences and the experiences of others, and to tap into what it truly means to experience a pedagogical moment with a student, I truly

believe that the value of this thesis lies in the way readers “encounter it, suffer it, consume it” and in the way they are “consumed by it” (van Manen, 1990, p. 153).

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By sharing this prologue seasoned with reflections by van Manen (1990; 2014), I am showing that the styles and techniques that I use in this thesis do not deviate from the methodology of phenomenology. In fact, this methodology invites researchers to defy the conventional, to pull themselves through the often neatly laid out boundaries of academia, and to create their own path towards meaning.

As I pull myself through this struggle between writing with perfection, vs. writing with poetic intention, the tensioned spaces in between serve as opportunity to dig, to transform, and to remind myself what brought me here in the first place.

What do I care about?

Orienting to the Phenomenon Through Living Experience

Pedagogy is an intertwining of educating and parenting, where the teacher’s ultimate goal is to always do what is right for the unique child (van Manen, 1991). A pedagogical moment thus becomes a moment when the teacher experiences a sense of softening, of opening up, and of embodying and acting on their inner senses of morality and care for the students they teach. In these moments, a teacher is able to dwell amidst the tensions of teaching (Aoki, 1993), to step beyond labels that often hide their students, and truly see and connect to the child that is in front of them (van Manen, 1991).

I step out of my mother’s car and walk along the sidewalk that surrounds the middle school where I am now completing my practicum placement. The front steps, the hallways, and the soccer field are familiar to me. The gymnasium feels like home and the classrooms

still smell the way they did over ten years ago when I was a student here. My handprint is nestled amongst thousands of others on the cafeteria wall - a small symbol to represent each of the students that have passed through these hallways within the last thirty years. I walk towards the classroom where I presented my first science fair project and delivered my first speech. But this time, I am the teacher.

I re-adjust my new teacher bag and notice the profound weight that is pulling at my shoulder. This weight serves as a subtle reminder of the math assignments that I still need to grade, of the requirements that still need to be crossed off my practicum checklist, and of the many tasks I still need to complete in order to achieve that A+ average that I expect of myself.

I enter into the dimly lit classroom forty five minutes before my practicum evaluation is set to begin. I position my pristine teacher education binder on my associate teacher's desk and open it to today's color coded, labelled, and neatly organized lesson plan. My heart races as I sift through each of the lesson components I have planned to cover today and imagine myself moving throughout the classroom with the authority and confidence that my classroom management manual tells me I should have. I take a sip of water to calm my nerves. I can do this.

Two students step into my classroom to say hello and to ask me about my weekend. I anxiously yell, "Good morning", in response and ignore their curiosity for my life outside of school. From my side of the classroom, I can sense their presence in the doorway. All I want is for them to leave so I can finish reviewing the *Teacher-Student Connection Strategies* section of my lesson plan. I look up at the clock instead of looking towards the door where they stand. I don't have time to chat right now, I think to myself. I need to focus.

A combination of guilt and nervousness aches through my lower stomach as I look at the vacant doorway where the two students were just standing. What did I just do? Why do I continue to pull away from my students? Why do my practicum requirements always seem to take precedence over truly connecting to the children that I am here to teach? And, what might it be like to feel such a connection?

Three chimes of the school bell and five well crafted lesson plans choreograph the next six hours of my day – a day that quickly becomes a blur of writing reflections about my performance and planning for my next lesson. With each reflection I write, I notice a focus on what “has been” and with each plan I create, I notice a focus on what “will be”. But where, within this oscillation between reflecting and planning, do I have the time to truly connect with each child that steps into my classroom? How can I navigate these tensions of plans and reflections, of goal-directed expectations and A+ averages, and fully immerse myself into the space of each moment with my students?

As I pack up my bag and prepare to leave for the day, my associate teacher asks if I would mind going to the library with David, one of her grade seven students. David was supposed to play soccer this afternoon, but instead, his homeroom teacher asked that he stay inside and finish his math problem that he didn't do in class because he was fooling around. “He's our troubled kid,” my AT tells me. “It's just the way it is.”

As the clock in the empty library ticks in unison with my pulsating, rookie teacher heart, I can't help but think about the profound weight of assignments that I will need to grade when I get home tonight. In a panic, I look across the table at David and ask him to read his math problem to me. He changes the subject and directs my attention to a cool pencil he got from his friend on the bus. I smile, acknowledge the uniqueness of the pencil, remember my tight schedule, and redirect his attention to the math question. David stares at

the text in front of him. I see his eyes dart from one end of the page to the other. “David?”, I ask. “I am reading in my head”, he responds abruptly. I give him a minute or two to read the question, but the looming presence of expectation prompts me to break the silence: “Okay, so what do you think we have to do to solve this problem?”. David decides that now is a good time to ask me about my weekend. I respond with a short, but informative answer and attempt to pull David back by repeating my question, “So what do you think?”

David kicks his chair out from underneath his legs and gravitates toward the window that looks over the soccer field - his attention now fixated on the game he would much rather be playing.

I clench my red pen in my hand and wait for David to come back to my side of the room. The ticking of the clock dissipates as my thoughts become clouded with things other teachers have said about David’s life: “troubled”, “broken home”, “no money”.

These thoughts begin to compete with my ultimate goal for this lesson. I experience an extreme sense of tension between what I am expected to teach, and how I want to respond in this moment; a tension that is pulling me towards meeting this teacher-directed outcome by tomorrow morning, not towards what David truly needs right now.

I soften my grip on my red pen and make my way to the table where David is now sitting. In this moment, I open myself up to truly seeing David, as if for the first time. And it dawns on me...David does not know how to read.

David drops his pencil. The loud “ping” as it hits the floor snaps me out of my empathetic daze. The ticking of the clock re-ignites.

“I don’t know Ms. Knowles, what do you think?”, he asks.

I move closer to David’s side of the table and try another approach. I speak the words of the problem, rather than asking him to read. David’s face lights up and I see a glimmer of

interest in his eyes. He pulls the paper towards him, narrows in on some of the pictures we have drawn and begins to solve the problem.

Until this moment with David, I often spoke of tension with a negative connotation. I would express my frustration by saying I am “tense”, or describe my life as “being pulled in opposite directions”. Yet, as I continue to live through my experience with David, I am beginning to wonder if my moment of truly seeing David would have come into being had this tension between my plan and David’s desire to play soccer never existed. Would I have come to realize David’s inability to read had I not initially experienced a competing pull between objectives, expectations, and the realization of David’s lived reality?

How does this tension come to interrupt my goal-directedness? In what ways does this tension compel me to soften my grip on my red pen? How do I come to shift my focus from the predictable rhythm of the ticking clock, and attune to the living moment? In what ways does this moment of intertwining and temporal opening provide me with the space to move closer to David’s side of the classroom? How does this tension between my desire to follow the plan, and David’s desire to play outside, create an opening, and a space for me to truly what it is that David needs?

As I attempt to answer these questions, I am drawn to explore the literal physicality of being pulled in various directions - the tug of war that so eloquently manifested itself in the moment that led me to a sense of opening up to David. In wanting to search for meaning in this moment of tension, I wonder what playing a game of tug of war might do to better orient me to understand my tensioned experiences? Might the constant oscillations between the two players experiencing various tensions between opposing forces serve as a metaphor for the constant tension that is experienced in my life as a new teacher?

Orienting to the Phenomenon Through Living Metaphor¹

Tug of war is a game that involves two groups of people, a strong rope, and opposing forces - a game that, like my experience with David, also involves elements of pulling, softening, giving in, seeing, and moving to the other side. Within this game, the middle of the rope is marked with a flag or a ribbon, and this flag or ribbon is marked with a starting line on the ground – a clear division between two sides of a playing field.

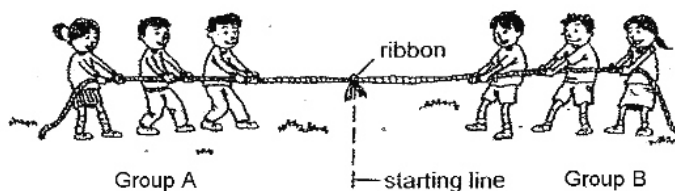


Figure 1: Tug of war. Retrieved Online:

http://www.oldschool.com.sg:7080/index.php/module/PublicAccess/action/Wrapper/sid/ea5f3768e0dae62aa6d01beee8123931/cmbn_id/1715/qba/1

To begin the game, each player tightens their grip around the rope, ensuring that each group is equidistant from the center of the rope and playing field. The game only begins when one group pulls in one direction, while the other group pulls in the opposite direction. The game begins when a precariously balanced tension is created in the rope.

My husband and I search through our garage for a rope, and, within minutes, find one resting under a nest of renovation supplies and sawdust.

¹ van Manen articulates why phenomenologists may use living metaphors in an attempt to “show” the meanings of human experiences: “The logical structure of phenomenological text is, no doubt, as complex as most human science text: it contains argument, analysis, inference, synthesis, and rhetorical devices such as metaphor, case, and example that aim at procuring, producing, clarifying and presenting meaning...it...primarily aims to “show” how meaning reveals itself” (van Manen, 2014, p. 48).

We stand on our driveway and line up an old dirty sock (our ribbon), to a piece of two-by-four (our starting line). I know my husband has an unfair advantage (he is sixty pounds heavier with a lot more muscle mass), so I ask him to play fair, if only for a few minutes, so I can experience what it might be like to play with relatively equal opposing forces.

“Okay go!” I yell.

We begin to pull on the rope. My husband laughs as he notices how much effort I am putting into this challenge. My body, which is now almost parallel with the driveway, is completely stiff. My grip remains tight.

Through my squinted eyes I glance over at my husband. He is standing straight up and is holding the rope with one hand. No effort needed.

In these positions, the old sock barely moves, the centerline remains three feet from me, and three feet from my husband. Without movement, the game loses its excitement, its animation, and its life.

“Okay, now play with all of your strength!” I shout to my husband. Just as the words come out of my mouth I feel my arms being pulled to the brink of dislocation, my feet, which I tried to keep firmly planted, fly behind me as I plummet, face first towards the two-by-four. As I experience this falling sensation, I give up, let go of the rope, and watch as it whips towards my husband and finally rests around his feet. My husband stands holding his end of the rope - my hands, void.

Acknowledging his unfair advantage, my husband reaches for my piece of the rope, hands it to me, and we reset the game - sock and two-by-four in place.

A loud snap of the rope marks the beginning of our second game. A tiny cloud of sawdust emerges from the rope’s center as my husband and I take small steps back and forth,

neither of us overstepping the centerline. This movement continues for about a minute, each of us determined to meet our goal of winning. Then, without warning, my husband slackens his side of the rope, as if he is giving in. He loses his footing and bumps into me, breaking through the mundane oscillation of our game. In this moment I notice a tiny scratch on my husband's forehead that I have never seen before. I become attuned to my body, to the pulsating sensation in my right hand, and to the pounding of my heart. As I look at my husband, and truly see him past the parameters of the game and beyond the expectations of winning and losing, time ceases to exist.

My eyes shift from his forehead to the rope that still connects us – it has transformed from a taught line, to a softened, U-shaped design.

I have played tug of war so many times before this husband and wife challenge, and yet, I have never truly reflected on this simple game until I began to explore tension (and the moments of opening that may emanate from this tension) within the context of this research. Now, the well-known game of tug of war has quickly transformed into a metaphor for the moments I explore in this inquiry. As I tighten my grip and pull with all my might while playing the tug of war game, there is a re-awakening in my senses, where I am able to set aside my experience with David to begin to phenomenologically understand an unbiased, presupposition-less meaning of what it is like to experience tension. As my husband and I move closer to one another and notice things that we had never noticed before, I begin to understand, with deeper meaning, what it is like to experience a moment that breaks through my goal-directedness, and creates a sense of opening to what lies in front of me.

The opposing forces that exist in a game of tug of war are not meant to exemplify the relationship between myself and my students, although they could, in some instances. But

imagine, for a moment, the opposing forces of morals and imposed expectations, of gut instincts and theoretical knowledge, become the competing teams that pull the teacher in a multitude of directions – towards meeting curricular outcomes, towards achieving deadlines and preparing for tests, and in some cases, towards the very students that have inspired them to become teachers in the first place.

While this game might serve as a metaphor for the tensions I experience as a new teacher, I wonder if such a tensioned illustration (Appendix B) might also resonate with other pre-service teachers who are navigating the multidirectional pulls inherent to this profession. What does this tension look like within the context of the education system? What might this tension feel like for other new teachers who are trying to navigate this unpredictable path in their own teaching practice? And what is the meaning of the space in between these moments of tension, where we become open to truly seeing things - as if for the first time? These questions pull me deeper into this inquiry.

Thesis Overview

The pedagogical moment is thus the focus of this inquiry and the central phenomenon of this study, as I am interested in exploring how others navigate and dwell amidst the tensions of teacher education, and open themselves up to existentially experiencing and cultivating each moment in the classroom. In the chapter that follows, I delve into the tensioned literature in teacher education by using a thematic structure developed by Aoki (1993) and explore how others have conceptualized this tension that I describe. I then turn to the concept of pedagogy presented by van Manen (1991), who is a leading phenomenologist celebrated for his sharing of continental phenomenological concepts from the Utrecht

School² in North America (Francesconi & Tarozzi, 2012), and narrow in on each of the pedagogical qualities that give momentum to this research. My theoretical and methodological guides are presented in Chapters 3 and 4, followed by an in depth introduction of each of my five participants (Cassie, Danika, Lynne, Annie, and Vanessa) in Chapter 5. The results of this thesis are presented in Chapter 6, 7, and 8. Chapter 9, the final chapter, opens a dialogue for how pedagogical moments might continue to live on in the lives of others.

² In *The call of pedagogy, the call of contact*, van Manen (2012) explains the origination of the Utrecht school: “From approximately 1910 to the late 1950s in Germany, and from the end of the Second World War to the mid-1960s in the Netherlands, several generations of educational scholars participated in an emerging form of inquiry and thinking that became known as *Geisteswissenschaftliche Pädagogik* in Germany, and as *fenomenologische pedagogiek* in the Netherlands. As these terms suggest, the German tradition was more hermeneutic in orientation, while the Dutch tradition (also known as the Utrecht School) was more oriented to the phenomenology of the pedagogical lifeworld” (van Manen, 2012, p. 32). In earlier articles he coins Langeveld as the “most important figure of the school of phenomenology” and highlights the work of Langeveld at Utrecht as a practical “home, kitchen, street” approach to phenomenology (van Manen, 2007, p. 23).

Chapter 2: Literature Review The Tensions of Teaching

To structure this literature review, I turn to Ted Aoki (1983; 1984; 1991; 1993), a leading curriculum theorist (Pinar, 2005), who articulates the very tensions I explore in the preceding sections of this thesis. Aoki's thinking about curriculum rests upon the tensions between two opposing concepts. The first, which he calls the Curriculum as Plan, refers to the pull of lesson plans, learning objectives, and expectations formed by ministries of education outside of the living classroom (Aoki, 1991, p. 159-160). The second, which he coins as the Curriculum-as-Lived-Experience (later referred to more succinctly as the Curriculum as Lived), refers to the reality of what happens in the classroom based on the dynamics of students' and teachers' living experiences (Aoki, 1991, p. 160-161). Tensions exist within what Aoki calls the Zone of Between (Aoki, 1991; Aoki, 1993) as this is the space in between this multidirectional pull where educators are left to interpret and implement (live out) curricula (the plan). This is the dynamic, living space where pedagogic touch, tact, attunement (Aoki, 1991, p. 164), and pedagogical moments come into being.

Curriculum as Plan

...the ministry's curriculum-as-plan assumes a fiction of sameness throughout the whole province, and that this fiction is possible only by wresting out the unique...generalized knowing is likely disembodied knowing that disavows the living presence of people, a knowing that appeals primarily to the intellectual (Aoki, 1991, p. 161).

The Curriculum as Plan refers to the pull of teacher preparation materials and mandates that are created by governing bodies outside of the living classroom (like classroom management manuals or curriculum documents, for example) (Aoki, 1991, p. 160-

161). According to many theorists, this is the leading conceptualization of curriculum in education, as curriculum is often referred to as a plan, or a document, and thereby defines teaching by learning outcomes, results, and purpose (Huebner, 1975; Pinar, Reynolds, Slattery, & Taubman, 2008). The Curriculum as Plan thus becomes very prevalent in teacher education, as pre-service teachers are often trained to adopt teaching philosophies which support this notion that teaching is a top-down process of curriculum implementation (Giannakaki, Hobson, & Malderez, 2011; Leavy et al., 2007; Lloyd, 2012; Maldereza, Hobson, Tracey, & Kerr, 2007). Through this lens, teacher candidates become instrumental “installers of curriculum” who are effectively “stripped of their humanness” and are seen as “technical being[s] devoid of their own subjectivity” (Aoki, 1983, p. 115).

This end-product conceptualization of learning dates back to the Tyler Rationale, which is fundamentally rooted in the top-down implementation of curricula (Pinar et al., 2008). Following this rationale is a surplus of curriculum theories that further enforce curriculum and teaching in terms of a “producer-consumer” (Aoki, 1993; Pinar, 2005), or “factory” model (Joseph, 2007), where teachers are the input of knowledge, and student success is the output. According to these theories, teachers are expected to accept curriculum plans as “definitive truth[s]” (Smith, 1988) and are actively discouraged from teaching in a way that deviates from these externally imposed expectations. This pressure to follow the pre-planned affects the quality of teaching, as teachers are held accountable for their students’ successes and often change teaching strategies, in a goal-directed sense, to appease entities outside of the school (Barrier-Ferreira, 2008; Parker, Martin, Colmar, & Liem, 2012; Woodward, 2011).

This goal-directed “tunnel vision” that characterizes curriculum thought (Aoki, 1980, p. 94) remains predominant in contemporary North American contexts (Barrier-Ferreira,

2008; Bower, 2013; Joseph, 2007; Roscoe & Orr, 2010; Segool, Carlson, Goforth, von der Embse, & Barterian, 2013). For example, nation wide educational programs in the United States such as *No Child Left Behind* (NCLB) have overall goals to “close achievement gaps” by unifying assessment and teacher accountability at the national level (National Education Association, 2013). While programs such as these claim that the “acquisition of discrete skills” (Dutro & Sellend, 2012, p. 343) to pass assessments is the key to educational reform, many scholars argue that they are entrenched with “unexamined assumptions” (Dutro & Sellend, 2012, p. 343) about how children learn and what achievement means (Dutro & Sellend, 2012; Westheimer, 2008; Woodward, 2011).

Although educational reform programs such as NCLB have not yet arrived in Canada, a multitude of smaller scale Canadian initiatives mirror the achievement-based values that are deeply rooted in such programs (Churcher, 2013; Volante & Earl, 2013). For example, education is a provincial/territorial responsibility under the Canadian constitution. Therefore, every province and territory (with the exception of Nunavut) administers a large-scale assessment that is mandated by provincial governments (Volante & Jaafarb, 2008) and external agencies publish the results and publicly rank schools based on assessment outcomes (Volante & Earl, 2013). The pressure placed on schools to perform on these assessments is a detriment to teaching and learning (Segool et al., 2013; Volante & Jaafarb, 2008; Woodward, 2011), as this focus on achievement has “spurred inappropriate test preparation practices” (Volante & Jaafarb, 2008) in many Canadian schools.

Aoki (1991) reflects on these achievement-driven mandates that are inspired by nation wide assessments by providing a teacher’s perspective of these goal-oriented approaches. Through his description of Miss O’s experience, he demonstrates how under

these approaches to teaching and learning, the student is no longer at the centre of the educational process (Aoki, 1991; Pinar, 2005; Woodward, 2011):

Miss O knows [her students'] uniqueness from having lived daily with them. And she knows that their uniqueness disappears into the shadow when they are spoken of in the prosaically abstract language of the external curriculum planners who are, in a sense, condemned to plan for faceless people, students shorn of their uniqueness... (Aoki, 1991, p. 160).

Just like Miss O, I too have seen how the individual differences and needs of students are lost as “external curriculum planners” define them in terms of the majority, the average, or the common achievement standard. As I explore this curriculum world more deeply, I realize the major issues that exist for teachers who enter the teaching profession with an unwavering intent to care for their students, as they find themselves experiencing extreme tension between the external pull of curriculum plans and their pedagogical intent to tactfully respond to the needs of their students. In reading Miss O’s experience, I am reminded of my own experience with David, and the frustrations I felt when I was expected to carry out a lesson with little regard for who David was, how David learned, and what David needed at that moment.

Aoki’s (1991) conceptualization of the Curriculum as Lived offers a perspective that shifts toward a more holistic approach to education that is centered on living, breathing people, not plans. As the Curriculum as Plan becomes infused with life within the context of the Curriculum as Lived, we begin to truly see the “larger biography” (van Manen, 1991) and “uniqueness” (Aoki, 1991) of the students we teach.

Curriculum as Lived

...curricular language is much too limited to come to grips with the problems, or rather the mysteries, of language and meaning of the classroom. The educator must free himself from his self-confining schemas, in order that he may listen anew to the world pounding against his intellectual barriers. The present methodologies which govern curricular thought must eventually give way (Huebner, 1975, p. 235).

Curriculum is a “moving form” (Grumet, 1988). Etymologically, the definition of “curriculum” dates back to 1824 and is defined as “a running, course, or career...a fast chariot, racing car” (Online Etymology Dictionary, n.d.). Curriculum is something that is lived out through movement and interaction, and yet, it is often conceptualized as a document that is centered on learning outcomes and purpose (Huebner, 1975) - as it is conceptualized under the Curriculum as Plan . The Curriculum as Lived is the world in which the Curriculum as Plan, and its inherent outcomes and purposes, are brought to life (Aoki, 1991; Powell & Lajevic, 2011). This world emphasizes the “movement element” , and recognizes it as “emergent and responsive”, rather than technical and concrete (Powell & Lajevic, 2011). In this world, curriculum “evolves” and opens up “possibilities that could not be preplanned” (Powell & Lajevic, 2011). Students’ behavioural struggles and academic successes are not defined in terms of preset criteria or mechanistic teaching steps; rather, students are seen as individually unique and are taught in a way that targets this individuality (Aoki, 1983; Pinar, 2005).

The organic and emergent nature of the Curriculum as Lived invites new teachers to engage in curriculum inquiry by becoming critically conscious of the process of teaching and learning (Lloyd, 2012; Powell & Lajevic, 2011). The space within the Curriculum as Lived

gives teachers the freedom to doubt the “taken for granted” (Joseph, 2007, p. 297), to develop a greater passion for the teaching profession, and to gain a better sense of how students learn and what students need (Borenzweig, 2012). Because students are no longer “faceless”; rather, students and teachers are now “face-to-face” (Aoki, 1993, p. 212), teachers can fully see their students, and become conscious of their “unique cultural identities, developmental growth and change patterns... [and] their particular needs, interests and curiosities” (Aoki, 1993, p. 113).

It is in this space of the lived curricula where Aoki (1993) draws a connection to the following excerpt from Heidegger’s work: “Teaching is more difficult than learning because what teaching calls for is this; to let learn...” (As cited in Aoki, 1993, p. 212). Aoki makes reference to this quote, as it is within the Curriculum as Lived where the teacher assumes a response-ability to lead students and to respond to their needs, which at times, might mean to soften, to step back and to “to let learn”. The teacher accompanies students through the learning process with an attuned “pedagogic leading”, or a “responsible responding”:

Miss O sees a decentering of the self’s ego, allowing the acknowledgement of the teacher’s responsibility to others, the students. Hence, she sees pedagogic leading not so much as asking the followers to follow because the leader always knows the way. Rather, she sees it as a responsible responding to students. Such a leading entails at times a letting go that allows a letting be in students’ own becoming (Aoki, 1993, p. 213).

In this particular reference to Miss O’s experience as a “leader”, Aoki highlights that in the world of the Curriculum as Lived , the teacher has the opportunity - the freedom - to tactfully step back, put the plan at bay, and to be open to providing students with the space to thrive in their own “becoming”.

Although the Curriculum as Lived is the context in which the teacher can respond thoughtfully and carefully to students, it is difficult to imagine an educational world that exists without the stimulation, challenge, and “meaningful striving and struggle” (Aoki, p. 164) that is created by the pull of the Curriculum as Plan . The reality, therefore, is that teachers find themselves nestled somewhere in between the plan and the lived, just like I did in my university program, in a tensioned space where we try to live up to external expectations, whilst trying not to lose sight of the very students we teach. This tensioned space is what Aoki (1991) calls the Zone of Between.

The Zone of Between

Aoki’s (1991) conception of the Zone of Between recognizes that teachers often experience tension between the ‘teach to the test’ and ‘teach to the child’ mentalities that are inherent within the Curriculum as Plan and the Curriculum as Lived. Aoki (1991) explains, however, that a grave misunderstanding occurs when we try to “rid of” these tensions, as we must remember that “to be alive is to live in tension...it is the tensionality that allows good thoughts and actions to arise when properly tensioned chords are struck” (Aoki, 1991, p. 162). The key, then, is to thrive “aright within” this tensioned zone, to take hold of this reality, and to cultivate the “good thoughts and actions” that may emanate from this space:

Miss O understands that this tensionality in her pedagogical situation is a mode of being a teacher, a mode that could be oppressive and depressive, marked by despair and hopelessness, and other times, challenging and stimulating, evoking hopefulness for venturing forth (Aoki, 1991, p. 162-163).

In reading this quote, I recognize that the tensions within the Zone of Between can be both motivating and invigorating, as the pressure to prepare students for the plan instils a drive to educate; a drive that may not have developed without the presence of external and internal

pulls (Aoki, 1991; Borenzweig, 2012). As such, these tensions exemplify the reality of being a teacher - of living within a vibrant, unpredictable world full of “contrasting principles” of “freedom versus control, security versus risk, self versus other, right versus wrong...” (van Manen, 1991, p. 61).

The Zone of Between thus becomes an opening and a place of precarious balance between both curricular worlds. It is a “sanctified clearing where the teacher and students gather” (Aoki, 1991 p. 164) – it is a “an extraordinarily unique and precious place, a hopeful place, a trustful place, a caring place – essentially a human place...” (Aoki, 1991 p. 164). In this sense, the Zone of Between becomes a place of pedagogy, where tensionality “calls on us pedagogues” (Aoki, 1991, p. 164) to attune to our situation, our teaching, and our students, so that we may become “alert to the possibilities of our pedagogic touch...” (Aoki, 1991, p. 164).

It is this “human place” and its inherent “pedagogic possibilities” that inspire this research and thus provoke me to explore the Zone of Between more deeply. In the sections that follow, I move “away from binary thinking to [this] in-between space” where I am able to “recogniz[e] the complexity of living pedagogy” (Yoshimoto, 2011, p. 79). As I attempt to thrive within the spaces created by Aoki’s seminal contributions, I am compelled to question: How might a more phenomenologically oriented way of looking at these “pedagogic possibilities” (drawing from the work of van Manen) deepen Aoki’s original conceptualization? What might van Manen’s phenomenological orientation, and the temporal, spatial, corporeal, and relational nuances of this orientation, offer as an extension and deepening of this way of looking at the tensions and significant moments in teaching?

The human Zone of Between. Given the phenomenological nature of this research (which is discussed in more detail in the conceptual and methodological chapters that follow),

as a way of exploring this “human” Zone of Between, I focus specifically on work of van Manen (1990; 1991) and his conception of phenomenological pedagogy, and also explore other phenomenological pedagogical literature (Langeveld, 1979; Smith, 2012) as it contributes to this area of research. By doing this, and extending beyond Aoki’s work into the work van Manen, Langeveld and Smith (and others), I am able to better attune to the “pulse”, “vibe” and “vital energy” (Smith, 2014) that gives life to the Zone of Between, and transforms it from a space of constantly “tensioned chords”, to a living, human space of dynamic tensions and openings.

Phenomenological pedagogy. Like Aoki, van Manen (1991) explains that to become a teacher, one must learn multiple techniques and methods of instruction. Yet, if we reflect on the daily responsibilities of a teacher, we recognize that “the essence of education is less a technical or production enterprise than a normative activity that constantly expects the educator to act in a right, good, or appropriate manner” (van Manen, 1991, p. 9). In this sense, van Manen explains that becoming a teacher “includes something that cannot be taught formally” – this “something” is “the most personal embodiment” of pedagogy (van Manen, 1991).

If we trace the term pedagogy etymologically, we find that the word “agogy” itself means “pointing out directions” or “providing support”, and “agogic” (as in pedagogic) derives from a Greek word meaning “leading or guiding” (van Manen, 2014 p. 19). The meaning of pedagogy, therefore, stems from a space of morality towards children – where a pedagogue’s primary responsibility is to “serve the child” (van Manen, 1991, p. 6) by way of this etymological notion of leading, guiding, and supporting. Pedagogy taps into the lived humanness, morality, and deeply rooted care that is often stripped from the teaching world in lieu of techniques and planned methods of instruction.

van Manen (1990) reflects on the ineffability³ of pedagogy and explains that the difficulty we have in trying to describe what pedagogy is stems from the fact that pedagogy cannot be had or possessed, nor can it be seen in our “intention or action” (p. 145). Pedagogy is neither “the theory we have of teaching” nor is it its “application” (p. 145). Pedagogy must continuously be “redeem[ed], retrieve[d], regain[ed], [and] recapture[d]” in the particular experiences teachers have with children (p. 149). One cannot point to an action of a teacher and say “that is pedagogy”; rather, pedagogy itself resides “in what makes the action pedagogic in the first place” (p. 146). Thus, the essence of pedagogy may only be reached when we begin to look at how pedagogy “manifests itself in particular life circumstances” (p. 143). We only truly begin to gain a “lived sense” of pedagogic qualities when we live and relive our pedagogical moments, like I have with David, and consistently question whether we are acting in the best interests of this child, in this particular situation.

Despite the ineffability and “hidden character” (van Manen, 1990, p. 149) of pedagogy, in the sections that follow, I attempt to shed light on the meaning of pedagogy as it manifests itself in the textuality of van Manen’s phenomenological work. I explore the notions of pedagogical thoughtfulness and understanding, pedagogical intent, pedagogical tact, as a way of first orienting to my understanding of these pedagogical qualities. I then show how these qualities are intertwined within the context of this research by focusing specifically on the “agogic accent” (Smith, 2014), and the living, moving, pulsing, conscious pedagogical moments that come to life in the Zone of Between.

Tracing phenomenological pedagogical roots. Langeveld (1979), who according to van Manen was the most “prominent figure in phenomenological pedagogy” (van Manen, 1996, p. 1), explains that to be pedagogical means to see beyond the semantics of “abstract

³ Ineffability meaning: “the incapability to describe in words” (Merriam Webster Dictionary, 2014).

nonsense” of educational theory and policy, and to look immediately and directly to the child. While the term pedagogy is most widely recognized for its presence in educational discourse, van Manen (1990; 1991; 1996) also looks at pedagogy from an *in loco parentis*⁴ relation as a way of exploring pedagogical insights. In doing so, van Manen reminds us that we should not mistake pedagogy for existing only within the realm of the school and curriculum; rather, pedagogy embodies the very relations that are characteristic of a strong parent-child connection. At the very core of this parent-child connection are the three fundamental values of pedagogy according to Langeveld⁵; namely, security, reliability and continuity. He explains that “children need to experience the world as secure, they need to be able to depend on certain adults as being reliable, and they need to experience a sense of continuity in their relations with those who care for them” (van Manen, 1996, p. 6). Pedagogy, therefore, becomes an intertwining of educating and parenting, where the ultimate goal is to do what is appropriate for the child. To be pedagogical means to be guided by our “felt” rather than our “rational” considerations because “what we do (or not do) is more a matter of appropriateness than a matter of reasoned ground” (van Manen, 1996, p. 7). Pedagogy is not about rational decision-making, it is about embodying and acting on our inner senses of morality and deeply rooted care for those who we teach, parent, or mentor.

⁴ While historically the school was meant to be a transitional stage for students between their secure home life and the outside world, in today’s schools, teachers cannot assume that all students come from homes that are “secure”. As such, the *in loco parentis* responsibility, which means to *act in the place of a parent* that was once characterized by a teacher’s responsibility to prepare students for the outside world, now “consists of protecting the child from the possible risks of abuse and shortcomings in the intimate sphere of the family” (van Manen, 1996, p. 6).

⁵ In *The Tact of Teaching*, van Manen notes Langeveld’s significant influence in theoretical pedagogy and explains that “the spirit” of Langeveld’s influence is noticeable throughout his text. As I read through van Manen’s later works, specifically *Researching Lived Experience* and *Phenomenological Pedagogy and the Question of Meaning*, I am coming to note how Langeveld’s legacy lives on through van Manen’s writings. It is for this reason that I begin this explanation of van Manen’s pedagogical insights by tracing its meaning back to where it originated – in the works, writings and speeches of Langeveld.

Pedagogical thoughtfulness and understanding. Pedagogical thoughtfulness and understanding depart from basic notions of thoughtfulness and understanding, as they are specifically “oriented towards working out what it means for this child to be and become an educated person in her or her evolving life” (van Manen, 1991, p. 93). To be thoughtful and understanding in a pedagogical sense means to become aware of the “inner life of a student” (van Manen, 1991, p. 87) and to become devoted to understanding what that “inner life” is like for that particular student. In this sense, pedagogical thoughtfulness and understanding are context sensitive, recognizing that each child is unique, with “inner lives” that may be vastly different from one another. To be pedagogically thoughtful and understanding is to recognize this uniqueness in each child, and to act in the best interest of this uniqueness.

Pedagogical intent. Pedagogy, according to van Manen, “is the art of tactfully mediating the possible influences of the world so that the child is constantly encouraged to assume more self-responsibility for personal learning and growth” (van Manen, 1991, p. 80). Pedagogical intent, specifically, derives from a teacher’s pedagogical thoughtfulness and understanding, and their desire to guide the children they teach into mature adulthood (van Manen, 1991). This desire, however, cannot be fulfilled unless the teacher is able to understand the “larger biography of the child” (van Manen, 1991, p. 53). A teacher with pedagogical intent is guided by what is good for the child, and is consistently asking questions that pertain to where the child is coming from, and how the influences of the world may be affecting where they want to go.

Pedagogical intent is ever present in the pedagogue, despite what happens in the classroom. For example, a teacher may enter a situation with pedagogical intent, but may unknowingly act in a way that compromises this intent and the best interests of the child. Although the action on the part of the teacher may not have been pedagogical, the intent to

do what is right or good for the child in that particular situation was never lost. van Manen (1991) points out that the important difference between our pedagogical intent and our less than pedagogical action “lies in the constant striving that is animated by the pedagogical intent” (p. 218). In these situations, where pedagogical intent was present, but pedagogical action was not, there is an opportunity to “recover the pedagogical possibility that was initially lost” (van Manen, 1991, p. 115) by learning from this experience while living through subsequent teaching situations.

Pedagogical tact. A teacher, therefore, may have pedagogical thoughtfulness, understanding and intent, but it is the living moments in classrooms that call these pedagogic qualities into being. Although teachers may be guided into each moment in the classroom by these qualities, it is within the “thick of life itself when one must know with a certain confidence just what to say or do (or what not to say or do) in situations with children” (van Manen, 1991, p. 130). This confidence in knowing what to do, and then doing it, is at the center of pedagogical tact. While etymologically, tact means a “sense of touch or feeling” (Online Etymology Dictionary, n.d.), the distinction between general tact and pedagogical tact is that the latter “is an expression of the responsibility with which we are charged in protecting, educating, and helping children grow” (van Manen, 1991, p. 128). In terms of pedagogical tact, there is an unwavering dedication and devotion to the well being of children. Tact is the “capacity for mindful action”; the “practical language of the body” and a “sentient awareness of our subjective self as we act”...” (van Manen, 1991, p. 122). To exercise tact means that we are able to “*see* a situation calling for sensitivity, to *understand* the meaning of what is seen, to *sense the significance* of this situation, to *know how and what to do*, and to actually *do* something right” (van Manen, 1991, p.146).

van Manen (1991) explains that a teacher's pedagogical thoughtfulness and tact "may be seen to constitute the essence and excellence of pedagogy...thoughtfulness constitutes the internal aspect and tactfulness the external aspect" (p. 130). Thus, tact is not simply knowing what is right or wrong for a particular child in a particular situation (like with pedagogical understanding or thoughtfulness, for example). Tact has an external quality, and is a form of "acting towards the children that are trusted in our care" (p. 127). And yet, we cannot simply say that tact is only about this acting towards children, as tact is not simply a process of making instant decisions about how to carry out this acting. Rather, tact is severely intertwined with pedagogical thoughtfulness "that permits us to act thoughtfully with children and young people"⁶ (van Manen, 1991, p. 128).

In *The Tact of Teaching*, van Manen (1991) explores tact through musical meaning. He traces the word "tact" to its musical roots, as the German word *takt*, meaning "beat", refers to the unit of musical time (p. 131). The Latin word *tactus* is also a 15th to 16th century term for the temporal meaning of "beat". Both *takt* and *tactus* refer to the elemental rhythmic "pulse" that underlies and is at the heart of a musical work (van Manen, 1991, p. 131). Originally, *takt* and *tactus* were the mechanical, rhythmic structure that both organized and held musical compositions together. In later years, however, there was a shift in the nature of *takt*⁷, as the beat "that organizes music became more subtle, retreating somewhat and less ever-present to the ear" (van Manen, 1991, p. 132).

⁶ In Chapter 7, I explain how tact is also intertwined with Merleau Ponty's (1945/1962) notion of intentionality – recognizing that tact is not only of a mind-directed acting; rather that it is an embodied acting.

⁷ A musical conductor would maintain this "pulse" or "beat" with a consistent tapping or banging of their *taktstock* (conductor's stick). This tapping or banging of the *taktstock* eventually subsided when a famous conductor struck himself in the foot with the stick and died from blood poisoning (van Manen, 1991).

van Manen (1991) explains that the shift of *takt*⁸ in music from a regular mechanical tapping, to the subtle pulse of a song may have changed the way that *tact* was introduced in the social sphere⁹ as “the meaning of subtle sensitivity...in human relations and interaction” (p.132). Thus, the subtlety of tact remains one of its universal qualities. In the social sphere, what we call “true tact” is “hardly noticeable” (van Manen, 1991, p. 136) and can be mediated “with a touch, with a word, with a gesture, with the eyes, with an action, with silence” (van Manen, 1991, p. 143). Tact is the pedagogical expression of intent and thoughtfulness “that involves the total being” of the person who is tactful (van Manen, 1991, p. 146). These subtle bodily gestures are like “a language that can powerfully infuse a situation with meaning or significance” (van Manen, 1991, p. 182).

The agogically accented pedagogical moment. In his writings on the “agogic accent”, Smith (2014) speaks to this notion of *tact* and its subtle “pulse”, “vibe” and “vital energy”. He explains that situations that are “improvisatorially tactful are those that are agogically accented” (p. 239), and it is this very “agogic accent” that “gives license to attend to the rhythms, accents, beats and stresses of working with kids” (p. 240). The agogic accent attunes us to the “durational vibrations” and “rhythmicities” of each of our “human and more-than-human exchanges” (Smith, 2014, p. 239), and it is through this attunement to subtle “vibrations” and “rhythm” that we “reach the pedagogic relation” (p. 241). Drawing from its origin in music as a “stress secured through relative prolongation of the tones to be emphasized” (Merriam Webster Dictionary, n.d.), the agogic accent, in a pedagogical sense,

⁸ van Manen makes a distinction between the way that tact is described in English and German. While the German word *taktgefühl* refers to one’s ability to “hear”, “feel”, and “respect” the subtle “essence or uniqueness of a person” (van Manen, 1991, p.132), the English version of “tactful” means “having the quality of tact and literally being full of tact” (p. 133). In English, one’s ability to be tactful is not seen as a talent, or “feeling” so much as it is in German (van Manen, 1991, p. 133).

⁹ van Manen (1991) highlights that it was Voltaire who “imported the notion of musical tact into the social sphere” in 1979 (p. 132).

emphasizes and attunes us to the “stress”, tension, rhythm and pulse that emanates from within “the moment extended” (Smith, 2014, p. 239). It is the agogic accent that attunes us to the “vibe that holds a moment, an event, an encounter or, more simply and profoundly, a contact that ripples through one’s being” (p. 241). In this sense, the “agogic accent” - a musically contextualized concept of duration, a temporal space within a song - might serve as a way of bringing meaning to the temporal, and existential spaces that exist within living, moving, pulsing, pedagogical moments that come to life in the Zone of Between.

I incorporate Smith’s (2014) writings on the agogic accent, as it serves to expand the pedagogical moment, to give it “duration”, and to create space in which movements, sensations and pulse of each moment can come to life within these durational temporal openings. It puts us in touch with the tactful existential sensations of the pedagogical moment, and gives us a motion sensitivity (Lloyd & Smith, 2015) to how such moments might continue to live, move, rejuvenate, and “sustain” our desire to “nurture” and “guide” others (Smith, 2014, p. 242).

Research Problem: The Teaching Tug of War

The above literature review provides an overview of the curricular worlds pre-service and other teachers navigate as they continue to develop their teaching practice. The Curriculum as Plan is the world that tends to pull teachers away from students, and away from truly understanding who they are, and what they may need within the context of the education system. Conversely, the Curriculum as Lived is the world in which teachers and students are able to evade the assessment driven approaches of the Curriculum as Plan, and fully embrace each living moment in the classroom. The Zone of Between becomes the space where teachers maintain a precarious balance between the two worlds, never fully succumbing to the instrumentality of the Curriculum as Plan, nor completely living without

elements of structure or accountability. The Zone of Between is the opening in which teachers may thrive – fully embracing the pedagogical moments that such tensions create.

The problem that I am presenting, however, is that the world of teaching has become a relentlessly tensioned game of tug of war, and the pull of the plan seems to be winning. I am not alone in this postulation, as a wealth of current research suggests that education in North America is excessively influenced by end results (Borenzweig, 2012; DeLuca & Bellara, 2013). From learning objectives to test scores, students are taught with a “teach to the test” perspective (Borenzweig, 2012; Bower, 2013; Joseph, 2007) that tends to generalize students based on achievement standards, and create a classroom culture that privileges the intellectual over the individual. This linear, end-focused approach to education corrupts quality teaching, as teachers are pressured to design lessons to meet curricular outcomes formed by ministries of education (Aoki, 1993; Barrier-Ferreira, 2008; Woodward, 2011), rather than to meet the educational, social, and personal needs of each student. Teachers are being pulled so strongly towards educational agendas based on academic success, that they are left with little strength to counter balance this achievement-driven momentum in order to focus on the child. While in some cases, the Curriculum as Plan pulls teachers into a standardized way of teaching, in other cases, the strength of this curricular world pulls teachers out of the profession altogether (Westheimer & Bresnahan, *Ottawa Morning*, 2015; Schaefer, Long, Clandinin, 2012; Clandinin, Long, Schaefer, Downey, Steeves, Pinnegar, Robblee & Wnuk, 2015).

My experience with David is but one example of a time that I was personally able to navigate the goal-oriented tensions of the teaching world, to step into and thrive within the opening of the Zone of Between, and for once, to fully embrace a pedagogical moment by attuning to the “vital energy” and “pulse” of the agogic accent. Because I have experienced

first hand what we can miss when we are being pulled in a variety of directions, I know that there is a need to further understand how other teachers navigate these tensions and find their way to their students' side. Although a rarity of my first teaching experiences, my pedagogical moment with David thus serves as an inspiration for this inquiry, providing me with momentum to delve deeper into these pedagogical moments in order to better understand what it is that allows these moments to emerge, and how they continue to move and inspire our teaching. I think that if we can begin understand how these moments are cultivated, we might be able to inform education programs on how to better support new teachers as they develop their practice.

Research Questions: The (moment)um of this inquiry

This phenomenological study will explore what it is like for pre-service teachers to experience conscious pedagogical moments and how this insight might impact teacher education programs. My central research question is: what is it like for a pre-service teacher to experience a conscious¹⁰ pedagogical moment from within the tensions of practicum teaching? The supporting questions directed at the participants are: a) what cultivates consciousness in these moments?; b) what prevents such consciousness from emerging? c) What are the temporal, relational, bodily, and spatial experiences of these conscious moments?; d) How do these moments influence living pedagogical practices?

¹⁰ In using the word "consciousness" within the context of this thesis, I am referring to a whole consciousness, a unity of the mind and body as a sentient being with the world. In saying that someone is "conscious" of a moment, or an experience, I mean that that person is able to *notice* things that are happening, as they are happening, and are able to describe their experience of these *things that are happening* in their existential wholeness. In other words, within the "thick of life itself", they somehow are able to attune to their experience, relationally, temporally, bodily and spatially.

Chapter 3: Phenomenology as a Conceptual Framework

The phenomenon of the pedagogical moment is explored in teacher education through a conceptual lens that intertwines the phenomenological pedagogical ideals that are intrinsic to the work of both Aoki (1991) and van Manen (1990). Aoki's three concepts of the Curriculum as Planned, the Curriculum as Lived, and the Zone of Between form the foundation of this conceptual framing. As I have highlighted in the previous chapter, the Zone of Between is where van Manen's and Aoki's concepts and philosophies of pedagogy tend to overlap (Figure 2) – this is the conceptual focus of this thesis.

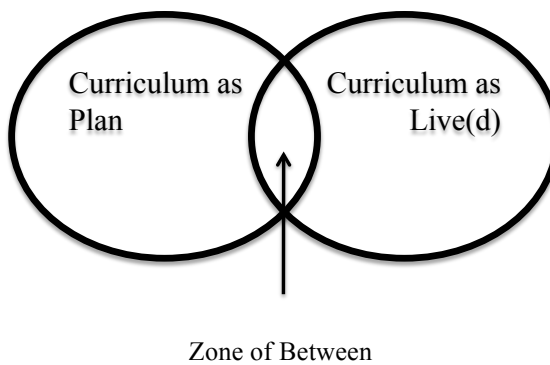


Figure 2. Foundation of conceptual framework.

Although one might question the conceptual connections between these two prominent figures in educational literature, I feel that it is important to highlight that Ted Aoki was the doctoral thesis supervisor of Max van Manen at the University of Alberta (M. van Manen, personal communication, December 5, 2013). To see through the conceptual lens formed by their philosophies within the Zone of Between means to look at teaching and learning as an experiential process, where teachers are able to recognize and teach to children's strengths and adversities without getting lost in curriculum objectives and tasks. I

believe that to see through this theoretical lens means to look at teacher education with a questioning attitude that does not objectify students or prioritize the curriculum plan, nor does it live completely without this structure and rigor. The Zone of Between reflects the tensioned, dynamic reality of the teaching and learning experience.

As I learn more about the supervisory relationship between Aoki and van Manen, I am noticing that although van Manen's work may overlap Aoki's within the Zone of Between where pedagogical moments emerge, there are several distinctions between Aoki's and van Manen's educational philosophies that are worth noting. Aoki, on the one hand, was a curriculum theorist with a significant focus on curriculum as a whole. His conceptualization of the Curriculum as Lived was, according to van Manen, Aoki's attempt at developing a more experiential approach to curriculum (M. van Manen, personal communication, December 5, 2013). van Manen was more "inclined" to explore pedagogy in a "continental sense" (M. van Manen, personal communication, December 5, 2013). He extended in directions beyond his supervisor, and studied educational phenomena from a more phenomenological, pedagogical (child-centered, parenting-oriented) standpoint.

The tensions that exist between Aoki and van Manen's thinking demonstrate that van Manen's learning and philosophy was not a reproduction of his advisor's plan, but a sign of how the tensioned curriculum was navigated and lived out in this supervisory relationship. In a brief memorial written by van Manen for Aoki (M. van Manen, Personal Communication, December 5th, 2013), van Manen writes about how Aoki's pedagogical teachings emerged from this tensioned space (between his own thinking and his supervisor's):

He would always push back our assumptions and use whatever methods to have us ponder the most fundamental method of all qualitative inquiry—the meaning of

something, and the meaning of meaning... Everyone who has been fortunate to “encounter” Ted Aoki has experienced his powerful pedagogical presence. His scholarship continues to inspire (p. 3).

In reading this, it seems as though Aoki’s teachings emanated from a dynamic interplay between “method” and “meaning”, between the “plan” and the “lived” – and it was within the tensioned space, between these two seemingly dichotomous worlds, where his “pedagogical presence” inspired students like van Manen to pursue phenomena and method beyond his teachings.

Thus, although Aoki’s and van Manen’s concepts may seem to overlap within the Zone of Between, and although Aoki’s later work was heavily influenced by phenomenology (Pinar & Irwin, 2004), I argue that van Manen’s work pulls Aoki’s basic conceptual framing to create a space for an even more phenomenologically oriented pedagogy. In Diagram 2, I pictorially represent this conceptual framework and show how van Manen’s phenomenological lens allows the Curriculum as Plan and the Curriculum as Lived to gradually dissolve into the Zone of Between, creating a greater opening where deeper phenomenological analysis and reflection may take place.

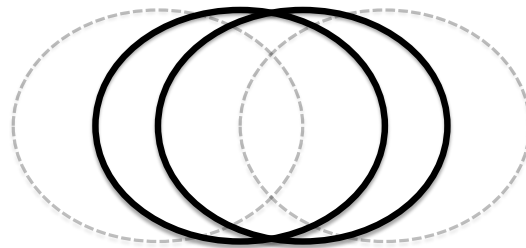


Figure 3. Phenomenology as a conceptual framework.

By using this conceptual framework inspired by van Manen's phenomenological ideals, I will extend beyond the layers of meaning that Aoki's basic conceptual framing (Figure 2) would otherwise offer. I argue that the phenomenological lens and its associated existential and primordial "attitude" that is brought to life in van Manen's work (which is discussed in the following chapter) will afford me the opportunity to dig to the deeper layers of existential meaning intrinsic to conscious pedagogical moments that emerge from the tensioned Zone of Between (Figure 3).

A Conceptual and Methodological Connection

Phenomenology in itself is an attitude; it "can be practiced and identified as a manner and a style of thinking" (Merleau-Ponty, 1945/1962, p. viii) that is focused on accessing, unveiling and understanding the meanings of our most basic, primordial experiences. Thus, to look at the pedagogical moment from the conceptual lens of a hermeneutic phenomenologist like van Manen means to study "those who live within the 'here and now' of a situation...[to] reflect an 'insider's' experience" (Pinar et al., 2005, p. 412). This attitude or lens "demands a hermeneutic ability to make interpretive sense of the phenomena of the life world in order to see the pedagogic significance of situations and relations of living with children" (p. 2). To see through this pedagogical and phenomenological lens I have presented here, means to see children outside of the academic, behavioral, or social box that has been created by policy developers and education theorizers and "wants to meet this concrete child without reducing him or her to a diagnostic picture, a psychological type, a set of factors on a scale or a theoretical category" (van Manen, 1996, p. 12). Thus the meaning of a pedagogical moment, and the temporal, relational, corporeal, and spatial experiences of these moments, can only begin to take shape when phenomenologists begin to interpret, to question, and to use rigorous methodological guides and steps throughout the research process.

In the chapter that follows, I show how this conceptual lens and “attitude” is interwoven throughout the entire phenomenological research process. I first provide an overview of phenomenology as a methodology as well as highlight the methodological qualities that make this approach unique and harmonious to my chosen topic of research. I do this in an effort to introduce the terminology, phrases, theoretical terms that are associated with this methodology, as justification for the way stories are told and anecdotes are displayed in this thesis. Finally, I outline several methodological guides and steps that are used in order to carry out this research approach.

Chapter 4: Phenomenology as a Methodology

In researching pedagogical moments in teacher education, my methodology is influenced by the phenomenology of lived experience put forth by van Manen¹¹ (1990; 2014). In his seminal methodological work *Researching Lived Experience*, van Manen points out “the method one chooses ought to maintain a certain harmony with the deep interest that makes one an educator (a parent or teacher) in the first place” (van Manen, 1990, p. 2). Thus, as I have articulated in previous chapters, I have chosen van Manen’s approach as it is widely recognized for its contribution in education, specifically in terms of teacher pedagogy and tact (van Manen, 1990; 1991). I have also chosen this approach because of its rigorous methodological guides and steps that will allow me to understand the living experiences of these pedagogical moments on a temporal, relational, corporal and spatial level.

Methodological Guides to Exploring Pedagogical Moments

The reduction. van Manen (2014) explains that phenomenology is the method to break through “taken-for-grantedness and get to the meaning structures of our experiences” (p. 215). This method, formally called the “reduction”, consists of two “opposing moves that complement each other” (p. 215). The first of these moves is called the *epoché* or bracketing. The term *epoché*, a Greek word meaning “abstention, to stay away from” (as cited in van Manen, 2014, p. 215), was initially used by Husserl to indicate the specific act of suspending our beliefs, biases, and attitudes (van Manen, 2014). The second move, called the “reduction proper”, comes from *re-ducere*, meaning “to lead back” (as cited in van Manen, 2014, p.

¹¹ While I have spent some time researching other phenomenological approaches, such as those of Finlay (Finlay & Evans, 2009) and Moustakas (1994), I do not see the value in explaining why I have not chosen these other approaches. Rather, I believe there is great value in demonstrating why van Manen’s approach has become the heart of my research methodology.

215). It is important to highlight that these two “moves” that consist of the reduction method are not meant to be technical procedures or steps that are applied to phenomenological inquiry. Rather, the reduction is “an attentive turning to the world when in an open state of mind, effectuated by the *epoché*...[its aim is] to gain access, via the *epoché* and the vocative to the world of prereflective experience-as-lived in order to mine its meanings” (van Manen, 2014, p. 218).

In *Phenomenology and Practice* van Manen (2014) leads the reader through various approaches to the *epoché* and reduction. Within the context of this thesis, I focus on the *heuristic epoché-reduction* (wonder), the *hermeneutic epoché-reduction* (openness), the *experiential epoché-reduction* (concreteness) and the *methodological epoché-reduction* (approach), and one variety of the reduction proper, the *eidetic reduction*. In the paragraphs that follow, I attempt to explain these parts of the method and, in the methodological steps section, show how they are intertwined within the context of the research process.

Aspects of the epoché-reduction. The *heuristic epoché -reduction* aims to “awaken a profound sense of wonder about the phenomenon or event in which one is interested” (van Manen, 2014, p. 223). It consists of challenging our taken for granted attitudes about a particular phenomenon, stepping away from our present preoccupations, and welcoming the “unwilled willingness to meet what is utterly strange in what is most familiar” (van Manen, 2014, p. 223). van Manen (2014) explains that this sense of wonder that is characteristic of the *heuristic epoché -reduction* is at the most basic stage of the reduction, where the researcher not only has this disposition¹² of awakening and questioning the familiar, but is

¹² The term “disposition” comes from Heidegger’s *Basic Questions of Philosophy*. He explains that this disposition of wonder is “compelled by the need of primordial thinking” where we do not pass over the ordinary to focus on the extraordinary (which is what happens in most cases). Rather, wonder, as a disposition, is concerned with the ordinary, and the extraordinaries that exist within it (as cited in van Manen, 2014, p. 223).

also able to “inquire and write in such a manner that the reader of the phenomenological text is similarly struck by or stirred to the same sense of wondering attentiveness...” (p. 224).

Wonder remains a part of the phenomenological attitude throughout the entire inquiry process (van Manen, 2014).

The *hermeneutic epoché -reduction* extends beyond the state of wonder and consists of “bracketing all interpretation and explicating reflectively whatever assumptions seem to need attention in writing the research text” (van Manen, 2014, p. 224). In this part of the reduction, one tries to overcome any biases or presuppositions that may get in the way of being fully open to the phenomenon in question. van Manen recognizes that a “pure gaze” in which one is able to rid of all subjectivities is impossible. Thus, in this part of the reduction, one simply remains as open as possible, whilst adopting a critical self-awareness of the presuppositions that may prevent this opening.

The *experiential epoché -reduction* shifts into the concreteness or living meaning inherent in our experiences – “experience” meaning “that which presents itself immediately, unmediated by subsequent thought, image, or language” (p. 225). Although our experiences are only accessed through thought, image, or language, in this part of the reduction there is an attempt, through thought, image, or language, to “grasp reflectively the lived meanings of this prereflective experience” (p. 226). We do this as a way of bringing meaning to the direct experiences we live through.

Lastly, the *methodological epoché -reduction* consists of “bracketing all conventional techniques and seek[ing] or invent[ing] an approach that might fit most appropriately the phenomenological topic under study” (van Manen, 2014, p. 226). In this part of the reduction, the researcher begins to experiment with a “methodologically informed inventiveness” (p.

226) as a way of opening up to the phenomenological question and tapping into the universal dimensions of the phenomenon¹³.

In the shift from the *epoché* to the reduction proper, the researcher maintains the wonder, heuristic attentiveness, creative insight, interpretive sensibility, and linguistic sensitivity that developed in the preparatory stage of the *epoché*, and begins to engage this phenomenological attitude to “address the uniqueness of the phenomenon as it shows or gives itself in its singularity” (van Manen, 2014, p. 228).

The eidetic reduction-proper¹⁴: finding the universal. In *Researching Lived Experience* van Manen (1990) describes the *eidetic reduction* as the “seeing past or through the particularity of lived experience toward the universal, essence, or *eidōs* that lies on the other side of the concreteness of lived meaning” (p. 185). In *Phenomenology of Practice* van Manen (2014) seeks to elaborate on this notion of the *eidetic reduction* as “the heart of phenomenological reflection”, which seeks to describe “*what* shows itself in experience or consciousness and *how* something shows itself” (p. 229, original emphasis). It focuses on what makes a phenomenon distinct or unique – what makes something what it is, without which it would not be what it is?

Patterns of meaning and thematic elements of the phenomenon begin to emerge in the practice of the *eidetic reduction*. van Manen’s (1990) third methodological step, reflecting on essential themes which characterize the phenomenon (described below), is situated within

¹³ This stems from the work of Heidegger, who stated that “there is no such things as one phenomenology, and if there could be such a thing, it would never become anything like a philosophical technique” (Heidegger, 1982, p. 328)

¹⁴ In *Phenomenology of Practice*, van Manen (2014) presents five versions or dimensions of the reduction proper: the eidetic, ontological, ethical, radical, and originary reduction practices. Within the context of this research, I draw from van Manen’s (1990) earlier work, *Researching Lived Experience*, for a more simplified, yet applicable and relevant practice of the *eidetic reduction*.

this part of the reduction proper. In this particular research project, the thematic elements that have emerged throughout the practice of the eidetic reduction (and throughout van Manen's third step) are those of *tension*, *opening*, and *pulse* (which have become the main sections of the results chapters in this thesis). These themes are emergent and do not belong to "existing theories, taxonomies, genres, paradigms, philosophies, etc." (van Manen, 2014, p. 230) – they are characteristic of the phenomenon in question (the pedagogical moment), and have become the "working material for phenomenological writing" (van Manen, 2014, p. 230). In other words, these themes are original material upon which I can work through the phenomenological inquiry – they are a means to an end, not the end itself.

In a sense, the *eidetic reduction* proper becomes the overarching goal that drives the research – to see past the particularity of an experience in order to arrive at universal living meanings. The aspects of the *epoché–reduction* thus serve as parts of the research process that are intrinsic to each methodological step that is taken to achieve this overall goal. The following section serves as a guide through these methodological steps and shows how the *epoché–reduction* and the *eidetic reduction* proper are interwoven throughout this entire process.

The Reduction and van Manen's Research Activities

So it may be best to think of the basic method of phenomenology as the taking up of a certain attitude and practicing a certain attentive awareness to the things of the world as we live them rather than as we conceptualize or theorize them, and as we take them for granted. 'Doing phenomenology' as a reflective method is the practice of the bracketing, brushing away, or reducing what prevents us from making primitive or originary contact with the primal concreteness of lived reality (van Manen, 2014, p. 41)

Although it is systematic and self-critical by nature, the phenomenological approach put forth by van Manen (drawing from Heidegger, 1982) is not about following a path, but “creating one’s path” (as cited in van Manen, 1996, p. 720). van Manen explains that to hold a researcher to an unwavering method would be to rid the entire study of humanism and realness, because, as Gadamer (1975) postulates, “there is no method to human truths” (as cited in, van Manen, 2014, p. 30). While the path a phenomenologist takes may be described as emergent and unpredictable in terms of the twists and turns it takes in the search for meaning, the path one creates is nevertheless rigorous and often influenced by six methodological steps. These steps, which guide rather than dictate the research process, are as follows: 1) turning to a phenomenon which seriously interests us; 2) investigating experience as we live it rather than as we conceptualize it; 3) reflecting on essential themes which characterize the phenomenon; 4) describing the phenomenon through the art of writing, and rewriting; 5) maintaining a strong and oriented relation to the phenomenon; and 6) balancing the research context by considering parts and whole (van Manen, 1990, p. 31). In the following sections, I articulate how I weave each of the six steps into my research.

Turning to a phenomenon which seriously interests us. In describing phenomenology’s first methodological step, van Manen (1990) explains that we must first choose a topic that interests us, and “commits us to the world” (p. 30). I am willing to stretch that further and say that this topic interests and intrigues, whilst at the same time challenges my frustrations and, all too often, leaves me with a sense of defeat. I live this topic, day in and day out, from the depths of my highlighted, color coded teacher education notebooks, to the margin scribbles and countless sticky notes that litter my personal reflective journal. I enter this study with less than two years of sporadic supply teaching experience in the classroom and will not claim to know more than I do. I am a new teacher, with more

questions than answers and more text-book examples than real-life experiences. Yet, in these short three years of navigating the teaching world, I have experienced extreme tension, have seen my will to teach become stifled by theory, and have kept myself at an emotional distance from my students in moments of uncertainty. Despite this tension, I am pulled to this topic because of the experiences I have had with students like David, where I have seen how extreme multidirectional tension can propel teachers into powerful, life changing pedagogical moments that provide them with a sense of understanding for and devotion to the students they teach. I hold with me a sense of curiosity and intrigue for these moments and am compelled to explore them further. How do my experiences relate to the experiences of others?

Investigating experience as we live it. The second research activity invites us to re-awaken our most basic experiences and to look at them with fresh eyes, in an attempt to “re-achieve a direct and primitive contact with the world” - the world as immediately experienced (Merleau-Ponty, 1945/1962, p. vii). Looking with fresh eyes provides us with the opportunity to shed our biases and presuppositions about an experience, and to look at that experience without judgment or assumption. This however, is no easy feat:

The challenge for phenomenology is not to deny the external existence of the world, but to substitute the phenomenological attitude for the natural attitude in order to be able to return to the beginnings, to the things themselves as they give themselves...through experience – not as externally real or externally existent, but as an openness that invites us to see them as if for the first time (van Manen, 2014, p. 43).

To investigate experience as we live it is to first understand our own experiences of the phenomenon (through an orienting process). We then bracket the presuppositions emanating

from these experiences so that we may be open to understanding the experiences of others and to truly seeing the phenomenon, as if for the first time.

Lived vs. living experiences. Lived¹⁵ experiences are “the starting point and end point of phenomenological research” (van Manen, 1990, p. 36). They are the material (or data) a phenomenologist works with. As such, gathering, analyzing and reflecting on lived experience (which are in the form of anecdotes, stories, direct quotations, taped and transcribed interviews) become the work of the phenomenologist, with the aim of “transform[ing] lived experience into a textual expression of its essence” (van Manen, 1990, p. 36).

In *Researching Lived Experience*, van Manen (1990) explains that each lived experience that is brought to the forefront in phenomenological research, in these various textual and verbal forms, are already “transformations” of the original experiences. As such, van Manen’s phenomenology is seen as reflective, where the meanings “we bring to the surface from the depths of life’s oceans have already lost the natural quiver of their undisturbed existence” (p. 54). He explains that they are already experiences of the past, which gain “hermeneutic significance” and meaning only as we “(reflectively) gather them by giving memory to them” (p. 37).

Interestingly, in his latest work, *Phenomenology of Practice*, van Manen (2014) refers to “lived experience” as “life as we live it” and uses a more present-oriented way of describing the very human experiences with which phenomenologists do research. In this work, van Manen reiterates the etymological roots of the word “experience”:

¹⁵ I use the word “lived” here to remain consistent with the references to van Manen’s writings. Note that when I begin to tell stories about the experiences of my participants, I shift to “living” experiences to remain consistent with Lloyd and Smith’s (2006; 2015) motion sensitive phenomenology, which is discussed later in this section.

The etymology of the English term *experience* does not include the meaning of ‘lived’ – it derives from the Latin *experientia*, meaning ‘trial, proof, experiment, experience.’ But the German word for experience, *Erlebnis*, already contains the word *Leben*, ‘life’ or ‘to live.’ The verb *erleben* literally means “living through something,” so lived experience is this active and passive living through experience (p. 39).

This “to live”, as more of an active verb rather than a concrete (nounified) past experience, shows that van Manen’s phenomenological methodology may be more present, sensual, living and present-oriented than originally described.

In a later chapter of *Phenomenology of Practice*, van Manen (2014) discusses several philological methods¹⁶ (used throughout the writing process) that are meant to “create a sense of resonance in the reader” (p. 240). The *revocative method*, specifically, is described as follows:

“[the revocative method] aims to bring experience vividly into presence (through the power of experiential anecdote, expressive narrative, or qualitative imagery) – so that the reader can recognize unreflectively (unmediated by reflection or thinking) these experiential possibilities of human life...through lived experience descriptions, we may bring experience vividly into presence to fasten a hold on nearness...well written and well edited anecdotes may create for the writer and reader the experience of presence, closeness, propinquity, or proximity in place or time” (p. 241-242).

van Manen postulates that that these experiences that are retold (through anecdote, narrative, and so on) are still very much alive – and while they may have lost their natural quiver, they

¹⁶ Each of these methods are discussed in more detail in a later section of this chapter. I write specifically about *The Revocative Method: Lived Throughness* here as a way of highlighting van Manen’s present-oriented discourse surrounding lived (or living) experience.

continue to gain a different kind of quiver or emotional and pedagogical movement in their retelling.

I am interested in this quiver - this pedagogical movement. As such, I am inclined to turn to motion-sensitive phenomenology (which was coined by Lloyd and Smith as early as 2006) which extends beyond van Manen's work in an attempt to breathe life into an approach that has been, for some time, described as inherently passive and reflective. Through their work, Lloyd and Smith (2006; 2015) acknowledge that phenomenology can and should speak of our experiences in a more present and future oriented way, and speak to the *erleben* (living through something) by using the terms "living" and "to-be-lived" experiences. Motion sensitive phenomenology "emphasizes the *transposition* of the actions of living into the activity of writing and the latter's capacity to not simply re-enact or represent times and events past but to rejuvenate the ongoing practice of living well" (Lloyd & Smith, 2006, p. 293, original emphasis). Like van Manen's description of the *revocative method*, motion sensitivity also "aims to bring experience vividly into presence"; however, Lloyd and Smith seem to take van Manen's work a step further, and speak to the more sensual and corporeal responses that such present-oriented research elicits: "[motion sensitivity] affords a multi-sensory, inter-subjective, inter-corporeal, intertwining of what moves and moves us" (p. 301). In acknowledging the work of Sheets-Johnstone (1999), Lloyd and Smith (2006) explain that "we can no longer seek to elucidate an 'end-state'...as in determining the fixed nature, meaning or essence of 'lived experience,' but open the door to exploring the pulse of 'living experience,' its senses, incarnate essences and sensitive registers of meaning" (p. 307).

Although Lloyd and Smith (2006; 2015) speak of motion sensitivity primarily in terms of flow motion from a movement and physical education perspective, I approach this

research with motion sensitivity in an attempt to explore the “pulse” of pedagogical moments that pre-service teachers experience. What is it about these moments that continue to move, inspire and bring a sense of emotion to their teaching practices? How do these living experiences impact and move their current practice? How do these experiences, in text form, still evoke a sense of aliveness in us as we read and step into each anecdote and story as if it were our own? By exploring this research with motion sensitivity, I am reaching for the pulse that creates life, brings emotion, moves, impacts and evokes. In doing so, I attempt to illuminate how these experiences are still very much alive and intertwined with our past, present and future pedagogical practices.

My experience as a starting point. The suggested starting point for gathering lived experience descriptions is to reflect on and write about one’s own experiences with the phenomenon in question, because our own life experiences are “immediately accessible” to us, in a way that no other person’s experiences are or can be (van Manen, 1990, p. 54). I adhere to this suggestion by writing about the pedagogical moments I have experienced as a new teacher. I re-live these experiences through the creation and compiling of textual journal entries, jot notes, and academic writing. The practice of orienting to this topic has expanded from simply writing about my experiences, to noticing and reflecting on my personal way of being-in-the-world. I am truly living my research question. I share my experience of this reflective, written, and experiential orienting processes in my more recent graduate work (Knowles, 2014; Knowles, in press) and in the anecdote at the beginning of this thesis.

Although I am discovering and exposing my personal biases and presuppositions about the phenomenon through writing, I realize this is not an autobiographical study. The phenomenological methodological process demands that a phenomenologist attempts to shed these biases and turn outward in order to understand whether one’s personal experiences are

the possible experiences of others (van Manen, 1990). Thus, I continue with van Manen's second methodological step by following the second suggested layer of analysis - I intertwine my experiences and the experiences of others to gain a true sense and deeper understanding of what it is like to experience a pedagogical moment as a pre-service teacher.

Intertwining my experiences with the experiences of others. A strict recruitment plan is a suggested method for gathering participants for a phenomenological inquiry (van Manen, 1990)¹⁷. The recruitment documents used in this study (such as posters and emails) are included in Appendix B and C. Within the context of this plan, I used purposeful sampling, which is the act of “intentionally select[ing] individuals and sites to learn or understand the central phenomenon” (Creswell, 2014, p. 206). The criteria I used to select individuals who responded to the recruitment posters and emails were: the participants had to a) be enrolled in a teacher education program at the University of Ottawa; b) have teaching experience within a practicum placement context; and c) have experienced a significant pedagogical moment while in their teacher education programs. It should be noted that the first five people who responded to the emails and posters were selected to participate; I did not turn anyone away.

¹⁷ The Faculty of Education at the University of Ottawa was contacted to approve and facilitate the use of posters and emails in searching for participants who met the purposeful criteria. Members of the University of Ottawa's Comprehensive School Health (CSH) cohort (which is part of the Faculty of Education) were also contacted directly in search of participants.

In phenomenological research according to van Manen (1990), the researcher must establish a conversational relation with interviewees in order to create a better environment in which the researcher is able to obtain richer and deeper phenomenological data to “render the full significance” of the meaning of an experience (p. 62). As such, having an already existing relationship with interviewees is beneficial, as this sense of comfort and openness that is inherent to this “conversational relation” already exists.

It is for this reason that University of Ottawa's CSH cohort was contacted specifically, as I have worked closely with this group of pre-service teachers since their orientation session in September 2013 (by participating in weekly Lunch n' Learn professional development workshops and helping to organize a CSH led fundraising project). Given my existing relationship with the students, I felt that this was an ideal group of pre-service teachers from which to draw a sample.

After the recruitment processes were in place (i.e. emails and the attached poster were distributed electronically to the Faculty of Education, and specifically to the CSH Cohort), five female teacher candidates, who are in the later months of their teacher education programs, responded to the recruitment posters and emails by contacting me through email and volunteering to participate in this study: Cassie, Vanessa, Lynne, Annie, and Danika¹⁸. A small sample size¹⁹ like this is recommended in phenomenological research to allow the researcher to gain an in-depth understanding of each individual's lived experiences of the phenomenon (van Manen, 1990; Creswell, 2014), while recognizing that "too many transcripts may ironically encourage shallow reflection" (van Manen, 2014, p. 353). In conjunction with the purposeful criteria listed above, all participants were enrolled in the same teacher education program at the University of Ottawa when they volunteered to be a part of this study. Although I did not select participants based on program completion, I purposefully selected participants who had practicum experience, to ensure that they would have had the opportunity to experience a pedagogical moment within a formal teaching context.

Cassie, Vanessa, Lynne, Annie, and Danika each participated in two interviews (other than Vanessa, who participated in three) and two or more email correspondences throughout the duration of this study. It is important to point out that having multiple interviews is intrinsic to the methodology of phenomenology. According to van Manen (1990), returning to participants for a second or third interview provides a space for the researcher to further "develop a conversational relation" with each participant, and to "dialogue with the

¹⁸ Pseudonyms have been selected to replace the names of all participants.

¹⁹ According to van Manen (2014), "the general aim should be to gather enough experientially rich accounts that make possible the figuration of powerful experiential examples or anecdotes that help to make contact with life as it is lived" (p. 353).

interviewee[s] about the ongoing record of the interview transcripts” (van Manen, 1990, p. 63). Thus, within the interview process and throughout the time between interviews, the two acts of gathering and analyzing data are not separable. Each interview is used as an occasion to both gather lived experience material and reflect with the partner (interviewee) about the ongoing record of the interview transcripts, and each timeframe in between interviews is used as an opportunity to review interview transcripts for “thematic elements” (which is discussed in more detail in terms of van Manen’s third methodological step). This ongoing process of gathering, analyzing, dialoging, and clarifying occurred over a four-month period.

The first set of interviews²⁰ was held within two weeks of the participants’ program completion, which allowed participants to enter their first interview with their teaching experiences fresh in their minds, having only completed their second practicum placement less than a week before the preliminary interview date. This first interview, called the “phenomenological interview” (van Manen, 2014, p. 314), “is used as a means for exploring and gathering experiential material” (p. 314). It is within the context of this interview where I undertook a very challenging, yet crucial step of the phenomenological methodological process, by inviting the participants to tell me about an “experiential account in prereflective terms” while “keeping the phenomenological intent of the interview clearly in mind” and trying “to obtain concrete stories of particular situations or events” (van Manen, 2014, p. 315-317).

Each interview was audio recorded and each recording was then transcribed to text form within a week of the actual interview date. At this time, I reviewed the transcripts for errors and removed any identifying information. Participants were then notified by email that

²⁰ These interviews took place at a location and time agreed upon by both the participants and myself. I ensured that each time and location was of the utmost convenience to each participant. Interviews ranged from 40 minutes to 90 minutes.

the transcriptions were typed and edited for error and were given the opportunity to choose a method of delivery (email, mail, drop-off at university). Upon receiving the transcripts, participants were encouraged to review the transcripts in search of anything they may want to clarify, highlight, or expand on in our subsequent interviews.

Between the first and second interview dates, as participants were reviewing the transcripts, they were also encouraged to continue thinking about significant moments they may have had throughout their bachelor of education experiences, and were invited to prepare (and email/mail to me) written descriptions²¹ about these experiences. Interview questions for subsequent interviews were then prepared based on outstanding clarifications and questions I had after reviewing the first transcript, and based on the written descriptions provided by some participants. As such, the interview guide that was used (Appendix A) evolved in relation to each individual participant and the experiences they spoke about in their interviews and written descriptions.

Cassie, Danika, Lynne, Annie and Vanessa were then invited to participate in a second interview, called the “data-interpreting hermeneutic interview”, where the main goal is to seek “assistance in the interpretation of the empirical data (lived experience accounts) gained through phenomenological interviews...” (van Manen, 2014, p. 317). As such, it is a logical and methodologically sound step in the research process where I attempted to

²¹ Participants were not required to complete this written piece; it was an invitation. This invitation for a written description is consistent with van Manen’s (1990) methodology, as he explains that “the most straightforward way to go about our research is to ask selected individuals to write their experiences down” (p. 63). Some participants chose not to complete a written description; however, those who did complete a written description were asked to send their description to me prior to the second correspondence. The instructions for this written description were as follows: Tell me about a significant experience you had with a student in your bachelor of education program. Describe what the room (or space) felt like. Describe your thoughts and emotions. Describe your actions and reactions. What was it like for you? What was it like for the other people involved in that moment? Describe your bodily feelings. Describe any tensions you might have experienced in that moment. Did you feel as if you were being pulled in opposite directions? Did you experience any internal struggles? What was the concept of time like? Did time seem to pass quickly or slowly? Attempt to describe this experience in a way that allows the reader to experience it for themselves, through your writing.

“develop a richer and deeper understanding of the phenomenon” (van Manen, 1990, p. 66) by revisiting past interviews (namely, the phenomenological interview) and providing participants with the opportunity to: a) listen to my interpretations of the preliminary interview; b) co-interpret these interpretations; c) and clarify or add to any of the experiences they previously shared. This revisiting and reliving helps to ensure that the data is accurate and reflective of the experiences of participants. It also helps to make participants feel more comfortable and to demonstrate to them that their participation is both valued and respected. What emerges from the interplay of the phenomenological and hermeneutic interviews is rich experiential data that has been co-created and co-interpreted by the researcher and the participants.

Reflecting on essential themes which characterize the phenomenon. The two data analysis approaches used to “give shape to the shapeless” (van Manen, 1990, p. 88) by clustering data into themes were: 1) The holistic approach, which involves capturing the fundamental meaning of the text as a whole and 2) The selective or highlighting approach, which involves extracting the essential meaning of certain phrases pertaining to the phenomena being described (van Manen, 1990, p. 92). Data was reviewed systematically²² throughout the entire interview process. The themes that emerged from preliminary interviews formed the foundation for subsequent interviews as way of “interpret[ing] the

²² An overview of the data review process: 1) I listened to each interview without looking at the transcripts, to try to gain a sense of the overall message in each interview. I made short jot notes throughout this process (about one page per interview); 2) I listened to each interview while looking at the transcripts, and made notes in the margin where quotes related directly to my research questions; 3) I listened to each interview again without looking at the transcripts, and made detailed notes about the main moments and themes that were emerging from the data; 4) I combined all notes into one document and extracted quotes, points, and comments that all related to the research questions; 5) I read and re-read the interview transcripts using the holistic and selective approaches highlighted above 6) I developed questions based on the interview data, asking participants to elaborate in certain areas, and tell me more about other experiences. New data that emerged from subsequent interviews were reviewed in the same way.

significance of the preliminary themes in light of the original phenomenological question” (p. 99). Some of these preliminary themes that emerged from the data were *tension*, *humanness*, and *vulnerability*. Gradually, after the hermeneutic interviews were complete and transcripts were reviewed, elements of these preliminary themes have become sub-themes under the overarching themes of *tension*, *opening*, and *pulse* (which are described, in detail, in later chapters of this thesis).

Now that this rigorous and systematic review for thematic elements is complete (in which the three overarching themes of *tension*, *opening*, and *pulse* have emerged), the life world existentials are used to dig even deeper into the layers of meaning inherent within these themes. This is a method in which attention is paid to the four primary lifeworld existentials: temporality, relationality, body awareness or corporeality, and spatiality. As outlined in subsequent chapters, temporality is the most prominent of the four existential elements within the context of this thesis. The remaining three, namely, corporeality, spatiality and relationality are discussed in relation to this overarching existential.

Stepping into a third layer of analysis, I am reminded that “experience is the ultimate bearer of meaning”, but that “phenomenology may bring in theory where theory and phenomenology intersect in the understanding of human phenomena” (van Manen, 2014, p. 67). Thus, I also draw from seminal theorists as I dig to the deeper layers of meaning embedded within the themes, sub themes, and existential reflections. Where appropriate, I incorporate into my analysis Stern’s (2004) and Heidegger’s (2008/1962) independent work relating to temporality, van Manen’s phenomenological pedagogy (1990; 1991), Smith’s “agogic accent” (2014), and Merleau Ponty’s “intentionality” (1945/1962). In the subsequent chapters, note how these theorists do not form the foundation of my analysis. Rather, they are used as a means to dialogue with the living experiences of participants and to ameliorate

my expression of their meanings. In this sense, “rather than using theory as a scaffold for building an interpretive structure, phenomenology uses theory as a foil for examining what it glosses” (van Manen, 2014, p. 66). This allows me access layers of meaning that could not be reached only through my personal thematic analyses, reflections or co-reflections with participants.

Describing the phenomenon through the art of writing.

It is precisely in the process of writing that the data of the research are gained as well as interpreted and that the fundamental nature of the research questions is perceived. In a phenomenological sense, the research produces knowledge in the form of texts that not only describe and analyze phenomena of the life world but also evoke understandings that otherwise lie beyond their reach (van Manen, 2006, p. 715).

In phenomenology, we are able to describe experience in language through writing, and by using lifeworld existentials as guides for this writing and reflection. The fundamental element of this methodology is language, as it is through language that a phenomenologist makes sense of descriptions, bodily gestures, and hidden metaphors that are presented throughout phenomenological research. The art of language and writing cannot be separated from phenomenology. The research is the writing; the writing is the research. They are “of one process” (van Manen, 1990, p. 7):

Phenomenological writing is not just a process of writing up or writing down the results of a research project. To write is to reflect; to write is to research. And in writing we may deepen and change ourselves in ways we cannot predict...the pathic of phenomenality of phenoma and the vocative expressivity of writing involve not only your head and hand, but our whole sensual and sentient embodied being. So,

writing a phenomenological text is a reflective process of attempting to recover and express the ways we experience our life as we live it – and ultimately to be able to act practically in our lives with greater thoughtfulness and tact (van Manen, 2014, p. 20).

It is not what we write, but how we write (van Manen, 1990, p. 131). And it is my hope that the art of this writing shines through in this phenomenological text – through the descriptive, vivid, and carefully crafted anecdotes re-created in an attempt to show what it is like for pre-service teachers to experience pedagogical moments throughout their Bachelor of Education programs. In the chapters that follow, I share “the ‘here and now’ of [each] situation [anecdote, story]...[to] reflect an ‘insider’s’ experience” (Pinar et al., 2008) as a way of providing the reader with the opportunity to transcend beyond the language and textual descriptions into a space where they can identify with the universal meanings of each participant’s lived experiences. I want to allow these moments to “speak” (van Manen, 1996, p. 10) and “show” (van Manen, 1996, p. 14) their own meanings.

The vocative. In an attempt to stay true to phenomenological methodology, I take on what is coined as “the most challenging dimension” of the inquiry process: the vocative dimension (van Manen, 2014, p. 240). In this dimension, which becomes particularly active in the phenomenological writing process, the researcher does two things: a) systematically explores the meaning structures of a phenomenon or event; and b) tries to find expressive means to penetrate and stir up the pre-reflective substrates of experience as we live them (van Manen, 2014, p. 240). The researcher approaches the writing as an art form, and through the systematic exploration of meaning, attempts to employ different writing techniques that may render the phenomenological text more “vocative”²³. van Manen

²³ The term *vocare* (deriving from *vocare*) can be traced etymologically to mean “to call” or to speak. van Manen (2014) points out that the point of phenomenological writing is not just to speak, and record this speech on a

explains that the more vocative a text “the more strongly the meaning is embedded within it; hence, the more difficult to paraphrase or summarize the text and the felt understandings embedded within it” (van Manen, 2014, p. 241).

In this dimension, there are a variety of methods that may be used and intertwined to give life to a text, and emotionally, physically, and ethically move a reader to the point where the meaning of the text is embodied in the reader. These methods are: *The revocative method*, *the evocative method*, *the invocative method*, and *the convocative method*. *The revocative method* “aims to bring experience vividly into presence (through the power of experiential anecdote, expressive narrative, or qualitative imagery) – so that the reader can recognize unreflectively...these experiential possibilities of human life” (p. 241). *The evocative method* “practices a perceptive address to living meaning in the act of writing...[it] gives key words their full value (through metaphor and poetic devices such as repetition and alliteration) – so that layers of meaning get strongly embedded in the text” (p. 249). *The invocative method* “intensifies philological aspects of the text so that the words intensify their sense and sensuous sensibility” (p. 260). Using this method, “the writer invokes power of language to have certain effects on the reader” (p. 260). *The convocative method* “aims for the text to possess the (em)pathic power to appeal – so that its life meaning speaks to, and makes a demand on, the reader” (p. 267).

Throughout this phenomenological text, I am consistently trying to employ each of these vocative methods that van Manen (2014) articulates by using experiential anecdotes, living metaphors, and poetic language in an attempt to embed meaning within the text. As I have explained in the preamble section of this thesis, I purposefully employ an artistic

page, but to allow the speech that is on the page to speak to us, and potentially elicit “an emotional and ethical responsiveness” to the text from the reader (p. 240).

approach to my writing (by leaving certain pages blank, incorporating image, shapes and poetry) in an attempt to create a text that readers cannot read with passivity. The “demand” I am making on readers is for them to participate fully in what is presented before them and to see through and beyond the text on the page to the deeper layers of meaning embedded within it. As suggested by Lloyd and Smith (2006), I also try to tap into the flow and the pulse of each pedagogical moment by using certain words and phrases that elicit a sense of motion and emotion in the reader:

Becoming mindful of the words we use challenges us to think creatively and imaginatively of significant flow data. We immerse ourselves, through daily action, interactions and journal reflection, in waterscape words of flow, - describing through writing activity (in Lloyd and Smith, 2006, p. 297)

Maintaining a strong and oriented relation to the phenomenon. van Manen (1990) explains that orienting to a phenomenon “implies a particular interest, station or vantage point in life” (p. 40). One therefore approaches a phenomenon with a particular interest in that phenomenon – an interest that stems from one’s own life circumstances, past experiences, and sense of wonder for the meaning of the phenomenon in question. To orient to a phenomenon means to explore what it is that calls us to an inquiry and then to make explicit our biases and position within the world. To maintain this “strong and oriented relation” (van Manen, 1990, p. 135) throughout the inquiry process means to be able to know this “vantage point” and these biases, to be able to “hold them deliberately at bay” (van Manen, 1990, p. 40) when looking to the experiences of others, and to be able to re-integrate this position at times when one’s personal investment in the research is warranted.

I am oriented to this study as a twenty-five year old new teacher and Master’s student who has experienced several pedagogical moments throughout my short, yet impactful career.

As outlined previously, I oriented to this phenomenon before beginning this research project by engaging in a variety of writing activities that would allow me to explore my own experiences of pedagogical moments in teacher education. I wrote about these experiences, and also lived through the metaphorical concepts that have emerged throughout this writing process (like in my tug of war experience with my husband, for example). Throughout this research process specifically, I have continued to orient to the phenomenon by immersing myself in teacher education culture by working with the Comprehensive School Health cohort as a mentor and volunteer, and have engaged in a variety of teacher candidate related endeavours myself by applying for various teaching jobs, writing cover letters and personal philosophy statements, and talking with other new teachers and students about their pedagogical experiences.

I have made explicit my own biases and presuppositions throughout the course of this thesis so that I am able to, when needed, “hold them deliberately at bay” (van Manen, 1990, p. 47) throughout this process. As much as I possibly can, I do not allow my personal experiences and biases towards this phenomenon to influence my data collection and analysis. Yet, despite the need to hold my personal biases “at bay” at certain points in the research process, I also recognize that in phenomenology the researcher does not shelter oneself or close themselves off from the very phenomenon that inspired them in the first place (van Manen, 1990, p. 139). Therefore, when appropriate I re-integrate and intertwine my personal experiences with the experiences of participants to both strengthen and support the phenomenological thematic elements presented in this study.

Balancing the research context by considering the parts and the whole. The following quote by van Manen (1990) describes the meaning and significance of this sixth research activity:

It is easy to get so buried in writing that one no longer knows where to go, what to do next, and how to get out of the hole that one has dug. At several points, it is necessary to step back and look at the total, at the contextual givens and how each of the parts needs to contribute toward the total (p. 34).

This research step is primarily concerned with how the overall phenomenological text is organized and conducted, and how these organization and inquiry parts contribute to the meaning of the text as a whole. To stay true to this methodological step, I consistently ask myself the overarching research question, and sub questions, to ensure that each individual component of this thesis contributes to the overall phenomenological question I am exploring.

Validity and reviewing a phenomenological text. When considering the relationship between a research project's parts and its whole, van Manen (2014) notes several "issues of logic" that one must consider when engaging in phenomenological research. In other forms of qualitative inquiry, validity, which etymologically derives from the Latin *validitatem*, meaning "strength" (Online Etymology Dictionary, n.d.), is assessed through measures such as content-validity, members' checking, sample size, and so on (van Manen, 2014, p. 347). Phenomenological research, on the other hand, "is not well served by validation schemes that are naively applied across various incommensurable methodologies" (van Manen, 2014, p. 347). While a researcher may return to participants to ask whether the anecdotes derived from experiential interview data is indeed a reflection of their living experiences (which I have done), such a check-in does not warrant a phenomenological inquiry valid. It simply means that a participant's voice has been heard and communicated as such. According to van Manen (2014), "the validity of a phenomenological study has to be sought in the appraisal of the originality of insights and the soundness of interpretive processes demonstrated in the study" (p. 349). The following quote from Barthes (1986) speaks to the problematic

assumption that strict validation criteria would render a phenomenological study methodologically sound:

Some people speak of method greedily, demandingly; what they want in work is method; to them it never seems rigorous enough, formal enough. Method becomes a Law... the invariable fact is that a work which constantly proclaims its will-to-method is ultimately sterile: everything has been put into the method, nothing remains for the writing; the researcher insists that his text will be methodological, but this text never comes: no surer way to kill a piece of research and send it to join the great scrap heap of abandoned projects than Method (p. 318).

Barthes emphasizes the sterility that emerges from a research project when it is held, in a sense, to a methodological “law”. In lieu of phenomenological “law” (which, according to van Manen, does not exist), what van Manen (2014) offers are several validation criteria or questions that he deems as “appropriate in reviewing a phenomenological text” (p. 350):

- (a) what is this human experience like?;
- (b) Is analysis performed on experientially descriptive accounts, transcripts (does the analysis avoid empirical material that mostly consists of perceptions, opinions, beliefs, views, and so on)?;
- (c) is the study properly rooted in primary and scholarly phenomenological literature?;
- (d) does the study avoid trying to legitimate itself with validation criteria derived from sources that are concerned with other (non-phenomenological) methodologies? (p. 351).

Validity and evaluating a phenomenological text. The whole of a phenomenological text cannot be summarized in a few points, or a distinct list of findings. Rather, one must

evaluate the phenomenological quality of the text by employing several evaluation criteria.

These evaluation criteria, according to van Manen (2014) are as follows:

- (a) Heuristic questioning: Does the text induce a sense of contemplative wonder and questioning attentiveness
- (b) Descriptive richness: Does the text contain rich and recognizable experiential material?
- (c) Interpretive depth: Does the text offer reflective insights that go beyond the taken-for-granted understandings of everyday life?
- (d) Distinctive rigour: Does the text remain constantly guided by a self-critical question of distinct meaning of the phenomenon or event?
- (e) Strong and addressive meaning: Does the text “speak” to and address our sense of embodied being?
- (f) Experiential awakening: Does the text awaken prereflective or primal experience through vocative and presentative language?
- (g) Inceptual epiphany: Does the study offer us the possibility of deeper and original insight, and perhaps, an intuitive or inspired grasp of the ethics and ethos of life commitments and practices?

Transitioning Into the Following Chapters

Strong phenomenological studies are able to do two things. First, they are able to re-tell, re-live, and reiterate living experiences of participants through anecdotes, personal stories and direct quotations. Second, they are able to offer reflections on the significance of these lived experiences that are presented. Thus, because this study marks the beginning of my journey as a developing phenomenologist, as I shift into a phenomenological “attitude” (van den Berg, 1972), I “attempt to maintain a precarious balance between reflection [...]

and an immediate grasping of meaning as experienced in everyday living” (van Manen, 1996). By using this approach, in the following chapters I attempt to illuminate the both the lived, the “living” (Lloyd and Smith, 2006), and the to-be-lived experiences of pre-service teachers as a way of grasping the true essence of the phenomenon of pedagogical moments in teacher education.

As I weave through the thematic results of this research, and the subsequent phenomenological text, I do not offer empirical findings, but offer thought provoking insight into the pedagogical experiences of new teachers, as “phenomenology is more a method of questioning than answering, realizing that insights come to us in that mode of musing, reflective questioning, and being obsessed with sources and meanings of lived meaning” (van Manen, 2014, p. 27). I know that in this questioning, musing and exploring of living meanings “there exist the possibilities and potentialities for experiencing *openings*, understandings, insights...” (van Manen, 2014, p. 29, my emphasis).

Chapter 5: The Living Experiences of Others The Participants

Cassie

Cassie is an English, Instrumental Music, and French as a Second Language Teacher with an undergraduate degree in Music (Honours specialization), and Theatre. She completed her first practicum placement in grade seven and eight Instrumental Music and grade eight Math. Her second practicum was situated in a high school, where she taught grade ten Applied English and grade twelve University English.

Cassie's love for theatre, reading and teaching is obvious from the minute our interviews begin. Her theatrical nature and dramatic story telling ability allows me to re-live each experience she describes. Her body language and use of descriptive words transforms our interview room into a stage, where I feel as though I am an active participant in her teaching experiences, rather than an interviewer, sitting at a physical and emotional distance.

The stage has become an interesting metaphor that is interwoven in each of my conversations with Cassie. When speaking about her first practicum teaching experiences as a pre-service teacher, Cassie explains that the formal teaching environment is much like a theatre, where the students are the audience and the teacher is the performer. She explains that "a lot of teaching is like...the teacher is at the front of the room [and] the students are all seated together, and there's...almost an invisible wall in between the two of you. Its almost like I'm on a stage, like when you watch theatre there's a disconnect in between the actors and audience, even if there is a call and response quality to it" (Interview, April 24, 2014). Despite this disconnect that often exists in a formal "teacher at the front of the room" classroom, Cassie regularly expresses her desire to eliminate the wall or the separation that exists between herself and her students by being honest – by being human.

I ask her to write, in a couple of sentences, a description of herself as an educator. She writes:

I would describe myself as honest. When I'm in front of students, I'm not putting on airs about how I am so much better than them, and how what I say goes, and how I have all the answers. If I don't know something, I'll admit it. I feel like if I'm honest with my students, it'll open the lines of communication... (Email Correspondence, September 11, 2014).

Although it may seem ironic that someone whose life is so immersed in fantasy stories and drama can exude such honesty and humanness, Cassie is the actress who reaches out to her audience, draws them in, and connects to them in ways that no one else can. While her theatrical nature shines through in each of our interviews, I never once feel as though she is putting on a show and concealing her true self.

In the following anecdote, Cassie's invites us into one of her first experiences as a pre-service teacher. Rather than simply become a member of a passive audience, reading about her experience as if it were a fantasy story or a dramatic script, imagine what it might be like to live through this pedagogical moment – to experience the sense of nervousness that a first day on the job might exude, to feel compelled to exert authority in moments of uncertainty, and to experience a power negotiation, a stalemate, with a so-called “reluctant” student.

The Stalemate.

I take a step into my Grade 10 Applied English practicum assignment. Although I have been in this class for quite some time, today feels different. Today is the day I take over the class and prove to my associate teacher, and to myself, that I have what it takes to be a teacher.

I begin preparing for my lesson and immediately start thinking about other teachers' descriptions of these students: "reluctant" and "unenthused". My excitement for this new teaching experience overshadows these preconceptions, and I take my place at the front of the room with my carefully crafted lesson plan in hand.

Tiny flecks of chalk dust fall to the floor as I scribble a warm-up question and instructions on the board. "What do you think the world will be like in 3014? Free-write for 15 minutes".

I begin circulating around the classroom, employing the best teacherly strut I can muster. Just as I had expected for this rainy Monday morning - Carrie and Jess are hard at work, Trevor is searching for a pencil in his bottomless pit of a schoolbag, and Dan is sitting in the corner by himself – his desk, bare.

In the two weeks that I have been in this classroom, I have never seen Dan open a notebook, or take out a pencil. He never does his work, yet he never seems to disrupt anyone either. I decide to approach him.

"Wow, you're really prepared, look at you go...are you gonna at least look like you are working?", I ask. "Maybe." He answers back.

His reluctance pulls me to ask another question. "Do you need a pencil, or a notebook?"

In a few words and several subtle gestures, Dan is now sitting at his desk with a borrowed pencil and his untouched notebook visible, but closed. Recognizing this pencil and notebook prep as a small success, I decide to give him space, in hopes that our brief discussion will encourage him to write at least the date or his name.

I move to the other side of the classroom and return to Dan three minutes later for round two of this frustrating game. His pencil and notebook lay untouched.

“So you've got your book out, but like, its not even open?” I try to sound friendly, but firm.

Within seconds he flips his notebook open to page fifty. “Look now its open!” he responds abruptly.

Something pulls me to respond quickly: “So are you gonna start writing?”, I ask.

“Maybe” He says again, but this time with a bit more power.

I walk around the classroom and return to Dan for a third time – still nothing is written.

A million thoughts start running through my head: *Do I tell him enough's enough? Do I say something? What behavioural strategies can I use? How do I look right now? Can the other students see my hesitation? Do I exert my authority? Do I physically pick up his hand and put a pencil in it?*

I look at him, and then at the notebook, and then back at him, and back at the notebook. I notice he's looking at me and then at the notebook and then back at me. I feel like we were in a time warp, a little pocket of time – like bullet time. Even though the clock is still moving, it feels like time is slowing down. I become hyper-consciously aware of everything: my stiff body movements, his body language, how close I am to him, his facial expressions... *I can see everything right now.*

My body softens as I realize that none of these options are appropriate for this student, for this situation. An authoritative response is not what this child needs.

I move closer to Dan's desk.

“I feel like we are at a stalemate...” I say quietly.

In the instant that these words come out of my mouth, I notice a change in Dan's expression.

"Yup", he says with a sideways grin.

I wait a few seconds to respond and realize that this is not a battle I want to continue fighting.

"Well Dan... You've won this round..."

Recognizing that nearly seventeen minutes have passed since I last gave the fifteen minute instruction, I slowly step away from Dan's side of the room. As the space between us grows larger, I notice him inch his hand toward the pencil and pull his notebook towards his chest.

Dan begins to write.

Danika

Danika received an Honours degree in Kinesiology and acquired teachable subjects in both Physical Education and General Science at the primary, junior and intermediate levels. She completed her first practicum placement in a grade two/three split classroom, and her second practicum placement in a grade five classroom. Danika is currently working as a grade ten and eleven Physical Education teacher and continues to pursue her interests outside of school as a volleyball coach, self proclaimed "foodie" and avid traveler.

I had the privilege of getting to know Danika while I was a mentor for the University of Ottawa Comprehensive School Health Cohort. Danika has stood out as a strong and positive leader from day one, as she quickly became an active member of the cohort by getting involved in weekly lunch n' learn sessions and volunteering her time to take on health related projects in the greater Ottawa community.

Danika lives through each day as a teacher just as she does as an athlete, a volunteer, and an active cohort member - with a strong sense of positivity and purpose. In our interviews, Danika often makes reference to setting and achieving personal goals, and highlights the importance of focusing on the process and setting short-term goals to help achieve long-term goals. This dedication to goal setting exemplifies Danika's teaching approach. She likes to get things done, but always makes sure to do so by surrounding herself with a tremendous amount of positivity and optimism while enjoying the process.

Danika's background in science is apparent throughout each of our interviews, as she recounts her experiences with factual accuracy and process-oriented descriptions. Despite her positive nature, she does not readily describe her emotional connection to her teaching experiences and only provides intricate, emotional details when asked to do so.

Danika explains that her positive, yet systematic and logical approach to teaching took shape as she immersed herself in two very different practicum classrooms. Throughout her first placement, Danika worked in a very structured and schedule oriented classroom and describes her associate teacher as very "strict" and "organized". In contrast, her second placement was a lot less structured, and she explains that her associate teacher provided her with more freedom and opportunity to teach in a creative way. Having experienced teaching environments at both ends of the spectrum, Danika explains that in her own classroom, she wants to be able to "meet [somewhere] in the middle" (Interview 1, April 25, 2014) of these two approaches. She is creating a teaching space for herself that balances freedom and control - creativity and structure.

Danika's experience with a young student named Cole exemplifies the tensions she experiences in this in-between space - between the structure of her teaching practicum and the living reality of this student in her classroom. As Danika invites us into this experience,

imagine what it might be like to exist within this tensioned space, and to question the value of an assignment in the face of a student who no longer feels at home in the classroom. What does it mean to assume the teacher role? What does it mean to be a students' friend?

The Assignment.

Cole's house burnt down just before I started my student teaching. His family lost everything. With no other choice, they moved in with his grandparents and he had to start at a new school – my school.

I feel sad and helpless because I can tell he has anger built up inside of him – because of his destroyed house, because of his new home, and because of his new school.

Since I began working with him, he has missed over half of his classes. As much as I try to engage him in each lesson I teach, Cole's anger and lack of interest in school seems to overpower my efforts.

Today Cole sits by himself in the middle of the classroom. A flurry of activity carries on around him as his classmates rush to hand in a homework project that I had assigned two days prior.

“Cole, do you have your assignment for me today?” I ask.

His eyes tell me no.

In this moment I feel like I have to play a role. I can play the teacher role, or I can play the friend or mother role. Even though I feel a pulling sensation to be the friend he can count on amongst this chaos, my practicum requirements compel me to play the teacher role – the strong, authoritative role that might pull off a completed homework assignment for my associate teacher.

Knowing full well that Cole might not come to school tomorrow, I ask him to return to his desk to complete the project before going home for the day.

Cole sits at his desk for the next half hour, remaining both silent and still. He continues to look around the classroom, but he never once makes a mark on the piece of paper that rests on his desk. His body is present, but his mind is somewhere else.

I begin to question the role I am playing: *Is this really helping him? Does this assignment really matter? Should I let him take it home? Can I trust that he will bring it back?...teacher, or friend...teacher, or friend?*

I open the curtains next to Cole's desk and have a clear view of his mom and siblings waiting in the car outside the school entrance.

In this moment, I move closer to Cole and begin to realize the superficiality of this assignment in comparison to the much larger issues he is facing at home.

I am somehow able to overpower the pull of my practicum requirements and provide Cole with an indefinite extension on the assignment. Cole throws his paper into his ninja turtle backpack, pulls on his coat, and runs through the classroom door.

I never saw that assignment again, but does that really matter?

Lynne

Lynne entered the Bachelor of Education program after many years of working in the marketing and sales industry. She completed her first degree with an Honours specialization in Food Science, and continued with this passion for science and math in each of her practicum placements. She completed her first placement in grade nine and ten Science and grade eleven Chemistry, and her second placement in grade nine and ten Math. Following the education program, she sought additional qualifications in Family Studies. She is now qualified to teach Math, Chemistry, Science, Special Education (grade 7-12), and Family

Studies. When Lynne is not at home with her two children, husband, and new dog, she is travelling, taking her children to hockey, gardening, completing home improvements, listening to music, and volunteering on both parent council at her children's schools.

Lynne's extensive background in sales and marketing gives her a unique perspective as a mature student in the Bachelor of Education program at the University of Ottawa. She often relates her teaching experiences to her experience in the sales industry, and explains that this point of view often forces her to work a little bit harder to understand where her students are coming from, and what they need from her to be able to enter into the "market" of life. In our second interview, she describes how her marketing and teaching experiences and philosophies tend to align:

[In marketing] you need to know who you are and need to be able to assess other people and align with them. And as a teacher it's exactly the same as that. I need to align with [them], not be driven by "do they like me or not like me" - that's not what it's about. But can I align myself with somebody so they can get to what they need from me? You have to change what motivates you sometimes" (Interview 2, April 30, 2014).

In this particular part of our conversation, Lynne explains that it is up to the teacher to know what motivates their students, and to find ways to reach out to them to be able to cultivate that motivation.

Lynne's teaching philosophies are also shaped by her experiences as a mother of two children. She speaks about the many tensions that tend to pull teachers' away from their passions for the teaching profession; yet, highlights that it is her role as a mother that tends to keep her grounded in what teaching is all about. When I ask her what pulls her back into the

profession and helps to strengthen her passion for her teaching and her students, she explains “I see my own kids in every single child that I am teaching”.

In the following anecdote, Lynne invites us into her world as a mother of a young child with Autism. As she describes her experience with Greg, a student with Aspergers in her practicum class, we see how Lynne’s pedagogical moment with Greg is nourished by her personal experiences and love for her own children.

Jeopardy.

My Associate Teacher leaves the classroom to get a coffee and I begin playing a Jeopardy game that the students prepared for today’s lesson.

I take an extra moment to see how Greg is doing.

Greg is an student with Aspergers that has been enrolled in this grade eleven gifted class. Even though other teachers have told me what a challenge it can be to teach a student with Aspergers, I feel confident in my abilities to work with Greg. *I can have this kid inclusive in my class, no problem*, I think to myself.

I divide the students into two teams and begin explaining the rules of the game, noting that I did not edit or correct their questions because I didn’t want to change what they had had written.

I stand at the front of the room and state the rules with as much clarity as I can in a bustling classroom, but I start to fumble and mix up my explanation. As I struggle with the parameters of the game, I can see Greg’s anxiety beginning to progress. I continue to play, despite his obvious frustrations. *Maybe once we start the game he will feel better*, I think. *I can do this*.

I pull up the next question and place it on the board. Lisa, one of my youngest students, answers it correctly. Greg shows his frustration.

I place a point next to Lisa's team name. Greg stands up.

I begin to read the next question and Greg aggressively pulls his chair away from his feet and runs toward the classroom door. Competing pieces of information begin to cloud my thoughts and I am left questioning which classroom management strategies might fit this situation.

Time slows down as I try to make sense of the situation that is unfolding.

None of them feel right.

In this moment, time stops.

Am I useful to these children or not?

I run outside and find Greg throwing things at cars. My heart plummets, and I know I have to find a way to reconnect with him. I immediately drop down to his height and softly move towards his thrashing body. In what feels like an eternity, I begin to search for the words to help calm him down.

My AT rushes to the hallway where Greg and I are now standing and asks me if I want to go with Greg, or go back to the classroom with the other students.

With my heart still pounding out of my chest, my mind still racing, time still moving at a snail's pace, I choose to return to the students.

As I walk towards the classroom I know I have to pull myself together, but I can't stop thinking about what I am going to do next. *Do I ignore the fact that this just happened and sit at my desk, or do I address the situation? Do I show my vulnerability in this moment of weakness?*

Twenty sets of eyes stare at me as I open the door and step into the classroom. All is silent, except for the faint hum of a ceiling fan and a couple of snickers and chuckles emanating from the students at the back desks.

The snickers and chuckles trigger my motherly instinct and I feel compelled to protect Greg and to tell these students what I am going through.

“I have a son with Aspergers, just like Greg”, I admit to my students.

The classroom is completely silent and I feel an ounce of strength return to my tired body.

“If Greg was my child I would be heartbroken that somebody was laughing at him”.

I gain more strength.

“...what you guys need to know is that it takes him every last ounce of energy just to walk through these hallways...he deserves more respect ...”

My pounding heart begins to settle and my students show a sense of understanding for Greg’s situation.

“What is the plan for when he comes back in?” I ask.

The students begin to devise a plan for Greg’s return.

Annie

Annie’s first Bachelor’s degree is in social work. She explains that her experience in this area has influenced her desire to become an elementary school teacher so that she may work with young people on a daily basis. Annie is qualified to teach kindergarten through to grade six and has completed two practicum placements in kindergarten and grade four classrooms. She was also a member of the Comprehensive School Health cohort, which is where I first met her and witnessed, firsthand, her energetic nature and passion for the teaching profession.

Throughout our interviews, Annie tells me about her involvement in a small mindfulness project in several elementary schools in the Ottawa area. Through her description of this volunteer experience, and throughout each subsequent story she tells, I

begin to notice Annie's self-reflective nature. In addition to her enthusiastic way of being, she also seems to carry a great sense of awareness with her throughout our conversations. For example, while sharing her lived experience descriptions, Annie often stops, mid-sentence, and asks thought provoking questions about the meaning behind these experiences. She is constantly questioning her practice in an effort to stay true to herself, and her teaching philosophy.

When I ask Annie to describe herself as an educator she uses the words "constantly changing" – which, given her questioning nature, does not surprise me:

I explore new strategies and learn with and from the individual students I engage with. I would describe myself as a clear, structured and organized teacher while also being very caring, understanding and energetic, ready to push myself as a teacher as well as my students to become the best learners they can be. I see the relationship between a teacher and a student as a partnership to do exactly that; learn from each other and build something that is fruitful and nurturing for both student and teacher (Email Correspondence, September 18, 2014).

Annie's characterization of teaching as a "partnership" between students and teachers becomes a recurring theme in each of our conversations, and specifically in the anecdote shared below. In this pedagogical moment throughout Annie's math lesson, we are able to see and experience how her structured nature has come to evolve through her living experiences in an inquiry based classroom. As we step into this moment, and experience Annie's sense of tension and uncertainty in her abilities, consider what it might be like to soften, to let go of these tensions, this structure, so that we might become open to truly nurturing our students' abilities to learn as a way of achieving this "partnership" that Annie so eloquently describes.

The Inquiry Classroom.

I sit on the carpet with my students and try to begin the 2D/3D shape math lesson that my associate teacher asked me to lead.

I know the lesson and its outcome, but I am struggling with the parameters of this inquiry based classroom. I like structure and I like planning, so to teach a lesson without that structure and planning challenges everything I have learned so far in teachers college. I am facing a substantial change in my teaching style, and in my philosophy as an educator. I am no longer at the front of the classroom; I am a part of the students' learning community.

How am I going to do this?

I begin the lesson without showing the students my vulnerability. As I arrange the 2D and 3D shapes out on the carpet, I think to myself: *Okay Annie, so the students need to explore the shapes, and then eventually sort them based on their dimensionality. That's not so hard, is it?*

“What are the different ways we can sort these shapes?” I ask my students with every last ounce of excitement and enthusiasm I can find in my now very tense, anxious body.

The students proceed to sort the shapes by color. Then they sort them by sides. Then they sort them by points, by names, by length, and by width. A knot in my stomach forms as I panic about the students arriving at the proper conclusion. I grip one of the 3D shapes in my left hand and my knuckles turn white. *They are never going to sort these right. Should I step in?*

This dual conversation continues in my head and I lose track of time. I allow this moment of tension to fully engulf me.

A few minutes pass as I watch the students find more ways to sort the shapes. I become increasingly amazed by their abilities to think and discover. I slowly start to realize that I can't (and shouldn't) have control over everything in the classroom. I become open to allowing the students to learn for themselves. I loosen my grip on the 3D shape. My knuckles regain their color.

Within seconds, something snaps my attention back to the students "Oh I know I know!" yells a little girl to my right.

"You could sort them like this, because those are fat and those are flat!"

Vanessa

Vanessa is qualified to teach Fine Arts and Physical Education. She completed her first practicum placement in grade two, and her second placement in grade six, which provided her with the opportunity to teach all subjects, in addition to those in which she is qualified. Vanessa's work with young people extends beyond the classroom, as she is heavily involved in developing community based organizations to help marginalized youth and women, works at a day care centre, and is a volunteer Sunday school teacher at her church.

Vanessa, like Annie, is very self-reflective. From the moment we begin our interviews, she brings a sense of calm to the room. She tells each story with depth and self-awareness, and often speaks about her emotional lived experiences, rather than recounting only the raw facts of her stories. I can sense Vanessa's emotions and feelings not only through the words she speaks, but through her body language and overall demeanour. At times, Vanessa almost seems to resist telling me certain stories, as though she feels that fully exposing her emotions is not appropriate or welcome. In these situations, I assure her that our interview room is a safe space, a space where I want to live these experiences alongside my participants. With this emotional invitation, she becomes even more comfortable, and

continues to tell her stories with her whole self. She invites me into her world as a new teacher:

No matter what I am teaching, I feel I try to give a sort of pep talk at the same time... Maybe because I liked that as a student. Whenever I had a teacher who believed in me and had an "I know you can do it" attitude to their teaching style, I did well. I think I try to be that for others; whether I am teaching African dance or math or Civics, or science. I approach the curriculum with a "let's go get this done!" attitude. Students need energy and teachers who make everything exciting... (Email Correspondence, September 11, 2014).

Throughout each of our conversations, Vanessa often speaks about the importance of teaching to the child and highlights that we need to recognize that students are more than just the grades they receive, they are people, and it is our duty to cultivate their individuality. It is for this reason that she describes herself as a “motivational type of educator” - she believes that to teach is to inspire. It is through the following pedagogical moment within a grade six talking circle where Vanessa’s inspirational abilities as an educator are brought to life.

The Talking Circle.

I watch as the students gather in the center of the classroom. This gathering seems to be a routine – something they have done many times before.

This is my first day of practicum.

After a formal introduction from my associate teacher, I am invited to join in the circle that the students and their teacher have created.

The students begin what they call their “talking circle”, which is a weekly activity where they pass around a talking stick and share different things about themselves. I am in

awe of my associate teacher's ability to allow this activity to flow. She isn't watching the time, but is encouraging everyone to hold the talking stick until they are finished speaking.

In these moments leading up to my turn to share, my thoughts flip back and forth:

How am I going to speak with these students? What am I going to share?

I have an urge to tell them exactly how I am feeling – that I am nervous, but that I'm excited to be here. But in the back of my mind, I have this stereotypical image of a teacher, someone who effectively delivers a curriculum, in a professional, poised manner. In teachers' college they say that you shouldn't appear nervous at all. You are almost taught to be stoic, to be an authoritarian in a way that your students will respect you. In this moment I begin to question myself: *Who do I want to be as a teacher? Where do I stand? What if I say the wrong thing? If I share that I am nervous, what will my associate teacher think of me? What will the students think of me? Will I seem weak?*

The talking stick touches my index finger and I look up to find twenty sets of eyes staring back at me. These eyes call on my sincerity; prompt my vulnerability. I feel myself being pulled away from all teacher stereotypes, towards a space that is truthful and honest. I want to be sincere. I want to be me.

I open up to my students.

"I am nervous", I say as the students stare blankly back at me.

"This is my first day, and this practicum is important to me, and when something is important to you, you feel nervous because you want it to work out."

I pass the talking stick to the little boy sitting next to me and he decides to reciprocate this act of opening up.

"Its okay that you are nervous" he says "I get nervous too".

An Emergent Thematic Structure

The vignettes presented above pull me towards the tug of war metaphor that I introduce in the first chapter, as I sense its metaphoric significance, imagery and motion sensitivity in each of the pedagogical experiences of Cassie, Danika, Lynne, Annie, and Vanessa. Although this metaphor is used as a way of personally orienting to the phenomenon at the beginning of this thesis, I am compelled to use it as a thematic structure for the results chapters because of its natural emergence from the experiential anecdotes shared above²⁴. From Cassie's power negotiation, to Annie's sense of softening, to Vanessa's ability to open up to her students, these pre-service teachers' experiences exude a pedagogical momentum that propels this research into a metaphorical space where deeper layers of meaning may be discovered.

The overarching themes that have come to light throughout the data analysis and writing process are presented in the following three results chapters. These themes have emerged from the data as three parts that contribute to the whole of the moment. These phases of the pedagogical moment are to be considered in a non linear, hierarchical, or chronological way. They are co-existing; one cannot exist without the other.

²⁴ I should note that I did not enter the analysis process with this thematic structure in mind, it is only through the writing process that I have begun to recognize how it is interwoven in each of the participants' experiences.

There is a useful exercise that I devised back then to keep myself from falling completely into the civilized oblivion of linear time...I locate myself in a relatively open space-a low hill is particularly good, or a wide field. I relax a bit, take a few breaths, gaze around. Then I close my eyes, and let myself begin to feel the whole bulk of my past-the whole mass of events leading up to this very moment. And I call into awareness, as well, my whole future-all those projects and possibilities that lie waiting to be realized. I imagine this past and this future as two vast balloons of time, separated from each other like the bulbs of an hourglass, yet linked together at the single moment where I stand pondering them. And then, very slowly, I allow both of these immense bulbs of time to begin leaking their substance into this minute moment between them, into the present. Slowly, imperceptibly at first, the present moment begins to grow. Nourished by the leakage from the past and the future, the present moment swells in proportion as those other dimensions shrink. Soon it is very large; and the past and future have dwindled down to mere knots on the edge of this huge expanse. At this point I let the past and the future dissolve entirely. And I open my eyes. . . .

(Abram, 1996, p. 202).

Chapter 6: Results Tension in The Pedagogical Moment

What is it like for a pre-service teacher to experience a conscious pedagogical moment from within the tensions of practicum teaching? What might prevent such consciousness from emerging?

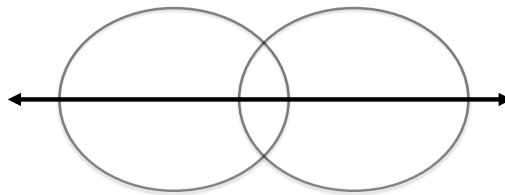


Figure 4. Tension.

They tell me,
Who I am supposed to be.
Who I am Teaching.

Faceless planning

Expecting

No Questioning.
A multidirectional momentum.

Governed moulding

Appeasing

No opposing.
A relentless tension.

Timing

Stretching

Shaping

Pleasing

Tension is a unifying theme that is interwoven through the pedagogical experiences of Cassie, Danika, Annie, Lynne and Vanessa. While each of these participants experience tension in different ways, the multidirectional pull of past and future, of plans and expectations, and of personal philosophies and pedagogical intents exist, in some way, within each anecdote shared in the previous chapter.

Etymologically, the word tension is defined as “a stretched condition”, “a struggle”, “a contest”, a “nervous strain” (Online Etymology Dictionary, n.d.). More contemporary definitions of the word tap into this etymological notion of stretching or struggle and define tension as an “inner striving, unrest, or imbalance often with physiological indication of emotion” (Merriam Webster Dictionary, n.d.). This phase of the pedagogical moment draws from these definitions, and from the sense of tension experienced in the living metaphor at the beginning of this thesis, to exemplify this physiological or embodied sense of pulling that is brought to light in each participant’s pedagogical experiences.

As the tug of war metaphor and its inherent tensioned meanings deepen through the living experiences of the participants, I am beginning to notice the manifold dimensions of this tension. I am realizing that pre-service teachers’ existential experience of tension cannot be metaphorically illustrated in a binary way (as it is within the two-sided game of tug of war). In many instances, if not every instance, teachers are not left with decisions to do this or that - to go here or there. Life is rarely that simplistic. As I explore this meaning of tension more deeply, I am beginning to realize that tension, as a phase of the pedagogical moment, is multifaceted, multilayered and multidirectional. While initially I pictorially represented tension in the tug of war game, and between the Curriculum as Plan and the Curriculum as Lived, in a somewhat linear way (Figure 4) conceptually, it is naïve to think in such linear terms. Thus, although the images I use in the remaining chapters of this thesis are similar to

the one above (with only one visible opposing line), it is important to highlight that my conceptual understanding of tension is more accurately represented by a multidimensional star or a web, with intersecting lines that not only pull in opposite directions, but in all directions²⁵.

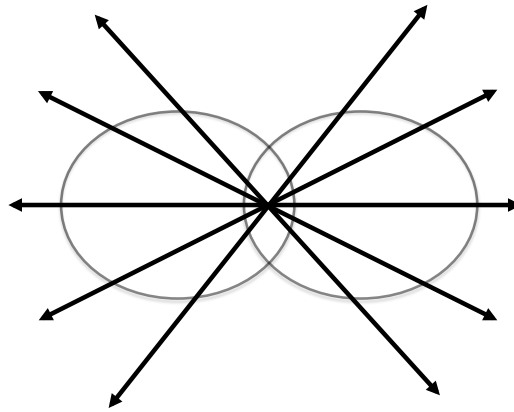


Figure 5. Multidimensional tension.

The Stalemate

Cassie’s pedagogical moment begins with a sense of tension that seems to emanate from her desire to prove herself as a new teacher. She steps into the classroom on the day of her first teaching experience with a somewhat wavering sense of confidence – a confidence that comes from months of preparing lesson plans, reading educational texts, and engaging in class discussions with other teacher candidates. Her confidence wavers because of the unknown, and the anticipations she has as she begins to carry out her “well laid out lesson plan”. Cassie reflects on the things other teachers have told her about her applied English class and is pulled towards their descriptions of the students:

“Reluctant and unenthused”

²⁵ What I am trying to explain here is that even though I do not include all of these arrows in each image that I present, my conceptualization of tension reflects the multidirectionality that I present in this second image.

As Cassie walks around the class, she does her best to “look the part” by “employing the best teacherly strut [she] can muster”. She seems to enter this tensioned space in her initial conversation with Dan as she oscillates back and forth between her desire for him to complete the class work, and his frustrations with her persistence. As their dialogue builds, Cassie begins to question her teaching practice and her classroom management knowledge.

Do I tell him enough's enough? Do I say something? What behavioural strategies can I use? How do I look right now? Can the other students see my hesitation? Do I exert my authority?

In an attempt to dig a bit deeper into her experience of tension in that moment, in a later conversation I ask Cassie where these questions are coming from. She tells me that:

there's so much to think of when you are being evaluated, because you are just like okay, what is the AT expecting of me?, and how can I fulfill that?, and then you are also thinking about how you are going to teach, because you also have to stay on topic...I just had too much on my mind! (Interview 1, April 25, 2014).

What is it like to experience this strain to “fulfill” expectations?

To gain a better sense of this multidirectional pull and as a way of understanding the competing questions she experiences throughout this pedagogical situation, I ask Cassie to tell me a bit more about her experience with tension throughout her Bachelor of Education program overall.

...teacher's college will be like ...its all about like making connections to your students and ... catering the learning to them. [They say] if someone doesn't connect with something... you just evaluate them differently, or you change the

requirements...and I was just like this sounds great in theory, but how do you reconcile that with the fact that there are expectations and there is a curriculum!!...in a perfect world you would have five students and you could give them all different assignments and, you know, really change things up and make sure everyone's connecting on some sort of visceral level...but like NO! You have thirty students and everyone is at a different place, like emotionally, mentally, capability wise...(Interview 1, April 25, 2014).

Cassie describes her experience in the Bachelor of Education program in a way that reflects the strain, oscillation, movement, and tension that is inherent to the metaphor of tug of war. She is experiencing an extreme tension between the world of the Curriculum as Plan and the lived reality of the classroom (Aoki, 1991). While she is being told to teach to the child in one context (i.e. teacher's college), she feels as though achievement expectations and curriculum requirements conflict with these child centered theories that are being presented. Even though she is learning about the importance of catering to students' individual differences, she feels she is not being provided with the support she needs to achieve those "visceral connections". The theories she is learning are at odds with the demands and expectations that are placed on her in the classroom. As she navigates these competing philosophies and expectations, she finds herself questioning what exactly she should be doing.

Cassie's experience with Dan is but one interesting example of her trying to navigate the confusing questions that teachers experience on a daily basis. Although she knows in her heart that she has to find a way to relationally connect with Dan, the presence of contending expectations and curricula creates an opposing pull that leaves her questioning her knowledge of the teaching profession. Her arguably disembodied mind is fixated on her

desire to stay true to the lesson plans she has created in the past, and on fulfilling her expectations and goals in the minutes, hours and days ahead. Her existential consciousness of the present moment at which she stands pondering these things pays heed to these tensions of past and future. In these moments of questioning and doubting, Cassie is, in a way, pulled out of the moment as it is unfolding, and pulled away from the student that is in front of her.

Within the teaching context, tension thus becomes a space where the “questioning and doubting” (van Manen, 1990) of one’s practice takes place. Lessons, reflections and experiences of the past compete with goals and expectations for the future (Abram, 1996). It is here that teachers feel the very pull that characterizes Aoki’s (1991) Zone of Between. While the world of the Curriculum as Plan pulls teachers to become “installers of curriculum” (Aoki, 1991, p. 160) who “teach to the test” (Segool et al., 2013; Volante & Jaafarb, 2008; Woodward, 2011), the Curriculum as Lived allows teachers to breathe life into the classroom and to transform the plan into something “emergent” (Powell & Lajevic, 2011) and child centered (Aoki, 1991). In this sense, teachers find themselves immersed in a space of multidirectional possibilities - between planned and living experience, between expectation and emergence, and between teach to the test and teach to the child mentalities.

In teacher education, it seems as though an additional layer of tension exists for pre-service teachers like Cassie who are learning to navigate the multitude of well-trodden paths and possibilities that intersect and interconnect within an already established educational world. Everything is new and unfamiliar, yet “culturally shaped” and seemingly unchangeable.

I learned, from becoming one, that to become a teacher one undergoes a ritual which allows one entry into a culturally-shaped and culturally-legitimated world in which

are prescriptions of years of training, certification, automatic membership in a teachers' association, apprenticeship, scrutiny and evaluation by legitimated seniors, and so on. Once allowed into this culturally shaped world, one is governed by rules of conduct and socially accepted behaviour, which are presumed to be "becoming" of people called teachers, and by codified ethical prescriptions of personal and interpersonal action. It is a domain of conduct governed socially by a codified School Act, provincially legislated, which sets out the bounds within which typical teachers are expected to act out their typical roles in typical ways. Those who learn the roles well are typified by being labelled "teachers." However, looking at typicalities ignores the untypical, the unique flavour of the experiences of becoming a teacher in my time and in my own historical situation (Aoki, 1983, p. 325-326).

As pre-service teachers like Cassie try to make sense of this world, and its engrained rituals, traditions, ethics, and typicalities, they find themselves questioning whether to follow existing paths, or to create new ones – whether to appease expectations known to the “teacher role”, or to veer off this path and push its boundaries – all the while questioning how these actions will affect their professional futures.

The Assignment

Danika is pulled back and forth between two opposing roles she can play – friend or teacher. Tension, in Danika’s pedagogical experience, seems to derive from her innate pedagogical intent to do what is best for Cole (which she describes as the friend role), and from an external pull to meet her practicum requirements and to have him hand in his assignment on time (which she describes as the teacher role). As she stands in front of a vulnerable student who has experienced so much distress within the past few weeks, she is left second-guessing each decision she makes. She initially chooses the “teacher role”.

Even though I feel a pulling sensation to be the friend he can count on amongst this chaos, my practicum requirements compel me to play the teacher role.

What remains interesting about Danika's conflicting situation is how she has conceptualized the term "teacher role" with almost a negative connotation. It is almost as if she sees the "teacher role" from within the world of the Curriculum as Plan, and the friend role from within the world of the Curriculum as Lived (Aoki, 1993). Within the Curriculum as Plan, the teacher is an instrumental "installer of curriculum" who is often seen as a "technical being" (Aoki, 1983, p. 115), while the friend, within the Curriculum as Lived, remains more attuned to the child and his or her individual needs.

In a later conversation, I ask Danika about what it is like to experience this sense of tension that seems to pull her away from her students, and away from things that might prove to be beneficial to them. She provides me with an example of the kinds of pressures that pre-service and regular teachers are faced with, specifically when they come up against academic requirements and school leadership that may differ from their personal beliefs. She explains that the decisions she makes are ultimately dependent on what is expected of her as a new teacher.

...every school has a different environment, and it does ultimately depend on the principal what you are allowed to do and what you aren't allowed to do. For example, if I wanted to run a mindfulness club...if the principal doesn't like the idea, then there won't be a mindfulness club (Danika, Interview 2, June 23, 2014).

While these experiences exist outside of her pedagogical situation with Cole, it seems as though her initial decision to "choose the teacher" over her internal desire to be Cole's "friend" may have come from a similar place as her reasoning to reject things like mindfulness if they differ from the inherent philosophies of school leadership. It appears that

built within Danika's tension is a future-oriented pull that compels her to appease externally imposed requirements and expectations that are demanded of the “typical” (Aoki, 1983) teacher.

I ask Danika to tell me more about her experience of tension in her pedagogical situation, and to dig a little bit deeper into the other pulls that she may have been experiencing within that moment.

I felt that I had to play a role and I felt that, I had two choices, two roles to play, either a teacher or his friend...and so I had to choose the teacher, but during the entire time, I felt horrible...because I feel like my decision also would have affected him, his parents, and maybe his school work because he will be rushing it... So I felt that it was my decision that would affect so many other things, like a chain reaction...

What Danika’s experience offers is a unique perspective into the “questioning and doubting” (van Manen, 1990) that takes place in the daily life of a teacher. With each question she asks and each decision she makes, Danika finds herself wondering what kind of effect her actions and decisions will have on her student, his parents, and on his academic performance. As Danika digs to the deeper layers of her experience, she begins to uncover how the choices she makes will impact what lies ahead. While Danika is compelled by an internal desire to do what is best for her student and by an external pull to appease her superiors, interwoven with these tensions is a projection towards the future – a worry about the “chain reaction” that each choice will create. It is here that we begin to see how such questions and tensions might pull a pre-service teacher away from a sense of consciousness to a pedagogical moment.

Jeopardy

Lynne's pedagogical experience begins with a form of tension that seems to derive from the pressure she has placed on herself to have an inclusive classroom. Given the fact that she is a mother of a child with Asperger's syndrome, she is compelled to show that she is experienced and capable of working in a diverse classroom (despite the challenges other teachers have described about this classroom dynamic).

Lynne pushes through her lesson with a goal-directed fixation, initially blind to the cues her student, Greg, is giving her.

I can do this.

Yet, Lynne's initial tension begins to transform as she starts to notice Greg's frustrations with the game. As his anxiety rises, Lynne's confidence in her abilities as a special education teacher diminishes.

Competing pieces of information begin to cloud my thoughts, and I am left questioning which classroom management strategies might fit this situation.

In a subsequent interview, I ask Lynne to describe what it is like to experience a clouding of thoughts. Where does this cloud come from? Why has it formed?

Lynne describes her experience in the teacher education program in a similar way to Ashworth (2014) who refers to teacher education programs as "conveyer belts" and "machines" in which teachers are "force-grown" (Ashworth, 2014, p. 73), in a one or two year timeframe. As she is moulded into the "culturally-shaped and culturally-legitimated" (Aoki, 1983, p. 325-326) role of "teacher", Lynne explains that great tension or *cloudiness* lies in the ominous task of navigating through teaching resources in order to find even a piece of information that speaks to her and informs her teaching practice:

“[in teacher education there is] so much coming at you so fast that you, you can't even sort through it, you don't know what's useful and what isn't, because you don't know yet, you're not a teacher, you have no idea...this whole program was one big frustration in information download...I think you need to find something bigger than just the information to keep you grounded...” (Interview 1, April 30, 2014)

For Lynne, much of her frustration stems from the fact that pre-service teachers are given a lot of resources, but have little or no time to sift through and use them in a practical way. Most of her teacher education experience was consumed by “information download”, impeding her ability to actually understand and apply this information in her own teaching. She questions what the benefit is in providing new teachers with a thousand different paths to take, if they don't feel as though they have a chance to choose one that is right for them.

It is almost as if the parameters and ongoing pressure of short-term teacher education program, and “the speed at which we process teacher candidates in pre-service programs” (Ashworth, 2014, p. 71) adds an additional layer of pressure or panic for Lynne to find something that keeps her “grounded”. The “cloud” that Lynne speaks of within her pedagogical experience seems to have come from this flurry of information download and navigation that she has had to endure throughout her first few months in the program. Lynne's experience of tension within this pedagogical moment stems from a multidirectional cloud of competing philosophies, experiences, resources, goals, and expectations.

The Inquiry Classroom

Annie's drive for structure and organization is challenged in her experience in an inquiry based classroom. As she sits on the carpet, prompting her students to explore the ways in which they can sort different shapes, she feels a straining sense of panic.

I grip one of the 3D shapes in my left hand and my knuckles turn white. They are never going to sort these right. Should I step in?

Annie's experience of tension stems from her desire to have her students arrive at the curriculum objective she has planned to meet.

A knot in my stomach forms as I panic about the students arriving at the proper conclusion.

I ask Annie to tell me about this tension, and the kind of panic she experiences while watching her students engage in the math problem. What initiates this panic? Where does this pressure to meet this curricular objective come from? Is she pulled by a personal desire to meet the objective, or does this pull come from somewhere else?

Annie explains that ultimately, the greatest source of tension comes from the ominous sense of feeling watched and evaluated as a pre-service teacher. No matter what lesson she is teaching, or what objective she is trying to meet, a panic ensues because she knows that her future as a teacher is dependent on her success with each lesson she teaches.

What I found hard, is that a lot of that tension was also built in, like this is not your classroom, you are here for a month, and you are being evaluated, so like whatever you do, there is that feeling of...you are being watched, which creates more tension I think" (Interview 1, May 1, 2014).

I prompt Annie to tell me a bit more about the tensions she is experiencing. What other things force her to question her teaching practice? In response, Annie describes the multidirectional pull she experiences while trying to navigate the contradicting philosophies of inquiry based learning, versus traditional methods of teaching:

Its hard because they tell you in teaching don't plan so strictly, like don't plan all the time, but at the same time everybody tells you, you have to plan, so its like what am I supposed to be planning?... (Interview 1, May 1, 2014).

For Annie, life as a pre-service teacher is a continuous wave of questioning, doubting, and finding the path that best suits the teaching situation she is in. Tensions derive from a sense of feeling watched, and from the pressure to plan for and fulfill the expectations that those watchful eyes exude. Yet, as van Manen (1991) points out, there is an intrinsic “danger” in the “deliberative nature of planning” that educational agendas tend to promote, as “planning that tries to fix totally the future situation robs [us] of the liberty necessary to remain open to the pedagogical moments of the situation as they arise” (p. 104). While Annie is caught in the questioning between what to plan, when to plan, and how much to plan, she is initially pulled away from opening up to the pedagogical possibilities that move before her.

The Talking Circle

Inherent within Vanessa’s pedagogical experience is a sense of tension that seems to emanate from contradicting teaching philosophies that she has encountered throughout her bachelor of education program. Her personal desire to be true to herself and her students, and to tell them that she is nervous on her first day, is at odds with the stereotypical image she has of a teacher. As she sits amongst her students in the talking circle, she finds herself oscillating back and forth – should she mask or reveal her vulnerabilities?

I have an urge to tell them exactly how I am feeling – that I am nervous, but that I’m excited to be here. But in the back of my mind, I have this stereotypical image of a teacher, someone who effectively delivers a curriculum, in a professional, poised manner. In teachers’ college they say that you shouldn’t appear nervous at all. You

are almost taught to be stoic, to be an authoritarian in a way that your students will respect you.

I ask Vanessa to dig a bit deeper into this experience of tension, and to shed light on the kinds of philosophies and identity questions she is struggling with in that moment. She responds:

we are being trained in this program to be um good teachers...we have the curriculum, we are supposed to, how would you say, deliver...and... there's a kind of...a stereotype...of the way to deliver that curriculum...and so, you know...in our experiences as young people growing up, we know...what's expected of you when you look at the teacher profile...and so I think in that moment there's this pull of, well I really want to be, um, close with the students and connect with them so that they will feel comfortable and feel in a safer environment to learn with me, and yet I have this stereotypical view of a teacher...that is not that image that I...feel I want to naturally go towards...you're definitely being um, challenged with what do I really believe?...What type of teacher do I really want to be?...So there is that definite push and pull in how much do I follow my own philosophy and my own personal beliefs and how important is it for me to just get a job and follow the masses and do what I need to do? (Interview 2, May 30, 2014).

A contradicting, multidirectional path stands before Vanessa in this moment with her students. Does she choose the path of the “masses” and assume the identity of the “typical teacher” (Aoki, 1983) or does she allow herself to naturally share her vulnerabilities and open up to her students?

As we look to the experiences of each of the participants - to The Stalemate, The Assignment, Jeopardy, The Inquiry Classroom, and The Talking Circle, we begin to see how tension emerges as a thematic phase of the pedagogical moment. The participants experiences are first unified through this tension, and each of its inherent struggles, strains, questions and emotional pulls. It is through each of the participants experiences that we are able to see where tension begins, how it manifests itself in the classroom, and how it might come to prevent new teachers from cultivating a sense of consciousness for a pedagogical moment.

As I continue to revisit and relive each of the anecdotes and interview data with participants, I can see how tension is experienced temporally, relationally, corporeally and spatially. Schedules and deadlines compel the teachers to create timelines, set goals, and watch the clock as they teach. They attune to students' needs and establish relational connections in moments of opportunity. Corporeal and linguistic calls demand from them gestural and physical contact with colleagues, with curricula, and with students. Movement and position within the spaces of the classroom change in response to each student and situation – authority or equal? In front or beside? Near or far? Yet, despite these existential analyses on my part, when I ask each of the participants to describe what it is like to existentially experience tension in the very moment that it is happening (i.e. what is the experience of time? How do their relationships with their students form? How do they experience things through their bodies? and so on) each participant finds it very difficult to relive and retell these existential details (except for the panic and strain they feel when trying to work according to schedules, deadlines, and timeframes). Just like Cassie, who explains that she “just had too much on her mind”, many of the other participants explain how in these moments of extreme tension, they find it difficult, if not impossible to notice or become

conscious of anything other than the tensions they are experiencing, and to think about anything other than the potential “chain reaction” (Danika, Interview 1, April 25, 2014) that these tensions could create. Annie explains this lack of existential attunement that I describe:

I don't know how present you are, because like here you are on the carpet talking with all these little creatures...students, not creatures, um all these little people. And you are asking them questions. And then back here [points to the back of her head] you are thinking about other things, so I don't know how present you are in the moment, but back here [points to the back of her head] its like, look at him think and look at him discover. And you are like, “are you using your theory” and “oh my god they are not getting it”, so you are balancing everything... (Interview 2, June 25, 2014).

A Regular Hourglass

As I weave through each of the tensioned experiences of the participants in an attempt to understand this lack of existential consciousness to the living moment, I find myself returning to Abram's (1996) writings highlighted at the beginning of this chapter. His work allows me to understand this lack of presence and the participants' fixations on how these tensions and pulling choices may impact their futures:

...I close my eyes, and let myself begin to feel the whole bulk of my past-the whole mass of events leading up to this very moment. And I call into awareness, as well, my whole future-all those projects and possibilities that lie waiting to be realized. I imagine this past and this future as two vast balloons of time, separated from each other like the bulbs of an hourglass, yet linked together at the single moment where I stand pondering them (p. 202)

I imagine the regular hour glass that Abram describes, with “two vast balloons of time”, in relation to the pictorial representation of tension illustrated in the preceding section of this chapter (Figure 6):

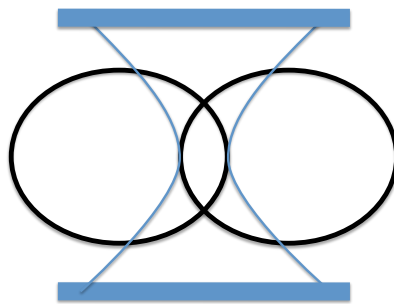


Figure 6. Tension and the regular hourglass.

The tension created by the past (the mass of events leading up to the moment) and the future (the projects and possibilities that lie waiting to be realized) become the competing teams that pull the pre-service teacher in all directions, leaving little space for an opening, or a “leakage into the present moment”. Abram explains that when we live our lives in accordance with this regular hour glass, our past and our future, our opposing forces of experiences and possibilities, are only “linked together at the single moment where [we] stand pondering them”. Moments become fleeting spaces of time – they come and go, leaving us with little opportunity to truly open our eyes and see what is in front of us. There is no opening or space to fully experience the present moment as it is unfolding, because the hourglass has not yet transformed – the present has not yet expanded – extreme tensions are not allowing the Zone of Between to open up. Past and future exist separately and distinctly from the present moment – their “vast bulbs” take up more space, and thereby bear more influence in each pre-service teacher’s present experiences. One moment is not given more

meaning than the next. Time passes in the same way as it does on a clock, with precision and predictability. The present becomes “an almost infinitesimally thin slice of time during which very little could take place without immediately becoming the past” (Stern, 2004, p. 5).

What might it be like to live life only according to the regular hourglass that Abram (1996) describes? If our moments are only experienced as “fleeting spaces of time”, how might this impact our abilities to connect with ourselves, with others, and with the world? How might a teacher’s inability to open themselves up to what is happening in the now influence their ability to truly connect with, and pedagogically understand their students? What kind of un(in-tension)al consequences could this lack of presence create?

This linear or chronological view of time presented by Abram is what Heidegger calls “vulgar” (Heidegger, 2010/1953, p. 405) or “ordinary” time (Heidegger, 2008/1962). In “vulgar” time, there is a sequential order of past, present, and future (the past is that which is no longer now, the present is that which is now, and the future is that which is not yet now). Everything is spoken of in relation to the now, but that which is no longer now and that which is not yet now do not exist at the same time as the now. They have either passed, or have not yet come into being – and thereby do not exist now. In this view, the now “passes away” (Heidegger, 2010/1953, p. 405) too quickly and we are rid of the ability to existentially experience all the *now* has to offer.

I see each of the tensioned experiences of Cassie, Danika, Annie, Lynne and Vanessa existing within the regular hourglass, or the “vulgar” conception of time. Past and future are only “linked together at the single moment where [they] stand pondering them” (Abram, 1996, p. 202). Questions and doubts pull each teacher candidate in a variety of directions, yet, in a Heideggerian sense, they remain goal directed, or projected towards a future – fixated on their anticipations (Cassie), chain reactions (Danika), and questions for what is to come.

Each teacher candidate pulls when they think they should pull, and are pulled when they believe that others have the right to dictate their path. The opportunity to existentially (temporally, corporeally, relationally, spatially) experience the moment does not present itself, as each pre-service teacher is caught in a space of unpredictable, strained oscillation that pulls them away from the present.

They will add another duty, [then] they will add another...they just keep adding things on. And they stretch people...(Lynne, Interview 1, April 30, 2014)

One could argue that while experiencing this strained oscillation - this stretching - each of the teacher candidates are somehow caught in the goal directed tunnel vision that Aoki (1980; 1991) so eloquently describes as existing within the Curriculum as Plan paradigm. In a sense, it appears as though each pre-service teacher is being pulled towards a prescribed tunnel, through those well trodden, goal-directed paths, without an opportunity to truly take hold of the moment as it unfolds.

What cultivates consciousness in these moments?

A Transforming Hourglass

As I move into the experiences of Lynne, I notice that although she is experiencing extreme tension throughout her pedagogical situation, and her attention is primarily focused on moving through her lesson to prove her abilities as a Special Education teacher, she explains that as Greg's frustration continues to rise, her experience of time begins to change. In those moments of increasing panic and questioning – time starts to slow down. The present moment begins to gain more influence.

When time starts to show its face, to me, while I am in the moment, is when things start going sour...you can see his emotion building up every time somebody doesn't get the right answer. So when you see this student going through that, time is slowing down...And then my mind is racing saying 'what am I going to do what am I going to do'...you slow down what's going on by speaking to him about what you think he's feeling, or by reiterating a rule, or by thinking of all these things you are going to do. (Interview 2, December 8, 2014).

As time starts to slow down, and Lynne begins to experience this shift from focusing only on the past and future to now beginning to notice what is taking place within the present, it is almost as if her conception of time begins to shift from Heidegger's "vulgar" time to what he calls "primordial" time²⁶ (Heidegger, 2008/1962, p. 377) – where past and future no longer have more influence than the present – past, present, and future become intertwined and interdependent.

Heidegger's "primordial time" can be explained in terms of three dimensions or *Ecstases* of time – past (or the having been), present, and future. Yet, unlike ordinary, sequential clock time, there is no sequence or passing of these *Ecstases*. Rather, time is grasped as the unity of these three *Ecstases*. This unity means that future, past and present

²⁶ Heidegger explains that if we look only to the "vulgar" conception of time, we can never really capture the now moment. In what Heidegger calls primordial time (which is different from "vulgar" time) "the human is not confined to the present, but always projects towards a future". In this sense, man is always oriented to the future, projecting towards its ultimate possibility: death. This does not mean that we are living in the future, or that the future takes precedence in a hierarchical sense (which is what seems to happen within a more "vulgar" conception of time, as I have described already – when the participants are primarily fixated on past and future) but there is an orienting towards this death, because in knowing this possibility of death, we know our existence. We know that if death is possible, then we must be living, breathing, existing beings. This relates to the quote by Augustine, who said: Yet I say with confidence that I know that if nothing passed away, there would be no past time; and if nothing were still coming, there would be no future time; and if there were nothing at all, there would be no present time' (As cited in Kakkori, 2013, p. 572). Heidegger explains that we are time. We are temporality. As such, time would not exist without man, but this doesn't mean that "time is a product of man or that man is the product of time" (Kakkori, 2013, p. 575).

are equiprimordial – one does not exist without the other, and this existence is not chronological. According to Heidegger (in *Zollikon Seminars*), this unity is the “authentic character” of time:

The authentic character of time is that which joins together past, present and future events”: The time that I have in this case I have in such a way that I am ‘expecting’ [gewärtigend], ‘making present’ [gegenwärtigend], and ‘retaining’ [behalten] time. I am this threefold mode, which is ‘having’ time for this and that. This having, namely [in the mood] expecting, making present, and retaining, is authentic character of time (as cited in Kakkori, 2013, p. 575).

These “authentic characters” of expecting, retaining, and making present are interdependent. As we live in the present, our past and future are intertwined with one another. Heidegger claims that each moment in our lives occurs in this equiprimordial unified sense, where past, present and future are intertwined.

I see Lynne’s shift from a “vulgar to a “primordial” relationship with time in the same way that I visualize the transformation of Abram’s regular hourglass to an inverted hourglass:

And then, very slowly, I allow both of these immense bulbs of time to begin leaking their substance into this minute moment between them, into the present. Slowly, imperceptibly at first, the present moment begins to grow (Abram, 1996, p. 202).

An Interruption

...to be alive is to live in tension; that, in fact, it is the tensionality that allows good thoughts and actions to arise when properly tensioned chords are struck, and that tensionless strings are not only unable to give voice to songs, but also unable to allow a song to be sung (Aoki, 1991, p. 162, original emphasis).

For Heidegger (2008/1962), we are always already goal-directed (projected towards the future). And only when an aspect of our around-world malfunctions (or is absent (p. 105), or changes in some way) is there a rupture in our primordial relationship with time. At these moments of rupture, we take in the around-world in what Heidegger calls “a moment of vision” (p. 387). Heidegger claims that in this moment of vision, we have “a free action” or “resoluteness” to take hold of the things that are in front of us. Everything becomes illuminated at the moment our goal-directed action is interrupted. So, we can finally see our around-world and then make a choice about how to best proceed.

If we return to the anecdotes shared in Chapter 7, we notice that at some point in each of these pedagogical moments, the participants’ initial relationships with time begin to change. There is something that interrupts each participant’s goal-directedness, or projections towards the future of their lessons, and it is only at these moments of rupture when each Cassie, Danika, Lynne, Annie and Vanessa are snapped into awareness, and become existentially conscious of what is happening, as it is happening. This moment of interruption is the moment at which the participants’ “properly tensioned cords are struck” (Aoki, 1991, p. 162), providing them with “free action” or “resoluteness” to “allow good thoughts and actions to arise” (Aoki, 1991, p. 162) as they take in their “around world”.

Cassie's pedagogical experience begins with a competing interaction with her student, Dan. As Cassie tries to pull Dan to follow her directions, Dan responds with what appears to be an unwavering desire to do things his own way. When Cassie pulls one way, Dan pulls the other. Yet, there is a moment at which this pulling arrives at what Cassie describes as a "stalemate" – "a contest, dispute, competition, etc., in which neither side can gain an advantage or win" (Merriam Webster Dictionary, n.d.).

This moment becomes the interruption that forces Cassie to stop pulling, to forget about the assignment, and to allow herself to fully exist and experience the "little pocket of time" that this stalemate has created.

I look at him, and then at the notebook, and then back at him, and back at the notebook. I notice he's looking at me and then at the notebook and then back at me. I feel like we were in a time warp, a little pocket of time – like bullet time. Even though the clock is still moving, it feels like time is slowing down.

Danika is persistent in her desire for Cole to submit his assignment on time. Despite the tension she experiences, she makes the initial decision to have Cole return to his desk and complete his assigned work. She appears to be firm in her decision; yet, it is the moment at which she realizes that his mother and siblings are waiting in the car when she is able to take in her around world, and begin to understand the "larger biography" (van Manen, 1991, p. 53) of this child. This moment of interruption provides Danika with the space to see beyond the "superficiality" of the assignment and to see Cole's side of the situation.

I open the curtains next to Cole's desk and have a clear view of his mom and siblings waiting in the car outside the school entrance.

In this moment, I move closer to Cole and begin to realize the superficiality of this assignment in comparison to the much larger issues he is facing at home.

Lynne moves through her planned lesson with a similar goal-directedness as Danika. She remains fixated on what she has prepared and appears to have little regard for what is taking place on the students' side of the room. She pulls the students through her lesson, despite Greg's obvious frustration and desire to move the game in another direction.

Lynne's projection towards finishing the Jeopardy game is interrupted when Greg aggressively leaves the classroom. This rupture creates the temporal space that Lynne needs to be able to fully recognize the complexity of Greg's learning difficulties.

I begin to read the next question and Greg aggressively pulls his chair away from his feet and runs toward the classroom door.

In this moment, time stops.

Am I useful to these children or not?

Annie projects towards the objective of her math lesson and finds herself in a state of panic as her students continue to explore the ways in which they can sort the shapes she has placed before them. As they discover conclusions that differ from Annie's ultimate goal, she wonders if they will ever arrive at the objective she is expected to meet.

It is the subtle moment at which Annie begins to relax, and allows the moment of tension to "engulf her", when she begins to take in her around world. Even though the students are not arriving at the exact objective that she wants them to meet – she starts to see the inherent value in their abilities to "think and discover" many ways to sort the shapes, rather than limiting them to just one. This rupture pulls Annie away from her fixation on her

goal, and allows her to appreciate the remarkable things that are occurring outside of her initially linear path.

This dual conversation continues in my head and I lose track of time. I allow this moment of tension to fully engulf me.

A few minutes pass as I watch the students find more ways to sort the shapes. I become increasingly amazed by their abilities to think and discover.

As Vanessa sits in the talking circle and watches as the talking stick is passed from student to student, she finds herself questioning her existing philosophies and beliefs about her role as a new teacher. Questions pull Vanessa back and forth between competing teacher identities.

Vanessa's questions are interrupted in the moment that the talking stick touches her finger. This rupture creates the space for Vanessa to notice the twenty sets of eyes that are searching for her sincerity and demanding her truthfulness and honesty. In this moment, time almost opens up, providing Vanessa with the opportunity to "take hold" of this true "moment of vision".

The talking stick touches my index finger and I look up to find twenty sets of eyes staring back at me. These eyes call on my sincerity; prompt my vulnerability. I feel myself being pulled away from all teacher stereotypes, towards a space that is truthful and honest.

I want to be sincere. I want to be me.

Miss O understands that this tensionality in her pedagogical situation is a mode of being a teacher, a mode that could be oppressive and depressive, marked by despair

and hopelessness, and other times, challenging and stimulating, evoking hopefulness for venturing forth” (Aoki, 1991, p. 162-163).

Like Miss O, who is referred to in Chapter 1 in reference to Aoki’s work, the constant tension that we experience in teaching is “a mode of being a teacher”. While at times this tension may induce frustration, stress, and strain (just as I have described in the preceding section of this chapter), at other times this tension may be exactly what we need to interrupt our goal-directedness (i.e. when these tensioned cords are struck), to remind us of our pedagogical intent, and to pull us into a space where we can become open to the pedagogical moments that thrive within the life of the classroom.

Chapter 7: Results
The Opening of the Pedagogical Moment

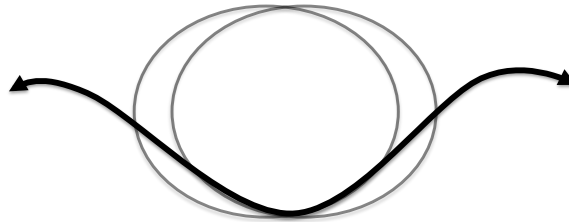


Figure 7. Opening.

I see
Who I am

I see
Who I am Teaching.

A life
A softening
An opening
A Pedagogical pull

I thrive within these
tensions.

Each of the interruptions I describe above are instances within which each participant is pulled into awareness, and is reminded of their pedagogical intent that drew them to the teaching profession in the first place. That is, even though initially each of the participants find themselves being pulled towards the goals and outcomes that are expected of them, these ruptures (or strikes of properly tensioned cords) call on their consciousness, and pull them into a space beyond the cord where they are able to “take in their around world” and act in the best interests of their students. In a sense, these ruptures lead to temporal, corporeal, spatial and relational openings – four existential themes that are inherent to this second phase of the pedagogical moment.

To “be open” means “having no enclosing or confining barrier” and “having clarity and resonance unimpaired by undue tension or constriction” (Merriam Webster Dictionary, n.d.). The word “opening” is etymologically rooted in the words “opportunity” or “chance” (Online Etymology Dictionary, n.d.). Drawing from these definitions and etymological roots, this phase of the pedagogical moment²⁷ marks the point at which “undue tension” or “constriction” momentarily subsides, or pulls a teacher into a space of “clarity” and “opportunity”.

What are the temporal, relational, bodily, and spatial experiences of these conscious pedagogical moments? What creates these existential openings?

²⁷ This phase of the pedagogical moment is metaphorically represented in my tug of war experience when my husband’s strong pull relaxed and he stumbled towards me, each of us still connected by a softened, U-shaped rope. I see this softened U-shape as an opening of the space that was once occupied and intersected by a relentless tensioned rope. As the two ends of the rope pull closer to one another, the space in-between opens up.

**Temporal opening:
Inverted hourglass**

Nourished by the leakage from the past and the future, the present moment swells in proportion as those other dimensions shrink. Soon it is very large; and the past and future have dwindled down to mere knots on the edge of this huge expanse. At this point I let the past and the future dissolve entirely.

And I open my eyes. . . . (p. 202).

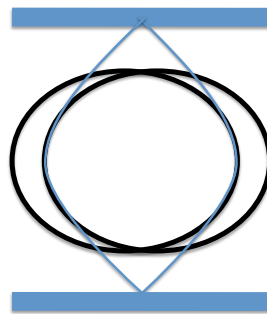


Figure 8. Opening and the inverted hourglass.

Abram illustrates this temporal phase of the pedagogical moment in his vivid description of the inverted hourglass transformation. It is through Abram's writings that we are able to make sense of how a teacher might experience this opening – by being pulled into a space where their tensioned experiences *leak* into the present. As the past and the future begin to “dwindle down to mere knots” and “dissolve”, the present moment becomes an opening, a swelling bulb, an opportunity to consciously open their eyes. In this sense, there is no longer a compelling force to reflectively live in the past, or to remain fixated only on the future. Within the expanse that is “nourished by the leakage from the past and the future”,

each pre-service teachers is able to become existentially connected with themselves, with their students, and with the world.

In that split second, it felt like we were in a time warp, this little pocket of time, like bullet time. Even though the clock was still moving, it felt like time just slowed down and I became hyper-consciously aware of everything: my body language, his body language, how close I was to him, his facial expressions. I remember thinking *I can see everything right now*. (Cassie, Interview 2, May 30, 2014).

This “split second” that Cassie speaks of is the rupture in her everyday, goal-directed life world. This slowing of time allows her to experience a “moment of vision” where she is able to “take in her around world”. She describes this “hyper-consciousness” as a superpower – a power that provides her with the ability to take hold of the moment, and to see the possibilities that lie before her:

I watch a lot of superhero movies, so it was kind of like having a superpower almost. Like you see it in the movies, like the whole bullet time thing...that's how they portray spider man's spider sense, where he is hyper aware of everything that is going on just before it happens, and then he's able to like react to it...that's the spider sense...um, the Flash in *Quicksilver*, their mutant power is like super speed, and when you slow things down and see things from their perspective, you see that like everything is moving super slowly to them while they are moving in like normal speed, but to us we just see a big blur, and so that's, that's what it felt like to me...it was like I was suddenly aware of everything! And like everything slowed down, but the clock was still moving, and everybody else was still doing their own thing, but I was just hyper aware of everything and I could see all the different options and routes

that I could have taken with that student in the stalemate moment, and I like, picked the best route for me... (Interview 2, April 30, 2014).

Cassie explains that her experience of becoming “hyper aware” is like “spidey sense”. Just as Spiderman is able to become “aware of everything that is going on just before it happens, and then he's able to like react to it”, it is within this opening of time, this “moment of vision”, where she too is able to become fully aware of the “different options and routes” that she can take.

Annie experiences a similar temporal opening. It is within this opening in time (or in her forgetting of time) where the tensions she experiences somehow transform into a variety of potential routes or ways of approaching the situation.

In the moment...time I feel...either stops or it feels like it goes on forever, but its a nice forever...Yeah, so in a sense of you just lose sense of time, where time is no longer a factor (Interview 2, June 25, 2014).

I was surprised to see how my associate teacher just allowed it to flow. She wasn't watching the time. She encouraged everyone to hold the talking stick until they were finished speaking...you know there was no, um, there was no "well in five minutes" like "you only have five minutes left"...she wasn't watching the time, you know, she just really allowed people to share... (Vanessa, Interview 1, May 2, 2014)

Unlike Cassie, who is able to see and then act for her student, in Annie’s pedagogical situation, her chosen route, or action, is inaction – yet, it is within this moment of inaction where the abilities of the students begin to flourish; they begin to show her what they are capable of, and she is able to see these capabilities because she is thriving within this opened pocket of time. She is still experiencing a sense of tension, yet, it is the expansion of time, or the forgetting of time altogether (in a goal-directed sense) that provides her with the opportunity to ultimately experience an opening up to the present moment, and to her students’ learning needs.

I think staying in the present, there's not that time...that sense of time...and, I think that time is one factor that would inhibit you from getting into present, in a sense that if you are teaching for example, like I have 45 minutes for my math lesson, and they have to finish this concept, well automatically your focus is on achieving a goal within a certain amount of time, whereas if you take off that time barrier and you are like this is what they have to learn, then it becomes far more involved... (Interview 2, June 25, 2014).

Annie makes an interesting Heideggerian distinction in this quote by indicating that when teachers have an undying focus on time, and structure their lessons according to the clock, they impede their ability to remain open to the needs of their students in that moment.

I was concentrating on what they said, and what I was about to say. I think that if I was concentrating on time, it would be a lot different...as opposed to [concentrating on] the pedagogy of the moment, what I was learning from them and what they were learning from me. (Vanessa, Interview 3, March 21, 2015).

It is only at the point at which their clock-oriented, goal-directedness is interrupted, and when they “lose all sense of time”, when the present moment expands, and they are able to have this opening, this consciousness, and this “moment of vision”.

This temporal analysis has deepened my understanding of the phase of *opening* within the pedagogical moment. I have learned that although teachers may still hold a firm grasp on their pedagogical intent, it is the momentary ruptures, or things that snap us into awareness that provide us with an opening, or a little “pocket of time” (Cassie, Interview 2, May 30, 2014), where we are able to begin living this pedagogical intent that guided us to teaching in the first place.

**Corporeal Opening:
Intentionality and the Vibe of Pedagogy**

The existential theme of corporeality may guide our reflection to ask how the body is experienced with respect to the phenomenon that is being studied. As object? As subject? Sartre has shown that in ordinary life, the body tends to be experienced as passed over in silence (*passé sous silence*). While we are bodily engaged in the world, do we not really pay attention to the body? How and when do we become aware of our bodies? (van Manen, 2014, p. 304).

As the participants come into awareness of the pedagogical moment through temporal openings, we see how their perceptions of their own bodies also begins to shift from that of an object (something that they use to carry out mechanistic teaching techniques and classroom management strategies) to subject (an alive and sentient being that is intertwined with others and with the world). We first see this in Cassie's transforming body language with Dan, and feel this shift from objectification to living sensation in Lynne's moment of Jeopardy. It is through this corporeal attunement that the participants become whole bodies in a "chiasmic" relation with others and with the world.

One might argue that it is within this corporeal opening where each Cassie, Danika, Lynne, Annie and Vanessa begin to take on what van Manen calls the "personal embodiment" of pedagogy (van Manen, 1991, p. 9). In this sense, pedagogy becomes not only something that we think – something that occurs only in the mind, nor is it only something that we do – something that we act out, or implement in a technical sense. To embody something means that we live through that something, we are that something. And thus, to embody pedagogy - our inner sense of morality and deeply rooted care - means that our thoughts, understandings,

acts, and reflections stem from this moral and caring place. We become and live through this morality and this care.

Yet, this research extends beyond the concept of embodiment and the corporeal containment of morality and care within the body and looks to how moral and caring movements and sensations of each participant might reach outward, and begin to pedagogically intertwine with others and with the world, in a chiasmic relation.

To extend beyond the concept of embodiment within the context of the pedagogical moment, I turn to Merleau Ponty's notion of intentionality²⁸ (1945/1962), which recognizes that a teacher's pedagogically tactful actions are not so much actions of a conscious (mind-directed) orientation, but actions of an embodied (mind/body-directed) connection with others and with the world. That is, we do not simply act in the world in response to our decisions of the mind, we act in the world, with the world, because of the world. We have an inseparable connectedness to others and the world. The others and the world influence our intentions in the same way that our intentions influence others and the world.

As Merleau Ponty²⁹ describes in some of his final working notes: "the body stands before the world and the world upright before it, and between them there is a relation that is one of embrace" (Merleau-Ponty, 1968, p. 271). Because of this embrace, our actions become a result of our inter-subjective relationship with the outer world, not a result of our cognitive abilities to decide and then act. This embrace challenges the notion that our engagement with the world is purely/primarily cognitive. There is a realization that we are

²⁸ Intentionality is described as the "fundamental structure of consciousness" (As cited in van manen, 1990, p. 181), and in every conscious experience there is an "object that presents itself to a subject or ego" (van manen, 1990, p. 182).

²⁹ For Merleau Ponty, the "inner man" does not exist separately from the outer world: "there are people in the world and it is in the world that they learn about themselves. This supersedes the notion of a self-contained consciousness. It is not a matter of denying the inner world, as empiricists do, nor or denying the existence of the world outside, as idealists do" (As cited in Sadala & Adorno, 2001).

never fully conscious (i.e. never alone with only our minds), nor are we ever fully objects of the world (i.e. never without our minds). Within the thick of life itself, within our pedagogical moments, our actions do not come into being because of our cognitive decisions to act³⁰, rather, there is an intertwining of ourselves with the world “wherein the other's intentions somehow play across my body while my intentions play across [the other's]” (Merleau-Ponty, 1964, p. 119). In van Manen's (1990) description of intentionality, he explains that “all human activity is always oriented activity, directed by that which orients it” (p. 182). We are always already listening to something and gesturing toward something. In the same way, that “something” is listening to and pointing back at us. As we reach out to the world, this reaching out is directed by the world that is, at the same time, reaching out to us.

It is through this inter-subjective, chiasmic relation with others and with the world that allows the participants' to attune to the vibrant energy that exists in the world with which they are interconnected. Knowing their bodies not as machines, but as part of themselves gives them the power to sense, to feel, and to respond to the senses and feelings of others. They are able to feel the vibe of the agogic accent.

We feel the vibe in the agogic accent that underlies receptivity to vital energies. With discipline and practice, feeling the vibe attunes us to the ‘flesh of the world’, and cultivates certain corporeal sensitivities of duration. We use our heads mostly in fashioning a teaching language. Turning to the body, we attend to postures, positions, gestures, expressions and complexions. That is moving down from the head, disposing us more physically to the actions of teaching, although it is not necessarily

³⁰ By looking to Merleau Ponty's notion of intentionality, I am denying the Cartesian mind-body duality in order to emphasize the sensing body, not as an object that I operate with my mind, but as a knowing faculty in itself. I recognize that we do not have bodies; we are our bodies.

a way of being grounded in the body, nor of being agogically attuned to another. A fuller bodily consciousness, an animated consciousness, addresses the circulations, rhythms and pulsations that are not reducible to oneself and one's bodily agency. That's feeling the vibe... We reach the pedagogic relation, its atmosphere, mood and feeling through the vibration of the agogic accent. That is the vibe that holds a moment, an event, an encounter or, more simply and profoundly, a contact that ripples through one's being. It is dwelling in the 'chiasmic' spaces of momentary overlap and inevitable moment-to-moment dehiscence (Smith, 2014, p. 240-241).

We feel the vibe of the agogic accent through the moment's duration, through the temporal openings that are created when our goal-directed lives become interrupted. It is within these temporally vacant spaces in between and beyond our otherwise scheduled lives when we are able to not only feel the duration of the moment, in a temporal sense, but are able to consciously attune to the duration of touch, of movement, of gesture. The agogic accent creates this duration, this prolongation of corporeal consciousness that is not of a mind-directed orientation, but emanates from our chiasmic intertwining with others and with the world. The moment's duration creates duration in movement – providing us with a corporeal space to come into an awareness of how our bodies might speak and listen to others.

Cassie attunes to the vibe of the pedagogical moment as she stands in front of Dan for the third time. Without an exchange of words, a certain attunement to one another's body language carries them through a gestural conversation:

I was hyper consciously aware of him and me and how I was standing, and like, what I was portraying to him with my body language, what he was portraying to me with his body language...[I remember] he was sitting at his desk and I was standing...I'm pretty sure I was standing with like one hip [out] and my arms crossed...And like, I

looked at him, and then I looked down at the notebook, and then I looked back at him, and back at the notebook, and he's looking at me and he's looking at the notebook and looking back at me and we are just like looking at each other... and [I was] just standing there... finally... I put my hands up, and I [thought], I am going to walk away now. [That's when I said] "you've won this round" and I did like the *slowly backing away* thing. I kept making eye contact with him until I was two desks away. Then I turned around. (Interview 2, May 30, 2014).

In this descriptive account, Cassie describes her initial body language in a way that reflects a position of power. While Dan sits in his desk, she stands over him with one hip out and her arms crossed. She is firm in her power position until Dan begins to compete with her authoritative approach. In a way, it seems as though Dan's bodily response (or lack of response) begins to "play across" Cassie's body, in the same way that her authoritative body language is "playing across" Dan's. They "attend to" one another's "postures, positions, gestures, [and] expressions" (Smith, 2014, p. 240) and create a corporeal power negotiation. Cassie's powerful position slowly begins to transform as she attunes more and more to what Dan's subtle gestures are telling her. She notices that as she pulls Dan to complete the work, he continues to pull in the opposite direction with equal vigour. Noticing this as a stalemate of authority vs. tenacity, Cassie's position softens and she begins to let go of the tensioned body position she has been holding. As Cassie utters the words "you've won this round", she intentionally removes her hands from her hips and backs away from Dan.

Lynne also begins her lesson with a bodily sense of confidence. She stands at the front of the room while her students sit in their desks, and she engages in a teacher-student dynamic that is somewhat disconnected and distant. As she runs outside to meet Greg in the parking lot, she becomes aware of how her body position might influence her ability to

connect with him and calm him down. In the moment she opens the door to outside, she allows her body to soften – to become smaller:

I open the door and I went lower, [I made myself smaller] so I wasn't hovering over him...does that make sense? You come down to their level...

Lynne creates an inter-subjective space that is built on equality, rather than power. She doesn't want to hover over her student in a way that reinforces an imbalance of control. She creates a sense of balance in the chiasmic space that exists between them by embodying her morality and care, and expressing to Greg, in a gestural way, that she is there to support him through this experience.

Vanessa describes the talking circle as having a sense of “flow”. There is an inherent energy that seems to ripple through each part of the circle as the talking stick is passed from one student to another, and as each student moves with the next through that gesture of passing. Vanessa explains that in order to embody this flow, to connect with the students, and to become a true part of the circle, she has to attune to, and become “in-sync with”, the certain vibe that the students and teacher have already created.

I knew when I got the stick that what I said had to connect with everyone else that was open to sharing. There was a flow...they were sharing their life stories, and so I knew that whatever I had to say had to be a part of that life, the life of the circle, the life of the students. I had to be a little bit connected, not totally off topic. So I think yeah, there was a flow there. I think that I, holding the stick, I knew I had to be in sync (Interview 3, March 21, 2015).

As Vanessa tells me about this experience of immersing herself into an already existing rhythm or “flow” of the talking circle, I refer to the following section from her pedagogical moment:

The talking stick touches my index finger and I look up to find twenty sets of eyes staring back at me. These eyes call on my sincerity; prompt my vulnerability. I feel myself being pulled away from all teacher stereotypes, towards a space that is truthful and honest.

I ask Vanessa what it is like to experience twenty sets of eyes staring back at her. How do these eyes “call on her sincerity” and “prompt her vulnerability”?

They are at that age where – they are old enough to call you on stuff, you know? And they’re actively learning and absorbing what you say as a teacher. And I think also you, have a bit more of an influence as a teacher with those older students because they’re trying to emulate a lot of people in their community...you almost have a responsibility, when you have so many eyes looking up at you at that age group, I think that you feel obligated in a way to say, to have something for them, give them something of substance – to be real. Having so many eyes on you from that particular age group, yeah, I wanted to model, I wanted to be real, and say, you know, *this is me* (Interview 3, March 21, 2015).

Cassie, Lynne and Vanessa are able to attune to their students in an improvisational, corporeal and gestural way. They feel the vibe of the agogic accent as they come into a corporeal consciousness of the pedagogical moment. They are sensitive to the stories their bodies are telling, and are conscious of the subtle responses that they receive. But what is it like when this ability to corporeally improvise becomes limited? How are teachers’ abilities to connect with their students influenced when their improvisational, and naturally responsive bodies are suppressed? What is it like to feel as though your every movement and gesture is being watched? Judged? Managed?

Lived body (corporeality) refers to the phenomenological fact that we are always bodily in the world. When we meet another person in his or her landscape or world we meet that person first of all through his or her body...When the body is the object of someone else's gaze, it may lose its naturalness...or instead it may happen that it grows enhanced in its modality of being (as cited in van Manen, 1990, p. 104).

In one of our conversations, Annie describes the corporeal limitations that are placed on teachers because of ethical concerns related to teacher-student contact. She explains that although teachers are encouraged to connect with students in a variety of ways, they are limited in the way that they are allowed to corporeally connect because of this fear of breaching ethical boundaries. As teachers become the "object" of the Ministry's "gaze" to remain within ethical lines, teachers tend to lose their natural gestural language and abilities to truly embody the improvisational aspect of pedagogy.

...[conversations] always ended up in "don't touch your students!"...and that's where it stopped...Which is so funny because, this is going to sound terrible, but I am a big toucher, haha! Like I am quick to give the hug, I am quick to, if somebody is not paying attention, like put a hand on their shoulder and say "look over here". [But they say], don't touch them; give the awkward side hug. And I'm just like give me a good hug! So many times I found myself in the reading corner, sitting on pillows with all these kids just on me because they want to read the book. If you are four or five years old, you would be home with mommy giving them a hug, like its not bad to give a hug [if] that's what they need at that time...so am I going to say like "oh sorry personal space, don't touch me"? [It] just [creates] a very sterile, formal relationship...(Interview 1, April 30, 2014).

Paechter (2011) comments on this problem Annie faces, acknowledging that the school has become a space in which bodies are “effaced” (p. 309). In such a highly surveillanced and controlled environment, the body becomes an “object”, an “intruder...into the disembodied space of the being-educated mind” (Paechter, 2011, p. 311). According to Annie, this creates a setting in which students’ and teachers’ bodies are so controlled that it limits their abilities to build “authentic relationships” with one another.

...you have to be careful obviously.. like in social work they would say you don't touch a client because you also don't know what a touch means to somebody...which is true. [But] it's the same thing in teaching...you don't overdo it or whatever, but I think it just allows you to build an authentic relationship with the kid.....so I think like those mandates are there for a reason and I can see why you have them in place, but then sometimes I think people just follow them to a T and its, its not black and white, like there's a lot of grey in there (Interview 1, April 30, 2014)

I interpret Annie’s description of gestural attunement in a way that reflects Smith’s (2014)

description of feeling the vibe of the agogic accent. In order to build authenticity, and develop true relationships with students, teachers need to learn to navigate the “grey” spaces that exist between mandates, ethics, and expectations. In my opinion this is what it means to embody pedagogy. It means to attune to the gestural inter-subjective situation, to feel the vibe of the moment, and to intentionally act in a

How can one surrender to this voluptuous touch beyond language, beyond social constraints and let the moment’s duration show its ethic? Can I recognize an opportunity for spontaneous surrender? Can I recognize it for its ethical motion, a gesture of dissolving, beyond values and dualities? (Milloy, 2007, 132).

way that fulfills the bests interest of the child, not the “black and white” expectations of an external, disembodied mandate. The pedagogical moment thus becomes the space in which

“the moment’s duration shows its ethic” (Milloy, 2007). As teachers embrace the temporal opening of any pedagogical moment, they experience yet another opening, a corporeal opening, that allows them to improvisationally attune to gestural language, and intentionally act for their students. Bodies are no longer passed over in silence.

...other people are not just other objects but are immediately recognized as special kinds of objects, objects like us, available for sharing inner states. In fact, our minds naturally work to seek out the experiences in others that we can resonate with. We naturally parse others’ behavior in terms of the inner states that we can grasp, feel, participate in, and thus share...when we put all this together, a certain intersubjective world emerges. We no longer see our minds as so independent, separate, and isolated. We are no longer the sole owners, masters, and guardians of our subjectivity. The boundaries between self and others remain clear but more permeable. In fact, a differentiated self is a condition of intersubjectivity. Without it there would only be fusion. We live surrounded by others’ intentions, feelings, and thoughts that interact with our own, so that what is ours and what belongs to others starts to break down. Our intentions are modified or born in a shifting dialogue with the felt intentions of others. Our feelings are shaped by the intentions, thoughts, and feelings of others. And our thoughts are co-created in dialogue, even when it is only with ourselves. (Stern, 2004, p. 76-77).

When we live life according to the “goal-directed tunnel vision” that Aoki (1980) describes as existing within the Curriculum as Plan (1991), we exist in a world that is separate from our students. Without an interruption in this goal directedness, we carry

through our day-to-day schedules in a disembodied, disconnected way. We live according to a regular hourglass – with no opportunity to take hold of the moment as it unfolds. In this way, the boundaries, barriers and walls between teachers and students are “clear” and “impermeable”. Students and teachers carry through life in the same way they would play a game of tug of war – physically and relationally separate from one another.

Yet, within the pedagogical moment, when we experience a temporal opening, and are given the opportunity to become conscious of the moment as it unfolds, we are also presented with the opportunity to embody the pedagogical intent that inspires our teaching. As we come to embody this pedagogy, we experience a pedagogical pull that allows us to move figuratively and physically closer to the students we care about. Boundaries between self and other (teacher and student) are clear, yet they “become more permeable” (Stern, 2004, p. 76) - barriers and walls and distinct sides begin to break down, and we enter into an intentional, inter-subjective, sentient space.

Spatial *Opening*:
Pedagogical Pull

Lived space is more difficult to put into words since the experience of lived space (as lived time, body) is largely pre-verbal; we do not ordinarily reflect on it. And yet we know that the space in which we find ourselves affects the way we feel (van Manen, 1990, p. 102).

What is the experience of space within the pedagogical moment?

The foremost precondition for a pedagogical atmosphere is the existence of a sheltering environment...Only in an atmosphere of security can the child grow in the right direction, and only in this medium does the world reveal itself to the child in all its reasonable order. Should this atmosphere of security be missing, then the world remains a shocking, threatening, encroaching power. And if this sense of security is not guaranteed elsewhere, then the child is refused the will to life, and he or she withers emotionally (Bollnow, 1989, p. 12).

The experience of lived space within the pedagogical moment is rooted in the pre-service teachers' efforts to create a "pedagogical atmosphere" (Bollnow, 1989, p. 12) for their students – an atmosphere that, according to Bollnow (1989), Langeveld (1979), and Sinclair (1994), is characterized by the extent to which students feel a sense of security and comfort in the classroom. As Cassie, Danika, Lynne, Annie and Vanessa consistently work to redeem and retrieve this sense of security so that their students can feel at home in the world and in the space of their educational setting, they find themselves navigating the physical space that exists in-between and around themselves and their students.

The experience of lived space within the pedagogical moment is thus inextricably linked to the intentionality and vibe of pedagogy, and to the pedagogical pull - as it is this pull that both figuratively and physically moves teachers to either "cross over" to the child's side, or to "tactfully step back" and create space "in which the young person is enabled to make decisions and act in his or her own way" (van Manen, 1991, p. 162).

<p>“A tactful educator realizes that it is not the child but the teacher who has to cross the street in order to go to the child’s side. The teacher has to know “where the child is” “how the child sees things,” how it is that this student has difficulty crossing the street to enter the domains of learning” (van Manen, 1991, p. 155)</p>	<p>“by stepping back, the adult creates the space in which the young person is enabled to make decisions and act in his or her own way. However, there is a difference between tactfully stepping back and stepping out altogether, thus simply leaving a child to his or her own devices. (van Manen, 1991, p. 162).</p>
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In each of the pedagogical situations presented in the previous chapter, lived space becomes an experience of either narrowing or widening the physical space that exists between teacher and student as a way of creating a pedagogical atmosphere within which each student feels a sense of comfort and of security. In Danika’s pedagogical situation, for example, we are able to see the lack of security Cole feels before the pedagogical moment fully unfolds.

Cole’s house burnt down just before I started my student teaching. His family lost everything. With no other choice, they moved in with his grandparents and he had to start at a new school – my school.

I feel sad and helpless because I can tell he has anger built up inside of him – because of his destroyed house, because of his new home, and because of his new school.

Throughout our conversation Danika begins to describe, in more detail, this insecurity that Cole feels. She describes him as an “outsider” – someone who does not seem to fit in with the other students in the classroom.

He had nothing. He moved here and he started at the bottom...and his self esteem, ugh...you can just see that he's... that he's not...that he wasn't happy right? Like especially because he had to move, he missed all his old friends, he's in a new school where all the other children have grown up since kindergarten...he is now like...the outsider (Interview 1, April 25, 2014).

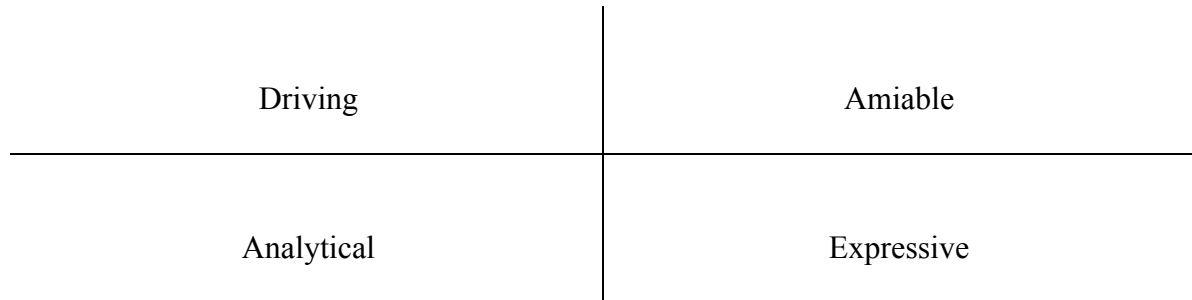
Cole does not feel at home in the classroom, nor does he feel at home anywhere else. As Danika watches Cole sit at his desk with the assignment she has given him, she begins to realize how her actions are impacting his ability to feel secure – to feel this sense of home within the physical space of the classroom. In this moment, Danika experiences a pedagogical pull, and finds herself “crossing over” to Cole’s side, both figuratively, and physically, so that she may provide him even with a small sense of security.

I move closer to Cole and begin to realize the superficiality of this assignment in comparison to the much larger issues he is facing at home.

Danika’s experience of lived space is characterized by her efforts to create a space for Cole that is both secure and comfortable. As she moves through the physical space of the classroom, and eventually “crosses over” to Cole’s side of the room, she thrives within the spatial opening that this pedagogical moment has created, and begins to see “where the child is”, “how the child sees things,” and “how it is that this student has difficulty crossing the street to enter the domains of learning” (van Manen, 1991, p. 155).

In my second interview with Lynne, a similar use of the word “side” and the idea of “seeing” and “connecting with the other side” (the students’ side) begins to emerge. Lynne begins this discussion by sharing several client-connecting strategies that she learned throughout her previous career in marketing. Noting that this “connection” in sales is often driven monetarily, and is not as relationally and emotionally charged as student-teacher

connections in education, she tells me how these strategies have influenced her ability to connect with her students in the classroom. She explains that in sales there are four quadrants relating to four kinds of people: the driving (controlling) person, the amiable person, the analytical person, and the expressive person. She draws the following diagram on a piece of paper that is in front of her:



She explains that as the person working in sales, it is your job to know where you stand, and to also “know your audience” (clients), to understand where they are coming from, and to see what kind of a person they are. Once you are able to see which side or quadrant they are coming from, you need to move to that side in order to truly connect with them.

...As a teacher it’s exactly the same as that... You need to know who you are and need to be able to assess other people and change or align with them... teaching is about seeing the other side, not just about your side... I need to not just go halfway, I need to jump on [the students’] side (Interview 2, December 8, 2014).

Without knowing it, Lynne is saying, almost verbatim, the very words that van Manen (1991) uses to describe “a tactful educator”. Just like her experience in sales, Lynne realizes that it is her job as the educator to know “where the child is” and “how the child sees things”, and then to navigate the space between her and her student based on this knowing. In her pedagogical situation with Greg, she begins with a sense of comfort and confidence in the lived space of the classroom. Yet, as Greg’s anxiety begins to rise, the space of the classroom

begins to transform from that of a space of comfort, to one that is no longer secure and safe. As Greg stands up and leaves the classroom, she tries to redeem this sense of security by “cross[ing] over” to Greg’s side (running outside to meet him). By physically finding out “where the child is” she comes to an understanding of what he is struggling with and what she needs to do to help him regain his sense of security in the classroom. It is through her navigation of the space between herself and her student that allows her to become relationally connected with Greg in a pedagogical way.

In the same way that the physical space between Lynne and Greg impacts their ability to connect with one another, Annie explains that the spatial nature of the inquiry based classroom provides her with the opportunity to establish “deeper relationships” with her students - in a way that the traditional “teacher at the front of the room” methods of teaching cannot achieve:

...[Inquiry based teaching] definitely takes you away from the idea that you are in front, you are in charge. So it already breaks it down...you are then a member of that community of learning, and there is no separation...So that alone creates deeper relationships with the students that you are a part of that learning with them, and investigation just as much as they are...(Interview 1, May 1, 2014).

It is through Annie’s pedagogical situation, and through her experience of lived space, where she has come to learn that the physical distance and space that exists between teachers and students has a huge impact on students’ abilities to learn, and teachers’ abilities to let them learn. As her pedagogical moment unfolds, Annie is initially uneasy with this inquiry-based style of teaching. She is used to standing at the front of the room and carrying out her lessons with a wider physical space between herself and her students. Yet, as she engages in the lesson, and becomes a part of the investigation with her students, there are no confining

barriers that separate her from truly seeing her students learn and discover. As she becomes more at ease with the physical space on the carpet, and as she gains more comfort in her new role as a partner in learning, she is provided with a unique perspective of her students – a perspective that allows her to truly see their abilities, as if for the first time.

Cassie speaks about the spatial nature of this traditional method of teaching that Annie describes. In a similar sense, she explains how the physical space of the classroom, and the spaces that exist between teachers and students, has a substantial effect on the relational connections that they are able to achieve.

I feel like a lot of teaching is like the teacher is at the front of the room the students are all seated together and there's like almost like an invisible wall in between the two of you. And like even though you try to have discussions, like I ask a question and they talk, and you go back and forth, its almost like I'm on a stage, like when you watch theatre there's a disconnect in between the actors and audience, even if there is a call and response quality to it...(Interview 2, May 30, 2014).

In Cassie's pedagogical situation with Dan, she is able to break down this "invisible wall" that she speaks of by entering and leaving his personal space at appropriate times throughout her lesson. While at times she moves to Dan's side of the classroom, and attempts to provide him with support to complete the assignment, it is ultimately her intentional decision to "tactfully step back" (van Manen, 1991) and provide Dan with the physical and figurative space to make his own decisions, when Dan feels enough security to engage in the lesson she is leading. Perhaps this is the first time Dan has been given this space to "make decisions" (van Manen, 1991) in his own way.

I did like the slowly backing away, and I kept making the eye contact with him until I was like two desks away, and then I turned. And that's when I noticed like, over my

shoulder, out of the corner of my eye, he nodded to himself, and then picked up his pencil, and started writing...(Interview 2, May 30, 2014).

A few months after my conversation with Cassie, I sit in a coffee shop with Vanessa. I tell her about Cassie's experience with Dan, and dive into Lynne's story about trying to create a secure space for Greg. I ask Vanessa to tell me about her personal experience of lived space from within the context of the talking circle.

When you are standing in front of the class, you are in an authoritarian position, and you are in teaching mode. But I think when we are in a circle you've become equal. You are on a different plain. You are on more of an equal plain with [your students]. And I think that for me, [my students] are now teaching me almost, because now I [am] ready to learn from them. Because watching the stick go around, I started to contemplate what I was going to say and I think that I realized at that point that they were already open to sharing, because they had already learned this process. So I learned at that point that I had to be sincere...I think that's the difference...that the teacher is becoming equal to her students and ready and open to learn. There is that space, that openness...there's a space of sincerity there. You know, this is no longer me and you; this is us that is happening there. I think that's the reason why you are in a circle in the first place. You want it to be a sharing space. And speaking even from an African perspective, circle is community. And, so what you are doing in that circle is you are creating a community, and I think within a community is a group of people who know each other. A lot of things happen in a circle, even in First Nations culture, you know...so I think it's really a space, an inviting space. (Interview 3, March 21, 2015).

For Vanessa, the circle itself represents a sense of community – an atmosphere that invites teachers and students to open up to one another, and to treat each other as equal. The space of the circle creates an opening in a way that differs from the traditional way of teaching because students and teachers are on the same level as one another. There is no authority, or hierarchy. Students and teachers are side by side, and are engaging in a conversation with one another, not against one another. This formation of a circle, as a community, demands a form of sincerity that doesn't often show its face from within the regular classroom context. It is because of Vanessa's associate teacher's ability to create that space, to create that opening within the classroom, that each student feels comfortable and safe to share their thoughts. Vanessa compares the safety and security of the talking circle to the sense of comfort and trust that she experiences when she is at church.

As human beings we may be inadequate in one area, or we are not reaching our goals fast enough, or something to that effect, but I find that when I am at church that's when I am at my happiest. That's the happiest point of my life...the music and the environment, that's my safe place. That's where I let go, that's where I cry...everyone needs that space, that opening. And if we could make that opening happen in the classroom, with students, personal one on one, or as a class, or make that a part of the way we teach...I think it would help. If I knew this going into my practicum, knowing to expect a time where I am vulnerable to the students, and they are vulnerable to me, and that its going to create a richness in the classroom...then I think that would be something that I would try to obtain, try to cultivate...

Vanessa explains that in the same way that church acts as a space of letting go of tension, and of opening up to one's spirit and the spirit of others, the talking circle is meant to emulate that same sense of security, vulnerability, and trust. She believes that it is up to

teachers to create that space for students, to provide them with that sense of security and community where they can be vulnerable, and to support them through that vulnerability.

While the experience of lived space is quite different in each of the participants' pedagogical experiences, what remains similar, or universal, is how each of them navigates the physical space of the classroom as a way of redeeming, retrieving, or maintaining a pedagogical atmosphere. While some pre-service teachers feel compelled to "cross over" to the students side of the room, and to narrow the physical space between themselves and their students, others "tactfully step back" and provide their students with more space to make decisions on their own. Lived space becomes a dynamic movement experience in which each of the pre-service teachers must consistently attune to their students needs, and step into or away from the spatial opening in between them (based on their understanding of these needs) as a way of creating a secure pedagogical environment within which a relational opening can happen.

**Relational Opening:
Layers of Humanness and Vulnerability**

As existential layers of time, body and space are opened up, relational barriers and layers are simultaneously pulled back, removed, or broken down, creating an opening within which deeper connections between students and teachers can flourish. In the pedagogical experiences of Cassie, Danika, Annie, Lynne, and Vanessa, we can see how as each pre-service teacher loses all sense of time, comes into an awareness of their body, and navigates the physical space that exists between themselves and their students, they also become pedagogically pulled to relate to and understand the students that are in front of them. As these relational layers open up, the pre-service teachers reveal their vulnerabilities, remove

the walls that compose their “teacher roles”, and are able to connect with their students on a deeper, more human, level.

As outlined in the previous section of this chapter, Cassie describes the barrier that often exists between teachers and students as an “invisible wall”. She explains that within the stalemate moment with Dan, it was almost as if that barrier or “wall” between them broke, and for the first time, they began to truly see each other as “human”.

I had a connection with him in that moment, and from then on we kind of had like an understanding...it made teaching him a lot easier, because, I don't know, it broke something...when I did have like those personal moments, they saw that I was human, I saw that they were human, and it just kind of, you know, engaged them a little more that day (Interview 1, April 25, 2014).

As Cassie softens her controlling grip on the situation, by allowing Dan to “have this little victory” (Interview 2, May 30, 2014), they no longer see each other as opponents working against one another. In this moment of pedagogical understanding, Cassie and Dan become members of the same metaphoric team. When Cassie lets her guard down and gives in a little bit, the wall between them breaks. Dan is able to see her as human, and not as a teacher with a hard academic shell. In the same sense, Cassie is able to see Dan beyond the labels that other teachers have used to describe him in the past.

Unlike Cassie, Danika doesn't specifically use the word “humanness”, but does speak about this breaking down of the barrier between herself and her student. In her pedagogical situation, Danika is able to recognize Cole not just as a student in her class without an assignment, but as a real person with a “larger biography” (van Manen, 1991) that exists outside of the classroom. What begins as reasoning for why she has to make Cole stay after school, transforms into a realization that he is a real person, with real life issues going on

at home. In the moments leading up to giving an extension on the assignment, Danika is overcome by thoughts about the Cole's life outside of school, and starts to realize that perhaps completing this particular assignment on this particular day is not what this child needs. In a later conversation, Danika speaks to this moment, and explains that truly living in the moment, and being open to what the moment has to offer (as she did in this situation), provides us with the opportunity to "understand where somebody else is coming from" (Interview 2, June 23, 2014) and to break down the barriers that might prevent us from truly seeing who they are.

I find that it did, they made me become more aware of the students and...and their, their individual ...individual differences. And how you can't treat everyone the same way? Cause some other people, some students may need the attention more than others...and if you...give some students more attention then you might have possibility to closing the gap [between you and the student]...instead of always widening the gap if you, if you treat everybody fairly...I just need to be more aware that if they are not successful it is not because they are not smart, its because there is something that, that they are distracted from...So you always have to accommodate, even if they don't have an IEP, they don't have a learning disability, you always have to accommodate [and] you have to be flexible (Danika, Interview 1, April 25, 2014).

As she personally arrives at this understanding of where Cole is coming from, Danika is compelled to soften her grip on Cole's assignment requirements. While softening her grip on authority does not prompt Cole to come to her side, it does provide him with the space to address the more imminent issues on his side, whilst still feeling connected to his teachers at school. Danika recognizes that although she may not be able to solve all of the problems Cole is facing at home, she does have the ability as his teacher to pedagogically understand,

accommodate, and to close the relational gap that exists between them so that he might come to school each day feeling supported – feeling loved.

In a similar sense, Annie strongly believes that if teachers are able to soften their grip on their authority and show their vulnerabilities, a stronger connection and sense of mutual trust with students will emerge:

What I learned is that even if you have those moments where like you go outside your philosophy or you do something that you said “oh my god I would never do that as a teacher”... you can go back to the student and just tell them you did something wrong...and like, there’s that idea that teachers don't do bad things so like you don't let your kids know that your students know that you've messed up...but if you go to the kid and [say] “look I did this and I'm sorry”, I think the kid just realized like, “oh like, she' a person too...and like she acknowledges that she's done something bad”...[it shows that] we are not always perfect, and we are not always in a happy mood, and we are not always going to listen, and its okay because we are humans...I think that's what it is, it validates that you are human, and humans make mistakes, and its okay to make mistakes. (Interview 1, May 1, 2014).

This whole idea of making mistakes and admitting mistakes is a common thread that is interwoven throughout my conversations with Annie. She speaks about how making mistakes is part of being a human, and if we are able to admit those mistakes to our students, they will, in turn, see beyond our outside “teacher shell”.

I feel you walk around and we are so quick to see what is on the outside of people, its like “oh look she has her masters or oh she has this figured out and look at all the positive things”, and associate the person with that...and then when you have a

moment where you realize “oh actually she struggles with this”, or realize that “this is her issue”, then its like “okay no, she's just like me” (Interview 2, June 25, 2014).

I prompt Annie to dig a little bit deeper into what she means by “seeing the outside of people” and wonder how this deeper seeing influences our connections with our students. In response, she explains that when we are able to see beyond someone’s outer shell or appearance, we begin to realize that we are not so different from those people than we had originally thought. We are all connected in our humanness.

...it connects us as in, we are just all on the same page and kind of thing? [It makes you see that] there's other layers to [those people], and [they are] equally interpreting the world and experiencing the world like I am, and dealing with different things, and interpreting in different ways...and I think that becomes then a far more authentic feeling...and I guess you get a deeper connection of like, where that person's at...its like we are just all the same...we are not different (Interview 2, June 25, 2014).

It is at this point in my conversation with Annie when the sub-themes of *vulnerability* and *humanness* really begin to take shape. As she talks about relational “layers”, I begin to realize that the common thread (or metaphoric rope) that connects each of these participants’ experiences is in the way they describe relational connections in terms of “vulnerabilities” and “layers” to be pulled away. It is because of their willingness to soften, in an otherwise control oriented profession, when both the students and the teacher candidates are able to see beyond outer layers, to break down the academic barriers that separate them, to “see each other as human”, and as a result, to establish a stronger relationship that will help to cultivate student learning:

as soon as you open the door for the student to speak, or as soon as you give him like "what's up, what's bothering you?" ... it does give you that power like, its not just me

against him trying to figure out, its like he's going to help me show me what he needs, and its going to be like a partnership...you are working together...I think as soon as you separate like you and the student, then...there's not that learning, I feel like there's that sense of doing it together is really what allows them to learn I think...(Interview 1, May 1, 2014)

When I look to my conversations with Vanessa, I notice a similar thread of humanness and vulnerability. In her experience within the talking circle, Vanessa doesn't try to conceal the fact that she is nervous. She shares this vulnerable part of herself with her students, despite the fact that it goes against the teaching strategies she has learned:

I don't think that's something that we are normally are taught to do, that you know, you don't want to appear nervous at all...you want to be almost stoic, and you want to be an authoritarian in a way that they will respect you. And I think that, in this case, when I shared that, I think that a lot of the students around the circle started talking about things that make them nervous...I think the other component is that the teacher has to, like I said before, has to be open too...I think that they have to set an example, and I think they have to model it...and um, and I think that uh, you know once [the students] can see that the teacher is comfortable or open to making themselves vulnerable, I think that its easier to, to take that leap, to take that step themselves...(Interview 1, May 2, 2014).

Vanessa speaks about how the deeper connection with her students emanates from this vulnerable sharing. She moves beyond the “stoic” and “authoritarian” outer appearance of a “typical teacher” and allows her authentic humanness to shine through. Vanessa describes this “humanness” as the “bridge” that connects her to her students:

The deeper connection comes from vulnerability that I showed... maybe because its contrary to what is expected from the students, but I definitely think that the vulnerability helps to cause that humanness, and I think that the humanness is like a bridge to connection. Its 'cause its sincere... being human is the sincerest part of connection with someone... you are less distant, you are less fake, you are not putting on a face... I realize how important it is for me... to show vulnerability to connect with my students (Interview 2, May 30, 2014).

Vanessa explains that it is through this process of peeling back vulnerable layers, and showing her human side, when she becomes more open to seeing the human side of her students.

...you have to realize that... this is a person in your class, but they are a part of a home, and you know, they have things going on. And I think as a teacher that helps me to understand that I have to get to know them as a person, not just... someone coming in my class and only their academics... [you need to] really get to know them... their parents their families and what kind of environment they are living in at home (Interview 1, May 2, 2014).

In the same way that I describe humanness and vulnerability as a thread or rope that connects each of the participants' relational experiences, Vanessa sees this humanness and this vulnerability as a bridge that eliminates the relational barriers that usually exists between students and teachers.

Lynne describes her pedagogical experience as an experience with two significant instances of relational connection: with Greg, and with the rest of her students in the Gifted classroom. She begins by describing her experience with Greg:

...my body is completely tense because I don't know what he is going to do...and its also that moment of if you know one kid with Autism, you know one kid with Autism...I might see my kid in him, but I don't know him...I've only known him for a few weeks, so I don't know what his reactions are going to be, how strong, I don't know anything...and I have never seen a kid explode in class like that ever...and it was only after three hits of playing the game, so it was pretty early on, um...its devastating to go through...One, you feel responsible for maybe not stopping everything in the moment and making sure [or] assessing whether he understood you, assessing whether you did reduce his anxiety over the game or whether I just banded over it. Clearly I banded it...because it shouldn't have hit that level (Interview 2, December 8, 2014).

Lynne initially enters the classroom with a sense of confidence in her abilities to maintain an inclusive classroom. She draws on her knowledge as a mother of a child with Asperger's syndrome and prepares her lesson according to her past experiences with her own child and according to the classroom management strategies she has learned throughout her program. Through her experience with Greg, however, she begins to come to a more pedagogical understanding of Greg's unique situation. Although she may have known this before, Greg's outburst reminds her that "if you know one kid with Autism, you know one kid with Autism". Lynne explains that in that moment: "you know that there's more layers than what meets the eye and you know that you need to have a relationship with them, but I think you might not always know how to develop that relationship" (Interview 2, December 8, 2014). It is through this pedagogical experience that Lynne realizes that she is going to have to work harder to learn "what is unique about that particular child" (van Manen, 1991) in order to develop an even deeper pedagogical understanding.

As we continue with our interview, and discussion about relational openings, Lynne invites me back into her pedagogical moment - into the classroom where her other students are waiting for her return:

“I have a son with Aspergers, just like Greg”, I admit my students.

The classroom is completely silent and I feel an ounce of strength return to my tired body.

“If Greg was my child I would be heartbroken that somebody was laughing at him”.

I gain more strength.

“...what you guys need to know is that it takes him every last ounce of energy just to walk through these hallways...he deserves more respect ...”

My pounding heart begins to settle and my students show a sense of understanding for Greg’s situation.

“What is the plan for when he comes back in?” I ask.

The students begin to devise a plan for Greg’s return.

I ask Lynne to tell me more about the connection that is building with her students in this moment.

I think the students are expecting one of two things. [First] they are expecting you to lose it. Then they have no respect for you whatsoever [because] they are assuming that you are going to be the teacher role, where you are like, you know (hits table with fist), [strict]...but that's, that's not what they get [from me]...what they get is [a] human ...and they are like oh! Because I'm not saying I know the answers to everything, I am asking them if they have answers to what is going on. I am providing them with information but that's about it. [I just asked them] so how are we going to do this together? The relationship in that case is hugely strengthened...I think they might be surprised because they assume that you know nothing about it, right, and [they think] that's why it got out of control...which is completely the opposite...actually I do know a lot about it...and the other human piece to that is they see my love for my son in that moment. That I am a mom, I am not just a teacher role. I am a mom. I am an adult. I am a caring adult. What is happening to that child affects me deeply. So I think they do get to open up and see different layers [of me], and if you are just standing there and you are just going through your teaching things, they don't get that opportunity to see that. I think that it does strengthen [relationships] because when I went back in the classroom to that same group after my practicum was over...and they had an assignment, a career assignment, there were some themes in there that I was picking up on, and I wanted to address some of those with them. And I think they were open to listening to me because they didn't just see me as a teacher, but as a caring adult that they trusted...I think if you are closed off in a moment it makes the kids less likely to build a relationship with you, but I think if it's a more open moment, then they, they do see you a little bit differently (Interview 2, December 8, 2014).

Lynne's pedagogical situation unfolds over the course of a few minutes. As she comes to lose sense of time, and comes into an awareness of what is unfolding, the layers that make up her "teacher role" begin to peel away. It is within the opening of this pedagogical experience when she begins to develop a strong, authentic relationship with each of her students. Layer by layer, she steps beyond the barriers that are preventing her from connecting with her class, and eventually opens up and reveals her true self – a human, a caring adult, a loving mom.

Chapter 8: Results The Pulse of the Pedagogical Moment

How do these moments influence living pedagogical practices?

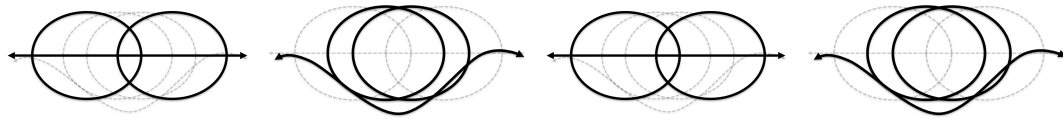


Figure 9. Pulse.

It is through the pulse of the pedagogical moment that we are able to come to an understanding of how these moments influence the living pedagogical practices of Cassie, Danika, Lynne, Annie and Vanessa. Pulse, as a third phase of the pedagogical moment, attunes us to how each of the participants continues to existentially “feel the vibe” and “vitality” of the moment in their current pedagogical practices.

By definition, “pulse”, is “the regular expansion of an artery caused by the ejection of blood into the arterial system by the contractions of the heart” (Merriam Webster Dictionary, n.d.). The figurative use of the word etymologically means “life, vitality, essential energy” (Online Etymology Dictionary, n.d.). Drawing from these definitions, this phase of the pedagogical moment derives from this sense of life, vitality and dynamic movement that emanates from the ongoing beat of a living heart. In the same way that “pulse” is the resurfacing wave of “contractions” and “expansions” of an arterial system created by the heart of a living person, *pulse*, as a phase of the pedagogical moment, is the dynamic movement from tensions (contractions) to openings (expansions) that are experienced in the life and heart of a new teacher.

This phase represents the equiprimordial³¹ (Heidegger, 2008/1962) nature of the pedagogical moment, as it is the very “beat”, “rhythm”, or “vital energy” that “ripples through” (Smith, 2014) one’s being when past tensions, present openings and future expectations become intertwined. Through this phase there is a recognition that pedagogical moments, and their inherent tensions and openings, overlap and co-exist, with no definitive beginning or ending. The pulse of the pedagogical moment must therefore be considered as an inherent cyclical relation. It is the energy created by this pulse, this resurfacing wave of tensions and openings, that continues to move and compel teachers to redeem, retrieve and relieve their pedagogical tact. Yet, in the same way that this energy from the pulse instils a drive to redeem and retrieve, this drive, in turn, elicits a vital pulse. Pulse rejuvenates (Lloyd & Smith, 2015), breathes life into our pedagogical intent, and calls on the agogic accent, in the same way that this agogic accent creates this pulse. I argue that it is this life and this vitality that is created by an equiprimordial relationship that reassures us of our responsibility, and “sustains” our desire to “nurture” and “guide” others:

Perhaps it is simply, profoundly and momentarily the case that movements of contact improvisation, in moments of vital connection with others, provide an embodied clarity, hold us in a certain kinaesthetic thrall, and move us deeply to support, sustain and, indeed, nurture and guide others (Smith, 2014, p. 242).

³¹ The term *equiprimordial*, which is the English translation of Heidegger’s *gleichursprünglich* (2008/1962), is defined by Arisaka (1996) as follows: “If X and Y are equiprimordial, then they are equally basic (primordial) and mutually interdependent. They pick out different aspects within a unified, integrally connected whole, and one cannot exist without the other. This is a non-hierarchical relation. Neither term is more basic than the other (p. 37).”

Re-surfacing

The pulse of the pedagogical moment represents the living element of the moment. It is meant to exemplify how each pedagogical moment experienced by teachers continues to resurface in the lives they lead after the moment itself is deemed to be “over”. In this way, a pedagogical moment is never truly something of the past, or something that is actually over. The pulse of the pedagogical moment highlights how the profound existential resurfacing of these moments continues to move, influence, and breathe life into the teachers that experience them.

New experiences may grant us unsuspected encounters with significances that we did not know before. Thoughtful reflections may bring ancient and novel sights and insights into perspectival view (van Manen, 2014, p. 18).

In this sense, as teachers come to experience new pedagogical moments, their previous pedagogical moments are existentially intertwined with these new experiences. It is the “vital” energies of pulse that existentially awaken us within the pedagogical moment, and propel us to awaken to each subsequent pedagogical moment we encounter. The profound existential pulse of each moment never dies; it lives on as it resurfaces in each of our experiences.

Once you identify [the moment] I think what's interesting is you catch yourself later on...repeating that pattern...[and being] conscious of it...because [sometimes] you do it and you are not conscious, and then [when] you have that “aha!” moment, its like “oh wow!”...its kind of like the first time you realize it, its the universe saying “this is what you have to learn”, and then...if you kind of accept it, then there's so many other moments where it will keep re-occurring for you to catch onto it. Whereas if you deny it, maybe you won't catch onto those next moments...so like in that moment if you choose to ignore it or deny it...well then you are just going to miss out on the

other opportunities [to learn], but as soon as you welcome it and say “oh my god this is what I do”, then like the universe keeps sending you like, “oh look here again, here again”...and that allows you to grow (Annie, Interview 2, June 25, 2014).

Annie sheds light on the living element that I am trying to describe. She explains that when we encounter an opportunity for a pedagogical moment, if we choose to “ignore” or “deny” it, then we are essentially denying ourselves an opportunity to learn and to grow pedagogically. Yet, if we “identify” these moments as they resurface, and become existentially conscious of them by opening up to the opportunity to have an “aha moment”, then we become more conscious, and more open to pedagogical opportunities as they are presented to us. If we allow ourselves to existentially attune to the pedagogical possibilities that each individual moment has to offer, then we become more open to “catching onto” these pedagogical possibilities each time the “universe” sends us these opportunities. In this way, the pulse of the original pedagogical moment continues to live on and awaken us to each subsequent opportunity for pedagogical growth.

“What are the different ways we can sort these shapes?” I ask my students with every last ounce of excitement and enthusiasm I can find in my now very tense, anxious body.

The students proceed to sort the shapes by color. Then they sort them by sides. Then they sort them by points, by names, by length, and by width. A knot in my stomach forms as I panic about the students arriving at the proper conclusion. I grip one of the 3D shapes in my left hand and my knuckles turn white. They are never going to sort these right. Should I step in?

Annie speaks to a sense of frustration and defeat while she describes her experience throughout the 2D/3D shape inquiry based math lesson. As the students struggle to meet the

math objective, Annie doubts herself, focuses on her incompetence, and questions her ability to teach. Throughout a later conversation, Annie shares a story with me about an experience she had in her Bachelor of Education program where this sense of defeat resurfaced.

Throughout an assignment in her Learning Processes course, she continued to compare herself to her peers, and through these comparisons, she felt as though she was not as skilled and as knowledgeable as her peers. She describes her experience as not “feeling good enough” (Interview 1, May 1, 2014).

In a later conversation, Annie describes yet another experience where this same sense of inadequacy resurfaces:

After my [job] interview my mom was [asking] “how are you feeling about the job?”

And I was like “I am going to feel really relieved if I don't get it”. And she was

like “if you don't get it?” And I was like “yes, because I am not ready to be a teacher.

I am not ready to go in front of a classroom”. And she's like, “is it about this school

that you are not ready, or like any teaching job would you not [feel ready]”...and I

was like “well I'm not good enough to teach yet”. So it was like that same theme

reoccurring...its just you don't feel you are good enough, but you *would* be good

enough. Like you get out there, and you find out, and you work it through. So like

that would be an opportunity where the universe sends me another time to look at it

and learn from it I'd say...so maybe if I hadn't had that [original] moment, I wouldn't

have picked up on it in that conversation (Interview 2, June 25, 2014).

Annie attributes her ability to recognize her negativity with respect to the job opportunity to the original experiences she had throughout her Bachelor of Education program. She explains that had she not come to a pedagogical understanding of herself through these pedagogical experiences, she might not have come to realize this within the context of the

job interview and subsequent conversation with her mother. Because she was open to the pedagogical lesson inherent in her sense of defeat and frustration in both her math lesson, and Learning Processes class, she became open to a more pedagogical understanding of herself throughout this mother-daughter conversation. The pulse of the original moment with her math students continues to live on in the life she leads. According to her, each pedagogical experience exists within and builds onto the next, providing her with more opportunities to grow as an educator.

Re-living

Annie's experience is similar to Lynne's pedagogical situation with Greg in that they both experience a sense of inadequacy and defeat, through which they gain a more pedagogical understanding of themselves and their students.

Am I useful to these children or not?

Lynne describes how this sense of inadequacy resurfaces each time she is faced with the opportunity to teach in a special education classroom.

Every morning [I am] checking the job board, and a job comes up. Its a 5/6 split gifted class with six Aspergers, two ASD...so I am looking at them and thinking, *I can do that. I want to try it.* It's great supply because [they are] not my kids forever. I'm not planning for them. I am trying for the one day. But [then] that experience that I had before is front and center. I am nervous before I even click the button. [I] say "okay, what happens if I can't do it?" And you have a decision to make. Are you going to take that and grow? Or are you going to say "I messed up and I am not good enough for those kids. Somebody else needs to handle that". So you decide...you are nervous when you, even when you click...you are tense [because] you are thinking back to all the things that happened (Interview 2, December 8, 2014).

As Lynne sits at her computer, deciding whether or not to accept the teaching position, her pedagogical experience with Greg is “front and center”. In these moments, she begins to experience a familiar sense of tension. From one perspective she sees this teaching opportunity as a chance to grow, and to develop her abilities as a Special Education Teacher. From the other perspective, however, she relives her sense of inadequacy, and questions whether she is “good enough for those kids”. She is eventually pulled to click *accept*.

I'm nervous; I don't sleep well the night before. When I am driving there I make sure I play my music to calm me down. [Then I am] getting in there are [I am] like *okay it can't go much worse than what just happened*. At least I know to wear my flat shoes because I might have to run after somebody. I now know how to phone the office. I emailed the teacher the night before to make sure I know any anxiety things, [like] do they know I am coming? Do they need a transition? I want as much background as I can [have]...

Then when you are in the classroom, at that point you take a step back, and you are doing an observation assessment. You allow a lot of time for that. You know you are there to make their day go smoothly. You are looking for things to [help] avoid what happened [from happening] again. And it takes a good couple of hours before you can breathe normally because you are nervous and you know where things can get to...and so until you feel like you are back in the driving seat again, you are tense. Because you don't know those kids, they don't know you, but relationship-wise I know to give them their space. I know not to sit back and watch, I know not to go in there saying I know everything. I have no idea...I know my kid, I know about the other kid, but now I am learning about you and how [to] work with [you]... (Interview 2, December 8, 2014).

Lynne relives the sense of tension that she experiences with Greg through this new pedagogical situation. Her feelings of anxiety and questioning resurface, yet they seem to propel her onto a path that is centered on preparation and readiness. Based on her understanding of her own child and on her experience with Greg, Lynne knows that these students tend to thrive on structure and routine. She wears her flat shoes, learns how to phone the office, and contacts the teacher the night before so that she might be able to “make their day go smoothly”. As she enters the space of the classroom and observes the students, the familiar sense of tension ensues. Yet, gradually, this tension begins to transform from a sense of not knowing, to a momentum that pulls her to learn who these children are and what they may need. What makes these students unique? Lynne’s pedagogical situation with Greg seems to attune her to the rhythm, vibe, and vitality of this new situation, compel her to redeem and retrieve her pedagogical tact, and allow her to open up to the pedagogical possibilities that this new moment has to offer.

Re-deeming and Re-trieving

In the same way that Lynne’s situation continues to influence her pedagogical practice, Cassie describes how the pulse of her pedagogical experience with Dan continues to live on and influence the way she teaches.

It made me really...like...I never had a moment quite like that again, but it made me really try to focus on the individual person as much as I possibly could...um, so especially when I gave them like, you know, “okay for the next twenty minutes you guys are going to work on these questions individually”, I would make my rounds and try to talk to them and I would try to see who is doing their work? And who is pretending to do their work? And those who are pretending, is it because they just don't feel like working right now? Is there a reason? And who's not even pretending

to do their work? And then like, you know, how can I connect with the students on a more individual level and see if I can get them to understand why I am assigning this work...you know...like teachers don't just assign homework because we are evil and we don't want you to have fun...(Interview 2, May 30, 2014).

It is through Cassie's pedagogical experience with Dan that she has become even more open to understanding why other students may not be engaging with their assigned work. Rather than simply accepting these students as "reluctant", Cassie makes an effort to connect with them on an individual level so that they may, in turn, come to a better understanding of her philosophy as a teacher. Through this statement, we see how Cassie's experience with Dan continues to move, inspire, and bring a sense of emotion to her teaching practice, and to her pedagogical intent to connect with her students. As she continues to circle around the classroom, day after day, her past, present, and future pedagogical experiences intertwine within the thick of the moment, instilling in her a pulse or a vibrant energy to continue to "redeem" and "retrieve" this pedagogy.

Re-juvenating

As this theme of *pulse* continues to emerge in each of my conversations with Annie, Lynne and Cassie, I prompt Vanessa to tell me about how her pedagogical experience within the talking circle has influenced her pedagogical practice. Vanessa's face immediately lights up as she tells me about an experience she had with those same students in a math class a few weeks later.

We were teaching a math unit on patterns, sequences and things like that. And it was a new format that is coming out [where] you are using blocks and patterns to count. And I am not familiar with it. And actually my associate teacher was away one day learning how to teach this particular way...and so myself and the other pre-service

teacher that was in the classroom, we both went to another math expert to learn. And so we were learning on the job how to teach this, and we didn't quite understand exactly [what to do]. But the next day came, [and] when it was time for us to teach it, we had to get in front of that class, and instead of pretending like we know exactly what we were doing, we had to be honest and say "look, we are new to this too", and we had to work it out and work it through on the board, and make mistakes on the board, as teachers! Making mistakes on the board teaching them how to do this! And I felt vulnerable. I really did. But, you know interestingly the associate teacher said "that's okay, that's okay, tell them. It's good that you are showing them that you are working it out too...that shows them how to work it out". You know...and not just have this, you know, "well I know how to do it, and this is how you do it"...it really was a kind of evolving pedagogy in a way because that space was there, where I was showing on the board that I didn't know the exact answer. I was working it out with them, and the process of working it out and getting the wrong answer back and saying okay let's try this way...[I think] because I already told them this [practicum] is important to me, and I'm new to this, and I already had that reassurance from that next kid that spoke after me, like "its okay I get nervous too", I mean to hear that from a grade 6 student, you know, telling their teacher that its okay to be nervous, I mean yeah that probably gave me that reassurance and ammunition to go ahead with the math lesson that I didn't know anything about (Interview 3, March 21, 2015).

Vanessa enters this math lesson with a sense of vulnerability - a vulnerability that is familiar; something that she has experienced before. Yet, amongst these uncertainties, she is reminded of the power of this vulnerability and the pedagogical possibilities that are inherent within a teacher's ability to show their weakness and reveal their uncertainties to their students. The

reassurance she receives from her grade six students in the talking circle resurfaces in this moment of working through the math problem on the board. This reassurance serves as the “ammunition”, vital energy, and rhythm that rejuvenates her, and propels her into this vulnerable space for a second time.

Vanessa also speaks to the profound influence her talking circle experience has had on her ability to truly see and understand the “larger biography” of each student in subsequent moments in the classroom.

I knew right of the bat that these students were open to sharing things, so that taught me I had to be open with them the first day. I think that for me in connection with them, I already had this little jewel, this little nugget of information about each student...I had a little bit of insight into their life already on my first day. And [then] there was one or two people that didn't share. So later on I got to ask my associate teacher about these particular students who didn't share. So its almost like, its what we said, but even things we didn't say. Because we were in that space, that sharing space, that tells me right of the bat that this student didn't share, so something is going on. So that alerted me to these particular students. And interesting enough when I did contact my associate teacher she said that yes, these students have some sort of complicated home life. So it was very interesting that that space allowed me to use my insight as a teacher on my first day to say “okay, what's going on?” One girl was in and out of foster homes, mom was having issues...there was a lot going on in her life. And later when instances did happen in the classroom where she didn't want to do what I wanted her to do, you know, I already had that background about her. I didn't take it personally. I didn't try to reprimand her. I didn't...you know...I understood. It was “take your time, when you are ready”...it really gave me insight

enough to know, just that little bit of information, and I am sure she could probably relate to me more, or find me more approachable knowing I didn't force her to do her work (Interview 3, March 21, 2015).

The sharing space of the talking circle provides Vanessa with a little bit of "insight" into the lives her students. While some students choose to share intimate details of their personal lives, she notes that it is the instances when certain students choose not to share when she becomes even more attuned to their personal situations. These moments force Vanessa to question "what's going on" and to dig a bit deeper into their lives so that she may be able to provide them with the support they need. The knowledge and understanding she gains from the talking circle provides her with a pedagogical "embodied clarity" (Smith, 2014, p. 242) that continues to move and influence the way she works with her students in the regular classroom. As she encounters new tensions, a sense of rejuvenation compels her to open up and attune to each moment, each classroom, and each student.

Resurfacing, Reliving, Redeeming, Retrieving, and Rejuvenating through Reflecting and Retelling

When having a memory about a past event, we may be slightly surprised to realize that the entire experience of remembering is happening now. We may be reliving something, but the reliving is going on now. We intuitively feel that we are not back in that time. Even the telling about something that just happened is actually happening now. Telling is now an experience, even though it refers to a present moment that occurred in the past. We also have anticipations about the future, but these too are being experienced now" (Stern, 2004, p. 23).

The pulse of the pedagogical moment lives through each phenomenological interview and conversation I have with my participants. It infuses each piece of interview data with vitality and life, and rejuvenates each anecdote with a sentient presence. It is through this retelling that “there are actually two present moments involved, the original un-narrated lived present moment...and the present moment of telling about it later” (Stern, 2004, p. 11). Although the original “un-narrated” pedagogical moment has passed, the life of the moment lives on through each aspect of this phenomenological research.

On a regular Tuesday morning in March, I sit in a quiet room with Vanessa - pen and paper ready at hand. I begin our second interview by asking a few questions about our previous conversation: “Can you tell me a bit more about your practicum experience? What is it like to sit in a talking circle with a group of grade six students? What are some thoughts or insights you have had since we last spoke?”

Vanessa speaks with such eloquence as she discusses several moments from her teacher education experience. Her vivid descriptions of the talking circle and math classroom allow me to almost relive these moments with her. I can feel the twenty sets of eyes on me, and my skin becomes hot when I think about working out a math problem on the board without knowing the answer. My heart pounds as I begin to connect my own vulnerable experiences with Vanessa’s words. I want to know more – feel more – so that I might strengthen this sense of understanding and connection that is growing between us: “Tell me more about this sense of vulnerability. Have you experienced this at any other point in your Bachelor of Education program?”

Vanessa opens her mouth to speak, and closes it again. I notice her hesitation, but allow the silence of the interview room to become the prompt she needs to continue:

It was my learning theories and the learning processes class. That class was a challenge because we really had, for all of us, we had to dig deeper. It wasn't just about writing a paper and, getting an A, and pleasing the professor and writing what she wants to hear...I really felt we were challenged to dig deeper and look at what it means to learn, to truly learn something...And, for myself, I really wanted to put myself in the shoes of a learner, and, and I guess [that] was the whole point but, in doing so, that assignment somehow touched a deeper place in us, for all of us. I could say that every single one of us had some sort of emotional attachment to that assignment. Our paper in the end, it wasn't just a paper, we had to reveal a part of ourselves, and we had to make ourselves vulnerable to each other.

I was nervous all day. Leading up to that...presentation...and I couldn't figure out why am I so nervous? Because this is the end of the year...I know all of these people, I have grown to like them a lot, and, and um, I couldn't understand why I was feeling nervous, but I was literally shaking. And so I got up there and I actually said that, I said "look everybody, I don't know what's wrong with me today, (laughs), but I'm nervous and its not that I haven't presented in front of you a million times, but I'm nervous...and two lines in I started bawling...(laughs)..."

It was very emotional because we were sharing an intimate part of ourselves...because we had to expose how we learn and, and that can be a, I don't know why, but that can be a really vulnerable part of admitting that you learn a certain way.

But like I said, everyone was very patient, um, they just waited, you know, silently, and, um a friend came up to the front with me and stood beside me, she held me, you

know? And before I knew it my professor was there as well...and uh, you know, which made me cry more...(laughs) ...because I knew that they, that it was sincere... I think that was confirmation that these people that I was going to school with were not just my classmates...they were friends. I think that was one, uh, realization right away...and I think that it was, you know, an affirmation that when you make yourself vulnerable in a safe place... It was that it was a safe place to share, and that, you know, that it kind of comes back to you. If you open up a little bit, you kind of get more out of it...You know? I think that a lot of people, we tend to shut that off hoping to protect ourselves...whereas its actually the exact opposite...if you allow yourself to be a little bit more vulnerable and open up a little bit then, you know, you actually get more support (Interview 2, May 30, 2014).

I look up from my notebook and notice that Vanessa's eyes have become glossy. I ask my next question in a soft, calm voice – attempting to provide Vanessa with a sense of comfort and support in this moment: “Do you remember what it felt like in your body, and...”

Vanessa doesn't allow me to finish asking my question.

I do! I do! I'm so.... I, I, am actually trying not to be emotional right now because... because... its funny because I can go right back to that moment right now...I really can (Interview 2, May 30, 2014).

I notice a small tear beginning to form at the base of Vanessa's right eye. “...and I think that's what we need”

I hear a subtle *plip* as Vanessa's first tear splashes onto the Interview Guide that rests on the table in front of her.

We need our students to be shown that [they] are important, and that what [they] are going through is important...(Interview 2, May 30, 2014).

In this moment, the interview room becomes a space in which Vanessa relives this sense of vulnerability. As she describes the feelings of support she receives from her peers, she is able to “go right back to that moment” and relive that same sense of emotion through our conversation.

It is through this profound experience with Vanessa that I have come to realize how our present experience of speaking about a pedagogical moment (i.e. the sensations and emotions we feel as we talk about our experiences) intertwines with our memories of the past (i.e. the sensations and emotions of the “un-narrated present moment” that was once lived), creating a new pedagogical experience - one that is both reflective, present, and pulling us towards a pedagogical future. As Vanessa reflects and retells me about aspects of this significant moment, we are both able to relive this existential experience through this co-reflective re-telling, and feel a sense of rejuvenation that propels us both into a space where we are compelled to relive, redeem and retrieve this pedagogy again and again.

It is through this process of phenomenological co-reflection when I begin to create a mutual story with each of my participants. As I highlight things that they may not have noticed before, and prompt them to dig to the deeper layers of these experiences existentially, we begin to immerse ourselves into a new co-created space for pedagogical growth. It is within this emotional conversation with Vanessa, and subsequent discussions with each of my participants, that I begin to realize that it is not only our moments of working with children that are pedagogical - our reflections, discussions, and attuned conversations about these moments elicit a new pedagogical pulse - and pedagogical connection - in this “mutual story”

The present moment as a lived story can also be shared. When that happens inter-subjectivity starts to take on flesh. The moment when someone can participate in another's lived story, or can create a mutually lived story with them, a different kind of human contact is created (Stern, 2004, p. 58)

It is through my motion sensitivity to these moments – to their existential and sentient qualities - that my life and way of attuning to pedagogical experiences is also beginning to change. The pulse of each participant's pedagogical experiences is beginning to ripple through my being, eliciting in me a “vital energy” that rejuvenates me to “redeem” this pedagogy in my teaching, my writing - my life.

Chapter 9: Conclusion **Living Pedagogy**

I begin this study by immersing myself into my world as a young master's student, newly certified teacher, and developing phenomenologist. I orient to the phenomenon of the pedagogical moment through my living experience with David, and explore its inherent tensions and openings through living metaphor and tensioned literature. I am then pulled into the lives of Cassie, Danika, Annie, Lynne and Vanessa, and with them, begin to experience the tensions associated with becoming a teacher. I feel pulled by the lesson plans and objectives that characterize their ordinary teaching world, and experience the tensions of trying to find one's own teaching identity under the watchful eye of practicum evaluators. As I move with the lives of these five pre-service teachers – and experience their questions of practice, struggles to fit in, and all the tension in-between, I continue to wonder: what is it like for a pre-service teacher to experience a conscious pedagogical moment within the tensions of their practicum teaching?

I realize that the meaning of pedagogy and a pedagogical moment may only be reached when we begin to look at how pedagogy “manifests itself in particular life circumstances” (van Manen, 1990, p. 143). By doing this, and noticing the thread or metaphoric rope that connects my experience with David with each of the “life circumstances” of Cassie, Danika, Annie, Lynne and Vanessa, this research both orients me to a deeper, more universal understanding of *what it is like to experience a pedagogical moment*, and pulls me to ask other questions to deepen this meaning: What cultivates consciousness in these moments? What prevents such consciousness from emerging? What are the temporal, relational, bodily, and spatial experiences of these conscious moments? How do these moments influence their living pedagogical practices?

Experiencing a pedagogical moment is feeling a physical and emotional pull – a tension that, at times, seems to pull us away from our passions, our goals and our teaching philosophies. Yet, it is then experiencing some sort of interruption, something that breaks through the ordinariness, or violates the smooth functioning of our otherwise, tensioned lives. It is opening up to seeing each student, like David, Cole, Dan, and Greg, and noticing them, not for their latest test score or IEP, but for who they are as a whole child. It is about stepping into a space once occupied by a relentless tension and losing all sense of temporal restriction. It is about noticing our bodies - inter-subjectivities and chiasmic spaces - and attuning to our students' rhythms in an otherwise temporally dictated profession. It is navigating the physical space of the classroom so that we can either move to the child's side or tactfully step back, as a way of creating a pedagogical atmosphere, or a sense of home at school. It is pulling back our vulnerable layers, showing our humanness, and allowing our tears to fall freely onto the pages of our lesson plans upon which we have come to loosen our grip.

It is beyond these tensions and through these openings where we find the pulse of the pedagogical moment – a pulse that revitalizes our practice, and rejuvenates our drive to redeem and retrieve our pedagogical intent day after day, class after class, lesson after lesson, until we find ourselves back in a tensioned space where we feel yet another pull – a new pedagogical pull that provides us with the (moment)um to existentially experience another moment.

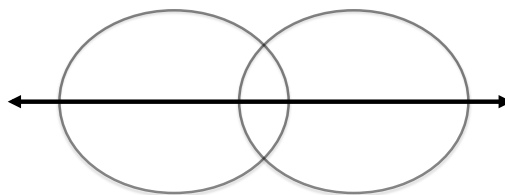
Tension

Figure 4. Tension.

It is through the emergent theme of *tension* that we learn about the various multidirectional pulls that create momentum in the teaching world. By reviewing the tensioned literature in education according to Aoki's (1993) conceptual framework of the Curriculum as Plan and the Curriculum as Lived, we primarily come to understand the range of expectations, objectives, and externally imposed restrictions that tend to pull teachers like Cassie, Danika, Annie, Lynne, and Vanessa into a planned "teach to the test" way of living. Through this lens, we see how teacher candidates can easily become instrumental "installers of curriculum" and "technical being[s] devoid of their own subjectivity" (Aoki, 1983, p. 115) when they accept curriculum plans as "definitive truth[s]" (D. Smith, 1988), with little regard for the vibrant life of the classroom. By looking to Aoki's Curriculum as Plan (1991) we begin to see their lives through the goal-directed "tunnel vision" (1980) that he describes, and see how such a future-oriented curriculum world continues to influence teaching preparation practices in North America (National Education Association, 2013; Dutro & Sellend, 2012; Westheimer, 2008; Woodward, 2011; Churcher, 2013; Volante & Earl, 2013; Volante & Jaafarb, 2008). By then shifting focus to the Curriculum as Lived and recognizing curriculum as "emergent and responsive", rather than technical and concrete (Powell & Lajevic, 2011), we are able to see a teaching world that is vibrant, living, pulsing, and moving. Through this lens, students are no longer "faceless"; rather, students and teachers

are now “face-to-face” (Aoki, 1993, p. 212). We are able to see how teaching, for each of the participants, becomes less about reaching academic objectives and more about catering to the unique needs of each individual child.

By allowing ourselves to feel pulled in each directional path of the “plan” and the “lived” through the literature and through the living experiences of Cassie, Danika, Annie, Lynne and Vanessa, we come to realize that it is the Zone of Between, the tensioned space that exists in-between these dichotomous curricular worlds, that serves as a more realistic representation of the life of these pre-service teachers. By looking to the work of van Manen (1990; 1991), interweaving his phenomenological pedagogical ideals with Aoki’s basic conceptual framing, and exploring how the tensioned curriculum is lived out in this supervisory relationship, we really start to see how this Zone of Between might be conceptualized as “an extraordinarily unique and precious place, a hopeful place, a trustful place, a caring place – essentially a human place...” where we become “alert to the possibilities of our pedagogic touch...” (Aoki, 1991, p. 164). It is through the living experiences of participants like Lynne that we gain a more perceptual understanding of how this tensionality might awaken this “pedagogic touch” and give new teachers momentum to “open up” when these “properly tensioned chords are struck” (Aoki, 1991, p. 162).

There's an automatic tension from just what the nature of the job is...and yeah if you become too laxidazy...you shouldn't be teaching. I think the day those strings are too soft would be the day that I would leave the profession...Tension for me, drives me to be more focused on the child. 110%. The tension is there because I can't figure it out... I have things I wanted to do in life. I wanted to be a car mechanic; I wanted to be a plumber - because I am interested in how things work. Teaching is very similar to that. I want to know how things work and want to figure it out. So...I feel more

tension when I cannot figure it out. Either I don't have the experience, I don't have the knowledge base, but I need to go and find it...That will eat at me until I figure it out, or until I know that kid (Lynne, Interview 2, December 8, 2014).

Opening

I imagine this past and this future as two vast balloons of time, separated from each other like the bulbs of an hourglass, yet linked together at the single moment where I stand pondering them (Abram, 1996, p. 202)

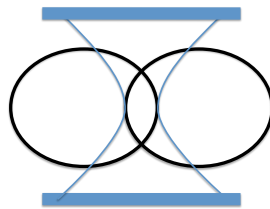


Figure 6. Tension and the regular hourglass.

Nourished by the leakage from the past and the future, the present moment swells in proportion as those other dimensions shrink. Soon it is very large; and the past and future have dwindled down to mere knots on the edge of this huge expanse. At this point I let the past and the future dissolve entirely.

And I open my eyes. . . . (Abram, 1996, p. 202).

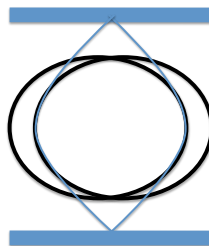


Figure 8. Opening and the inverted hourglass.

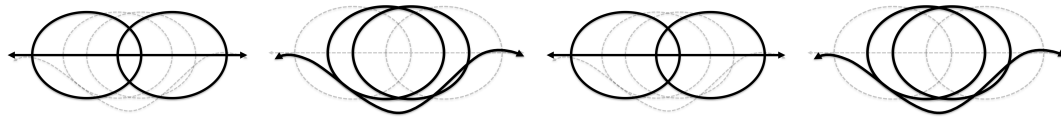
Temporal opening. It is through this emergent theme of *opening* that I begin to explore the work of Abram (1996) and Heidegger (2008/1962) as a way of making sense of the temporal openings that are inherent to the existential experience of the pedagogical moment. By interweaving Abram's regular and inverted hourglass with the conceptual framework presented earlier in the thesis, we begin to see how the theme of *temporal opening* serves as the existential opening through which other existential openings can occur. It is through Cassie's experience of "bullet time" and Annie's experience of "forgetting time altogether", coupled with Abram's description of past and future "dwindling down to mere knots" that allows us to see how the present moment expands, creating "little pocket[s] of time" within which each participant becomes "hyper aware" (Cassie). It is here that we make sense of how momentary ruptures, or interruptions in our everyday lives, pull us into temporal openings, providing us with the space to attune to each moment corporeally, spatially, and relationally.

Corporeal opening. In the "forgetting of time altogether" each of the participants are provided with the "opportunity" to embody pedagogy. As their perception of their own bodies begin to shift from that of an object (something that they use to carry out mechanistic teaching techniques and classroom management strategies) to subject (an alive and sentient being that is intertwined with the world), they are able gain a more inter-subjective, chiasmic relation with others and with the world. By coming to know their bodies not as machines, but as part of themselves, we see how they are given the power to sense, to feel, and to respond to the senses and feelings of others through the vibe of the agogic accent (Smith, 2014). As Lynne comes down to Greg's level and Vanessa immerses herself into the "flow" of the talking circle, we see how it is through this corporeal opening that each of the participants

attune to the gestural languages and rhythms of the classroom, and are then able to intentionally act for each of their students.

Spatial Opening. The experience of lived space within the pedagogical moment is intertwined with the existential embodiment of pedagogy, as I argue that it is a pedagogical pull (that emanates from this embodiment) that both figuratively and physically moves teachers to either “cross over” to the child’s side, or to “tactfully step back” and create space for a child to make his or her own decisions. It is through this existential theme that we see how each of the participants navigates the physical space of the classroom as a way of “redeeming”, “retrieving”, or maintaining a “pedagogical atmosphere” for their students. As we follow Danika to Cole’s side of the classroom, and sit with Vanessa in the secure space of the talking circle, we see how each of the pre-service teachers step into or away from the spatial opening in between them and their students as a way of creating a *secure* pedagogical environment within which a relational opening can flourish.

Relational Opening. As we pull ourselves through each of the existential openings of time, body and space with the participants, we subsequently begin to peel back the layers of humanness and vulnerability as a way of moving closer to a relational opening. As we move with Lynne to the parking lot where Greg is, and back to the classroom with the rest of her students, we see how the layers that make up her otherwise solid teacher identity begin to peel away. As we imagine what it might be like to open the curtains of the classroom and see Cole’s mother and siblings waiting in the car, like Danika, we soften, and for a moment in time, let go of our authority and loosen our grip on the assignment. Layer by layer, moment-by-moment, student-by-student, we step beyond each tensioned barrier that separates these pre-service teachers from their students, and eventually open up to truly experiencing the sense of life, vibrancy, and rhythm that characterizes the pulse of the pedagogical moment.

Pulse*Figure 9. Pulse.*

The *pulse* of the pedagogical moment represents the dynamic movement from tensions (contractions) to openings (expansions) that are experienced in the life and heart of a new teacher. It is meant to exemplify how as teachers continue to experience new moments, the meanings and lessons learned from their previous moments continue to resurface, to re-live, or to pulse in the new moments that they live through. The pulse of the original pedagogical moment creates a sense of revitalization in new moments, which rejuvenates these teachers to consistently redeem and retrieve their pedagogical intent.

As we sit with Lynne at the computer while she tries to decide whether or not to accept the Special Education supply teaching position, we see how her initial pedagogical experience with Greg, and all its tensions and existential openings, tend to live on in this new experience. While Vanessa reflects on an emotional moment she had within her Learning Processes class, that same sense of vulnerability and humanness from the talking circle tends to ripple through this story, and through the space of the desolate interview room. As Cassie continues see past the reluctant stereotypes of the students in her class and tries to “connect with [each] student on a more individual level” (Interview 2, May 30, 2014), we feel the pulse of her original experience with Dan, and how it might infuse her teaching practice with a revitalized pedagogical intent to know each child.

As each participant goes “right back to the moment[s]” (Vanessa, Interview 3, March 21, 2015) that continue to influence their practice, and relive these experiences through their stories, reflections, and interview conversations, the pulse of these pedagogical moments also begin to revitalize my practice, and my way of looking at the world. As I co-create this data, and these stories with my participants through our discussions, the pedagogical pulse instills in me an existential sensitivity to the pedagogical possibilities that exist within my own life. The pulse of each participant’s pedagogical experiences is beginning to ripple through my being, eliciting in me a “vital energy” that provides me with the momentum to tell their stories, and challenge others retrieve this pedagogy in their own teaching practices.

Revitalizing my Pedagogical Practice

My experience with David in the introduction of this thesis orients me to the pedagogical moments I explore in this inquiry, and the experiences of tensions and openings that live within these moments. I orient to the experience of tension through the multidirectional pull that exists between the rules of the education system, and pedagogically connecting to students in the classroom, between David’s behaviour in the past, and my expectations for the future, and between what I am supposed to teach, and what David truly needs. As these tensions and frustrations with David’s past begin to intermingle with the anticipated consequences and effects of the future, it is almost as if the ticking of the ominous clock fades and my goal-directed nature becomes interrupted by David’s lack of interest in the math problem. In this moment of interruption, I begin to experience a sense of opening, or a sense of being open to truly seeing who is in front of me. In this way, my experience with David also orients me to the sense of opening I am exploring in this inquiry, as this multidirectional tension somehow brings me to a place where I become open to truly seeing David, as if for the first time. As I soften my grip on the red pen that often dances

over my reflective notebooks and lesson plans, it is almost as if the past (things I have heard about David's reputation) and the future (the expectations I hold for this lesson) are dissolving into this moment – allowing me to be attuned to what is happening in the present. In this moment of temporal intertwining, I move closer to David's side of the classroom and begin to pedagogically understand his "larger biography" (van Manen, 1990) and what he may be lacking within the context of his educational, social, and personal life.

A week after David and I part ways, I quickly pack my bag with the remaining math assignments I have to grade before the end of the day and rush to the front entrance of the school where my mother is waiting in the car.

"Are you ready?" she asks. Her eyes are swollen from tears.

"As ready as I will ever be", I respond.

We make our way to the other side of the city and find a parking spot across the street from the funeral parlour. I reach into my teacher bag and pull out a well-crafted Eulogy I have been writing for the past week since my cousin Amy's passing.

I sit in the back room waiting for the ceremony to start. I silently read over the words I have written, as a solemn hum of conversation fills the tiny chapel where Amy's ashes sit next to her graduation photo taken less than a year ago. I can't help but feel a bit of guilt, a bit of remorse, for not reaching out to Amy one last time to try to steer her on a better path – a path away from the drugs that took her life, and a path away from her transient, unstable way of living.

People file in – her former teachers, principals, guidance counsellors, social workers, friends and family. I recognize everyone from this small knit coastal community where we grew up. I fade in and out of conversation with each familiar person, trying my best to hold

back my tears until the priest gives me the rehearsed cue to come up to the front of the room. My knees are weak. My hands are shaking. I can feel my eyes, swollen like my mother's. I begin to read the truthful words I have written about Amy. I know that to sugar coat the situation and say that she had an amazing life would be a disservice to the people who knew her troubled situation well.

“I am not here to tell you anything you don't already know about Amy. I don't know any of her big secrets, I don't have any words of wisdom that will make this any easier, and I don't have any answers about why she was taken from us so early in her life...”

My lips move and my voice carries to the back of the dimly lit, somber room, as I try to distance myself from the true meaning of these words, these stories, these tears.

“Even when things brought her down, she always found a way to get back up again. She was strong and always stood up for those she loved. Today, lets celebrate her strength...”

As I unconsciously read the words on the page, I think back to my experience with David and begin to wonder what might have happened had I not noticed his inability to read. What kind of un(in-tension)al consequences may have surfaced had I not softened my grip on my red pen. What can happen when we don't see passed the *troubled* reputation that characterizes so many of our students, like David and Amy? What if we don't cross over to the child's side of the classroom, and try to connect with them in the moments when they want to pull away? What happens if we try to pull too hard in our own direction, overpowering our students to the point that they no longer have any strength to get back up again?

I reach the end of the text on the page and look up to see four full rows of students between the ages of David and Amy. Behind them sit familiar teachers and principals from our local school – teachers and principals who may be experiencing the same regrets and asking the same questions as I am in this moment.

I feel my eyes welling up with tears, my knees wobbling behind the pulpit, and my hands - the very hands that tightly gripped the red pen only days ago - begin to soften, and begin to pulse.

What can I do now?

My experience with David lives on in this eulogy experience, and rejuvenates me to continue on a path of attuning to each unique child that I teach. I see the juxtaposition of my two experiences with Amy and David not as a coincidence, but as a sign for me to *do something*. What can I do so that students like David never feel like they are being overpowered? And what can I do so that young people like Amy can find the strength they need to get back up again? It is the life, rhythm, and pulse of moments and questions like these that give me a pedagogical momentum – a momentum that allows me to counter balance the tensions that often pull me away from my students, a momentum that sustains the vibrant pedagogical spaces within my teaching tug of war, and a momentum that pulls me to consistently ask the question *what can I do now?* It is these tensions, these openings, and this pulse that awakens my passion for teaching and continues to pull me into a pedagogical space:

I mean we are going to find this in everything that we do, we are going to find this space, that's the point of your research right? To show that this space resonates with so many different people, you know? And its that we don't pay attention, we don't

recognize it, we don't cultivate it, we don't you know, we don't know about it, that its happening, and that its influencing us, and carrying us to different learning experiences. We don't understand that. And you are shedding a light on it (Vanessa, Interview 3, March 21, 2015).

This research is for Amy. This research is for David. And this research is for Dan, Greg, Cole and each of the students in my participants' practicum classrooms. As Vanessa points out, the point of this research is to call on us as teachers to begin "recognizing" and "noticing" these pedagogical moments, and how they "influence us" and "carry us to different learning experiences". This research is meant to prompt us to pay attention, and to find ways in which we can cultivate these moments so that they may continue to *rejuvenate* and *revitalize* our every step in the teaching world.

Rejuvenating the Pedagogical Practice of Others

(Moment)um for new teachers. As I prepare for my practicum evaluation in the anecdote at the beginning of this thesis, and carry through my day that is choreographed by lesson plans and reflections, I become frustrated with my inability to truly connect to the students I am teaching. With each reflection I write, I notice a focus on what "has been" and with each plan I create, I notice a focus on what "will be". In these moments, I feel like pointing fingers, and blaming others for my lack of attunement to the present. I immediately look to the tensioned literature in education and consider how "externally imposed" expectations might have created this unconscious way of being that I have become accustomed to.

While I do believe that these external factors continue to pull me and other teachers in a variety of directions, and away from the teaching profession altogether (discussed below), this research has first prompted me to look to myself, and consider what it is that I

can personally do to change this goal-directed momentum that often choreographs my everyday life. The experiences of Cassie, Danika, Annie, Lynne and Vanessa pull me into a space where I have begun to look at myself, and first consider how I can personally find the pulse of the present as a way of attuning to each child. I realize that in order to find this pulse, and to see these children, we cannot only look at ways in which to counterbalance the pull of others (Ministries of Education, curricular objectives, etc.), new teachers must also consider the ways in which they might be restricting their own abilities to truly see the students that they teach.

Because of this research, and the in-depth orienting process I went through to get to this point, I have experienced, first hand, the value in engaging in practices that help me to become more aware, more attuned, and more mindful of my surroundings. I have become a part of university based mindfulness groups, have practiced mindfulness in my own life (Knowles, 2014), and have continued to redeem this presence through my research and through the various interviews with my participants. It is because of these experiences that I can suggest to other new teachers that one of the first ways of gaining a more conscious, aware, and attuned way of being in the classroom is to look to one's own life, and consider the ways in which this present way of being can be cultivated. I encourage new teachers to look to the exercise that Abram (1996) describes and imagine their lives transforming from that of a regular hourglass, where time passes with precision and predictability, to an inverted hourglass, where tension of past and future begin to dissolve and intermingle within the present, creating an "enveloping field of presence" (Abram, 1996, p. 203).

By first adopting a more autonomous mindset, teachers will come to understand who they are, and what they stand for before looking to others for solutions to their innermost

questions. By looking to my experience with David, and the experiences of these five pre-service teachers, other new educators can gain a personal, perceptual sense of when to pull, when to soften, when to move - and when to open up the pedagogical “possibilities that lie waiting to be realized” (Abram, 1996, p. 202). As they come into an awareness of themselves, and gain a deeper, more autonomous sense of what it is that awakens their passions for the teaching profession, they might then begin to “demand” change “from the bottom up” (Westheimer & Bresnahan, *Ottawa Morning*, 2015), and prompt education programs and ministries of education to become more mindful of how their external pulls might be affecting the lives of young people.

(Moment)um for Bachelor of Education programs. What if pre-service teachers are never given the opportunity to figure who they are within the parameters of their education programs? What happens when passionate educators are consistently stripped of their professionalism and autonomy in lieu of standardized ways of teaching? What might our education system look like if new teachers never gain a perceptual sense of “when to pull”, and if they never acquire the strength to “demand” change “from the bottom up”?

What if pre-service teachers like Vanessa aren’t brave enough to peel back their vulnerable layers and to show their true selves? What happens when teachers like Cassie don’t cross over to the child’s side to connect with their more troubled students? What might happen if teachers like Danika never learn that it is okay to let go of authority in the moments when their students need them to soften? What will our education system become if caring teachers like Vanessa and Lynne continue to be pulled away from the profession altogether?

While this research encourages new teachers to look to themselves for ways in which they can cultivate pedagogical moments, Bachelor of Education programs must also consider

what it is that they can do to strengthen and sustain this cultivation. Teacher education programs have to create a learning culture that is centered on the values inherent to the concept of pedagogy, not only the values inherent to results-driven teaching. New teachers need to be given the space to break down the authoritative barriers that compose the “teacher role”, and to gain a sense of autonomy in a typically standardized profession. Course professors need to create learning experiences that allow teachers to connect meaningfully with the children they teach, and the lessons they create, and not only fill up their schedules with seemingly disconnected resources, evaluations and assignments. Education programs must consistently consider what it is that they can do to ensure that teachers aren’t pulled away from the teaching profession, and away from the opportunity to make a difference in a child’s life.

Perhaps this space for pedagogy might now be better cultivated with the implementation of two-year teacher education programs within the province of Ontario in 2015 (Government of Ontario, Retrieved April, 2015). Although news outlets report that these changes are being made in an attempt to curb “the growing glut of would-be teachers who cannot find work in their field” (Alphonso, Morrow, & Bradshaw, 2015), I am hopeful that these changes are not only aimed at managing the quantity of teachers in the field, but that they are also inspired by the in-tension to improve the quality of education that these new teachers will receive.

In the remaining minutes of my final interview with Cassie, I ask if there is anything she would like to add to our conversation, or that she might like to offer to the research project as a whole. In these final moments, Cassie sheds light on this fact that teacher education is moving to a two-year program, and provides some insight into the changes she would like to see for those who are following in her footsteps. Cassie notes that “more

informal practicum time” might provide new teachers with more space to explore and learn within a practical teaching context so that they might have “more exposure to kids in a classroom” (Cassie, Interview 2, May 30, 2014). Cassie recognizes the profound impact that her experience with Dan has had on her teaching practice, and hopes that a two-year program might provide new teachers with more time and space to fully step into and experience each moment that they encounter, without feeling pulled out of these moments by an external pull to meet practicum goals.

In my third interview with Vanessa, we begin to discuss her latest endeavour to complete her Master’s degree in education. Throughout this conversation, Vanessa describes her reasoning for wanting continue into graduate work, rather than trying to enter the job market to find a permanent teaching position.

I wanted to move onto a Master’s [degree] because I realize that I wanted to give a little bit more than this input output, this deliverance of curriculum. I wanted to get the true essence of teaching... To me, I have that in the back of my mind thinking what I want to give to this profession, I have to have a solid foundation and philosophy about why I am in that room. And you know it’s the love of students, it’s the love of relaying knowledge, but it’s also the love of watching them learn. Like I get a kick out of that. I get a kick out of watching them come to their own conclusions and the light bulb goes on. That’s what we live for. And I think that when you are just writing a test to write a test, and get a good mark, the light bulb isn’t going on. It’s dim. Its just regurgitation and you got the mark and you are in and you are out. I want students to feel alive. I want them to come to school and have fun and be excited to learn... (Interview 3, March 21, 2015)

Although Vanessa is able to share several pedagogical moments from her Bachelor of Education experience with me throughout the course of this research, in this third and final interview I realize that Vanessa, like Cassie, has left her program with the feeling of wanting more. It is through her description of teacher education as “input output”, “deliverance of curriculum”, and “regurgitation” that I begin to see that perhaps there is more work to be done within the context of teacher education as a way of “redeeming” and “retrieving” the “true essence of teaching” that Vanessa so resiliently wants to achieve.

As we enter into an era in Ontario teacher education that may privilege quality education and learning within two years, over the “conveyer belt” and “input output” one-year programs that Vanessa describes, I can only hope that this research creates (moment)um in the wake of this profound educational reform - in both Ontario, and in Canada at large. While this 2013 announcement of a complete overhaul of teacher education claims that its goal is to also provide new teachers with the time to “acquire skills that are important in addressing the needs of our kids”, I encourage reformers, professors, and teacher educators alike to consider exactly what these “skills” are, and how they will be used to provide new teachers like Cassie, Danika, Lynne, Annie and Vanessa with even more opportunities for pedagogical openings.

(Moment)um for Ministries of Education. What is worth considering is why Bachelor of Education programs are structured in such a way that leaves pre-service teachers like Vanessa feeling as though they have not yet found the “true essence of teaching”. Could it be that BEd programs are simply trying to prepare pre-service teachers for the “real world” – a world full of standardization, a world of following external “pulls”, and a world where teachers aren’t expected to have autonomy? Could it be that BEd programs are simply

aligning with the reality of teaching, and the reality of the environments within which pre-service teachers will carry out practicum placements?

What this research offers is also a (moment)um for Ministries of Education to consider why it is that teachers like Vanessa are choosing to forego the “real teaching world” in search of a deeper connection with the true meaning of teaching and pedagogy. It creates a space for them to question why are some of the best teachers, the ones who hold the most pedagogic possibility, are choosing a path away from the living, breathing classroom. It offers insight into what it is that pulls teachers back to the profession, and revitalizes their passion for teaching and their pedagogical intent to see each child.

(Moment)um for future research.

...we can no longer seek to elucidate an ‘end-state’...as in determining the fixed nature, meaning or essence of ‘lived experience,’ but open the door to exploring the pulse of ‘living experience,’ its senses, incarnate essences and sensitive registers of meaning” (Lloyd & Smith, 2006, p. 307).

This research is not meant to have a conclusion, a set of empirical findings, nor is it meant to “elucidate an ‘end-state’, in the way that a teacher might attempt to meet a prescribed objective in a lesson plan. Rather, this research is an opening, and an invitation to consider how the pulse and existential layers of a pedagogical moment might send a ripple or quiver through the education system. This research asks more questions than it answers and is meant to open more doors than it closes. There is meant to be a periodicity in this research, a lasting rhythm or vibration that is meant to give (moment)um to ongoing research in this field.

As Ontario transitions into a two year program, and opens the door for potential changes in the way teacher candidates become teachers, I encourage other teacher education

programs across the country, as well as other researchers and Ministries of Education, to continue to seek meaning in the profound moments that sustain teachers' passions for the profession, and allow them to pedagogically connect with the children they teach. I invite those who work in educational policy, on school boards, and in professional learning and research teams, to consider the following questions as they embark on new journeys into the improvement of teacher education: How can we create a space for teacher candidates that allows them to feel as though they have the right to counterbalance the various tensions that they encounter? How can we instil in them a sense of ownership for the teaching practice, and a philosophy that centers on the children they teach, not only on the teaching techniques they learn? How can we encourage them to attune to the moments that "interrupt" the everyday hustle and bustle, so that they might become more conscious and pedagogically connected with themselves, with others, and with the world? How might we support new teachers in their cultivation of pedagogical moments so that every student is provided with the strength to *get back up again* and to thrive within the environment of the school? Knowing the profound impact of experiencing a pedagogical moment, how can we continue to help new teachers to navigate the tensions of plans and reflections, of expectations and A+ averages, and fully immerse themselves within the living, breathing, pulsing moments in the classroom?

Through my personal experiences with David and Amy, and this phenomenological research into the living experiences of each of my participants, I have come to learn that it is the moments that disrupt the everyday hustle and bustle, those that "break through ordinariness" or "violate smooth functioning" (Stern, 2004) that allow us to "dwell" (Aoki, 1991) and become fully conscious and pedagogically connected with the world around us. It

is within these moments that we are pulled by something that is meaningful to us, when our field of perception shifts from what lies in front of us to what may lie within and beyond what meets the eye. Each moment invites us to step outside of our fast paced, forward moving life that marches to the cadence of ticking clock, into a realm where time seems to stand still – where we are able to see, feel, and embrace the world from a new perspective. It is within this temporally vacant space where we are able to recognize the inherent meanings and possibilities that each individual pedagogical moment has to offer.

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Appendices

Appendix Item: A – Interview Guides 1, 2, 3, follow up and supplementary texts

<u>Interview 1</u>	
Section 1.1	<i>The following questions will be asked to allow the participants to develop a sense of comfort with Kelsey Knowles, the primary researcher.</i>
	<p>Tell me about your experience in your Bachelor of Education program thus far.</p> <p>Tell me about a significant experience from your Bachelor of Education practicum that stands out in your mind. Why have you chosen to share this experience?</p>
Section 1.2	<i>The following questions will be asked to gain an understanding of participants existing definitions of “present moment consciousness” (as an informal way of tapping into conscious pedagogical moments).</i>
	<p>What does it mean to have “present moment consciousness”? Where has this definition come from? What has influenced your definition? What is your experience with present moment consciousness?</p> <p>What kinds of experiences have you had with present moment consciousness within your teacher education program?</p>

<u>Interview 2</u>	
Section 2.1	<i>The following set of questions will provide the primary researcher with the opportunity to reflect on the previous interview with the participant.</i>
	Based on the transcript you read from our last interview, is there anything you would like to elaborate or reflect on? Is there anything you would like to change or clarify? Do you have any additional experiences you would like to share?
Section 2.2	<i>The following questions will be asked to gain a better understanding of the significant moments that were shared in the original interview.</i>
	<p>What cultivates moments like this (referencing moment that was already shared)? I.e. In your experience, what is it that allows these moments to happen in the classroom?</p> <p>What tensions live within such moments? I.e. describe some examples of things teachers might think about (or be nervous about) while “pursuing” a moment like this. What do these tensions feel like?</p> <p style="text-align: center;"><i>If the participant experiences confusion with this question, I will share my experience with David (below) to demonstrate what I mean by “tensions”</i></p> <p>What might prevent these moments from emerging?</p>

Moment with David:

I sit alone in a classroom with David after school. David was supposed to play soccer this afternoon, but instead, his homeroom teacher asked that he stay inside and finish something that he didn't do in class because he was "fooling around". "He's our troubled kid", the other teachers tell me. "It's just the way it is".

The clock in the empty classroom ticks in unison with my pounding heart. I am determined to break this "it's just the way it is" mentality as I ask David to read the math question to me. He changes the subject and directs my attention to a cool pencil he got from his friend on the bus. I smile, acknowledge the uniqueness of the pencil, and redirect his attention to the math question. David stares at the text in front of him. I see his eyes dart from one end of the page to the other. "David?" I ask. "I am reading in my head" he responds abruptly. I give him a minute or two to read the question. "Okay, so what do you think we have to do to solve this problem?". David decides that now is a good time to ask me about my weekend. I respond with a short, but informative answer. I repeat my question about the math problem. David pushes his chair out from underneath his legs and stands up. He flicks his pencil on the table four times. David's attention shifts from the math problem to the cheering crowd of students outside. My thoughts become clouded with things other teachers have said about David: "troubled", "broken home", "bad parents", "no money". I feel torn and helpless. I feel tension...tension that resides between the math problem and David's desire to play soccer; a tension between what I am expected to teach, and how I want to respond in this moment; a tension that is pulling me towards meeting this teacher-directed outcome, not towards what David truly needs. It is here, in this moment that it suddenly dawns on me...David does not know how to read. He is in grade seven.

David taps his pencil again, this time a little bit harder. The loud smack snaps me out of my empathetic daze. He throws his pencil. "I don't know Ms. Knowles, what do you think?". I decide to try another approach. This time, I use a concrete example about the game of the soccer going on outside. I speak the words, rather than ask him to read. David's face lights up and I see a glimmer of interest in his eyes. He narrows in on some of the pictures we have drawn on his paper, picks up his pencil, and begins to solve the problem.

<u>Interview 3</u> ³²	
Section 3.1	<i>The following set of questions will provide the primary researcher with the opportunity to reflect on the previous interview with the participant.</i>
	Based on the transcript you read from our last interview, is there anything you would like to elaborate or reflect on? Is there anything you would like to change or clarify? Do you have any additional experiences you would like to share?
Section 3.2	<i>The following set of questions are meant to provide the participant with the space to dive deeper into some of the significant moments they have experienced in their Bachelor of Education program by responding questions relating to the life-world existentials – space, time, body, relation to other</i>
	<p>What was this experience like?</p> <p><i>Probing questions:</i></p> <p>Reflect on what the room looked and felt like.</p> <ul style="list-style-type: none"> - Did the room feel warm and welcoming, or cold? - How was the classroom set up? How did this setup influence the overall feeling of the room? - Where were you situated in the room? (At the front of the class? sitting next to the child?) <p>Reflect on whether time seemed to go by quickly or slowly.</p> <ul style="list-style-type: none"> - Why do you think you experienced time in this way? - In this moment, did you find yourself thinking about the past? - In this moment, did you find yourself thinking about the future? <p>Reflect on how your body felt in this moment.</p> <ul style="list-style-type: none"> - How did your emotions and expectations influence your body? - Reflect on how you carried your body and posture. - Did you move around or remain seated? <p>Reflect on how this moment may have influenced your relationship with the child.</p>

³² In all cases (other than Vanessa) I only interviewed the participants twice. These questions from Interview 3 were absorbed into Interview 2.

Explanation of phenomenological research and question³³

Traditionally, techniques used to obtain “data” from “subjects” are by way of interviewing, eliciting written responses, participant observation, and so forth. Phenomenological research may proceed along similar lines, but with some important qualifications.

From a phenomenological point of view we are not primarily interested in the subjective experiences of our so-called subjects or informants, for the sake of being able to report on how something is seen from their particular view, perspective, or vantage point. Of course, we may want to know what mothering or fathering is like from the viewpoint of a single parent, or the bereaved parent, or from the perspective of working class parents...and so forth. However, the deeper goal, which is always the thrust of phenomenological research, remains oriented to asking the question of **what is the nature of this phenomenon (experiencing a pedagogical moment in a BEd program) as an essentially human experience.**

To bring the difference between phenomenology and other so-called qualitative research approaches better into focus, we should recognize the force of the essential phenomenological question. No matter how any particular parent or group of parents relates to a child, we always want to know...is this what it is like to parent? Is this what it means to be a mother or a father?...Similarly, when we teach reading to young people, we ask: Is this what it means to read?

So in this case, you may have all very different experiences and significant moments, but I am interested in the nature of experiencing a pedagogical moment.

What is it like to experience a pedagogical moment?

What is it like to really stop and think?

What are the universal things that allow you to be fully conscious or in the moment?

What are the things that prevent you from being fully conscious or in the moment?

³³ This text was used to supplement the interview questions that were already asked as a way of both describing my research in more detail (i.e. getting into the meaning and vocabulary of a pedagogical moment), as well as providing the participants with the opportunity to dig even deeper into their experiences.

Appendix Item: B – Recruitment Poster

Are you a new teacher?

Have you ever experienced a **moment** when everything seems to stand still?



...A moment that puts you in touch with why you want to teach?

...Or a moment that challenges why you want to teach?

If so, you are invited to participate in a study about teacher education!

Purpose of the Study: The purpose of this study is to understand what it is like for pre-service teachers to experience present moment consciousness in their Bachelor of Education programs in Canada.

Participation: Your participation will consist of participating in one(1) to three(3) interviews about your experiences with present moment consciousness in your Bachelor of Education program.

Interviews will be conducted in English only.

Appendix Item: C – Recruitment Text (to accompany poster in an email)

The following recruitment text will be sent to potential participants by email by the primary researcher for this study. As is indicated in this text, the recruitment poster for this study will also be appended to this recruitment email.

Subject:

An opportunity to participate in a research study about teacher education!

Message:

Good afternoon [*morning/evening*],

You are invited to participate in a research project conducted by Kelsey Knowles under the supervision of Professor Rebecca Lloyd as part of a Masters thesis research study at the University of Ottawa!

The purpose of this study is to understand and explore significant moments experienced by pre-service teachers in their Bachelor of Education programs. Participants will be asked to participate in one(1) to three(3) interviews about these experiences. For more information, please review the recruitment poster for this study that has been attached to this email.

If this sounds like a research project that interests you, or if you have any questions, please contact Kelsey Knowles [REDACTED] or Dr. Rebecca Lloyd [REDACTED]

Sincerely,

Kelsey Knowles